



THE OLD GLOBE

P R E S E N T S

SIGHT UNSEEN

BY

Donald Margulies

SCENIC DESIGN
Nick Fouch

COSTUME DESIGN
Laurie Churba

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Tracy Skoczelas

DIRECTED BY

Esther Emery

Casting by Samantha Barrie, CSA

SIGHT UNSEEN by Donald Margulies is presented by arrangement with Dramatists Play Service, Inc., in New York.

Originally produced in New York City by the Manhattan Theatre Club on January 7, 1992.
Commissioned and originally produced by South Coast Repertory.

Cast of Characters

(In Order of Appearance)

Jonathan.....	Anthony Crane
Nick.....	Ron Choularton
Patricia.....	Kelly McAndrew
Grete.....	Katie Fabel
Stage Manager.....	Tracy Skoczelas

Setting:

ACT 1

1. A cold farmhouse in Norfolk, England. The present.
2. An art gallery in London. Four days later.
3. The farmhouse. An hour before the start of Scene One.
4. A bedroom in Brooklyn. Fifteen years earlier.

ACT 2

5. The farmhouse. A few hours after the end of Scene One.
6. The art gallery. Continued from the end of Scene Two.
7. The farmhouse. A few hours after the end of Scene Five.
8. A painting studio in an art college. New York State. Seventeen years earlier.

There will be one 15-minute intermission.

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

SIGHT UNSEEN is supported, in part, by the following generous sponsors:

JAKE AND TODD FIGI

Jake and Todd Figi have been supporters of The Old Globe for many years. As a member of the Globe's Board of Directors, Jake served as Co-Chair of the 2006 Globe Gala, and Todd was part of the team of Co-Chairs for the 70th Anniversary Globe Gala in 2005. Over the last several years, the couple has extended their generosity to support productions in the Cassius Carter Centre Stage, including last year's successful run of *Hold Please*. Jake and Todd have long been known as prominent arts patrons in the San Diego community. Todd is currently serving as Board President of the Museum of Contemporary Art San Diego, where Jake also serves as an active volunteer. They are avid collectors of Latin American Art and reside in La Jolla with their two dogs, Niki and Guapo.

U.S. BANK

For more than a decade, U.S. Bank has supported The Old Globe's Education and Outreach Programs including *The Shakespeare Initiative for Young People*. Thanks to the support of Senior Vice President and Regional Manager Jim Wening, U.S. Bank has expanded its support to sponsor this production of *Sight Unseen*. U.S. Bank strengthens communities through contributions to nonprofit organizations to improve the educational and economic opportunities of low- and moderate-income individuals and families; and enhance the cultural and artistic life in communities across the country. John Rebelo, current U.S. Bank Board Member proudly serves on the Globe's Board of Directors.

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Globe Ambassadors are generous supporters of The Old Globe who have shown a dedicated interest in the Theatre, its artistic projects and educational and community outreach programs. Through the Ambassadors program, these individuals attend special presentations about activities at the Globe and serve as the Theatre's ambassadors in the community. The Old Globe would like to thank each of these individuals for their generosity and interest. For a full list of current Globe Ambassadors, please see page 20.

ARTISTS ON ART

"I wish I could manage to make you really understand that when you give money to artists, you are yourself doing an artist's work, and that I only want my pictures to be of such a quality that you will not be too dissatisfied with your work."

— Vincent Van Gogh

"A painter is a man who paints what he sells. An artist, however, is a man that sells what he paints."

— Pablo Picasso

"Making money is art and working is art and good business is the best art."

— Andy Warhol

"Good art can not be immoral. By good art I mean art that bears true witness, I mean the art that is most precise."

— Ezra Pound



DONALD MARGULIES, OR WHAT'S AN AMERICAN PLAYWRIGHT?

By Michael Feingold

The following is an excerpt from Michael Feingold's introduction to SIGHT UNSEEN and Other Plays by Donald Margulies, Theatre Communications Group Inc., New York, 1995.

When I see one of Donald Margulies's plays, I always end up thinking about my cousin Abe. He and his wife were among the lucky ones. They had been in Theresienstadt, which was not one of the worst camps, and had actually married in the camp itself. They had survived to settle [in the U.S.] after the War. However, in the late '60s, he and his family emigrated to Israel, because he said, "It is going to happen again. It is going to happen here. And I want to be with my own people when the time comes."

Back then I thought Abe was funny, a bit cracked. We all did. Nowadays I'm not so sure: Israel, where Abe's family still lives, is slowly struggling toward peace with the Palestinians. Meanwhile, I sit here in New York, flanked by Louis Farrakhan on one side and Pat Robertson on the other. Maybe it is going to happen here, but I was not born in Europe, and don't find it so easy to say who my own people are.

Jews are used to being hated; once you have met the hatred, you never get over it. Your consciousness is always marked by a sense of being in some way separate. And your history — like the Holocaust history that sneaks or strides into all of Donald Margulies's plays — hangs over you, a permanent cloud in even the sunniest sky. There is no escape; what you believe to be permanent and comforting can be taken from you in a second, can vanish without a word.

And this, too, hangs over Margulies, who very properly uses his plays to test the validity of such concepts, sorting out what it means to be creative along with what it means to be a Jew. Margulies's gift for raising troublesome issues subtly comes with a concomitant gift for ironizing his way around them, for seeing them from all sides. Because troublesome questions don't have simple answers; that's why, like history, they never go away. For Margulies, the troublesome questions are about family ethics, friendship and money, and in *Sight Unseen*, they're about love and art. But the underlying question that is more



PORTRAIT OF AN ARTIST AS A WOMAN, 1989, BY ERIC FISCHL.



CROUCHED WOMAN WITH SCISSORS, 1982, BY DAVID SALLE

deeply troublesome is about Jews and identity in America, and the real beauty of Margulies's work is that he's managed to create an ethnic theatre without the tub-thumping self-consciousness that often mars ethnic-minority art. In art the things you assert are your identity; the questions you raise are your way of transcending it.

Pretending that you have no ethnic identity is no use for purposes of transcendence. *Death of a Salesman* is a Jewish play too, for all of the little impulses on Arthur Miller's part to make it more universal by making it abstract. What Miller wrote, in effect, was the story of the Jewish spirit's failure to find a home in the American system;

everything Margulies writes, one step further on, is an implied critique of the system on that basis, the chronicle of a land which is all model apartments and no home for anybody's spirit. Eugene O'Neill's *Long Day's Journey into Night* – an Irish Catholic play the way *Death of a Salesman* is a Jewish play – also seeps into Margulies's work. The cruel banality of American life, with which both Miller and O'Neill are at war, is a kind of terrifying wonder-world to Margulies.

Miller and O'Neill's obsessive focus on the family represents one American approach to art; the other is that consolation of displaced souls, the desire to include everything: Walt Whitman, Gertrude Stein, Thomas Pynchon. Margulies, coming after so many such efforts and sensitively aware of them, seems to be struggling to strike a balance between the two modes. The American everything is in his plays: street slang and Greek myth; the form of naturalism and a determined stylistic disruption of it; the assertion of ethnic identity and a systematic effort to see around it.

So Donald Margulies's plays remind me of all the reasons why I am not, despite the premonitions of my cousin Abe, going to leave America. I am going to stay here "because I was born here, and my great-great-grandmother baked bread for George Washington's troops when he crossed the Delaware, and I am going to stay here and have a piece of it just like you." The part about my great-great-grandmother isn't true. I didn't say those words; Paul Robeson did, to a session of the House Un-American Activities Committee, which was trying to deprive him of his passport because of his political beliefs. And when they asked him why he liked Russia so much, he said, among other things, "the great poet of Russia is a Negro," which is true; he was speaking of Pushkin. Well, the great playwrights of America are African and Latin American and Irish and Italian and Chinese and Eastern European. And Jewish. And when I see Donald Margulies's plays, I see America. And I like America. And I fear for America. And I smile at America. And I decide not to emigrate.

Michael Feingold has worked in the American theatre for over three decades as a translator, playwright, lyricist, director, dramaturg, and literary manager. He was a finalist for the Pulitzer Prize in Criticism for his work as the chief theatre critic for New York's weekly newspaper, The Village Voice.



MADISON NUDE, 1967, BY JACK BEAL

"A young painter who cannot liberate himself from the influence of past generations is digging his own grave."

— Henri Matisse

"Freedom of any kind is the worst for creativity."

— Salvador Dali

"If a symbol should be discovered in a painting of mine, it was not my intention. It is a result I did not seek. It is something that may be found afterwards, and which can be interpreted according to taste."

— Marc Chagall

"Which painting in the National Gallery would I save if there was a fire? The one closest to the door, of course."

— George Bernard Shaw



The artists featured on these pages provided inspiration to playwright Donald Margulies for the work of "Jonathan Waxman" in SIGHT UNSEEN.

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PHOTO BY SUSAN JOHANN

...AFTERWORD

By Donald Margulies

The following is an excerpt from Donald Margulies's essay entitled "Afterword by the Playwright," The New York Times, 1992.

Sometime in the early '60s, when I was around nine years old, my mother and father and brother and I checked into a cheap hotel in the West 50s of Manhattan, and for six days we saw every hit on Broadway. As the house lights dimmed each night and each matinee, I remember feeling almost unbearably excited by what lay ahead.

Herb Gardner's *A Thousand Clowns* was the first nonmusical play I ever saw, and I remember how the muscles in my face hurt from grinning in pleasure for two hours. For a boy like me, whose father worked all the time, it must have been invigorating to see a play about a man who preferred being home to toiling at a demoralizing job. In retrospect, it seems fitting that my first exposure to drama was a play about a complex father figure and his surrogate son, for the theme of fathers and sons has long figured in my plays and in my life.

My father was a taciturn man, physically affectionate but prone to mysterious silences, who worked six, sometimes seven, days a week selling wallpaper in Brooklyn. His days routinely began at six in the morning and didn't end until eleven at night, but his rare days off were often devoted to playing records on the living room hi-fi. The great composers whose music wafted through our tiny apartment weren't Beethoven and Mozart but Loesser and Styne and Rodgers and Hammerstein. That was my father at his most content: playing his Broadway musical cast albums, dozens of them, on Sunday mornings throughout my childhood.

My father's silence created in me a hunger for words that drew me to surrogate fathers, men I knew only through what they wrote. Herb Gardner may have been my earliest spiritual father, but Arthur Miller came into my life not long after. *Death of a Salesman's* uncanny reflection of my life and worst fears also exhilarated me and made me feel less alone. I studied it with great fascination, as if it were a key to understanding what was happening to the people I loved, so that I might somehow alter my family's fate.

After Miller, and as adolescence approached, I discovered in J.D. Salinger a spiritual father so empathic that he seemed to know how I felt about everything. Once I'd read *The Catcher in the Rye*, I devoured everything he had published — all three slim paperbacks. I wanted more, but Salinger proved to be the ultimate withholding father.

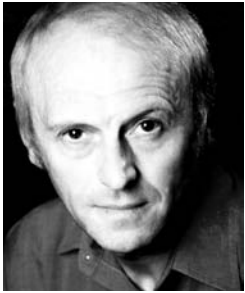
Philip Roth was not withholding. He was brainy, naughty and bursting with words: the cool daddy with whom one could talk about sex. I was fifteen when I first read *Portnoy's Complaint* and for all the wrong reasons; I was scanning for tales of sexy shiksas, but what I found were stunning insights into what it meant to be a Jew and a man.

While I was at the State University of New York at Purchase I discovered *The Homecoming* and *The Sound and the Fury*. On the face of it, Pinter's stark, nightmarish black comedy and Faulkner's gorgeously poetic family saga had little in common and yet, in my mind, they coexisted, thrillingly. If I was to be a writer, why couldn't I be an offspring of all these spiritual fathers, a son of Pinter and Faulkner — and Miller and Salinger and Roth?

Not until I was an adult did I understand that, in his lonely abdication, my father sought refuge from his demons, from the terrible fear that, not having had a relationship with his own father, he wouldn't know how to be a father himself; rather than try and fail, he simply retreated into silence. Years after I became a playwright, I realized that playwriting — the craft of dramatizing the unspoken — provided me with the tools I needed to get inside my father's head and figure out what he was thinking. Through the echoes of my father that occur in my plays, I have been able to give him a voice he only rarely used in life.

Ron Choularton

(Nick)



THE OLD GLOBE: *Moon for the Misbegotten, Da.* REGIONAL: *A Christmas Carol, The Clean House*, San Diego Rep. ELSEWHERE: *M. Butterfly, Breaking the Code, The Foreigner, Terra Nova, Someone Who'll Watch Over Me, Jacob Marley's Christmas Carol, A Christmas Carol*, North Coast Rep; *Gangster No. One, Baltimore Waltz, The Lover, A Midsummer Night's Dream, Reckless, *Vigil*, The Fritz Theatre and *Edinburgh Fringe Festival; *Breaking the Code, Diversionary Theatre; Ring Round the Moon, Enchanted April*, Lambs Players; *My Fair Lady, St. Nicholas*, Cygnet Theatre; *Camelot, Scarlet Pimpernel, Oliver!*, Starlight Theatre; *Waiting for Godot, The Caretaker*, Renaissance Theatre; *Three Sisters*, New Village Arts. TV: *The Dark, Splitsville, Pensacola, Renegade*. Ron has been awarded numerous Dramalogue, San Diego Critic's Circle, Patte, and San Diego Playbill Awards.

Anthony Crane

(Jonathan)



THE OLD GLOBE: Debut. BROADWAY: *Butley, Sight Unseen*. OFF-BROADWAY: *Modern Orthodox* (directed by James Lapine), *The Brothers Karamazov, The Dictionary of the Khazars*. REGIONAL: *Spamalot*, Wynn Las Vegas; *Long Day's Journey Into Night, Los Angeles, Beyond Therapy, Closer, The Scarecrow*, Pacific Resident Theatre; *The Glass Menagerie*, Pasadena Playhouse; *The Last Night of Ballyhoo*, Canon Theatre; *Our Country's Good, The Recruiting Officer, Medea, Twelfth Night, Lonesome Traveler*, (a one person

show on the life of Jack Kerouac), Chicago. FILM: *SimOne, March, Slice and Dice, Hearsay, Down With The Joneses, The War of the Roses*. TV: *The Big Easy* (series lead), *Six Degrees, Third Watch, Judging Amy, The Practice, Girls Club, C.S.I., She Spies, JAG, Wasteland, Frasier, Savannah, The Untouchables*. TRAINING: BS, Theatre, Northwestern University; Royal National Theatre of London. Member of AEA. Tony is thrilled to be working at The Old Globe. For Susan.

Katie Fabel

(Grete)



THE OLD GLOBE: Debut. RECENT CREDITS: *The Sound of Music*, London's West End; *Amadeus, Shakespeare Theatre of New Jersey; Arsenic & Old Lace*, UK National Tour; *The Wind in the Willows*, Royal National Theatre; *Schadenfreude*, WOW Theatre; *The Fear Brigade*, Global Village UK; *O What a Lovely War*, Intimate Theatre; *Orpheus Descending, Nine, She Loves Me*, The Royal Academy of Music. She has also appeared in numerous operas with the English National Opera as part of the young chorus. TV: *Zen & The Art of Fantasy Football*. EDUCATION/ TRAINING: MFA in music theatre, Royal Academy of Music.

Kelly McAndrew

(Patricia)



THE OLD GLOBE: Debut. BROADWAY: *Cat on a Hot Tin Roof* (with Jason Patric and Ned Beatty). OFF-BROADWAY: *Greedy, Clubbed Thumb; Topsy Turvey Mouse, Cherry Lane; Trout Stanley*, The

Culture Project; *The Cataract, The Women's Project; Book of Days*, Signature Theatre. REGIONAL: *These Shining Lives* (world premiere), Baltimore Center Stage; *Brendan*, Huntington Theatre; *The Bald Soprano*, New Jersey Shakespeare; *Three Sisters*, ART, Edinburgh Int'l Festival; *Eugene's Home*, Berkshire Theatre Festival; *The Merchant of Venice*, Shakespeare on the Sound; *Proof*, George Street Playhouse; *Ghosts*, Arizona Theatre Co; *Talley's Folly*, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park; *The Miracle Worker, The Great White Hope*, Arena Stage; *Holiday*, Olney Theatre Center, (Helen Hayes nomination for Best Actress). TV: *Law & Order: SVU, As the World Turns*. FILM: *Company K, New Guy, Out of the Darkness, Superheroes* and the upcoming *Everybody's Fine* starring Robert DeNiro. Education: UMKC.

Donald Margulies

(Playwright)

Donald Margulies's plays include *Brooklyn Boy, Dinner with Friends, Sight Unseen, Collected Stories, The Loman Family Picnic, God of Vengeance, The Model Apartment, What's Wrong with this Picture?, Found a Peanut* and the upcoming, Geffen-commissioned *Time Stands Still*. He has won a Lucille Lortel Award, an American Theatre Critics Award, two Los Angeles Drama Critics Awards, two OBIE Awards, two Dramatists Guild Hull-Warriner Awards, five Drama Desk Award nominations, two Pulitzer Prize nominations and one Pulitzer Prize. His works have been performed on and off-Broadway; at major theatres across the United States including South Coast Repertory, Manhattan Theatre Club, Primary Stages, Actors Theatre of Louisville, Long Wharf Theatre, Williamstown Theatre Festival, The Old Globe, La Jolla Playhouse and Joseph Papp's New York Shakespeare Festival; and in Paris, London, Rome, Madrid, Tel Aviv, Amsterdam, Copenhagen, Sydney, Berlin, Vienna and many other cities around the

world. Mr. Margulies has received grants from the National Endowment for the Arts, The New York Foundation for the Arts, and the John Simon Guggenheim Memorial Foundation. In 2005 he was honored by the American Academy of Arts and Letters with an Award in Literature and by the National Foundation for Jewish Culture with its Cultural Achievement Award and was the recipient of the 2000 Sidney Kingsley Award for Outstanding Achievement in the Theatre by a playwright. Mr. Margulies is an alumnus of New Dramatists and serves on the council of The Dramatists Guild of America. He is an adjunct professor of English and Theatre Studies at Yale University.

Esther Emery (Director)

Emery was recently named the first recipient of the "Jack O'Brien Excellence in Directing" Award, given by the San Diego Critics Circle at their 2007 ceremony in January. The award recognizes a local director who demonstrates O'Brien's exceptional breadth of work. In 2007 Emery directed three notably different productions at Cygnet (*Yellowman*, which won the Critics Circle "Best Play" Award, and *Communicating Doors*) and MOXIE (*Devil Dog Six*) Theatres. She has also won three Patte Awards for her direction of *Yellowman*, *Communicating Doors* and *Chrysalis: Rapechild*. Emery has long been associated with The Old Globe, having served as stage manager for many productions, most recently *Pig Farm* and *Trying*. An Artistic Associate at MOXIE Theatre, her work was named three times on the 2007 San Diego Union-Tribune ten best list. Her directing credits include *Yellowman* and *Communicating Doors* at Cygnet Theatre, *Dancing at Lughnasa* at New Village Arts, *Limonade Tous Les Jours* and *Devil Dog Six* (co-directed with Jennifer Eve Thorn) at MOXIE Theatre, *Bunbury* at Diversionary, and the world premiere of *Chrysalis: Rapechild* with

Sledgehammer Theatre. Esther has also directed *Hecuba* (6th@Penn), *Soul Fire* (Playwrights Project), *Cool as We Fly* (Ruff Yeager), *Tongue of a Bird* and *Love's Fire* (Stone Soup), as well as one-acts for Playwrights Project Plays by Young Writers and play readings for Diversionary, Moonlight, Mo'olelo and others. Emery has taught acting and playwriting, and her first full length play, *Rhubarb*, was produced by MOXIE this spring.

Nick Fouch (Scenic Design)

THE OLD GLOBE: *Christmas on Mars*, *Lobby Hero*. ELSEWHERE: *The Goat, or Who Is Sylvia*, *Romance*, *Miss Witherspoon*, *Don Quixote*, San Diego Rep; *Yellowman*, *Communicating Doors*, Cygnet Theatre; *Macbeth*, *Kid Simple*, *When the World Was Green*, *Chiang Kai Chek*, Sledgehammer Theatre; *Limonade Tous les Jours*, *Devil Dog Six*, Moxie Theatre; *Chrysalis: Rapechild*, produced and directed by Esther Emery; *Smokey Joe's Café*, *I Left My Heart*, *The Buddy Holly Story*, Welk Resort Theatre; *Sailor's Song*, *True West*, *Dancing at Lughnasa*, New Village Arts. EDUCATION: Nick holds a BFA in Scenic Design and Technical Direction from The University of Idaho.

Laurie Churba (Costume Design)

THE OLD GLOBE: *The Comedy of Errors*. BROADWAY: *The Price* (directed by James Naughton). *How Shakespeare Won the West* (upcoming world premiere), *Cry of the Reed* (world premiere), *Rabbit Hole*, Huntington Theatre; *The Book Club Play*, *Love! Valour! Compassion!*, *Coastal Disturbances*, Berkshire Theatre Festival; *Hot and Cole*, *The Pavilion*, *Relatively Speaking*, *The Drawer Boy*, *Member of the Wedding*, *Master Harold and the Boys*, Westport Country Playhouse; *Death of a Salesman*, *A View from the Bridge* in repertory, Arena Stage; *The Threepenny Opera*, *Loot*, *The Price*, *Johnny on a Spot*, *Buffalo Gal* and *Horse Heavens*, Williamstown Theatre Festival.

Chris Rynne (Lighting Design)

THE OLD GLOBE: *The American Plan*, *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Lincolnesque* (San Diego Critics Circle Award), *Pig Farm*, *Trying*, *Vincent in Brixton* (San Diego Critics Circle Award), *The Lady with All the Answers*, *The Food Chain*, *Two Sisters and a Piano*, *Blue/Orange*, *Time Flies*, *Knowing Cairo*, *Beyond Therapy*, *The SantaLand Diaries* ('01); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actor Training Program: *Much Ado About Nothing*, *Twelfth Night*, *All in the Timing*, *The Winter's Tale*, *Two Gentlemen of Verona*, *Macbeth*, *Getting Married*. ELSEWHERE: San Diego Opera, South Coast Rep, Madison Opera, Pasadena Playhouse, San Diego Rep, Cygnet Theatre, North Coast Rep, Houston Grand Opera, Diversionary Theatre, Starlight Theatre.

Paul Peterson (Sound Design)

THE OLD GLOBE: Over 60 productions, including: *The Pleasure of His Compnay*, *The American Plan*, *Sea of Tranquility*, *Dr. Seuss' How The Grinch Stole Christmas!*, *Hay Fever*, *Bell, Book and Candle*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *The Four of Us*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Boswell Sisters*, *Crumbs from the Table of Joy*. ELSEWHERE: Centerstage, Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversionary Theatre, Cape Fear

Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Tracy Skoczelas

(Stage Manager)

THE OLD GLOBE: *Dancing in the Dark, A Catered Affair, Hay Fever, Two Trains Running, The Four of Us, The Times They Are A-Changin',* Summer Shakespeare Festivals ('04 - '06, '08), *Vincent in Brixton, I Just Stopped By to See the Man, Dirty Rotten Scoundrels, The Food Chain, Two Sisters and a Piano, Bus Stop, Rough Crossing, Much Ado About Nothing, Julius Caesar, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Splendour, Pericles, All My Sons, Compleat Female Stage Beauty, Betrayal, Smash, Memoir, Dr. Seuss' How the Grinch Stole Christmas!* ('01-'07), *Twelfth Night, A Midsummer Night's Dream, Henry V, The Trojan Women.* EDUCATION: BFA, University of North Carolina at Greensboro.

Additional Staff for this Production

Production Assistant.....Kevin Robert Fitzpatrick
 Assistant Director.....Chelsea Whitmore
 Dialect Coach.....Robert Barry Fleming



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.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.

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



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Elderhostel Inc. is a not-for-profit organization dedicated to providing exceptional learning opportunities at a remarkable value.

Elderhostel programs are designed for adults 55 and over.

Each Day of Discovery at The Old Globe runs from 2:00 p.m. to approximately 11:00 p.m.

MERRY WIVES OF WINDSOR

Tuesday, September 16, 2008
 Program cost per person is \$89

ALL'S WELL THAT ENDS WELL

Wednesday, September 17, 2008
 Program cost per person is \$89

ROMEO AND JULIET

Wednesday, September 24, 2008
 Program cost per person is \$89



Programs include a Behind-the-Scenes Tour, lectures and workshops with Globe artists, snack, dinner, and ticket to the show.

For more information see the Elderhostel Website at www.elderhostel.org/dayofdiscovery. Our programs will be listed under California.