

# performances

at the THE LOWELL DAVIES FESTIVAL THEATRE

AUGUST 2010

## 2010 SHAKESPEARE FESTIVAL

**KING LEAR**  
**THE TAMING OF THE SHREW**  
**THE MADNESS**  
**OF GEORGE III**

— IN REPERTORY —

JUNE 12 - SEPTEMBER 26<sup>th</sup>

# 75

— 1935 - 2010 —

## THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

...

As a not-for-profit theatre with a budget of \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

...

The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

...

The Old Globe has sent 20 productions to Broadway since 1987.

...

For the fifth consecutive year, Charity Navigator, the premier charity evaluator, has awarded the Globe the coveted 4-star rating for sound fiscal management, placing the Globe in the top 4% of all not-for-profit organizations evaluated in the United States.



Dear Friends,

In 1935, as part of San Diego's second California Pacific International Exposition, a seed was planted that has certainly taken hold. San Diego's Globe began as a "replica" of Shakespeare's own with a troupe of actors performing a summer festival of 50-minute versions of his plays. Today we are the sixth largest regional

theatre in the United States with a year-round season of fifteen productions in three theaters and 250,000 admissions annually – not bad for an idea that began as a World's Fair attraction!

The Globe has flourished, in no small part, because of the commitment of countless community leaders, volunteers, staff, and of course our artists. No one gave more than our Founding Director Craig Noel, who led the Shakespeare Festival to national prominence. At Craig's urging, we returned to performing in repertory seven years ago. Today we give 86 performances over three months, and in any given three day period, one can see three entirely different productions performed by an accomplished company of 25 actors.

This year, Adrian Noble, the former head of the Royal Shakespeare Company, joins us as head of the Festival. His unique talent and experience brings an added measure of excitement to this year's proceedings.

One of the slogans of the 1935 California Pacific International Exposition was *Built Upon a Glorious Past, Dedicated to a Glorious Future*. These words still fit us well. As we celebrate our 75th year (and the 25th of the Lowell Davies Festival Theater!), I welcome you to a "glorious" season of great plays, sumptuous productions and memorable performances.

Louis G. Spisto  
**Executive Producer**



PRESENTS

# KING LEAR

by WILLIAM SHAKESPEARE

SCENIC DESIGN  
Ralph Funicello\*

COSTUME DESIGN  
Deirdre Clancy

LIGHTING DESIGN  
Alan Burrett

SOUND DESIGN  
Christopher R. Walker

ORIGINAL MUSIC  
Shaun Davey

FIGHT DIRECTOR  
Steve Rankin\*

VOCAL AND DIALECT COACH  
Claudia Hill-Sparks

STAGE MANAGER  
James Latus\*

DIRECTED BY

ADRIAN NOBLE

Casting by Samantha Barrie, CSA

Lowell Davies Festival Theatre  
June 12 - September 23, 2010

## CAST OF CHARACTERS

KING LEAR, King of Britain ..... Robert Foxworth\*<sup>+</sup>  
GONERIL, his eldest daughter ..... Emily Swallow\*  
REGAN, his second daughter ..... Aubrey Saverino°  
CORDELIA, his youngest daughter ..... Catherine Gowl°  
DUKE OF ALBANY, Goneril's husband ..... Donald Carrier\*  
DUKE OF CORNWALL, Regan's husband ..... Michael Stewart Allen\*  
KING OF FRANCE, Suitor to Cordelia ..... Ben Diskant°  
DUKE OF BURGUNDY, Suitor to Cordelia ..... Christian Durso°  
EARL OF GLOUCESTER ..... Charles Janasz\*<sup>+</sup>  
EDGAR, his elder son ..... Jay Whittaker\*  
EDMUND, his younger bastard son ..... Jonno Roberts\*  
EARL OF KENT ..... Joseph Marcell\*  
FOOL ..... Bruce Turk\*  
OSWALD, Goneril's steward ..... Andrew Dahl°  
CURAN, HERALD, a follower of Gloucester ..... Steven Marzolf°  
OLD MAN, Gloucester's tenant ..... Adrian Sparks\*  
DOCTOR ..... Craig Dudley\*  
KNIGHTS/SERVANTS/SOLDIERS/ENSEMBLE ..... Shirine Babb°, Andrew Dahl°,  
Grayson DeJesus°, Ben Diskant°, Craig Dudley\*, Christian Durso°,  
Kevin Hoffmann°, Andrew Hutcheson°, Steven Marzolf°, Jordan McArthur°,  
Brooke Novak°, Ryman Sneed°, Adrian Sparks\*, Bree Welch°

Stage Manager ..... James Latus\*  
Assistant Stage Managers ..... Erin Gioia Albrecht\*, Moira Gleason\*, Annette Yé\*

There will be one 15-minute intermission.

## PRODUCTION STAFF

Assistant Director ..... Gina Rattan  
Assistant Scenic Design ..... Sean Fanning  
Resident Costume Design Associate ..... Charlotte Devaux  
Assistant Costume Design ..... Michele Hunt  
Assistant Lighting Design ..... Sarah Cogan  
Production Assistant ..... Deirdre Holland  
Stage Management Interns ..... Lauren Garcia, Kelsey Linehan,  
Michelle Scalpone, Evangeline Whitlock  
Associate Fight Director ..... Wayne Kohanek

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

<sup>+</sup> Associate Artist of The Old Globe. <sup>°</sup> Student in The Old Globe/University of San Diego Master of Fine Arts Program.



PRESENTS

# THE TAMING OF THE SHREW

by WILLIAM SHAKESPEARE

SCENIC DESIGN  
Ralph Funicello\*

COSTUME DESIGN  
Deirdre Clancy

LIGHTING DESIGN  
Alan Burrett

SOUND DESIGN AND  
ORIGINAL MUSIC  
Christopher R. Walker

FIGHT DIRECTOR  
Steve Rankin\*

MOVEMENT SEQUENCES  
Tony Caligagan

VOCAL AND DIALECT COACH  
Claudia Hill-Sparks

STAGE MANAGER  
James Latus\*

DIRECTED BY

RON DANIELS

Casting by Samantha Barrie, CSA

Lowell Davies Festival Theatre  
June 16 - September 26, 2010

## CAST OF CHARACTERS

BAPTISTA MINOLA, a rich merchant..... Adrian Sparks\*  
KATHERINE, his eldest daughter..... Emily Swallow\*  
BIANCA, his youngest daughter..... Bree Welch°  
LUCENTIO, a rich young man..... Jay Whittaker\*  
TRANIO, his servant..... Michael Stewart Allen\*  
BIONDELLO, another of his servants..... Jordan McArthur°  
VINCENTIO, his father..... Craig Dudley\*  
PETRUCHIO, another rich young man..... Jonno Roberts\*  
GRUMIO, his servant..... Bruce Turk\*  
GREMIO, another rich merchant..... Joseph Marcell\*  
HORTENSIO, an impoverished young man..... Donald Carrier\*  
A PEDANT, who is very poor..... Charles Janasz\*\*  
A WIDOW, who is very rich..... Shirine Babb°  
CURTIS..... Charles Janasz\*\*  
A TAILOR..... Craig Dudley\*  
A HABERDASHER..... Steven Marzolf°  
A GROUP OF SERVANT LADS..... Andrew Dahl°, Grayson DeJesus°, Ben Diskant°,  
Christian Durso°, Kevin Hoffmann°, Andrew Hutcheson°, Steven Marzolf°

Stage Manager..... James Latus\*  
Assistant Stage Managers..... Erin Gioia Albrecht\*, Moira Gleason\*, Annette Ye\*

There will be one 15-minute intermission.

## PRODUCTION STAFF

Assistant Directors..... C.J. Keith, Krysti Litt  
Assistant Scenic Design..... Sean Fanning  
Resident Costume Design Associate..... Charlotte Devaux  
Assistant Costume Design..... Fay Koplovitz  
Assistant Lighting Design..... Sarah Cogan  
Production Assistant..... Deirdre Holland  
Stage Management Interns..... Lauren Garcia, Kelsey Linehan,  
Michelle Scalpone, Evangeline Whitlock  
Associate Fight Director..... Wayne Kohanek

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

\*Associate Artist of The Old Globe. °Student in The Old Globe/University of San Diego Master of Fine Arts Program.



THE OLD GLOBE

PRESENTS

# THE MADNESS OF GEORGE III

by ALAN BENNETT

SCENIC DESIGN  
Ralph Funicello\*

COSTUME DESIGN  
Deirdre Clancy

LIGHTING DESIGN  
Alan Burrett

SOUND DESIGN  
Christopher R. Walker

FIGHT DIRECTOR  
Steve Rankin\*

VOCAL AND DIALECT COACH  
Claudia Hill-Sparks

STAGE MANAGER  
James Latus\*

DIRECTED BY

ADRIAN NOBLE

Casting by Samantha Barrie, CSA

*The Madness of George III* is presented by special arrangement with Samuel French, Inc.

Lowell Davies Festival Theatre  
June 19 - September 24, 2010

## CAST OF CHARACTERS

|   |  |
|---|--|
| GEORGE III.....   | Miles Anderson*  |
| QUEEN CHARLOTTE.....  | Emily Swallow*   |
| PRINCE OF WALES.....  | Andrew Dahl*   |
| DUKE OF YORK, King's second son.....                                | Kevin Hoffmann*  |
| LADY PEMBROKE, Lady of the Bedchamber.....                          | Shirine Babb*  |
| WILLIAM PITT, Prime Minister.....                                   | Jay Whittaker*   |
| HENRY DUNDAS, a Scottish Tory.....                                  | Craig Dudley*  |
| EDWARD THURLOW, The Lord Chancellor.....                            | Charles Janasz*  |
| CHARLES JAMES FOX, a Whig leader.....                               | Michael Stewart Allen*                                       |
| RICHARD BRINDSLEY SHERIDAN, a Whig.....                             | Donald Carrier*  |
| SIR BOOTHBY SKRYMSHIR.....  | Adrian Sparks*   |
| RAMSDEN.....  | Grayson DeJesus*   |
| SIR GEORGE BAKER, President of the Royal College of Physicians..... | Joseph Marcell*  |
| DR. RICHARD WARREN, Prince's personal physician.....                | Bruce Turk*  |
| SIR LUCAS PEPYS.....  | Adrian Sparks*   |
| DR. FRANCIS WILLIS, Doctor from Lincolnshire.....                   | Robert Foxworth*   |
| CAPTAIN FITZROY, the King's chief equerry.....                      | Steven Marzolf*  |
| GREVILLE, King's equerry.....                                       | Ben Diskant*   |
| BRAUN, a page.....  | Christian Durso*   |
| FORTNUM, a page.....  | Andrew Hutcheson*  |
| PAPANDIEK, a page.....  | Jordan McArthur*   |
| MARGARET NICHOLSON.....   | Brooke Novak*  |
| MAIDS.....  | Catherine Gowl*, Aubrey Saverino*, Ryman Sneed*, Bree Welch* |
| Stage Manager.....  | James Latus*   |
| Assistant Stage Managers.....                                       | Erin Gioia Albrecht*, Moira Gleason*, Annette Ye*            |

There will be one 15-minute intermission.

## SETTING

Great Britain, 1780s.

## LOCATIONS

*Windsor Castle*: The Royal Residence, Windsor  
*Westminster Palace*: The Houses of Parliament, London  
*Carlton House*: The Prince Of Wales' mansion, London  
*Kew Palace*: The summer palace, six miles west of London  
*St. Paul's Cathedral*: London

## ACT ONE

Scene 1: Windsor Castle  
Scene 2: Westminster Palace  
Scene 3: Carlton House  
Scene 4: Windsor Castle  
Scene 5: Westminster Palace  
Scene 6: Windsor Castle  
Scene 7: Carlton House  
Scene 8: Westminster Palace  
Scene 9: Windsor Castle  
Scene 10: Westminster Palace  
Scene 11: Windsor Castle

## ACT TWO

Scene 1: Windsor Castle  
Scene 2: Carlton House  
Scene 3: Kew Palace  
Scene 4: Westminster Palace  
Scene 5: Windsor Castle  
Scene 6: Carlton House  
Scene 7: Windsor Castle  
Scene 8: St Paul's Cathedral

## PRODUCTION STAFF

|  |   |
|--|---|
| Assistant Director.....                | Gina Rattan   |
| Assistant Scenic Design.....           | Sean Fanning  |
| Resident Costume Design Associate..... | Charlotte Devaux  |
| Assistant Costume Design.....          | Shelly Williams   |
| Assistant Lighting Design.....         | Sarah Cogan   |
| Production Assistant.....              | Deirdre Holland   |
| Stage Management Interns.....          | Lauren Garcia, Kelsey Linehan, Michelle Scalpone, Evangeline Whitlock |
| Associate Fight Director.....          | Wayne Kohanek   |

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

\*Associate Artist of The Old Globe. °Student in The Old Globe/University of San Diego Master of Fine Arts Program.



The 2010 Shakespeare Festival Company



Michael Stewart Allen\*



Miles Anderson\*



Shirine Babb°



Donald Carrier\*



Andrew Dahl°



Grayson DeJesus°



Ben Diskant°



Craig Dudley\*



Christian Durso°



Robert Foxworth\*\*



Catherine Gowl°



Kevin Hoffmann°



Andrew Hutcheson°



Charles Janasz\*\*



Joseph Marcell\*



Steven Marzolf°



Jordan McArthur°



Brooke Novak°



Jonno Roberts\*



Aubrey Saverino°



Ryman Sneed°



Adrian Sparks\*



Emily Swallow\*



Bruce Turk\*



Bree Welch°



Jay Whittaker\*

\*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.  
\*\*Associate Artist of The Old Globe.  
°Student in The Old Globe/University of San Diego Master of Fine Arts Program.

| ACTOR/ACTRESS          | KING LEAR                  | THE TAMING OF THE SHREW    | THE MADNESS OF GEORGE III              |
|------------------------|----------------------------|----------------------------|--|
| Michael Stewart Allen* | DUKE OF CORNWALL           | TRANIO                     | FOX                                    |
| Miles Anderson*        |                            |                            | GEORGE III                             |
| Shirine Babb°          | ENSEMBLE                   | A WIDOW                    | LADY PEMBROKE                          |
| Donald Carrier*        | DUKE OF ALBANY             | HORTENSIO                  | SHERIDAN                               |
| Andrew Dahl°           | OSWALD/ ENSEMBLE           | SERVANT LAD                | PRINCE OF WALES                        |
| Grayson DeJesus°       | ENSEMBLE                   | SERVANT LAD                | RAMSDEN                                |
| Ben Diskant°           | KING OF FRANCE, ENSEMBLE   | SERVANT LAD                | GREVILLE                               |
| Craig Dudley*          | DOCTOR, ENSEMBLE           | A TAILOR, VINCENTIO        | DUNDAS                                 |
| Christian Durso°       | DUKE OF BURGUNDY, ENSEMBLE | SERVANT LAD                | BRAUN                                  |
| Robert Foxworth**      | KING LEAR                  |                            | DR. WILLIS                             |
| Catherine Gowl°        | CORDELIA                   |                            | A MAID                                 |
| Kevin Hoffmann°        | ENSEMBLE                   | SERVANT LAD                | DUKE OF YORK                           |
| Andrew Hutcheson°      | ENSEMBLE                   | SERVANT LAD                | FORTNUM                                |
| Charles Janasz**       | EARL OF GLOUCESTER         | A PEDANT, CURTIS           | THURLOW                                |
| Joseph Marcell*        | EARL OF KENT               | GREMIO                     | SIR GEORGE BAKER                       |
| Steven Marzolf°        | CURAN, HERALD, ENSEMBLE    | A HABERDASHER, SERVANT LAD | CAPTAIN FITZROY                        |
| Jordan McArthur°       | ENSEMBLE                   | BIONDELLO                  | PAPANDIEK                              |
| Brooke Novak°          | ENSEMBLE                   |                            | MARGARET NICHOLSON                     |
| Jonno Roberts*         | EDMUND                     | PETRUCHIO                  |  |
| Aubrey Saverino°       | REGAN                      |                            | A MAID                                 |
| Ryman Sneed°           | ENSEMBLE                   |                            | A MAID                                 |
| Adrian Sparks*         | OLD MAN, ENSEMBLE          | BAPTISTA MINOLA            | SIR LUCAS PEPYS, SIR BOOTHBY SKRYMSHIR |
| Emily Swallow*         | GONERIL                    | KATHERINE                  | QUEEN CHARLOTTE                        |
| Bruce Turk*            | FOOL                       | GRUMIO                     | DR. RICHARD WARREN                     |
| Bree Welch°            | ENSEMBLE                   | BIANCA                     | A MAID                                 |
| Jay Whittaker*         | EDGAR                      | LUCENTIO                   | WILLIAM PITT                           |

Board of Directors



Welcome to the 2010 Shakespeare Festival and the celebration of The Old Globe’s milestone 75th Anniversary season. This is indeed a momentous occasion and we are proud of the Globe’s 75 years of esteemed accomplishments. Today, as the nation’s sixth-largest regional theatre, we continue to present our audiences with a Shakespeare Festival in repertory that has become an international phenomenon.

Along with the exciting work on the stage of the Lowell Davies Festival Theatre this summer, the Globe offers an abundance of education and community programs for theatre-goers of all ages. The Shakespeare Initiatives are designed to enhance audience understanding and enjoyment of the plays presented. From Insight

Seminars and Garden Lectures to Post-show Forums and the Summer Shakespeare Intensive for high school students, our programs are attended by thousands each summer.

As we celebrate the Globe’s 75th Anniversary, your Annual Fund contributions are more important than ever in keeping San Diego’s cultural icon fiscally healthy and thriving artistically. On behalf of the Board of Directors, I wish to express our gratitude to the many generous Production and Season Sponsors, Circle Patrons, Globe Ambassadors, ticket buyers, subscribers and donors of all levels for their committed and ongoing support.

And now, sit back, relax and enjoy the performance.

Sincerely,  
  
Donald L. Cohn, Chair  
BOARD OF DIRECTORS

BOARD OF DIRECTORS

|                                 |  |  |   |  |                                      |
|---------------------------------|--|--|---|--|--------------------------------------|
| <b>Donald L. Cohn*</b><br>Chair | <b>Kathy Hattox*</b><br>Immediate Past Chair | <b>Anthony S. Thornley*</b><br>Vice Chair, Finance & Treasurer | <b>Sandra Redman*</b><br>Vice Chair, Nominating | <b>Susan Major*</b><br>Vice Chair, Development | <b>Harvey P. White*</b><br>Secretary |
|---------------------------------|--|--|---|--|--------------------------------------|

**DIRECTORS**  
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Valerie S. Cooper  
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Elaine Bennett Darwin  
Bea Epsten  
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Debra Turner  
Stacey LeVasseur Vasquez  
Crystal Watkins  
James A. Wening  
Brian E. Wineke  
June Yoder  
Carolyn Yorston-Wellcome  
Deborah Young  
  
\*Executive Committee Member  
  
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Mrs. Richard C. Adams  
(1912-2005)  
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Delza Martin (1915-2005)  
Patsy Shumway

Leadership Gifts

The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country’s great theatre institutions.

**\$20,000,000 or greater**

**Donald and Darlene Shiley**

**\$10,000,000 or greater**

**Conrad Prebys**

**\$5,000,000 or greater**

**Sheryl and Harvey White**

**Kathryn Hattox**

**Karen and Donald Cohn**

**\$2,000,000 or greater**

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Mary Birch Foundation**

**The Kresge Foundation**

The County of San Diego at the recommendation of Chairwoman Pam Slater-Price

SHAKESPEARE FESTIVAL SPONSOR



Thanks to support from the County of San Diego’s Neighborhood Reinvestment Program, The Old Globe’s Shakespeare Festival ranks among the leading Shakespeare Festivals in North America and draws theatregoers to Balboa Park from throughout San Diego County, all 50 states and abroad. The Old Globe is grateful to Chairwoman Pam Slater-Price and the County of San Diego Board of Supervisors for allocating Neighborhood Reinvestment Program funds to the 2010 Shakespeare Festival, which offers 86 performances of three plays performed in repertory. This funding also supports associated education and community programs, including the Shakespeare Intensive for high school students, Shakespeare Production Guides, Shakespeare in the Garden and the Teacher Appreciation Series.

Karen and Donald Cohn

75TH ANNIVERSARY SPONSORS / THE TAMING OF THE SHREW



Karen and Donald Cohn have served in leadership roles at the Globe for more than 18 years. As the founder and former CEO of Dataquick Information Systems Inc., Don continues his career as an investor and in thoroughbred racing as owner of Ballena Vista Farms in Ramona. Don currently serves as Board Chair. Karen, a graduate of the University of San Diego School of Law, joined the Globe Board in 1992, served two terms as Chair and is Co-Chair of the 75th Anniversary Gala. The Cohns have supported many productions including *Othello*, *Macbeth*, *Blue/Orange*, *A Midsummer Night’s Dream*, *The Doctor is Out* and *Cyrano de Bergerac*. Karen and Don helped launch the Globe’s Capital Campaign in 2006 with a significant gift and, in recognition, the education center is named in their honor.

Joan and Irwin Jacobs

75TH ANNIVERSARY SPONSORS / KING LEAR



Joan and Irwin Jacobs have been loyal Globe supporters and subscribers for more than 20 years, during which time the theatre and San Diego community have benefited greatly from their generosity. Previous Globe productions sponsored by Joan and Irwin include *George Gershwin Alone*, *Macbeth*, *Resurrection Blues*, *Smash*, *Julius Caesar*, *Avenue Q*, *The Merry Wives of Windsor* and, most recently, *Golda’s Balcony*. The couple has been active philanthropically throughout the San Diego community, supporting numerous organizations, including University of California, San Diego (most recently with a \$75 million gift to build the new Jacobs’ Medical Center), Museum of Contemporary Art, San Diego Opera, La Jolla Playhouse, Museum of Photographic Arts, San Diego Repertory Theatre and the San Diego Symphony.



## John A. Berol

SEASON SPONSOR / *THE TAMING OF THE SHREW*

Having previously enjoyed Shakespeare at school and on stage, John Berol was delighted to discover San Diego's enthusiasm for Shakespeare in Balboa Park upon moving to the city in 1977. Aware of the fragile dependence of artistically driven theatre upon charitable support from individuals, John joined in with contributions including sponsorship of *Dancing at Lughnasa*, *Voir Dire*, *Labor Day*, *Twelfth Night* (2001), *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter's Tale*, *Titus Andronicus*, *Measure for Measure*, *Merry Wives of Windsor* and *Twelfth Night* (2009).

## Las Patronas

SEASON SPONSOR / *THE MADNESS OF GEORGE III*

The Old Globe gratefully acknowledges the generous support of Las Patronas, a philanthropic organization founded in 1946 that has since donated more than \$14 million to nearly a thousand charitable organizations throughout San Diego County. Las Patronas has selected The Old Globe as one of the Major Beneficiaries to receive funds generated through this year's presentation of the Jewel Ball, one of San Diego's most enduring social, cultural, and philanthropic traditions. Thanks to Las Patronas' support, over 600 new seats will be installed in the Lowell Davies Festival Theatre, home of The Old Globe's internationally-renowned Summer Shakespeare Festival. The 64th Annual Jewel Ball "Heart + Soul" will take place Saturday, August 7, and for more information, contact Lise Wilson at (619) 980-4789.

## Lonnie Gettman, Designer Fabric

SEASON SPONSOR / *THE TAMING OF THE SHREW*

A native New Yorker, Lonnie Gettman has owned and operated San Diego-based Designer Fabric since 1983, and has been involved with The Old Globe for more than twenty years. Lonnie started his career in the clothing business during college in New York, and relocated to San Diego to establish the first off-price women's fabric and clothing store in the region. Designer Fabric collects exclusive fabric samples from the biggest names in the clothing and manufacturing industry, specializing in fine silks and brocades, French laces and beading for wedding and evening wear. For the Globe's costume shop, Lonnie has been actively involved in consulting on

fabric selection and donating his one-of-a-kind pieces, most recently for *Sammy*, *The Taming of the Shrew* and the upcoming world premiere of *Robin and the 7 Hoods*.

## Kathryn Hattox

PRODUCTION SPONSOR / *KING LEAR*

In 1997 Kathryn joined the Globe Board and currently serves as Immediate Past Chair and on the Executive, Finance and Endowment Committees. In recognition of her Capital Campaign gift, the multi-purpose performance and event room in the new education center carries her name. Kathryn has supported the Globe each year as a Production Sponsor for *A Midsummer Night's Dream*, *The Comedy of Errors*, *Lucky Duck*, *Rough Crossing*, *All My Sons*, *As You Like It*, *Thunder Knocking on the Door*, *Measure for Measure* and *Cyrano de Bergerac*.

## Barbara Kjos

PRODUCTION SPONSOR / *THE MADNESS OF GEORGE III*

Barbara and Neil Kjos (Neil passed away in November 2009) have been loyal patrons of the Globe since 1973 after moving from Chicago. Their love of Shakespeare and the classics drew them to the Globe, and providing support for the Festival was a natural fit for the couple. Together, they have been long-time arts advocates in the San Diego community, and Barbara continues to support San Diego Opera, San Diego Symphony, Mainly Mozart and the San Diego Repertory Theatre. Neil owned and operated the Neil A. Kjos Music Company, which continues to set the standard in all areas of the educational music publishing industry.

## Sempre Energy

PRODUCTION SPONSOR / *KING LEAR*

As part of an ongoing commitment to supporting arts and cultural programs that enhance the quality of life in San Diego, Sempra Energy has been a long-time partner of the Globe and its artistic endeavors. In addition to dedicated support of educational programs for nearly two decades, Sempra Energy has helped launch two Globe Broadway-Bound musicals: *The Full Monty* and *Damn Yankees*. The Old Globe salutes Sempra Energy and shares the belief that strong, thriving cultural programs contribute to the economic growth and vitality of San Diego.

Imagine how a child's first encounter with the arts can inspire a lifetime of creativity and innovation.



*Imagine that. We can.*

Qualcomm is proud to support  
The Old Globe's Summer Shakespeare Festival.

[www.qualcomm.com/community](http://www.qualcomm.com/community)

QUALCOMM

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10:00 - 11:30 am  
\$25 per class



To sign up, contact [GlobeLearning@TheOldGlobe.org](mailto:GlobeLearning@TheOldGlobe.org)  
or call (619) 231-1941 x2144



# PHOTOPLAY

The Old Globe  
1935 — 2010



1. The original 1935 acting company at the California Pacific International Exposition. 2. The original Old Globe Theatre built for the Exposition. 3. Founding Director Craig Noel (center) in John Van Druten's *The Distaff Side*, the 1937 premiere production of the San Diego Community Theatre (to be later named the Old Globe Theatre). 4. Shakespeare's *Twelfth Night* (1949). 5. Lee Hyde, Bob Roberts, Jack Little, Zelda Schumann-Heink in the 1947 production of *The Time of Your Life*, the first show performed at the Globe after WWII. 6. *Mr. Roberts*, directed by Craig Noel, performed to capacity audiences totaling 25,000 during thirteen continuous weeks in the summer of 1953 and provided the Globe with substantial financial resources for the first time. 7. Dennis Hopper as Lorenzo and Roxanne Haug as Jessica in the 1954 production of *The Merchant of Venice*, directed by Allen Fletcher. 8. Globe Associate Artist Jonathon McMurtry (center) and Kelsey Grammer (right) in *Henry V* (1978). 9. Valeda Turner, as Queen Elizabeth, bids a ghostly adieu to the Old Globe amid the ashes of the devastating fire of 1978. 10. Craig Noel and Artistic Director Jack O'Brien rebuild the Old Globe Theatre. 11. Deborah May as Rosalind and George Deloy as Orlando in *As You Like It*, the inaugural production of the newly rebuilt Old Globe Theatre, directed by Craig Noel (1982). 12. Queen Elizabeth visits The Old Globe in 1983. 13. Jack O'Brien accepts the Tony Award for achievement in theatre presented to The Old Globe, with Managing Director Thomas Hall.\*

14. Joanna Gleason, Chip Zien and Ellen Foley in the world premiere of Stephen Sondheim's *Into The Woods* (1986). 15. Lawrence Fishburne and Ella Joyce in August Wilson's *Two Trains Running* (1991). 16. *Dr. Seuss' How the Grinch Stole Christmas!* premiered at The Old Globe in 1997 and has become a beloved San Diego holiday tradition. Pictured are Shea Starrs Siben as Cindy-Lou Who and Jeff Skowron as the Grinch in the 2009 production.\* 17. The 2000 world premiere of *The Full Monty* played to sold-out audiences at The Old Globe and moved to Broadway, London's West End and received a national tour. 18. Executive Producer Lou Spisto with Founding Director Craig Noel receiving the National Medal of Arts at a ceremony at the White House in 2007. 19. Obba Babatundé astounded audiences with his award-winning portrayal of Sammy Davis, Jr. in the 2009 world premiere of *Sammy*, with Jenelle Engleson and Sarah Strimel.\* 20. The Conrad Prebys Theatre Center opens in December 2009 and is comprised of the flagship Old Globe Theatre and a new facility housing the Sheryl and Harvey White Theatre, the Karen and Donald Cohn Education Center, Hattox Hall and the Donald and Darlene Shiley Terrace. 21. Neil Patrick Harris stars in *Romeo and Juliet*, in the 1998 Shakespeare Festival. 22. Neil Simon's Pulitzer Prize winning play *Lost in Yonkers* inaugurates the Sheryl and Harvey White Theatre starring Tony Award winner Judy Kaye, with Steven Kaplan and Austyn Myers (2010).\* (\* Photo by Richard Drew. \*Photo by Craig Schwartz.)



## TWO NEW PROGRAMS FOR CHILDREN



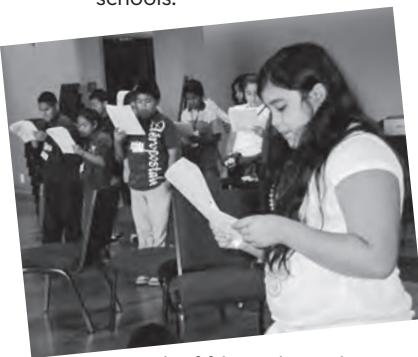
**The Middle School Summer Intensive** is a two-week program for students in grades 6, 7 and 8. Led by the Globe's Teaching Artists, students will explore the many facets of theatre. Participants will learn performance techniques from the professional actors of the summer Shakespeare Festival repertory company. They will also visit all three of the Globe's theatres and take a behind-the-scenes look at the Globe's technical departments, meeting the artisans who light the shows, and build the sets and costumes. The program culminates with a 45-minute student performance of scenes and demonstrations of acting exercises giving the students a chance to demonstrate what they learned over the two-week summer program. Students who just can't get enough theatre are just right for

this exciting and powerful learning experience. The Middle School Summer Intensive will take place on weekdays, July 26 – 30 & August 2 – 6 from 10:00 a.m. to 3:00 p.m. \$550 per student.

**Theatre Tots** is a fun introduction to acting for children ages 4, 5 and 6. Participants in this program use their voices, bodies and imaginations to create characters and act out a story. These 90-minute, Saturday morning sessions are packed with both learning and fun, and parents will delight to see their children's performances at the end of each class. Each Saturday morning session is unique. Attend one, or attend them all! Theatre Tots will be held on July 10 & 24, August 7 & 21 and September 4 & 18. \$25 per class.

## LEARNING THROUGH THE POWER OF THE ARTS

The Karen and Donald Cohn Education Center has been bustling with activity with programs for schools and the public this summer. Most recently, The Old Globe hosted the renowned School in the Park program. A partnership of the San Diego Unified School District and Price Charities, School in the Park is a quality off-campus learning program for students from two City Heights elementary schools.



The children enrolled in the program spend five days each at many of Balboa Park's museums and other institutions and learn from experts in their fields. At the Air and Space Museum, they learn about aeronautics. At the Museum of Man, they practice anthropology. And at The Old Globe – they learn about Shakespeare!

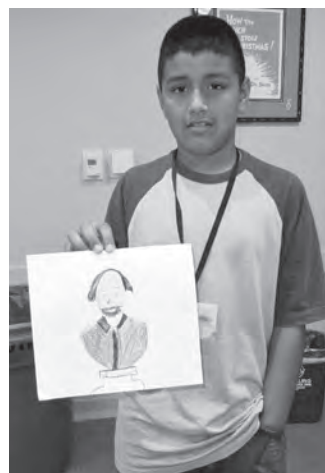
The fifth grade students, most of them English Language Learners, tried their hands at such well-known Shakespeare speeches as "All the world's a stage, and all the men and women merely players." They learned how to work together as an ensemble to give the best performance possible while receiving

instruction in voice and diction, movement and theatre vocabulary. On the final day of the program, the children performed the shipwreck scene from Shakespeare's *The Tempest*.

This challenging week was a marvelous example of how teachers can use the arts to enliven learning and to enhance literacy. By the end of the program, the students poured over books and drew pictures of their favorite characters, of ships and storms at sea, and were eager to read more about Shakespeare's life and his plays.

The School in the Park program is an innovative example of engaged learning through the power of the arts. Eight additional classes will experience the program before the end of the school year and, hopefully, for years to come as the Globe continues to add to its educational programming in the Karen and Donald Cohn Education Center.

For more information about the Globe's educational programs or to enroll your child in the Theatre Tots or Middle School Summer Intensive programs, contact [GlobeLearning@TheOldGlobe.org](mailto:GlobeLearning@TheOldGlobe.org).



# 2010 SHAKESPEARE FESTIVAL



Photo by Ken Howard

I want to start this letter by saying "Thank you."

Thank you to Lou Spisto and the Board for offering me the opportunity to lead this 75th Anniversary Festival season;

Thank you to the wonderful staff and crew who have supported my every wish and helped fashion my every dream;

Thank you to the outstanding cast of actors who have embraced me and my vision of the season; and

Thank you to the many San Diegans who have simply made me welcome.

I have led many companies in England over the years, and my model always remains the same. It is Shakespeare's original company at our namesake Globe Theatre, immortalized in the frontispiece to the 1623 Folio. With one striking difference — he had no women actors! But he gathered together highly skilled leading actors, like our Bob Foxworth and Miles Anderson, and he mixed them with experienced character players and startling young talent, like our MFA students.

Although I have traveled thousands of miles to work here, in many ways the experience is familiar. We endeavor to make the stories vital and contemporary, without pandering to fashionable "relevance." We struggle to make the beautiful language fall readily upon your ear. We hope to lead our audiences into new and enriching experiences.

The center of our work on both Shakespeare and Bennett is language. Hamlet tells the Player: "We'll hear a play tomorrow." We won't see it, we'll hear it. I find this such an exciting challenge, of immense importance in our contemporary visual world: to help foster, especially in our children, a love of language.

And coming from England to the West Coast, this is the real buzz — working on Shakespeare in a vigorous, language-based method, but embracing the American accent and cadence of speech.

I believe we are building something special here. I hope you think so, too.

*Adrian Noble*

Adrian Noble, Artistic Director,  
2010 Shakespeare Festival

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# LEAR

## A FOOLISH FOND OLD MAN... EVERY INCH A KING

BY MICHAEL CHEMERS

In his book *The Ibsen Cycle*, scholar Brian Johnston discusses the phenomenon of “Peer Gynt’s Onion,” a way of talking about the lines of conflict that can appear in a play. Protagonists can struggle against a variety of enemies; not only other people, but also against their societies, their histories, nature and the supernatural, themselves, and even the existential absurdity of being. *King Lear* is one of the few plays that hit every mark. Lear is considered by some to be not only Shakespeare’s most far-reaching and magnificent play, but his most powerful philosophical and spiritual work as well. *Lear*’s suffering is not merely psychological; it is inextricably located in his physical body, as critic Marvin Rosenberg observes in his *Masks of King Lear*:

Shakespeare made the tissue and function of the physical body omnipresent in *Lear*, in name and action: arm, leg, hand, skin, hair, face, eyes, nose, cheeks, tears, blood; the body suffering, or being made to suffer, by blinding, tripping, striking, biting, bleeding, wounding – itself or another – and killing.

So thoroughly grounded in the body, the play can represent and confront the darkest internal and external perils a human can face: time; darkness; pain; penury; abandonment by friends, family and the gods; madness; and death. *Lear*’s own severed consciousness whiplashes from the cradle to the grave even as it careens from reason to insanity, encompassing the totality of human experience, as in this speech:

LEAR: When we are born, we cry that we are come  
To this great stage of fools. This’ a good block.  
It were a delicate stratagem to shoe  
A troop of horse with felt. I’ll put’t in proof,

And when I have stol’n upon these son-in-laws,  
Then, kill, kill, kill, kill, kill, kill! (IV, v)

Not for nothing is this called “the Everest of Shakespeare,” and considered an obligatory benchmark of greatness for a mature classical actor. Ian McKellen said this about his embodiment of the role in 2007:

I think an audience should, if they want to understand *Lear*’s progression, look out for the relationship that he has with the gods, because by the end of the story I think it’s pretty clear that he’s lost his faith. He goes on a torturous and terrifying emotional journey but by the end he has achieved some reconciliation to his own position in the real world, and that includes love for family and respect and regard for friends and supporters; that has nothing to do, as far as *Lear*’s concerned, with the gods.

Indeed, the consolations of spirituality seem to be lost on everyone in the play:

GLOUCESTER: I’t’h’last night’s storm I such  
a fellow saw,  
Which made me think a man a worm. My son  
Came then into my mind, and yet my mind  
Was then scarce friends with him. I have heard  
more since.  
As flies to wanton boys, are we to th’gods;  
They kill us for their sport. (IV, i)

But perhaps the play’s most terrifying revelation is that of the impermanence of one’s own sense of self. Regan remarks of him that “he hath ever but slenderly known himself.” *Lear* does know himself, but as King: ordained and beloved of the gods, worshipped by his family, idolized by his court. And yet, he feels the weight of his



*King Lear Weeping over the Death of Cordelia* by James Barry (1786-87)

age, and wishes to divest himself of the responsibilities of stewardship while holding on to the power and glory. This he cannot do, and the realization renders him in a war against himself: “King Lear” on the one side, and a half-senile ancient old man tormented by regrets, with only a Fool as a friend and a mirror:

LEAR: Rumble thy bellyful; spit, fire; spout, rain!  
Nor rain, wind, thunder, fire, are my daughters.  
I tax not you, you elements, with unkindness;  
I never gave you kingdom, called you children.  
You owe me no subscription. Then let fall  
Your horrible pleasure. Here I stand your slave,  
A poor, infirm, weak, and despised old man (III, ii)

He complains: “How sharper than a serpent’s tooth it is To have a thankless child” (I, iv) But his daughters, Regan and Goneril, are what *Lear* has modeled for them; their sycophancy a product of his narcissism, their violent abusiveness a reflection of his own. In

*The Empty Space*, Peter Brook writes that “King Lear is a vast, complex, coherent poem designed to study the power and the emptiness of nothing—the positive and negative aspects latent in the zero.” The word “nothing” appears all over the script; the play seems determined to examine the concept from every angle:

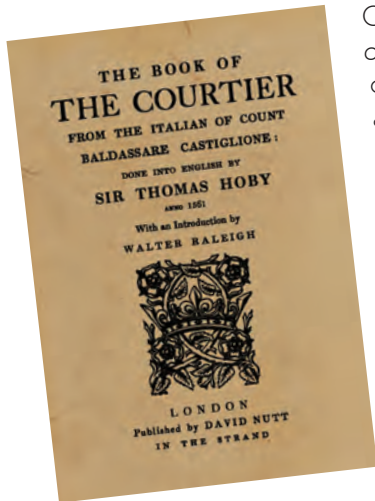
LEAR: Nothing will come of nothing, speak again. (I, i)  
GLOUCESTER: The quality of nothing hath not such  
need to hide itself. (I, ii)  
FOOL: Can you make no use of nothing, nuncle? (I, iv)  
FOOL: I am a fool, thou art nothing. (I, iv)

Ultimately, *Lear* does gain the necessary insight to calm his seething brain and understand himself as neither “King” nor “Lear,” but both, and at the same time, nothing at all.

*Michael M. Chemers, PhD, MFA, is Dramaturgy Program Director at Carnegie Mellon University’s School of Drama.*



# ELIZABETHAN RULES OF ENGAGEMENT



One of Shakespeare’s most popular comedies, *The Taming of the Shrew* contains all the intrigues and charged banter of the “mismatched-marriage plot” that was so popular among Elizabethans as to constitute a genre unto itself. This play, however, appears to be directed at the absurdities of what was then known as “courtly love.” Count Baldassare Castiglione’s 1528 *The Book of the Courtier* appeared in London in 1561, in an English translation by Sir Thomas Hoby, and became all the rage for the haute couture set. The book became an indispensable part of the education of any noble, or noble wanna-be, in Europe. *The Book of the Courtier* lays out voluminous guidelines for courtly behavior for both men and women, and *Shrew* seems dead-set to poke holes in most of them.

Silly as they may have been to Shakespeare, the ideals of courtly love had a very real influence on European culture, and Katherine’s “taming” is ultimately an education in how to be courtly. Katherine must, at the very least, learn to “seem” courtly while hiding her true opinions, as her belligerent husband does.

## ELIZABETHANS GONE WILD

A skimmington ride is a custom that dates back to Medieval times. It was a raucous and sometimes violent kind of parade involving a lot of noise and what was known as “rough music” — loud clanging of tools or cookware. The ride was a form of public ridicule and punishment of men and women who were caught in some sort of incorrect behavior. Offenses might have included wifely adultery, cohabitation without the blessing of marriage — or henpecking. Sometimes puppets or effigies represented the offenders — at other times, they were forced to participate...and the “rides” could easily become riots.

The rough music of skimmingtons symbolized the disharmony of a household in which the woman dominated, either by her physical conduct (adultery or husband-beating) or her verbal conduct (cursing or abusing her husband or other men). The music was made with everyday objects rather than instruments, and pots and pans were universally present. Through the use of skimmingtons, men attempted to restore norms of sexual conduct and gender relations that were increasingly under attack. As one English poet put it:

» Ill fares the hapless family that shows  
 A cock that’s silent, and a Hen that crows.  
 I know not which live more unnatural lives,  
 Obedient husbandes, or commanding wives.

[M.C.]

# THE MADNESS OF GEORGE III

## ROYAL FAMILY

George III (1738 – 1820), King of the United Kingdom of Great Britain and Ireland. He was the third British monarch of the House of Hanover but, unlike his two predecessors, he was born in Britain and spoke English as his first language. Known for his court of stifling formality, George III was most famous for his loss of the American Colonies.

Queen Charlotte of Mecklenberg Strelitz. A German princess who married King George III in 1761 and Queen of the United Kingdom.

The Prince Of Wales. George IV was the eldest son of George III. George IV was famous for his over-spending, extravagant tastes and fixation on the throne.

The Duke Of York. Frederick, the second eldest child and second son of King George III.

## TORIES - SUPPORT THE KING

William Pitt The Younger. Succeeding his father as Prime Minister, Pitt became the youngest Prime Minister at the ripe age of 24. Pitt served as Prime Minister for twenty years.

Henry Dundas. Pitt’s confidant, Dundas was the first Scottish Member of the Privy Council and served as Home Secretary and War Secretary under the reign of King George III.

Edward Thurlow. The Lord Chancellor under George III, Thurlow was a political opportunist.

## WHIGS

Charles James Fox. A proprietor of big government and lover of extravagance, Fox was the leader of opposition to Pitt for 22 years.

Richard Brindsley Sheridan. A prolific playwright (most notably *School for Scandal*), Sheridan was also a Member of Parliament and confidant of Fox.

## DOCTORS

Sir George Baker. President of the Royal College of Physicians and personal physician to George III and served during his illness.

Dr. Richard Warren. Personal doctor to The Prince of Wales and a doctor attending George III.

Dr. Francis Willis. A former clergyman turned physician, Willis established an asylum in Lincolnshire. He was famous for his treatment of George III which included strict adherence to discipline.

Sir Lucas Pepys was called into attendance on George III. As an acknowledgment of his services he was appointed physician in ordinary to the King, and later physician-general to the army.

## OTHER

Lady Pembroke Elizabeth Herbert. The Countess of Pembroke and Montgomery was the Lady of the Bedchamber to Queen Charlotte. She was greatly admired by George III.

## FIZROY and GREVILLE are EQUERRIES:

An officer of the British royal household in personal attendance on the sovereign or a member of the royal family at one time charged with supervision of the horses.

## FORTUM, PAPANDIEK, and BRAUN are PAGES:

Household servants to members of the royal family.



King George III costume rendering by Deirdre Clancy



# MEET THE DESIGNERS

## READY, SET, GO!

Set Designer Ralph Funicello on the Festival Stage



For this 75th Anniversary season, we wanted the Shakespeare Festival set to be new and different. The previous set had been in place for three years and so there was an opportunity to do something different.

When Adrian Noble was selected as the Artistic Director of the 2010 Shakespeare Festival, it was appropriate for him to decide in which direction to take the design of the stage. My first task was to get to know him and learn what kind of sets he prefers to work on. How does he begin to envision the production of a play generally, and specifically the three plays of the Festival? What kind of a space does he need to bring these plays to life?

I met with Adrian both here and in England and we began by pushing around small pieces of cardboard and wood on a scale model of the basic Festival stage. One thing Adrian was very interested in from the start was to allow the set to create a sense of excitement and anticipation when first viewed by the audience.

One difference we have taken in our approach this year is that the set is more neutral. Each play in the Festival will use its own individual scenic elements. This approach will provide for greater variety from play to play, and enable the set to be more adaptable in future seasons.

At its most basic, I have tried to create an interesting space that can provide a variety of ways for the actors to make their entrances on to the stage.

A scale model of Ralph Funicello's set design for the Shakespeare Festival.



## COSTUMES FOR KINGS, LOVERS AND FOOLS

An interview with Costume Designer Deirdre Clancy



*What are the design challenges in creating costumes for all three Shakespeare Festival plays?*

The challenge was to create a distinct aesthetic or visual style for each play — most simply described as the point of view.

*The Madness of George III* has a single focus. Most of the people are known historical characters, and quite unusually these days, the costumes are what could be termed museum piece designs. They are more the production of a creative synthesis between the actor and his or her portrait.

*King Lear* and *The Taming of the Shrew* are also rooted in historical periods. There is just more than one time-frame. *Lear* begins in the George III period, only a simpler, tougher version, stripped of all decoration. As we leave the court, and to echo *Lear*'s disintegration/redemption, the costumes morph into a more modern world — somewhere between World War I and Samuel Beckett.

*Shrew* has three points of reference: the early Jacobean period, the date of the play's composition, 1610 or so, with an ironic nod to a romantic Wild West and the extravagant fabrics of "Dynasty" and the 1980s.



Fool and Katherine costume renderings by Deirdre Clancy.

*What was the most difficult show to design?*

It doesn't really work like that. Once you've had the big idea, bought the right paper, talked to the director and re-read the texts, you just get on with it — deadlines tend to be looming. I'm fortunate in that I can draw quite quickly!

As a technical exercise, *Lear* was tricky because of the dual period, which can be quite hard to control and make logical. *Shrew*, too, for the same reason. It was exhausting — 80 drawings and counting — but it was a lot of fun.

*Shrew* has the added difficulty because half of the characters are continually disguising themselves as each other, or someone else. It has far and away the most references to clothes in all of Shakespeare — which is an extremely good reason for at least nominally designing it in the correct period.

*Which costumes were the most challenging to design?*

The simple ones, which have to be both perfect and completely self-effacing. Showing off with over-the-top wedding dresses is fairly easy. Creating something to serve both the text and the actor's performance, that an audience will possibly not even notice is much of a costume, is far harder. The Fool in *Lear* and the King's "small-clothes" in *George III* fall into this category.





| SUNDAY                            | MONDAY                        | TUESDAY                     | WEDNESDAY                   | THURSDAY                 | FRIDAY                    | SATURDAY                 |
|-----------------------------------|-------------------------------|-----------------------------|-----------------------------|--------------------------|---------------------------|--------------------------|
|                                   |                               |                             |                             |                          |                           | JUNE 12<br>King Lear 8pm |
| 13<br>King Lear 8pm               | 14 INSIGHTS<br>King Lear 7pm  | 15                          | 16<br>Shrew 8pm             | 17<br>Shrew 8pm          | 18                        | 19<br>George III 8pm     |
| 20 FATHER'S DAY<br>George III 8pm | 21 INSIGHTS<br>Shrew 7pm      | 22                          | 23                          | 24<br>King Lear 8pm      | 25<br>King Lear 8pm       | 26<br>King Lear 8pm      |
| 27<br>Shrew 8pm                   | 28 INSIGHTS<br>George III 7pm | 29<br>Shrew 8pm             | 30<br>Shrew 8pm             | JULY 1<br>George III 8pm | 2<br>George III 8pm       | 3<br>George III 8pm      |
| 4 INDEPENDENCE<br>DAY             | 5                             | 6<br>King Lear 8pm          | 7<br>Shrew 8pm ▲            | 8<br>Shrew 8pm ●         | 9<br>George III 8pm       | 10<br>King Lear 8pm      |
| 11<br>Shrew 8pm                   | 12                            | 13<br>George III 8pm<br>▲ ● | 14<br>King Lear 8pm         | 15<br>George III 8pm     | 16<br>King Lear 8pm       | 17<br>Shrew 8pm          |
| 18                                | 19<br>King Lear 8pm ●         | 20<br>Shrew 8pm ▲           | 21<br>George III 8pm        | 22<br>King Lear 8pm      | 23<br>Shrew 8pm           | 24<br>King Lear 8pm      |
| 25<br>Shrew 8pm                   | 26                            | 27<br>Shrew 8pm             | 28<br>George III 8pm        | 29<br>King Lear 8pm      | 30<br>King Lear 8pm       | 31                       |
| AUGUST 1<br>George III 8pm        | 2                             | 3<br>King Lear 8pm ▲        | 4<br>Shrew 8pm ▲ ●          | 5<br>George III 8pm      | 6 TGIF<br>Shrew 8pm       | 7<br>Shrew 8pm           |
| 8<br>King Lear 8pm                | 9                             | 10<br>King Lear 8pm<br>▲ ●  | 11<br>King Lear 8pm         | 12 OUT<br>Shrew 8pm      | 13 TGIF<br>George III 8pm | 14<br>Shrew 8pm ●        |
| 15<br>King Lear 8pm               | 16                            | 17<br>Shrew 8pm ▲           | 18<br>George III 8pm<br>▲ ● | 19<br>King Lear 8pm      | 20<br>Shrew 8pm           | 21<br>George III 8pm     |
| 22<br>Shrew 8pm                   | 23                            | 24<br>George III 8pm ▲      | 25<br>King Lear 8pm<br>▲ ●  | 26<br>George III 8pm     | 27<br>Shrew 8pm           | 28<br>King Lear 8pm      |
| 29<br>King Lear 8pm               | 30                            | 31<br>George III 8pm ▲      | SEPTEMBER 1<br>Shrew 8pm    | 2<br>Shrew 8pm           | 3<br>King Lear 8pm        | 4<br>George III 8pm ●    |
| 5<br>King Lear 8pm                | 6 LABOR DAY                   | 7<br>George III 7pm         | 8<br>King Lear 7pm          | 9<br>Shrew 8pm ●         | 10<br>Shrew 8pm           | 11<br>King Lear 8pm      |
| 12<br>George III 7pm              | 13                            | 14<br>King Lear 7pm ▲       | 15<br>Shrew 7pm             | 16<br>George III 8pm     | 17<br>King Lear 8pm ●     | 18<br>Shrew 8pm          |
| 19<br>Shrew 7pm                   | 20                            | 21<br>Shrew 7pm ▲           | 22<br>George III 7pm ▲      | 23<br>King Lear 8pm      | 24<br>George III 8pm ●    | 25<br>Shrew 8pm          |
| 26<br>Shrew 8pm                   |                               |                             |                             |                          |                           |                          |

LEGEND

- ▲
- 
- INSIGHTS
- OUT
- TGIF
- Post-Show Forums: Discuss the play with members of the cast following the performance.
- Shakespeare in the Garden: Free presentations. (see below)
- Insight Seminars: A free seminar series featuring a panel selected from the artistic company of the current show. Reception at 6:30 p.m.; Seminar at 7:00 p.m.
- OUT at the Globe: A pre-show event for gay and lesbian theatre lovers and friends with food and cocktails. \$20/person. (Show sold separately.)
- Thank Globe It's Friday: A Friday pre-show bash with food, wine and live music. \$20/person. (Show sold separately.)



SHAKESPEARE IN THE GARDEN

Shakespeare in the Garden is a series of informal presentations of ideas and insights that enhance the theatre-going experience. The seminars feature members of the Shakespeare Festival creative team and take place in the Craig Noel Garden. Presentations begin at 7:00 p.m. Admission is free and reservations are not required.

- KING LEAR July 19, Aug. 10 & 25, Sept. 17
- THE TAMING OF THE SHREW July 8, Aug. 4 & 14, Sept. 9
- THE MADNESS OF GEORGE III July 13, Aug. 18, Sept. 4 & 24



Profiles

**MICHAEL STEWART ALLEN** (Duke of Cornwall, *King Lear*; Tranio, *The Taming of the Shrew*; Fox, *The Madness of George III*) has been seen in several Off Broadway productions including Starbuck in *Moby Dick Rehearsed*, Caliban in *The Tempest*, Speed in *The Two Gentlemen of Verona* and Orlando in *Love Shakespeare* (The Acting Company) and the title role in *Don Carlos* (Prospect Theatre Company). His recent credits include *Hamlet* (Shakespeare Theater of New Jersey), *A Tale of Two Cities* (People's Light & Theatre Company), *King Lear*, *Much Ado About Nothing* (North Carolina Shakespeare Festival), *Doubt* (The Hippodrome State Theater), *The Tempest* (Folger Theatre in Washington, DC), *Of Mice and Men* and *The Grapes of Wrath* (Arkansas Repertory Theater). He has performed at theatres all over the country, including Arkansas Repertory Theatre, The Pennsylvania Shakespeare Festival, The North Carolina Shakespeare Festival, PlayMakers Repertory Company, Contemporary American Theater Festival, 12 Miles West Theater Company, and he has spent 11 seasons as a company member at The Shakespeare Theater of New Jersey. His film and television credits include “Law & Order: SVU” and voice work on *Cold Mountain*. He is a member of AEA and SAG.

**MILES ANDERSON** (King George, *The Madness of George III*) has been acting for stage and screen for many years. *The Madness of George III* reunites Mr. Anderson with Adrian Noble after their work at the Royal Shakespeare Company, including *Macbeth* and *The Comedy of Errors*. Other appearances include the Olivier-nominated Sigismund in *Life's a Dream*, *Twelfth Night* and *Volpone* and the receipt of three British Theatre Awards. His West End appearances include *The Weir*, *Oliver!* and *The Rehearsal*. His film work includes *Cry Freedom!* and *The Shepherd*. Mr. Anderson's television appearances include “Criminal Minds” and UK credits including Dempsey in ITV's “Ultimate Force”, Roger O'Neill in BBC's award-winning "House of Cards" and Dan Fortune in the hit series “Soldier, Soldier.” His work with directors, including Richard Attenborough, Trevor Nunn, Max Stafford-Clark, and Sam Mendes, has established Mr. Anderson internationally as an actor of immense versatility, notability and popularity. Mr. Anderson lives in Los Angeles.

**SHIRINE BABB** (Ensemble, *King Lear*; A Widow, *The Taming of the Shrew*; Lady Pembroke, *The Madness of George III*) was recently seen in The Old Globe/ USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentlemen of Verona*. Her London credits include *Widows* and her New York credits include *A Midsummer Night's Dream* (Pulse Ensemble Theatre), *Trickle* (Ensemble Studio Theatre), *Single Black Female* (The Duke on 42nd St), *Aliens With Extraordinary Skills* (Women's Project), *A Role Once Played* (29th Repertory Theatre, 2004 AUDELCO Nominee) and *American Girls Revue* (American Girl Place). Ms. Babb's regional credits include *Twelfth Night*, *Measure for Measure*, *Antony & Cleopatra*, *She Stoops to Conquer*, *A Christmas Carol*, *Omnium Gatherum*, *Play To Win: The Jackie Robinson Story*, *Almost Heaven: The John Denver Story* and *Bessie: Life & Music of Bessie Smith*. Her television and film credits include “All My Children” and *Picture Perfect*. Her commercial work includes WE Network, Optimum Light Path and Fair Housing Act. Ms. Babb holds an MA from East 15 Acting School, UK and BFA from SUNY Fredonia.

**DONALD CARRIER** (Duke of Albany, *King Lear*; Hortensio, *The Taming of the Shrew*; Sheridan, *The Madness of George III*) is making his Old Globe debut with the 2010 Shakespeare Festival. His regional credits include Joseph Surface in *The School For Scandal* (Chicago Shakespeare Theater), Ferdinand in *The Duchess of Malfi* (Shakespeare Theatre Company, Helen Hayes Award nomination), Frederick in *Noises Off* and Francis in *Lincolnesque* (Cleveland PlayHouse), Ian in *Shining City* (The Studio Theatre), Malvolio in *Twelfth Night* (Notre Dame Shakespeare Festival) and Oscar Wilde in *Gross Indecency* (Huntington Theatre Company). Other theatres include Maltz Jupiter Theatre, Wilma Theater, Intiman Theatre and TheatreWorks. He spent nine seasons at the Stratford Shakespeare Festival appearing in *As You Like It* (Orlando), *The School for Scandal* (Charles Surface), *A Midsummer Night's Dream* (Peter Quince), *The Importance of Being Earnest* (John Worthing), *Coriolanus* (Sicinius), *The Merchant of Venice* (Bassanio) and *Measure for Measure* (Lucio). He also spent two seasons at the Shaw Festival. Mr. Carrier most recently assistant directed *Cyrano de Bergerac* at the Stratford Shakespeare Festival and performed in Tom Stoppard's *Rock 'n' Roll*. His television and film credits include *The Time Traveler's*

*Wife*, *The Passion Of Ayn Rand*, *Earth: Final Conflict*, *Dead by Monday* and *5.4*. His writing credits include the musical *Evangeline*, written with Anaya Farrell.

**ANDREW DAHL** (Oswald, Ensemble, *King Lear*; Servant Lad, *The Taming of the Shrew*; Prince of Wales, *The Madness of George III*) previously appeared at The Old Globe in *Six Degrees of Separation*, *Cyrano De Bergerac*, *Twelfth Night* and *Coriolanus*. He recently appeared in The Old Globe/ USD Professional Actor Training Program productions of *The Country Wife*, *The Two Gentlemen of Verona* as well as *A Midsummer Night's Dream* and *The Water Engine*. Mr. Dahl's New York credits include *The Winter's Tale*, *A Flea in Her Ear* and *The Twelfth Labor*. His other credits include *If This is a Man* in Moscow, *The Complete Works of William Shakespeare* (abridged), *The Comedy of Errors*, *As You Like It*, *Dear Brutus*, *A View from the Bridge*, *Time Remembered* and *Boy Gets Girl* (Dartmouth College). Mr. Dahl holds a BA in Theater from Dartmouth College.

**GRAYSON DEJESUS** (Ensemble, *King Lear*; Servant Lad, *The Taming of the Shrew*; Ramsden, *The Madness of George III*) was last seen in The Old Globe/USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentleman of Verona*. His regional credits include *Romeo and Juliet*, *All's Well That Ends Well* and *The Antiquarian's Family* (Shakespeare Santa Cruz). His national tours include *Winnemucca*, *Three Days In The Belly* (San Jose Stage Company, Fringe NYC, Minnesota Fringe Festival) and West Coast credits include *FILM* (Theater of Note), *New Playwrights Project* (TheatreWorks). His New York credits include *Here I Go Boys*, *A Diner A Shiner* and *New Beulah* (Shelby Company). Mr. DeJesus received his BA in Theatre from Occidental College.

**BEN DISKANT** (King of France, Ensemble, *King Lear*; Servant Lad, *The Taming of the Shrew*; Greville, *The Madness of George III*) most recently appeared in The Old Globe/ USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentlemen of Verona*. His regional credits include *Speech and Debate* (TheaterWorks Hartford), *The History Boys* (The Studio Theatre), *Anything Goes* (Williamstown Theatre Festival) and *Freedom Train* (Theaterworks/USA). Mr. Diskant holds a Bachelor's of Music and a BA in Sociology from Northwestern University.



**CRAIG DUDLEY** (Doctor, Ensemble, *King Lear*; A Tailor, Vincentio, *The Taming of the Shrew*; Dundas, *The Madness of George III*) has appeared in several shows in New York including *Macbeth* and *Othello* (Roundabout Theatre Company), *The Miser* (Bank Street Theatre), New York Fringe Festival, *War and Peace* (Symphony Space), *Ursula's Permanent* (Kraine Theatre), *Misalliance* (Equity Library Theatre) and *The Seagull* (Guest Artist/ Columbia University). His regional credits include *Richard II* and the North American Premiere of *The Woman* (Stratford Shakespeare Festival of Canada), *Hamlet* (Coconut Grove Playhouse), *A Tale of Two Cities* (Repertory Theatre Of St. Louis), *The French Lieutenant's Woman* (Fulton Opera House), *An Inspector Calls* (Florida Studio Theatre), *The Hasty Heart* (Kennedy Center), *Mary Stuart* (Ahmanson Theatre), *Cyrano de Bergerac* (American Stage Festival), *Racing Demon* (Merrimack Theatre), *Amadeus* (Wayside Theatre), *Dial M For Murder* (Long Island Stage), *The Mystery of Irma Vep* (Mill Mountain Theatre), *Crown of Kings* (Byrdcliffe Theatre Festival), *Miracle* (White Barn Theatre), *Noises Off* (New Harmony Theatre, Boston Herald Repertory Company) and *Twelfth Night* (Tri-state Actor's Theatre). Mr. Dudley has appeared in several stock productions of *Camelot* playing King Arthur. His television credits include "Love Is a Many Splendored Thing," "One Life to Live," "Gimme a Break" and "Exiled." He co-produced a theatrical documentary about Sir Derek Jacobi, was mentored for over 20 years by Philip Burton, father to Richard Burton, received a scholarship to the American Theatre Wing and graduated from the American Academy of Dramatic Arts.

**CHRISTIAN DURSO** (Duke of Burgundy, Ensemble, *King Lear*; Servant Lad, *The Taming of the Shrew*; Braun, *The Madness of George III*) was last seen in The Old Globe/USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentleman of Verona*. His New York credits include *Nocturne* (Under St. Marks), *Cinephilia* (Theatre Row), *Spring Awakening* (Blue Heron Arts Theatre), *A Midsummer Night's Dream* (Ensemble Studio Theatre), *Julius Caesar* (Theatre For A New City), *Shoe Polish* (13th Street Repertory Company) and *Crazy Gary's Mobile Disco* (The Tank). Mr. Durso's regional credits include *Macbeth* and *A Midsummer Night's Dream* (Shakespeare Santa Cruz), *Macbeth* (RADA) and *Minnesota Moon* (Boulder Fringe). His

television credits include "One Life to Live" and "Guiding Light." Mr. Durso holds a BFA from NYU's Tisch School of the Arts.

**ROBERT FOXWORTH** (King Lear, *King Lear*; Dr. Willis, *The Madness of George III*) is an Associate Artist of The Old Globe and has appeared in *Cornelia*, *Julius Caesar*, *Private Lives*, *Below the Belt* and *Antony and Cleopatra*. He was most recently seen on Broadway in the Tony Award-winning production of *August: Osage County*. He has also recently starred as Claudius in *Hamlet* (South Coast Repertory, directed by Daniel Sullivan) and on Broadway in the award-winning production of *Twelve Angry Men* (Roundabout Theatre Company). In the 2001/2002 season he played Robert in the national Broadway tour of *Proof*. Mr. Foxworth made his Broadway debut in The American Shakespeare Festival's production of *Henry V*. He won the Theatre World Award for his portrayal of John Proctor in *The Crucible* (Lincoln Center Theater). His television series include "Storefront Lawyers," "Falcon Crest" and "Late Line" with Al Franken. He has guest starred on countless series episodes over the years, the most recent being a two-year stint on "Six Feet Under" and episodes of "Law & Order," "Law & Order: SVU" and "Gilmore Girls." His stage work has included *Cyrano* (Great Lakes Theatre Festival), *Iago* in *Macbeth* (Guthrie Theater), George in *Who's Afraid of Virginia Woolf?* (Hartford Stage), *Galileo* (CENTERSTAGE), *Uncle Vanya* (Geffen Playhouse). On Broadway, he was Count Shebyelski in *Ivanov* (Lincoln Center Theater), starred with Jane Alexander in *Honour* (Belasco Theater) and played Colonel Parker in *Judgment at Nuremberg* (Longacre Theater). Mr. Foxworth was seen in *Syriana* and is the voice of Ratchet in *Transformers I* and *II*.

**CATHERINE GOWL** (Cordelia, *King Lear*; A Maid, *The Madness of George III*) has been seen at The Old Globe in *The Women*, *Six Degrees of Separation*, *Coriolanus*, *Cyrano de Bergerac* and *Twelfth Night*. She recently appeared in The Old Globe/USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentlemen of Verona* as well as *A Midsummer Night's Dream* and *The Water Engine*. Her New York credits include *'Twas*, *The Director*, *Oh, The Humanity and Other Exclamations* (The Flea Theater), *Hamlet*, *The Great God Brown*, *Don Juan*, *A Piece of My Heart* and *Clash By Night*. Ms. Gowl's regional credits include *The Laramie Project: Ten*

*Years Later* (La Jolla Playhouse), *The Taming of the Shrew* and *Othello* (Virginia Shakespeare Festival) and *Proof*. Her other credits include *Julius Caesar*, *Richard III*, *Memory of Water*, *Simpatico*, *Camino Real* and many new works in New York, Boston and at the Edinburgh Fringe Festival. Ms. Gowl holds a BA in History and Literature from Harvard.

**KEVIN HOFFMANN** (Ensemble, *King Lear*; Servant Lad, *The Taming of the Shrew*; Duke of York, *The Madness of George III*) recently appeared at The Old Globe in *Whisper House* (Lt. Rando) as well as *Twelfth Night* (Sebastian), *Cyrano de Bergerac* (Musketeer), *Coriolanus* (Senator) and *Six Degrees of Separation* (Ben). He also played Speed in *The Two Gentlemen of Verona* with The Old Globe/USD Professional Actor Training Program where he was also seen in *The Country Wife*, *A Midsummer Night's Dream* and *The Greeks: The Murders*. Regionally, Mr. Hoffmann has performed in *Antony and Cleopatra* and *The Merry Wives of Windsor* (The Theater at Monmouth), as well as *Proof* (Barksdale Theatre). His TV credits include "As the World Turns" and "All My Children." His many commercials include Sony, Callaway Golf, and Fidelity Financial. Mr. Hoffmann holds a BFA in Acting from Elon University. [www.kevinhoffmann.com](http://www.kevinhoffmann.com)

**ANDREW HUTCHESON** (Ensemble, *King Lear*; Servant Lad, *The Taming of the Shrew*; Fortnum, *The Madness of George III*) was last seen in The Old Globe/USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentleman of Verona*. His New York credits include *Elizabeth Rex*, *Kosher Harry*, *Richard III* (Nicu's Spoon Theater), *Romeo and Juliet* (Staten Island Shakespeare) and *Titus Andronicus* (Rising Phoenix). National Tours include *Julius Caesar* and *A Midsummer Night's Dream* (Shakespeare Theatre of New Jersey) and *Beauty and the Beast* (American Family Theatre). His regional credits include *The Taming of the Shrew*, *Much Ado about Nothing*, *The Crucible*, *A Lion in Winter*, *As You Like It* and *Jungalbook* (Austin Theatre) as well as *Julius Caesar*, *Twelfth Night*, *1776*, *Tartuffe*, *Romeo and Juliet* and *Love's Labour's Lost* (Texas Shakespeare Festival). Mr. Hutcheson received his BA in Acting from The University of Texas at Austin.

**CHARLES JANASZ** (Earl of Gloucester, *King Lear*; A Pedant, Curtis, *The Taming of the Shrew*; Thurlow, *Madness of George III*) is an Associate Artist and has been seen

in 20 Old Globe productions including *Pericles* and the Summer Festivals of 1985 and 2004-2009. He was seen on Broadway in *Amadeus* ('99-2000 revival) and has been a leading company member and returning artist of both Minneapolis' Guthrie Theater and Washington, DC's Arena Stage. Mr. Janasz's other credits include Ahmanson Theatre, New York Shakespeare Festival, Playwrights Horizons, Williamstown Theatre Festival, Geffen Playhouse, Seattle Repertory Theatre, La Jolla Playhouse, CENTERSTAGE, Empty Space Theatre, Huntington Theatre Company, Walker Art Center and Loring Playhouse. He has also done television and radio. He trained at The University of Washington and The Juilliard School. Mr. Janasz is a proud member of Actors' Equity since 1980.

**JOSEPH MARCELL** (Earl of Kent, *King Lear*; Gremio, *The Taming of the Shrew*; Sir George Baker, *The Madness of George III*) has worked extensively in both the UK and the US. Of the 200 productions that he has been involved in, he has worked with many premier theatre companies. In the UK, he has performed with the Royal Shakespeare Company, Royal National Theatre, Royal Court and Shakespeare's Globe where he has been on the Artistic Directorate & Council for 25 years. In the US, he has worked on Broadway, Kennedy Center, Arena Stage, Folger Shakespeare Theatre, Lincoln Center Theater, Shakespeare Theatre Company, Hudson Theater and Shakespeare & Company. He has also performed in Africa and on a British Council Tour of India with the director John Dexter. His film and television work includes *Cry Freedom*, *Sioux City*, *Rough Crossings*, *Fever*, "The Bold and the Beautiful," "Sesame Street," "Jericho," "Rumpole of the Bailey," "A Touch of Frost," "Holby City," "EastEnders," "Brothers and Sisters," "Empire Road" and "The Fresh Prince Of Bel-Air."

**STEVEN MARZOLF** (Curan, Herald, Ensemble, *King Lear*; A Haberdasher, Servant Lad, *The Taming of the Shrew*; Captain Fitzroy, *The Madness of George III*) has been seen in several productions at The Old Globe including *Six Degrees of Separation*, *Cyrano de Bergerac*, *Twelfth Night* and *Coriolanus*. He also appeared in *The Country Wife*, *A Midsummer Night's Dream* and *The Greeks: The Murders* (The Old Globe/USD Professional Actor Training Program). His regional credits include *Fair Use* and *August: Osage County* (Steppenwolf Theatre Company), *The Comedy of Errors*, *Hamlet*, *Much Ado*

*About Nothing* and *The Merry Wives of Windsor* (Chicago Shakespeare Theater), *As You Like It* (Writers' Theatre), *Twilight of the Golds* (Apple Tree Theatre), *A Christmas Carol* (Provision Theater), *The Laramie Project: Ten Years Later* (La Jolla Playhouse), *Richard III*, *Mary Stuart*, *A Christmas Carol* and *Napoli Milionaria* (Milwaukee Repertory Theater), *The Romeo and Juliet Story* (Notre Dame Summer Shakespeare), *Twelfth Night* and *The Tempest* (Riverside Theatre) and *Two Rooms* (In Tandem Theatre).

**JORDAN MCARTHUR** (Ensemble, *King Lear*; Biondello, *The Taming of the Shrew*; Papandiek, *The Madness of George III*) previously appeared in *Six Degrees of Separation*, *Cyrano de Bergerac*, *Twelfth Night* and *Coriolanus* at The Old Globe. His other credits include *The Country Wife*, *The Two Gentlemen of Verona* and *A Midsummer Night's Dream* (The Old Globe/USD Professional Actor Training Program), *What the Butler Saw*, *Romeo and Juliet* and *Macbeth* (Virginia Shakespeare Festival), *Of Mice and Men*, *Arcadia* and *The Scarlet Letter*. Mr. McArthur holds a BA in Acting from Christopher Newport University in Virginia. [www.jordanmcarthur.com](http://www.jordanmcarthur.com)

**BROOKE NOVAK** (Ensemble, *King Lear*; Margaret Nicholson, *The Madness of George III*) has appeared at The Old Globe in *Coriolanus* and *Cyrano de Bergerac*. She has also appeared in several productions with The Old Globe/USD Professional Actor Training Program including *The Country Wife*, *The Two Gentleman of Verona*, *A Midsummer Night's Dream* and *The Greeks: The Murders*. Ms. Novak's regional credits include *The Antiquarian's Family* and *All's Well That Ends Well* (Shakespeare Santa Cruz). Her other credits include *Macbeth*, *As You Like It*, *Sexual Perversity in Chicago*, *Little Eyolf* and *Trip to Bountiful*. She received her BA in Theater from Occidental College.

**JONNO ROBERTS** (Edmund, *King Lear*; Petruccio, *The Taming of the Shrew*) was seen on Broadway in *Take Me Out* and Off Broadway in *Bug*, *Monster* and *Uncle Vanya*. His regional credits include *King Lear* (Shakespeare Theatre Company and Goodman Theatre), *Mother Courage*, *Richard II* and *Antigone* (American Repertory Theater), *Betty's Summer Vacation* (Huntington Theatre Company), *The Taming of the Shrew* (Dallas Theater Center), *A Streetcar Named Desire* (Intiman Theatre), *Much Ado About*

*Nothing*, *Twelfth Night*, *Henry V* and *Hamlet* (Commonwealth Shakespeare Company). Mr. Roberts' international credits include *Wozzeck* (Toronto), *Villeggiatura Trilogy* and *The Spiritualists* (Russia and Europe) and *medeamaterial*, *hamletmachine*, *States of Shock*, *Songs to the Judges*, *King Lear* and *Alicej\*\*k* (New Zealand). He has appeared in several television shows including "Flight of the Conchords," "Lie to Me," "Medium," "Without A Trace," "CSI: NY," "NCIS," "Numb3rs," "The Unit," "Brotherhood," "Love Monkey," "Shark," "Law & Order," "Law & Order: Criminal Intent," "Jericho," "As the World Turns," "Xena," "Hercules," "Kukli," "Shortland Street," "A Bit of a Hoot" and "In Search of the Kiwi Male." Mr. Roberts' film credits include *The Elephant King*, *Downstream*, *Footsteps* and *BTK*. He received his MFA from Harvard University/ Moscow Arts Theatre School.

**AUBREY SAVERINO** (Regan, *King Lear*; A Maid, *The Madness of George III*) has been seen in The Old Globe's productions of *Twelfth Night* as Maria and *Coriolanus*. She also appeared in *The Two Gentlemen of Verona* as Julia, as well as *The Country Wife*, *The Greeks: The Murders* and *A Midsummer Night's Dream* (The Old Globe/USD Professional Actor Training Program). Her other credits include Viola in *Twelfth Night* and Lady Percy in *Henry IV Part I & II* (The Independent Shakespeare Company), *Desdemona* in *Othello*, *Juliet* in *Romeo and Juliet* (El Portal Theatre), *An Impending Rupture of the Belly* (Furious Theatre Company), *Climbing Everest* (The Colony Theater), *Wit* and *Nicholas Nickleby* (The Production Company), *Inventing Van Gogh*, *The Imaginary Cuckhold* and *Creep* (The Chance Theater) Ms. Saverino holds a BA in Theater from Occidental College, has studied abroad at The London Dramatic Academy and is a native San Diegan. [www.aubreysaverino.com](http://www.aubreysaverino.com)

**RYMAN SNEED** (Ensemble, *King Lear*; A Maid, *The Madness of George III*) was recently seen in The Old Globe/USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentlemen of Verona*. Ms. Sneed's Off Broadway credits include *None of the Above* (The Lion Theater, Theater Row). Her New York credits include *The Tempest*, *Seven Short and Very Short Plays* by Jean-Claude Van Itallie, *Pied a Terre* and *The Crucible*. She recently appeared in the "Buzzed" PSA on the Starz Movie Network. Ms. Sneed holds a BFA in Acting from Marymount Manhattan College.



**ADRIAN SPARKS** (Old Man, Ensemble, *King Lear*; Baptista Minola, *The Taming of the Shrew*; Sir Lucas Pepys, Sir Boothby Skrymshir, *The Madness of George III*) has played leading roles in a wide variety of theatre classics at such theatres as Guthrie Theater in Minneapolis, Seattle Repertory Theatre, The Old Globe, Long Wharf Theatre, Stage West Theatre, CENTERSTAGE, Indiana Repertory Theatre, Laguna Playhouse and Cincinnati Playhouse in the Park. His extensive Shakespearean credits include acting or directing assignments in *Romeo and Juliet*, *A Midsummer's Night Dream*, *Macbeth*, *Troilus and Cressida*, *Love's Labour's Lost*, *Much Ado About Nothing*, *King Lear*, *Othello*, *The Two Gentlemen of Verona*, *Twelfth Night*, *Julius Caesar*, *The Tempest*, *As You Like It*, *The Merry Wives of Windsor*, *Richard II*, *Henry IV* (Parts I and II), *Henry V*, *Henry VI* (Parts I, II and III) and *Richard III*. His 2009 portrayal of Sharky in *The Seafarer* for Ensemble Theatre of Cincinnati led to Best Actor Awards from both the Acclaim and Cincinnati Entertainment Awards. In 2005, Mr. Sparks was honored by the highly respected Ovation Awards Committee with a Best Actor nomination for his portrayal of Ernest Hemingway in the one man show *Papa* by Pulitzer Prize-winning author John deGroot. He has since performed this solo show at numerous venues across the United States, and across the world with an extended tour of major theatres and universities throughout Turkey.

**EMILY SWALLOW** (Goneril, *King Lear*; Katherine, *The Taming of the Shrew*; Queen Charlotte, *The Madness of George III*) appeared on Broadway as Charlie and Marie LaSalle in *High Fidelity*. Her Off Broadway credits include Connie in John Patrick Shanley and Henry Krieger's *Romantic Poetry* (Manhattan Theatre Club), Delilah in *The Black Eyed* (New York Theatre Workshop), Hermione in *Measure for Pleasure* (The Public Theatre/NYSF), She in *Like Love* (NY Musical Theatre Festival), Henrietta in *Orange Lemon Egg Canary* (P.S. 122), Regan in the workshop of *King Lear* starring Kevin Kline (The Public Theater/NYSF) and the Ensemble in *Much Ado About Nothing* (The Public Theater/NYSF). Ms. Swallow's regional credits include Viva in *Pop!* (Yale Repertory Theatre), Titania/Hippolyta in *A Midsummer Night's Dream* (Guthrie Theater), Caroline Bramble in *Enchanted April* (San Jose Repertory Theatre) and Eurydice/Pomona/Iris in *Metamorphoses* (Pioneer Theatre Company). Her film

and television credits include *The Lucky Ones*, "Southland," "The Odds," "NCIS," "Medium," "Flight of the Conchords," "Journeymen," "Jericho" and "Guiding Light." She received her MFA from NYU Tisch School of the Arts.

**BRUCE TURK** (Fool, *King Lear*; Grumio, *The Taming of the Shrew*; Dr. Richard Warren, *The Madness of George III*) has performed at The Old Globe in productions of *Twelfth Night*, *Cyrano De Bergerac*, *All's Well That Ends Well*, *The Merry Wives of Windsor*, *Hamlet*, *Measure for Measure*, *The Winter's Tale* (Craig Noel Award), *The Comedy of Errors*, *Macbeth*, *Antony and Cleopatra*, *As You Like It* and *Don Juan*. His Broadway credits include the title role in *The Green Bird* and *Juan Darien* (Lincoln Center Theater). His Off Broadway credits include *Pericles* (Brooklyn Academy of Music), *King John*, *Titus Andronicus* and *The Green Bird*. Mr. Turk's regional credits include seasons at The Denver Center for the Performing Arts, Cincinnati Playhouse, Goodman Theatre, The Shakespeare Theatre of New Jersey and Shakespeare Santa Cruz as well as productions at the Shakespeare Theatre in DC, McCarter Theatre Center, Seattle Repertory Theatre, La Jolla Playhouse, Prince Music Theatre and many others. His television and film credits include "Numb3rs," "ER," "Law & Order: SVU," "Third Watch" and *Garmento*. Mr. Turk has also been a resident company member of Tadashi Suzuki's Acting Company in Tokyo, Mito and Togamura, Japan. He is a graduate of Northwestern University.

**BREE WELCH** (Ensemble, *King Lear*; Bianca, *The Taming of the Shrew*; A Maid, *The Madness of George III*) most recently appeared in The Old Globe/USD Professional Actor Training Program productions of *The Country Wife* and *The Two Gentlemen of Verona*. Her regional credits include *The Tempest*, *Hamlet*, *Titus Andronicus*, *Love's Labour's Lost*, *Romeo and Juliet*, *Julius Caesar*, *Cymbeline*, *As You Like It*, *Measure for Measure*, *The Taming of the Shrew* (Houston Shakespeare Festival), *The Rabbit Hole* (Stages Repertory Theatre), *Antigone* (Classical Theatre Company), *One Flea Spare* (Mildred's Umbrella), *Enchanted April*, *The Odd Couple* and *The Heiress* (Unity Theatre), *Snow White and the Wolf* and the *Foolish Little Kids* (Children's Theatre Festival). Ms. Welch received her BA in Acting/Directing from The University of Houston.

**JAY WHITTAKER** (Edgar, *King Lear*; Lucentio, *The Taming of the Shrew*; William

Pitt, *The Madness of George III*) has been seen Off Broadway in *Frank's Home* at Playwrights Horizons and *Rose Rage* at The Duke on 42nd St. His other credits include *Awake and Sing* (Northlight Theatre, directed by Amy Morton), *Shining City* (Huntington Theatre Company), *Tamburlaine* and *Edward II* (Shakespeare Theatre Company), *Shining City* and *Frank's Home* (Goodman Theatre), *Mother Courage* and *David Copperfield* (Steppenwolf Theatre Company), *The Merchant of Venice*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *Measure for Measure*, *Julius Caesar*, *Love's Labour's Lost* and *The Tempest* (Chicago Shakespeare Theater) and *Henry IV* (Royal Shakespeare Company). Mr. Whittaker's film and television credits include *Dustclouds*, *Let's Go To Prison*, *Death of a President*, "Prison Break" and "Early Edition."

**ALAN BENNETT** (Playwright) has been one of England's leading dramatists since the success of *Beyond the Fringe* in the 1960s. His work includes the "Talking Heads" television series, and the stage plays *Forty Years On*, *The Lady in the Van* and *Question of Attribution*. *The History Boys* won six Tony Awards, including best play, in 2006 and was made into a major motion picture. In the same year, his memoir, *Untold Stories*, was a number-one bestseller in the United Kingdom.

**ADRIAN NOBLE** (Director) led the Royal Shakespeare Company (RSC) as Artistic Director and Chief Executive from 1990-2003 where he produced nearly 300 productions. Mr. Noble's most recent theatre productions include *Hamlet* for the Stratford Festival of Canada, *Hedda Gabler*, *Kean*, *Summer and Smoke* and *A Woman Of No Importance*, *The Home Place* by Brian Friel at the Gate Theatre and the West End, *Brand* by Ibsen starring Ralph Fiennes, *Pericles* at The Roundhouse and Stratford and *Chitty Chitty Bang Bang* at The London Palladium starring Michael Ball. In 1980 he joined the RSC as Assistant Director, becoming an Associate Director almost immediately. His first production for the RSC was Ostrovsky's *The Forest* which transferred first to the Warehouse and then to the Aldwych and was named Best Revival in the 1981 Drama Awards. In 1988 he was appointed Artistic Director of the RSC's Stratford season and in 1989 went on to be Artistic Director of the RSC London season. His RSC productions include *A Doll's House*, *A New Way to Pay Old Debts*, *The Comedy of Errors*,

*Measure for Measure*, *King Lear*, *Antony and Cleopatra*, *The Winter's Tale*, *Henry V* with Kenneth Branagh, *As You Like It*, *Macbeth*, *Kiss Me Kate*, *The Art of Success*, *The Plantagenets* and *The Master Builder*. Mr. Noble's opera credits include *Macbeth* at the Metropolitan Opera, New York, *Carmen* in Paris and Mozart/ Da Pons Triology in Lyon. His film of *A Midsummer Night's Dream* was released in 1995, and his book, *How to do Shakespeare*, was published in 2010.

**RON DANIELS** (Director) was a founding member of the Teatro Oficina, in São Paulo. He is a former Artistic Director of the RSC's experimental theatre The Other Place at Stratford-upon-Avon, England. After 15 years with the company, directing many Shakespeare plays, including two productions of *Hamlet* (one with Roger Rees and the second with Mark Rylance, the "pajama Hamlet") as well as works by contemporary British writers. Mr. Daniels was appointed an Honorary Associate Director of the Royal Shakespeare Company. He is a former Associate Artistic Director of the American Repertory Theatre and is now a freelance director. He has worked in many theatres and opera houses across the US, in Japan and in Brazil, where he staged *King Lear* in his own translation into Portuguese. Last year he directed the hip hop musical *Kingdom*, which was performed at the Lincoln High School Center for the Arts and at The Old Globe. His upcoming projects include *Il Postino* for the LA Opera, which opens in Los Angeles in September starring Plácido Domingo. The production will then be seen in Paris and Vienna. His first feature film *The War Boys* is being distributed by Maya Entertainment.

**RALPH FUNICELLO** (Scenic Design) is an Associate Artist of The Old Globe and has designed Summer Shakespeare Festivals 2004-2009, *Lost in Yonkers*, *Restoration Comedy*, *The Constant Wife*, *The Lady with All the Answers*, *Julius Caesar*, *Pericles*, *The Taming of the Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Way of the World*, *Twelfth Night*, *King Lear*, *Ghosts*, *Interior Decoration*, *From the Mississippi Delta*, *The Winter's Tale*, *Mr. Rickey Takes a Meeting*, *Bargains*, *The Tempest*, *The Merchant of Venice*, *The*

*White Rose*, *Hamlet*, *Our Town*, *Driving Miss Daisy* and *Measure for Measure*. Elsewhere, Mr. Funicello has designed scenery on and off Broadway and for many theatres across the country, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theatre, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theatre, Denver Center Theatre Company, The Shakespeare Theatre, Guthrie Theatre, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre, Stratford Festival in Ontario, The Royal Shakespeare Company, New York City Opera, LA Opera and San Diego Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

**DEIRDRE CLANCY** (Costume Design) has designed 18 productions at The Royal National Theatre, including the inaugural production of the present building in the presence of HM Queen Elizabeth. Among Ms. Clancy's many successes are costumes for Kiri Te Kanawa in *Così Fan Tutte* at the Metropolitan Opera New York, Ian McKellen in *Wild Honey* at the National Theatre and Glenda Jackson in *Strange Interlude* in the West End and on Broadway. She won a BAFTA Best Film Costume Award for *Mrs. Brown* featuring Dame Judi Dench and Billy Connolly and an Olivier Award for her work on *Love's Labour's Lost*. She returned to the RSC with costume designs for *All's Well That Ends Well* with Dame Judi Dench, for which she received another Olivier nomination, and a new production of *Romeo and Juliet* directed by Peter Gill. In 2009 Ms. Clancy completed the trilogy of Mozart Operas for Opera Lyon directed by Adrian Noble with costumes for *Così Fan Tutte*, *Marriage of Figaro* and *Don Giovanni*. Ms. Clancy has written and illustrated *Costume Since World War Two*.

**ALAN BURRETT** (Lighting Design) recently designed *The Savannah Disputation* at The Old Globe. Mr. Burrett's work has been seen in over 30 countries. His theatre work has included 15 productions for the Royal Shakespeare Company as well as at The Royal National Theater, Royal Opera Covent Garden, The Paris Opera, Munich Opera, the Burgtheater Vienna and 25 productions for the Los Angeles Opera. He lit large-scale arena productions of the operas *Carmen* and *Tosca* in London,

Germany, Australia and Japan and the complete works of Beckett for the Gate Theatre in Dublin, New York and London. At the 1992 World's Fair in Seville he was part of the design team for the Spanish Pavilion project and later created the lighting for the US tour of Duran Duran. Mr. Burrett is Professor of Design at UCSD.

**CHRISTOPHER R. WALKER** (Sound Design; Original Music, *The Taming of the Shrew* and *The Madness of George III*) has designed numerous productions for the Globe including the 2004 - 2009 Summer Shakespeare Festivals, *Don Juan*, *The Trojan Women*, *The Woman in Black*, *Twelfth Night* and *The Taming of the Shrew*. Mr. Walker's regional credits include over 30 productions with American Repertory Theatre, *Dante's Inferno* (Huntington Theatre), *Having Our Say* (Trinity Repertory Company), *Shlemiel the First* (Geffen Playhouse), *The Beard of Avon* and *Romeo and Juliet* (Seattle Repertory Theatre), *In Real Life* (Mark Taper Forum), *Art* (Alley Theatre), *Don Juan* (McCarter Theatre Center), *Triumph of Love* (Long Wharf Theatre), *Ain't Nothin' But the Blues* (Arizona Theatre Company) and *When Grace Comes In* (La Jolla Playhouse). His other credits include *The Woman in Black* (Minetta Lane Theatre), *In Real Life* (Manhattan Theatre Club), *Dante's Inferno* (92nd Street Y), *A Midsummer Night's Dream* (Commonwealth Shakespeare Company of Boston) and *Long Day's Journey into Night* (Stamford Center for the Arts). Mr. Walker was also sound designer for productions in Singapore, Moscow and Taiwan. He is currently Resident Sound Designer at the Seattle Children's Theatre, and prior to that served as Resident Sound Designer at American Repertory Theatre for seven years. He also spent four years as Sound Engineer/ Resident Designer at Intiman Theatre in Seattle.

**SHAUN DAVEY** (Original Music, *King Lear*) is one of Ireland's leading professional composers. In recent years he has composed and produced scores for the BBC TV series "Ballykissangel" (BAFTA - nominated), won an Ivor Novello award for the music for "The Hanging Gale," composed and produced music for feature films *The Tailor of Panama*, *Waking Ned*, *Twelfth Night* (Ivor Novello nominated) and for the Hallmark TV film of *David Copperfield*. In UK theatre, he has been composer to many Royal Shakespeare Company productions, including *The Tempest*, *King Lear*, *The Winter's Tale* and



*Pericles*. In the USA, his music for James Joyce’s *The Dead* was nominated for a Tony Award. Other theatre credits include *Fair Maid of the West*, *The Lion, the Witch and the Wardrobe* (Royal Shakespeare Company), *The Steward of Christendom* (Royal Court Theatre) and *The Well of the Saints* (Abbey Theatre).

**STEVE RANKIN** (Fight Director) is an Associate Artist of The Old Globe as an actor and fight director. This is his 24th season staging fights for the Globe, including the 2004-2009 Summer Shakespeare Festivals, *The First Wives Club – A New Musical*, *The Mystery of Irma Vep*, *Cornelia*, *In This Corner*, *Pig Farm*, *Pentecost*, *Compleat Female Stage Beauty*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like It*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *Othello*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar*, *Henry V* and *Richard II*. His Broadway credits include *Henry IV, Parts 1 & 2* (directed by Jack O’Brien), *Memphis*, *Jersey Boys*, *Guys and Dolls*, *Twelfth Night*, *Getting Away with Murder*, *Dracula the Musical*, *The Who’s Tommy*, *Anna Christie*, *The Real Inspector Hound* and *Two Shakespearean Actors*. Mr. Rankin’s Off Broadway credits include *The Third Story*, *Pig Farm*, *The Night Hank Williams Died* and *Richard Dresser’s Below the Belt*. His regional credits include La Jolla Playhouse, Mark Taper Forum, Ahmanson Theatre, Geffen Playhouse, CENTERSTAGE, Geva Theatre Center, Asolo Repertory Theatre, Philadelphia Drama Guild, Virginia Stage Company and Actors Theatre of Louisville. His film credits include *Renaissance Man*, *Human Error* and *Tumbleweeds*. His international credits include The Stratford Shakespeare Festival. Mr. Rankin’s Opera credits include Seattle Opera, San Diego Opera and the Metropolitan Opera.

**TONY CALIGAGAN** (Movement Sequences) recently choreographed *Kingdom* at The Old Globe. He has danced with the world’s most celebrated dance companies. As a Principal dancer with Jazz Unlimited he won awards from the San Diego Dance Alliance for his performance with Three’s Company, a local modern dance company directed by Jean Isaacs. Tony has also performed as a principal in numerous musicals on and off Broadway. Other credits include San Diego Opera, Opera Pacifica, Starlight Theatre, Sacramento Music Circus. In New York, Mr. Caligagan danced with Alvin Ailey American Dance Theatre where he was

trained in Horton, Graham, Ballet and Jazz. He was cast in the Broadway production of *Jerome Robbins Broadway* and worked directly with Jerome Robbins as a principal in both the Broadway cast and the international tour. Mr. Caligagan has won awards for his staging and choreography in the corporate entertainment industry and was awarded a Tommy" award as Jazz Dancer of the Year. Recently he is featured on the PBS broadcast/DVD *The American Musical* for his role of Bernardo in *West Side Story*. He is currently teaching Jazz and Dances of the World Latin at UCSD. He has been a professional dancer for 22 years and owner and Executive producer of Heatwave Productions a leading entertainment company in San Diego.

**CLAUDIA HILL-SPARKS** (Vocal and Dialect Coach) has coached over 60 productions as Voice and Speech Coach from 1993-2001. Her most recent work for The Old Globe includes *The Whipping Man*, *Cornelia*, *Working*, *Since Africa* and the 2008 and 2009 Shakespeare Festivals. Her Broadway credits include *Dance of the Vampires*. Her Off Broadway credits include *A Midsummer Night’s Dream* (The Public Theater), *Polish Joke* (Manhattan Theatre Club), *Time and the Conways* (The Epic Theater Company) and *Stone Cold Dead Serious* (The Edge Theater Company). Her regional credits include *Travesties*, *Arms and the Man*, *A Christmas Carol*, *The Little Foxes* and *The Way of the World* (Huntington Theatre Company), *A Christmas Carol* (North Shore Music Theatre). Her television credits include Dialect Coach for Richard Easton as Ben Franklin for PBS. She was on the faculty of The Old Globe/USD Professional Actor Training Program from 1993-2001, Boston University BFA Professional Actor Training Program from 1988-1993, The American Academy of Dramatic Arts and The Wilma Theater. She received her MFA in Acting from Temple University.

**JAMES LATUS** (Stage Manager) has Broadway credits that include *Dr. Seuss’ How the Grinch Stole Christmas!*, *Elaine Stritch: At Liberty*, *Stones In His Pockets*, *Bells Are Ringing* and was the Assistant Director- for Paul Simon’s *The Capeman*. Mr. Latus’ Off Broadway credits include *The Great American Trailer Park Musical*, *They Wrote That?*, *The Persians* (National Actor’s Theatre), 21 other productions including Stephen Sondheim’s *Roadshow*, *King Lear* with Kevin Kline, *The Skriker*, *WASP* by Steve Martin, *Stuff Happens* by David Hare, *Antony and Cleopatra* starring

and directed by Vanessa Redgrave (The Public Theater), *Chinese Friends*, *Memory House* (directed by David Esbjornson, Playwrights Horizons), nine productions for The New York Shakespeare Festival in Central Park, Young Playwrights Festival, Theatre for a New Audience and BAM. His regional credits include Shakespeare Theatre Company in Washington DC, most recently the rep of *Henry V* and *Richard II*, New Jersey Shakespeare Festival, Utah Shakespearian Festival, McCarter Theatre Center. Mr. Latus’ international credits include *Oedipus* at the Athens Festival. He has had training at the Professional Theatre Training Program, now at the University of Delaware.

**GINA RATTAN** (Assistant Director) is a New York City-based director and has recently worked at The Old Globe as Associate Director on *The First Wives Club* and Assistant Director on *Dr. Seuss’ How the Grinch Stole Christmas!* This August, Ms. Rattan will be directing a rockabilly/blues *Twelfth Night* as part of the Globe’s Summer Shakespeare Intensive. Ms. Rattan was bred into the business with industry heavyweights such as Francesca Zambello and Thomas Schumacher. She has worked as an Associate Director on several plays and musicals, highlights being the aforementioned *The First Wives Club*; *Little House on The Prairie* (National Tour/ Papermill Playhouse/Guthrie Theatre) and *Lorca in A Green Dress* (Apostrof Theatre Festival: Prague). Most recently, Ms. Rattan directed a reading of a new musical for NYU’s Graduate Musical Theatre Writing Program. In addition to being head of creative affairs for the New York-based theatre company, Page 121 Productions, Ms. Rattan has a long-standing relationship with Disney Theatrical Productions in her home city of New York. She is a graduate of The University of Michigan. For WR.

**C.J. KEITH** (Assistant Director) This is C.J.’s fifth season with the Shakespeare Festival. Her other assistant director credits are *Hamlet*, *Othello*, *All’s Well That Ends Well*, *Coriolanus* and *Cyrano de Bergerac*. Regional directing credits include *The Clean House*, *The Laramie Project*, *Side Man*, *The Maids*, *Present Laughter*, *The Fantasticks*, *The Unsinkable Molly Brown*, *The Cherry Orchard*, *The Miracle Worker*, *What’s Wrong With This Picture?* and *Eleemosynary*. During the year, Ms. Keith is the undergraduate advisor and a lecturer at SDSU’s School of Theatre, Television, and Film where she teaches acting, script analysis, and voice and

speech. She is the executive producer of the independent film company Jabronie Pictures. Her next directing project will be Sarah Ruhl’s *Eurydice*. Ms. Keith thanks her husband for his unending patience with her ridiculous schedule.

**MOIRA GLEASON** (Assistant Stage Manager) has stage managed several shows at The Old Globe including *Alive and Well*, *Whisper House*, *Since Africa*, *Back Back Back*, *Sea of Tranquility*, *The Sisters Rosensweig*, *The Constant Wife*, *Dr. Seuss’ How the Grinch Stole Christmas!* (‘05), Summer Shakespeare Festivals (2005, ‘07, ‘08 and ‘09), *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Fiction*, *The Full Monty*, and as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. She has also been the Stage Manager for *Adoption Project: Triad* (Mo’olelo Performing Arts Company), *Miss Witherspoon* (San Diego Repertory Theatre) and *Fathom* (Malashock Dance, ‘06). Ms. Gleason has held many different positions at The Old Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. She holds a BA from Southern Oregon University and is a proud member of Actors’ Equity Association.

**ANNETTE YÉ** (Assistant Stage Manager) recently was the Assistant Stage Manager for *Boeing-Boeing*. Her other Globe credits include *Dr. Seuss’ How The Grinch Stole Christmas!*, *The First Wives Club*, *Opus*, 2008 Summer Shakespeare Festival, *Dancing in the Dark* and *Hay Fever*. Ms. Yé’s regional credits include *Peter and the Starcatchers*, *Tobacco Road* and *Salsalandia* (La Jolla Playhouse). Her other credits include *9 Parts Of Desire* (Mo’olelo

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Performing Arts Company) *Honky Tonk Angels*, *Baby* and *No Way to Treat a Lady* (North Coast Repertory Theatre), and *Forbidden Broadway: SVU* (Theatre in Old Town).

**ERIN GIOIA ALBRECHT** (Assistant Stage Manager) regional stage management credits include *Cyrano de Bergerac*, *Twelfth Night*, *Coriolanus*, *Working*, *Bell, Book & Candle* (The Old Globe) and *No Child*, *The Weathermen*, *Creditors*, *The*

*Third Story* (La Jolla Playhouse). Her New York Credits include *The Third Story* (MCC Theatre), *Marvin’s Room* (T. Schreiber Studio), *The Great American Desert* (78th St Theatre Lab), *The Chekhov Dreams* (Manhattan Theatre Source). Her UC San Diego credits include *The Misanthrope*, *Surf Orpheus*, *Medea*, *Red State Blue Grass*, *Twelfth Night* and *The Labyrinth of Desire*. Ms. Albrecht received her MFA in Stage Management from UC San Diego.

| UNDERSTUDIES              |   |
|---------------------------|---|
| KING LEAR                 |   |
| Shirine Babb.....         | Goneril                                 |
| Andrew Dahl.....          | Albany                                  |
| Grayson DeJesus .....     | France/Burgundy                         |
| Ben Diskant .....         | Oswald/Old Man/Curan/Cordelia’s Bearer  |
| Christian Durso .....     | Cornwall/Doctor                         |
| Kevin Hoffmann.....       | Fool/Herald                             |
| Andrew Hutcheson .....    | Gloucester                              |
| Steven Marzolf.....       | Edmund                                  |
| Jordan McArthur.....      | Edgar                                   |
| Brooke Novak.....         | Regan                                   |
| Ryman Sneed.....          | Cordelia                                |
| Adrian Sparks .....       | King Lear/Kent                          |
| Bree Welch .....          | Ensemble                                |
| THE TAMING OF THE SHREW   |   |
| Andrew Dahl.....          | Gremio                                  |
| Grayson DeJesus .....     | Biondello/Curtis/A Pedant               |
| Ben Diskant .....         | Lucentio                                |
| Christian Durso .....     | A Tailor/Vincentio                      |
| Kevin Hoffmann.....       | Tranio                                  |
| Andrew Hutcheson .....    | Baptista Minola/Hortensio               |
| Steven Marzolf.....       | Petruchio                               |
| Jordan McArthur.....      | Grumio                                  |
| Brooke Novak.....         | Katherine                               |
| Aubrey Saverino .....     | Bianca                                  |
| Ryman Sneed.....          | A Widow                                 |
| THE MADNESS OF GEORGE III |   |
| Andrew Dahl.....          | George                                  |
| Grayson DeJesus .....     | Fortnum/Braun/Papandiek                 |
| Ben Diskant .....         | William Pitt/Prince of Wales            |
| Christian Durso .....     | Sheridan/Dundas                         |
| Catherine Gowl.....       | Queen Charlotte                         |
| Kevin Hoffmann.....       | Warren/Fitzroy                          |
| Andrew Hutcheson .....    | Baker/Willis                            |
| Steven Marzolf.....       | Fox/Thurlow/Pepys/Sir Boothby Skrymshir |
| Jordan McArthur.....      | Duke of York/Greville                   |
| Brooke Novak.....         | Lady Pembroke                           |
| Aubrey Saverino .....     | Maid                                    |
| Ryman Sneed.....          | Papandiek/Fortnum                       |
| Bree Welch .....          | Braun/Page                              |

Shirine Babb, Ben Diskant, Christian Durso, Catherine Gowl, Kevin Hoffmann, Andrew Hutcheson, Aubrey Saverino and Ryman Sneed appear in these productions courtesy of Actors’ Equity Association.



**LOUIS G. SPISTO** (Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in ten world premiere plays and nine world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

**JACK O'BRIEN** (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Impressionism* (Creator/ Supervisor), *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love, Labor Day, St. Louis Woman, Pride's Crossing*,

*The Little Foxes, Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

**CRAIG NOEL** (Founding Director) 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 theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence 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.



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Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre and the White Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 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.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.

# Staff

Louis G. Spisto ..... **Executive Producer**  
 Michael G. Murphy ..... **General Manager**  
 Dave Henson ..... **Director of Marketing and Communications**  
 Todd Schultz ..... **Director of Development**  
 Mark Somers ..... **Director of Finance**  
 Richard Seer ..... **Director of Professional Training**  
 Robert Drake ..... **Director of Production**  
 Roberta Wells-Famula ..... **Director of Education**

## ARTISTIC

Jack DePalma ..... **Play Development Director**  
 Samantha Barrie ..... **Casting Director**  
 Bernadette Hanson ..... **Artistic Associate**  
 Lindsey Steinert ..... **Artistic Intern**

## PRODUCTION

Debra Pratt Ballard ..... **Associate Director of Production**  
 Ron Cooling ..... **Company Manager**  
 Carol Donahue ..... **Production Coordinator**  
 Desiree Williams ..... **Company Management Assistant**

## Stage Management

Leila Knox ..... **Production Stage Manager**

## Technical

Benjamin Thoron ..... **Technical Director**  
 Wendy Berzansky ..... **Associate Technical Director**  
 Sean Fanning ..... **Resident Design Assistant**  
 Eric Kessler ..... **Assistant Technical Director**  
 Eliza Korshin ..... **Technical Assistant/Buyer**  
 Christian Thorsen ..... **Stage Carpenter/Flyman, Globe**  
 Carole Payette ..... **Charge Scenic Artist**  
 Adam Bernard, Victoria Erbe, David Garcia ..... **Scenic Artists**  
 Gillian Kelleher ..... **Master Carpenter**  
 Robert Dougherty ..... **Master Carpenter, Festival**  
 Andrew Young ..... **Charge Carpenter, White**  
 Matt Clark, Chris Chauvet, Jason Chohon, Aaron Garcia, Mark Henderson, Jack Hernandez, Eszter Julian, Bill Kalman, Daniel Klebingat, Josh Letton, Laura McEntyre, Mason Petersen, Andrew Recker, Brandon Resenbeck, Tom Resenbeck, Stan Stauffer, Adam Torpey ..... **Carpenters**  
 Eszter Julian, Jeremy Luce ..... **Run Crew**  
 Rebecca Johnson, Amanda Gardner ..... **Painters**

## Costumes

Stacy Sutton ..... **Costume Director**  
 Charlotte Devaux Shields ..... **Resident Design Associate**  
 Maureen Mac Niallais ..... **Assistant to the Director**  
 Shelly Williams ..... **Design Assistant/Shopper**  
 Michelle Souza, Fay Koplovitz ..... **Design Assistants**  
 Erin Cass, Wendy Miller, Louise Powers, Randal Sumabat, Marsha Kuligowski ..... **Drapers**  
 Su-Lin Chen ..... **Draper/Tailor**  
 Swantje Tuohino ..... **Tailor**  
 Babs Behling, Keith Bonar, Gloria Bradford, Gwen Dunham, Anne Glidden Grace, AnaMarie Nelson, Soms Norfolk, Susan Sachs ..... **Assistant Cutters**  
 Mary Miller ..... **Costume Assistant**  
 Maria De La Mora, Rebecca Fabares, Tracy Graham, Kelly Jones, Noel Laws, Dana Linskill, Rosie Masula, Michelle McCullough-Sanden, Heather Premo, Jordan Smiley, Joanna Stypulkowska, Veronica von Borstel ..... **Stitchers**  
 Erin Carignan ..... **Craft Supervisor**  
 Valerie Henderson, Sharon King, Stephanie Parker, Nicole Pullaro, Megan Schmidt ..... **Craft Artisans**  
 Teri Tavares ..... **Dyer/Painter**  
 Molly O'Connor ..... **Wig and Makeup Supervisor**  
 Kim Parker ..... **Assistant to Wig and Makeup Supervisor**  
 Kristin Bongiovanni, Danielle Griffith ..... **Wig Assistants**  
 Beverly Boyd ..... **Wardrobe Supervisor Globe/White**  
 Lindsay Hall ..... **Wardrobe Supervisor Festival**  
 Beth Merriman ..... **Crew Chief Globe**

Anna Mac Donald ..... **Crew Chief White**  
 Kristin Bongiovanni, Bryce Davis, Chelsea Dechaine, Sunny Haines, Suzanne A. Noll, A. Rae Simmons, Noelle Van Wyk ..... **Wardrobe Crew**  
 Marie Jezbera ..... **Rental Agent**  
 Isis Manrique ..... **Intern**

## Properties

Neil A. Holmes ..... **Properties Director**  
 Kristin Steva Campbell ..... **Assistant to the Director**  
 Kristi Hummel-Rosen ..... **Assistant**  
 M.H. Schrenkeisen ..... **Shop Foreman**  
 Rory Murphy ..... **Lead Craftsman**  
 Dwaine Best, Jennifer Blazek, Josh Camp, Andy Estep ..... **Craftsperson**  
 David Medina ..... **Properties Buyer**  
 Pat Cain ..... **Property Master, Globe**  
 David Buess ..... **Property Master, White**  
 Trevor Hay ..... **Property Master, Festival**

## Lighting

Nate Parde ..... **Lighting Director**  
 Shawna Cadence ..... **Lighting Assistant**  
 Tonnie Ficken ..... **Master Electrician, Globe**  
 Jim Dodd ..... **Master Electrician, White**  
 Kevin Liddell ..... **Master Electrician, Festival**  
 Jason Bieber, Meghan Bourdeau, Grayson Breen, Katie Brost, Mark Dewey, Kristen Flores, Noah Gehr, Chris Givens, Areta MacKelvie, Luke Olson, Elizabeth Robson, Evan Ruwe, Steve Schmitz, Rafael Vallejo, Ramon Wenn, Amanda Zieve ..... **Electricians**  
 Kristen Flores, Steve Schmitz ..... **Followspot Operators**

## Sound

Paul Peterson ..... **Sound Director**  
 Erik Carstensen ..... **Master Sound Technician, Globe**  
 Jeremy Siebert ..... **Master Sound Technician, White**  
 Jeremy Nelson ..... **Master Sound Technician, Festival**  
 Dana Pickup ..... **Mic Runner, Festival**

## ADMINISTRATION

Brian Franko ..... **Assistant General Manager**  
 Bryan Scott ..... **Executive Assistant**

## Information Technology

Dean Yager ..... **Information Technology Manager**  
 Thad Steffen ..... **Information Technology Assistant Manager**  
 John Ralston ..... **Information Technology Assistant**

## Human Resources

Sandra Parde ..... **Human Resources Director**

## Maintenance

Randy McWilliams ..... **Facilities Manager**  
 Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Vielka Smith, Nicolas Torres, Leonardo Rodriguez ..... **Building Staff**

## PROFESSIONAL TRAINING

Lance Bower ..... **Program Coordinator**  
 Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Fred Robinson, Liz Shipman ..... **MFA Faculty**  
 Jeannie Marie Galioto, Ben Seibert, George Yé ..... **MFA Production Staff**

## EDUCATION

Kim Montelibano Heil ..... **Education Associate**  
 Carol Green ..... **Speakers Bureau Coordinator**  
 James Cota, Marisela De la Parra, Jo Anne Glover, Brian Hammond, Jason Maddy, Sarah Price-Keating, Craig Rovere, Jennifer Barclay Newsham ..... **Teaching Artists**

## FINANCE

Paula Nickodemus ..... **Senior Accountant**  
 Trish Guidi ..... **Accounts Payable/Accounting Assistant**  
 Adam Latham ..... **Payroll Coordinator/Accounting Assistant**  
 Tim Cole ..... **Receptionist**

## DEVELOPMENT

Marilyn McAvoy ..... **Major Gifts Director**  
 Annamarie Maricle ..... **Associate Director, Institutional Grants**  
 Bridget Cantu Wear ..... **Associate Director, Planned Giving**  
 Eileen Prisby ..... **Events Manager**  
 Josh Martinez-Nelson ..... **Development Manager, Individual Annual Giving**  
 Diane Addis ..... **Membership Administrator**  
 Rachel Plummer ..... **Development Assistant**  
 Diana Steffen ..... **VIP Donor Ticketing**

## Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes, Pamela Malone, Richard Navarro, Stephanie Reed, Judy Zimmerman ..... **Suite Concierges**

## MARKETING

Jeffrey Weiser ..... **Public Relations Director**  
 Mia Fiorella ..... **Audience Development Manager**  
 Kelly Barry ..... **Publications Coordinator**  
 Carolyn Stephens ..... **Public Relations Assistant**  
 Marissa Haywood ..... **Marketing Assistant**  
 Monica Jorgensen, Susie Virgilio ..... **Marketing/Events Assistants**  
 Craig Schwartz ..... **Production Photographer**

## Subscription Sales

Scott Cooke ..... **Subscription Sales Manager**  
 Anna Bowen-Davies, Arthur Faro, Andy Fink, Pamela Malone, Yolanda Moore, Jessica Morrow, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole ..... **Subscription Sales Representatives**

## Ticket Services

Bob Coddington ..... **Ticket Services Manager**  
 Marsi Fisher ..... **Ticket Operations Manager**  
 Dani Meister ..... **Group Sales Manager**  
 Tony Dixon, Rob Novak ..... **Lead Ticket Services Representatives**  
 Brian Abraham, Kari Archer, John Boaz, Sarah Dittges, Katie Dupont, Stephen Greenhalgh, Merri Fitzpatrick, Claire Kennelly, Cassie Lopez, Caryn Morgan, Carlos Quezada ..... **Ticket Services Representatives**

## PATRON SERVICES

Mike Callaway ..... **Theatre Manager**  
 David Carson, Brian Davis ..... **House Managers**  
 A. Samantha Beckhart ..... **Front of House Assistant**  
 Elaine Gingery ..... **Food and Beverage Manager**  
 Haydee Aldas ..... **Food and Beverage Assistant Manager**  
 Michael Collins, Samantha Harper, Israel Mejia, Valerie Rhodes, Anne-Marie Shafer, Ben Salazar-Dunbar ..... **Pub Staff**  
 Rose Espiritu, Stephanie Rakowski, Stephanie Reed ..... **Gift Shop Supervisors**

## Security/Parking Services

Rachel "Beahr" Garcia ..... **Security Supervisor**  
 Irene Herrig ..... **Associate Security Supervisor**  
 Dallas Chang, Sherisa Eselin, Bernardo Holloway, Janet Larson, Jeffrey Neitzel ..... **Security Officers**  
 Patricia Ceja, Lee Conavay, Stephanie Eberl, Nicole Hagemeyer ..... **Parking Lot Attendants**  
 Andrew Ashton, Andrew Kenz ..... **V.I.P. Valet Attendant**

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