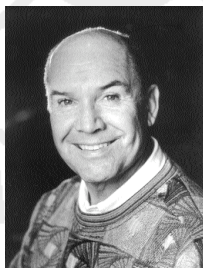


Welcome to



THE OLD GLOBE



Hello, all! A letter doesn't do it, no question. You should turn to this page and see veritable fireworks exploding. Flashes of color, trumpets cascading down the page, something really amazing! Because this is an amazing Festival, perhaps the most ambitious we've ever fielded.

In the Globe, returning favorite John Rando helms the important, witty, irreverent and irresistible new musical *Lucky Duck*, an off-the-barnyard-wall fable so loosely based on The Ugly Duckling that the score — by none other than the creator of *Dreamgirls* — can hardly stay on stage! We've been looking forward to this debut all spring.

And speaking of debuts, in the Carter comes the directing debut of Kirsten Brandt, the peripatetic and wildly talented Artistic Director of our own Sledgehammer Theatre here in town, who, typically and audaciously, is giving us one of the most challenging and vivid voices in contemporary theatre, *The Intelligent Design of Jenny Chow*, by Rolin Jones, a tough-minded and genuinely important new voice on the American theatre scene. We're equally proud to have Kirsten in the complex, and welcome her with open arms.

And that might be enough on our plate except for the following: under the fresh and expert eye of the newly aligned Artistic Director of this project, Darko Tresnjak, the Globe returns once more to the glorious tradition of the 1960s and 1970s with three thrilling Shakespearean productions playing once more in rotating repertory — *As You Like It*, directed by Associate Artistic Director Karen Carpenter, and *Antony and Cleopatra* and *The Two Noble Kinsmen*, both directed by Mr. Tresnjak.

"More stars than in the heavens," MGM used to crow. And more great theatre than any other organization in the country, too! I'm giving myself the "hook" and getting off stage so you can begin this great, great summer!

Thanks for being here!

JACK O'BRIEN
Artistic Director



Welcome to a thrilling summer at The Old Globe! The excitement has been mounting here for months in anticipation of these five fabulous summer productions: the witty, computer-age comedy *The Intelligent Design of Jenny Chow*, the new, Broadway-caliber musical *Lucky Duck*, as well as the fascinating and fun-filled Shakespeare Festival, featuring a revival of the repertory format, in which three classic works — *Antony and Cleopatra*, *As You Like It* and *The Two Noble Kinsmen* — rotate nightly on the outdoor stage.

The creative teams behind these productions are at the top of their fields, having been recognized on the national awards front, including a Tony Award[®] nomination and an Outer Critics Circle Award for Shakespeare Festival set designer and Globe Associate Artist Ralph Funicello, a 2002 Tony Award for *Lucky Duck* director John Rando; and, of course, our own Jack O'Brien is racking up the awards, including the 2004 Tony, for his direction of *Henry IV*, which played to outstanding critical and audience acclaim this past year at Lincoln Center. We've known for decades what Jack can do with Shakespeare, but New York is just finding out — and what a grand "debut" it was.

Jack will return to the Globe this fall to helm another world-premiere musical, *Dirty Rotten Scoundrels*, which will go on to Broadway and hopefully lead to another season of awards! And that's just the tip of the iceberg for our dynamic 2004/5 season. Stay tuned for more excitement coming to our theatres, from the 2003 Tony Award-winning play *Take Me Out* (directed by 2004 Tony winner Joe Mantello) to a riveting world-premiere musical about the life James Joyce. These summer and fall seasons clearly exemplify the Globe's commitment to bringing the most renowned and sought-after artists from around the country to our stages. We rely on your contributions as a donor and/or subscriber to help us continue this commitment to artistic excellence. We hope you will join us this summer — and beyond — and not miss a single one of the thrilling theatrical events we have planned for the Globe's glorious future.

LOUIS G. SPISTO
Executive Director

Season Sponsors

The Old Globe is deeply grateful to its 2004 Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the theatre's high quality of artistic programming, and award-winning work in the community. The Board, staff and artists of the Globe are honored by this endorsement of the theatre's work.

The Lipinsky Family

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**WELLS
FARGO**



QUALCOMM

Season Sponsors receive the ultimate level of access, recognition, benefits and services. To join this most cherished group of friends, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

2004 Board of Directors



I hope you are delighted as I am with all of the wonderful productions The Old Globe is presenting in 2004. This summer we're very pleased to present the much-anticipated Shakespeare Repertory Festival, with *Antony and Cleopatra*, *As You Like It*, and *The Two Noble Kinsmen* in nightly rotation. We're also pleased to present *Lucky Duck*, a musical gem from the creators of *Dreamgirls* and *Side Show*, and Rolin Jones' quirky comedy, *The Intelligent Design of Jenny Chow* for some additional summer fun. These fresh, vital productions, plus our very own Jack O'Brien's latest Broadway-bound musical, *Dirty Rotten Scoundrels*, make this definitely a year to be a regular at The Old Globe

Yet even with all of these exciting artistic plans for the year, we must remember that ticket sales cover only 50% of the theatre's costs, and donations by individuals, corporations and foundations must bridge that gap and ensure that the Globe continues to entertain, engage and enlighten Globe audiences throughout the year. I urge you to make a tax-deductible contribution to The Old Globe today, and know that you are giving 100% support to this wonderful theatre.

Thank you for your continued support of The Old Globe. I hope you enjoy our wonderful season.

Sheryl White, Chair,
Board of Directors

Board of Directors

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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, The Shubert Foundation, The County of San Diego, The National Endowment for the Arts, The San Diego Foundation's Weingart Price Fund, Mandell Weiss Charitable Trust and The San Diego Foundation's Arts & Culture Grants Program.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; and also under an agreement with the Society of Stage Directors and Choreographers (an independent, national labor union), and the International Alliance of Theatrical Stage Employees Local 122.



THE OLD GLOBE

P R E S E N T S

ANTONY AND CLEOPATRA

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Linda Cho

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher Walker

FIGHT DIRECTOR

Steve Rankin⁺

DRAMATURGE

Dakin Matthews⁺

CHOREOGRAPHER

Bonnie Johnston

VOICE & SPEECH COACH

Jan Gist

STAGE MANAGER

Leila Knox

DIRECTED BY

Darko Tresnjak

⁺ Associate Artist of The Old Globe

Casting by Liz Woodman

This production of *Antony and Cleopatra*
is generously sponsored by

Karen & Donald Cohn

-and-

California Bank & Trust

CAST OF CHARACTERS

The Triumvirs of Rome

| | |
|--|----------------------|
| Mark Antony..... | Dan Snook* |
| Octavius Caesar..... | James Joseph O'Neil* |
| Lepidus..... | Jonathan McMurtry** |
| Cleopatra, Queen of Egypt..... | Sara Surrey* |
| Pompey, rebel against the Triumvirs..... | Brian Sgambati* |

Cleopatra's Followers

| | |
|-----------------|--|
| Alexas..... | Neil Shah |
| Charmian..... | Deborah Taylor** |
| Iras..... | Bree Elrod* |
| Mardian..... | Michael Newman |
| Diomedes..... | Michael Wrynn |
| Soothsayer..... | Bruce Turk* |
| Clown..... | Jenni-Lynn McMillin |
| Maids..... | Jenni-Lynn McMillin, Zura Young, Karen Zippler |

Antony's Followers

| | |
|------------------|-------------------------------|
| Enobarbus..... | Greg Thornton* |
| Eros..... | Graham Hamilton* |
| Scarus..... | Brian Sgambati* |
| Canidius..... | Brian Bielawski |
| Dercetas..... | Rod Brogan |
| Euphronius..... | Bruce Turk* |
| Old Soldier..... | Jonathan McMurtry** |
| Soldiers..... | Matthew Gaydos, Carolyn Stone |

Octavius Caesar's Followers

| | |
|----------------|--|
| Agrippa..... | Charles Janasz* |
| Maecenas..... | Gregor Paslawsky* |
| Dolabella..... | Daniel Jay Shore* |
| Thidias..... | Liam Craig* |
| Procelius..... | Jon A. Sampson |
| Taurus..... | Ross Hellwig |
| Soldiers..... | Edelen McWilliams, Jennifer Stewart, Michael Wrynn |
| Octavia..... | Katie MacNichol* |

Pompey's Followers

| | |
|-----------------|--|
| Menas..... | Liam Craig* |
| Menecrates..... | Jon A. Sampson |
| Varrius..... | Ross Hellwig |
| Soldiers..... | Brian Bielawski, Rod Brogan, Daniel Jay Shore* |
| Whores..... | Jenni-Lynn McMillan, Karen Zippler |

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
 + Associate Artist of The Old Globe

SYNOPSIS

Part One: A Tenuous Place

Mark Antony, in love with Cleopatra, resides in Alexandria. News arrives from Rome that his wife, Fulvia, has died and that the forces of Pompey that are threatening the stability of the Roman Triumvirate. Guilt-ridden, Antony departs from Rome, against Cleopatra's wishes. In Rome, he is chastised for his negligence by Octavius Caesar. Agrippa proposes that the difference between the two men be settled through Antony's marriage to Octavius' sister Octavia. Antony agrees. Enobarbus expresses his worry that, in the long run, the marriage to Octavia will contribute to the destruction of the Triumvirate, since Antony will never be truly able to abandon Cleopatra. Faced by the seemingly restored Triumvirate, Pompey agrees to a humiliating pact, knowing that his victory in battle is impossible. Meanwhile, Cleopatra rages in Alexandria, having learned of Antony's marriage to Octavia. With the threat of Pompey out of the way, Octavius is free to clean house in Rome. He throws Lepidus in jail, murders Pompey and speaks of Antony in disparaging terms. Enraged, Antony abandons Octavia and returns to Alexandria, where he and Cleopatra are publicly enthroned and lay their dynastic claims to the East. The scene is set for a showdown between the forces of Octavius Caesar and those of Antony and Cleopatra.

Part Two: WAR!

Primera Parte: Una Paz Tenue

Marco Antonio, enamorado de Cleopatra, reside en Alexandria. La noticia llega de Roma que su esposa Fulvia ha fallecido y que las fuerzas de Sextus Pompeus están amenazando la estabilidad del Triunvirato Romano. Antonio, lleno de culpabilidad, parte de Roma contra los deseos de Cleopatra. En Roma, Antonio es castigado por Octavius César por razones de negligencia. Agrippa propone que las diferencias entre ellos sean astentadas por medio del matrimonio de Antonio y Octavia, la hermana de Octavius. Antonio está de acuerdo. Enobarbus se preocupa de que a la larga ese matrimonio contribuirá a la destrucción del Triunvirato, ya que Antonio nunca podrá abandonar a Cleopatra definitivamente. Enfrentado ante la aparente restauración del Triunvirato, Pompeya hace un pacto humillante que su victoria en batalla resulta imposible. Mientras tanto, Cleopatra se encuentra furiosa en Alexandria al ser informada del matrimonio de Antonio y Octavia. Sin la amenaza de Pompeya, Octavius se encuentra con la libertad de hacer cambios en Roma. Encarcelando a Lepidus, asesina a Pompeya y habla con Antonio en términos menospreciativos. Antonio abandona a Octavia enfurecido y vuelve a Alexandria dinástico del Este. La escena está lista para una confrontación decisiva entre las poderes de Octavius Ceasar y aquellos de Antonio y Cleopatra.

Segunda Parte: GUERRA!



THE OLD GLOBE

P R E S E N T S

AS YOU LIKE IT

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Lewis Brown⁺

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher Walker

COMPOSER

Karl Fredrik Lundeberg

FIGHT DIRECTOR

Steve Rankin⁺

DRAMATURGE

Dakin Matthews⁺

CHOREOGRAPHER

Bonnie Johnston

VOICE & SPEECH COACH

Jan Gist

STAGE MANAGER

Leila Knox

DIRECTED BY

Karen Carpenter

+ Associate Artist of The Old Globe

Casting by Liz Woodman

This production of *As You Like It*
is generously sponsored by

Union Bank of California

CAST OF CHARACTERS

IN ORDER OF APPEARANCE

Orlando..... Daniel Jay Shore*
 Adam/Corin..... Jonathan McMurtry*
 Oliver..... James Joseph O'Neil*
 Dennis/William..... Neil Shah
 Charles the Wrestler..... Rod Brogan
 Rosalind..... Katie MacNichol*
 Celia..... Edelen McWilliams
 Touchstone..... Gregor Paslawsky*
 Le Beau/Amiens..... Bruce Turk*
 Duke Frederick/Duke Senior..... Greg Thornton*

Lord/Hymen..... Ross Hellwig
 Lord..... Matthew Gaydos
 Lord..... Brian Bielawski
 Silvius..... Michael Wrynn
 Jaques..... Charles Janasz*
 Audrey..... Deborah Taylor*
 Sir Oliver Martext/Priest/Jaques de Boys..... Michael Newman
 Phebe/Hisperia..... Jennifer Stewart
 Servant..... Zura Young
 Servant..... Jon A. Sampson

Setting: The Court of the usperper Duke Frederick; the Forest of Arden
 There will be one 15-minute intermission.

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

+ Associate Artist of The Old Globe

SYNOPSIS

Duke Senior has had his dukedom usurped by his younger brother, Duke Frederick, and been exiled to the Forest of Arden with a band of loyal lords. The play begins with Orlando, whose inheritance has been taken away by his elder brother Oliver. Orlando goes to the court to compete with the wrestler Charles. He meets and falls in love at first sight with Rosalind, the daughter of the banished Duke. Rosalind and Celia, her royal cousin, try to dissuade Orlando from wrestling, but surprisingly Orlando wins. Duke Frederick is affronted by Orlando's parentage (he was the son of old Sir Rowland, a close friend of the banished Duke) and revokes the wrestling prize. The Duke banishes Rosalind from the court on threat of death. Celia resolves to support her cousin, and suggests they join the banished Duke in Arden. Rosalind determines they would be safer in disguise: she as a boy named Ganymede, and Celia as a shepherdess called Aliena. They bring the court fool, Touchstone, with them. In the Forest they meet the lovelorn shepherd Silvius, who helplessly pursues the scornful Phebe. Touchstone also falls in love with Audrey, a rustic goatherdess. They learn that Orlando is also in exile in the Forest of Arden. As Ganymede, Rosalind assays to teach Orlando how to cure himself of his love by wooing Ganymede as if "he" were Rosalind. Oliver then flees to the forest where he is accosted by a lioness; he is saved by Orlando and undergoes a spiritual conversion. Oliver meets Celia, falls in love, and plans to marry her, giving his entire estate to Orlando. Duke Frederick, pursuing Duke Senior into the forest with a mighty army, is instead converted by a old religious man and reinstates Duke Senior to his dukedom. The play ends in the marriage of the four couples by the God Hymen before they return to court.

El ducado del Duque Senior ha sido desposeido por su hermano menor. El Duque Frederick ha sido exiliado al Bosque de Arden con una banda de patrones. La obra empieza con Orlando, a quien su hermano mayor Oliver le ha quitado su herencia. Orlando va a la corte a competir con el luchador llamado Charles. Conoce y se enamora a primera vista de Rosalind, la hija desaparecida del Duque Senior. Celia, su prima real, y Rosalind, tratan de disuadir a Orlando de la lucha pero, sorpresivamente, Orlando gana. El Duque Frederick es afrontado por el parentesco de Orlando, siendo él el hijo del viejo Sir Rowland, un amigo cercano del desaparecido Duque quien deroga el premio de la lucha. El Duque destierra a Rosalind de la corte con la amenaza de muerte. Celia decide apoyar a su prima y sugiere que se reúna con el Duque en Arden. Rosalind determina que sería más seguro si se disfrazaran, ella como un niño llamado Ganymede, y Celia como la pastora llamada Aliena. Ellas traen al bufón de la corte, Touchstone. Se reúnen en el bosque con el abandonado Silvius, quien busca desesperadamente al la despreciativa Phebe. Touchstone también se enamora de Audrey, una rústica pastora de cabras. Se enteran de que Orlando esta exiliado en el Bosque de Arden. Disfrazada como Ganymede, Rosalind ensaya con Orlando cómo puede curarse a sí mismo de su amor por medio de galantear a Ganymede como si él fuera Rosalind. Oliver entonces escapa hacia el bosque, en donde es acosado por una leona y es puesto a salvo por Orlando, y sufre una conversión espiritual. Oliver se reúne con Celia y planea casarse con ella, dándole la herencia completa de Orlando. En el bosque, el Duque Frederick busca al Duque Senior con una fuerte armada pero, en vez, es convertido por medio de un religioso viejo y reinstala al Duque Senior a su ducado. La obra tiene fin con el matrimonio de cuatro parejas llevado a cabo por el Rey Hymen antes de que regresen a la corte.



THE OLD GLOBE

P R E S E N T S

THE TWO NOBLE KINSMEN

BY

William Shakespeare and
John Fletcher

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Linda Cho

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher Walker

COMPOSER

Michael Creason

FIGHT DIRECTOR

Steve Rankin⁺

VOICE & SPEECH COACH

Jan Gist

STAGE MANAGER

Leila Knox

DIRECTED BY

Darko Tresnjak

+ Associate Artist of The Old Globe.

Casting by Liz Woodman

This production of *The Two Noble Kinsmen*
is generously sponsored by

John A. Berol

Athenians:

| | |
|---|------------------------------------|
| Theseus, Duke of Athens..... | Dan Snook* |
| Pirithous, his friend..... | Rod Brogan |
| Hippolyta, an Amazon, bride to Theseus..... | Sara Surrey* |
| Emilia, Hippolyta's sister..... | Karen Zippler |
| Jailer..... | Gregor Paslawsky* |
| Wooper..... | Liam Craig* |
| Jailer's Daughter..... | Bree Elrod* |
| Doctor..... | Charles Janasz* |
| Amazons..... | Jenni-Lynn McMillin, Carolyn Stone |
| Soldiers..... | Michael Newman, Brian Bielawski |
| First Countryman..... | Matthew Gaydos |
| Second Countryman..... | Michael Newman |
| Third Countryman..... | Brian Bielawski |

Thebans:

| | |
|--|------------------|
| Arcite, Palamon's cousin, nephew to Creon..... | Brian Sgambati* |
| Palamon, Arcite's cousin, nephew to Creon..... | Graham Hamilton* |
| Valerius..... | Matthew Gaydos |
| First Queen..... | Deborah Taylor** |
| Second Queen..... | Jennifer Stewart |
| Third Queen..... | Zura Young |

Gods:

| | |
|------------|---------------------|
| Venus..... | Jenni-Lynn McMillin |
| Mars..... | Matthew Gaydos |
| Diana..... | Carolyn Stone |

Setting: Athens and Thebes
There will be one 15-minute intermission.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
+ Associate Artist of The Old Globe

SYNOPSIS

In the Beginning ...

Theseus and Hippolyta's wedding is interrupted by the arrival of the Three Theban Queens. They are the victims of a civil war between Oedipus and Creon. Their dead husbands lay unburied in "the foul fields of Thebes." Theseus agrees to intervene on their behalf and give their husbands a proper funeral. He defeats Creon and imprisons his nephews, Palamon and Arcite, the two noble kinsmen of the title. From the window of their jail cell, the two young men notice Emilia, Hippolyta's younger sister. They both fall in love with her.

From this point, *The Two Noble Kinsmen* charts the permutations of their rivalry, as the noble upbringing wages war on the animal instincts. The play also follows the journey of the Jailer's Daughter as she descends into madness, the result of her hopeless love for Palamon. In the end, the play reaches a surprising conclusion, as the Gods — making themselves visible — grant both victory and defeat to one and all.

La Historia de la Obra ...

La llegada de las tres reinas de Tebas interrumpe la boda de Hippolyta y Theseus, quienes han sido víctimas de la guerra civil entre Oedipus y Creon. Sus difuntos esposos se encuentran tirados sin enterrar en los pestilentes campos de batalla de Tebas. Theseus está de acuerdo en intervenir por su parte, y darles un digno entierro. Theseus derrota a Creon y encarcela a sus sobrinos Palamon y Arcite, dos deudos del título. Desde la ventana de la prisión en la que se encuentran, los dos notan a la hermana más joven de Hippolyta, Emilia, y se enamoran.

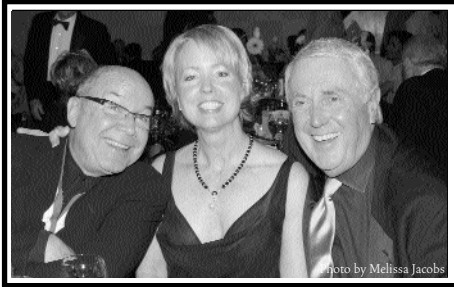
He ahí el comienzo de la permutación de rivalidad de donde surge la batalla entre el instinto animal y el peso de la crianza noble. La obra también sigue el viaje hacia la locura de la hija del carcelero como resultado de su amor incurable por Palamon. Al final la obra llega a una sorprendente conclusión. Los dioses se vuelven visibles y otorgan victoria y derrota a uno y a todos.

Translations by AnaElvia Sánchez Teruel

Executive Producers - Leadership Gifts

The Executive Producers are a special group of friends who believe that The Old Globe plays an essential role in this community. Each has made a recent leadership gift of \$1,000,000 or greater to significantly enhance The Old Globe today, paving a bright future for the Globe in years to come:

\$5,000,000 or greater



Sheryl and Harvey P. White

\$1,000,000 or greater

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Estate of Dorothy S. Prough

Donald and Darlene Shiley

We applaud the leadership and vision of these truly wonderful friends. To learn more about becoming an Executive Producer, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

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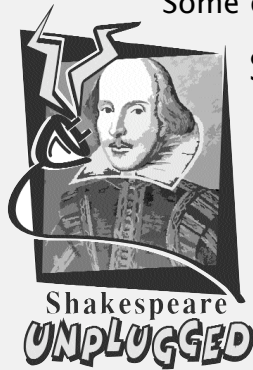
For more information,
please contact Brad Ballard
at (619) 231-1941 x2309.

EDUCATION AND OUTREACH PROGRAMS AT THE OLD GLOBE

The Old Globe is dedicated to providing theatrical experiences of the highest professional caliber in a nurturing environment aimed at students, educators, and the general community. By using the Shakespeare legacy as the core of our educational initiatives, The Globe strives

to strengthen the bonds with the past while creating the audiences and artists of the future.

Some of the upcoming programs that will be offered at The Old Globe include:



SHAKESPEARE UNPLUGGED

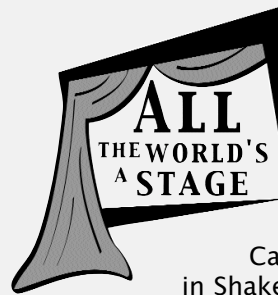
August - October, 2004

This exciting new program is a five-part study of the life and times of William Shakespeare, designed to enhance the knowledge of teachers and high school

students of English, Drama,

History, Social Studies and Advanced Placement classes. Artists and staff members from the Globe will provide in-service training in such topics as political climate, music, art, fashion, dance, weaponry, and much more. Globe Teaching Artists will also visit participating classrooms to lead activities in Improvisation, Voice, Movement, and Scene Work, from Shakespeare's plays. Students will perform assigned Shakespeare scenes and attend The Old Globe's Summer Shakespeare Festival productions of *As You Like It* or *Antony and Cleopatra*, including pre- and post-show discussions. Finally, the Teaching Artists will return to the classrooms to view and critique the student scenes.

The Old Globe's Education Programs unlock a creative universe for educators and students of all ages. Your support will provide the keys for thousands of young people to enter the realm of imagination called *theatre*.



ALL THE WORLD'S A STAGE presents

If the Shoe Fits

This program offers students in the 4th grade through middle school, the chance to view *If the Shoe Fits* in the

Cassius Carter Center Stage. Set in Shakespeare's London of 1595,

young apprentice cobbler Gasper

Shoemith's interest in the burgeoning theatre world of Shoreditch, brings warnings from his father to avoid such low company as the actors at the Swan Theatre. But when Gasper is mistakenly thrust onstage, his passion for the theatre becomes unstoppable. *If the Shoe Fits* facilitates students' discovery of the wild, wicked, wonderful and wacky world of Shakespeare.

THE GLOBE STUDIO MASTER CLASSES

August & September, 2004; Adults 18 years and above

The Globe Studio offers acting classes aimed at students in beginner, intermediate or professional levels. This summer, The Globe Studio offers San Diego actors a special opportunity to take Master Classes from Associate Artistic Director Karen Carpenter (UCSD Extension Class: *The World of As You Like It*), Casting and Associate Director Brendon Fox (Audition Techniques and Classical Acting Techniques,) and Associate Artists Jonathan McMurtry (*The Actor's Eye-View of Shakespeare*), and Kandis Chappell (*Nuts and Bolts: Learning Acting Techniques*). Special discounts are offered to Old Globe Members and Subscribers, as well as San Diego Actors' Alliance members.

To learn more about The Old Globe's Education Programs or to make a gift, please contact us at (619) 231-1941 x2141; or education@TheOldGlobe.org

The 2004 Shakespeare Festival Company



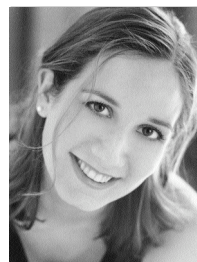
Brian Bielawski



Rod Brogan



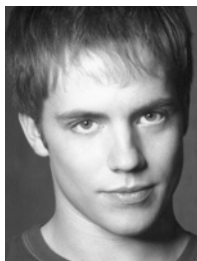
Liam Craig



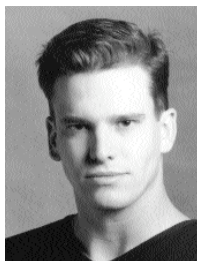
Bree Elrod



Matthew Gaydos



Graham Hamilton



Ross Hellwig



Charles Janasz



Katie MacNichol



Jenni-Lynn McMillin



Jonathan McMurtry



Edelen McWilliams



Michael Newman



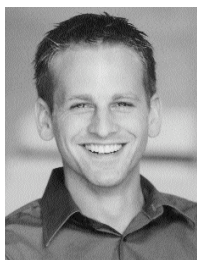
James Joseph O'Neil



Gregor Paslawsky



Neil Shah



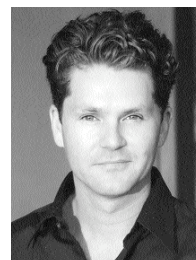
Jon A. Sampson



Brian Sgambati



Daniel Jay Shore



Dan Snook



Jennifer Stewart



Carolyn Stone



Sara Surrey



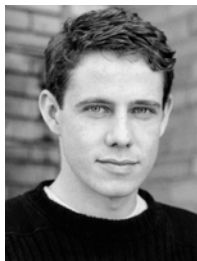
Deborah Taylor



Greg Thornton



Bruce Turk



Michael Wrynn



Zura Young



Karen Zippler

The Old Globe is thrilled to present the 2004 Summer Shakespeare Festival, with three productions, including *Antony and Cleopatra*, *As You Like It* and *The Two Noble Kinsmen*, running in repertory from June 25 through October 3. The three plays are performed by a resident acting company, comprised of 15 professional actors and the 14 graduate acting students from The Old Globe/University of San Diego Master of Fine Arts program (◆). The plays rotate on a nightly basis, giving patrons the opportunity to see three different Shakespeare productions on three consecutive nights. Nearly 20 years have passed since The Globe presented Shakespeare in repertory, and we are delighted to bring back this time-honored tradition begun by founding Globe company member and current Artistic Director Craig Noel.

| ACTOR | <i>ANTONY & CLEOPATRA</i> | <i>AS YOU LIKE IT</i> | <i>THE TWO NOBLE KINSMEN</i> |
|-----------------------|-------------------------------|-------------------------------|--------------------------------|
| Brian Bielawski ◆ | Canidius/Pompey's Soldier | Lord | Soldier/Third Countryman |
| Rod Brogan ◆ | Dercetas/Pompey's Soldier | Charles the Wrestler | Pirithous |
| Liam Craig | Thidias/Menas | | Wooer |
| Bree Elrod | Iras | | Jailer's Daughter |
| Matthew Gaydos ◆ | Antony's Soldier | Lord | Valerius/First Countryman/Mars |
| Graham Hamilton | Eros | | Palamon |
| Ross Hellwig ◆ | Taurus/Varrius | Lord/Hymen | |
| Charles Janasz | Agrippa | Jaques | Doctor |
| Katie MacNichol | Octavia | Rosalind | |
| Jenni-Lynn McMillin ◆ | Cleopatra's Maid/Whore/Clown | | Amazon/Venus |
| Jonathan McMurtry | Lepidus/Old Soldier | Adam/Corin | |
| Edelen McWilliams ◆ | Caesar's Soldier | Celia | |
| Michael Newman ◆ | Mardian | Martext/Priest/Jaques de Boys | Soldier/Second Countryman |
| James Joseph O'Neil | Octavius Caesar | Oliver | |
| Gregor Paslawsky | Maecenas | Touchstone | Jailer |
| Jon A. Sampson ◆ | Procelius/Menecrates | Servant | |
| Brian Sgambati | Pompey/Scarus | | Arcite |
| Neil Shah ◆ | Alexas | Dennis/William | |
| Daniel Jay Shore | Dolabella/Pompey's Soldier | Orlando | |
| Dan Snook | Mark Antony | | Theseus |
| Jennifer Stewart ◆ | Caesar's Soldier | Phebe/Hisperia | Second Queen |
| Carolyn Stone ◆ | Antony's Soldier | | Amazon/Diana |
| Sara Surrey | Cleopatra | | Hippolyta |
| Greg Thornton | Enobarbus | Duke Frederick/Duke Senior | |
| Deborah Taylor | Charmian | Audrey | First Queen |
| Bruce Turk | Soothsayer/Euphronius | Le Beau/Amiens | |
| Michael Wrynn ◆ | Diomedes/Caesar's Soldier | Silvius | |
| Zura Young ◆ | Cleopatra's Maid | | Servant Third Queen |
| Karen Zippler ◆ | Cleopatra's Maid/Whore | | Emilia |

What is repertory?

Repertory or “rep” refers to the schedule in which plays are produced. The plays may rotate or alternate on a regular basis. A group of actors typically play several roles within the selection of plays, as noted in the chart above.

What is repertoire?

Repertoire refers to the set of plays that are active in the schedule. Our “repertoire” this summer consists of three plays: *Antony and Cleopatra*, *As You Like It* and *The Two Noble Kinsmen*.

Brian Bielawski

(*Canidius/Pompey's Soldier*; *Lord*; *Soldier/3rd Countryman*)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Relatively Speaking*, *The Cherry Orchard*, *Twelfth Night*. REGIONAL: *A Midsummer Night's Dream*, *Noises Off*, *The Millionairess*, Brownville Village Theatre; *Mame*, *Light Up the Sky*, *The Little Foxes*, The Summer Place, Inc. UNIVERSITY OF EVANSVILLE: *How I Learned to Drive*, *Jeckyll and Hyde*, *Julius Caesar*, *Awake and Sing*, *The Grapes of Wrath*, *Caucasian Chalk Circle*, *Rumors*. EDUCATION: Mr. Bielawski holds a BFA in Theatre Performance from the University of Evansville.

Rod Brogan

(*Dercetas/Pompey's Soldier*; *Charles the Wrestler*; *Pirithous*)

THE OLD GLOBE: *The Food Chain*, *Pentecost*, *Much Ado About Nothing*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard*, *The Winter's Tale*, *The Misanthrope*, *All in the Timing*, *Twelfth Night*. ELSEWHERE: *The Body Politic*, *Marrow*, *Uncle Adolph*, *The Thorn Bush*, *Ghosts of Wallabout*. FILM/TV: *Major Dad* (series regular), *Law & Order*, *Third Watch*, *OZ*, *Brotherly Love*, *Girltalk*. EDUCATION: BA in Broadcast Journalism, New York University.

Liam Craig

(*Thidias/Menas*; *Wooer*)

THE OLD GLOBE: *Pericles*, *Julius Caesar*. OFF-BROADWAY: *Aunt Dan and Lemon*, The New Group; *The Two Noble Kinsmen*, The Public Theatre; *Don Juan*, Theater for a New Audience; *The Secret Order*, EST; *Juno and the Paycock*, Roundabout Theatre; *Hotel Universe*, Blue Light Theatre Co. REGIONAL: *Moving Picture*, Williamstown Theatre Festival; *Amphitryon*, Huntington Theatre Co; *Henry V*, Shakespeare on the Sound; *Rosencrantz and Guildenstern Are Dead*, California Shakespeare Festival; *Side Man*, Arizona Theatre Co; *The Lady from the Sea*, Intiman Theatre. TV: *Late Night with Conan O'Brien*, *Law & Order*, *Law & Order: SVU*. FILM: *The Royal Tenenbaums*. EDUCATION: Mr. Craig received his MFA from NYU's Graduate Acting Program.

Bree Elrod

(*Iras*; *Jailer's Daughter*)

Bree Elrod is thrilled to be working with The Old Globe. Bree recently received her MFA from NYU's Graduate Acting Program where she appeared in plays such as *The Marriage of Bette and Boo* as Bette; *Misalliance* as Hypatia; *Lie of the Mind* as Meg; and a self-written piece, *The Breeplay Lounge*. Other memorable roles include Emily in *Our Town* at Sedona Shakespeare and the Baker's Wife in *Into the Woods* at Knox College.

Matthew Gaydos

(*Antony's Soldier*; *Lord*; *Valerius/1st Countryman/Mars*)

With The Old Globe/USD Professional Actor Training Program: *Relatively Speaking*, *The Cherry Orchard*, *Twelfth Night*. REGIONAL: *Mrs. Bob Cratchit's Wild Christmas Binge*, City Theatre. ELSEWHERE: *Major Barbara*, *Hamlet*, *She Stoops to Conquer*, Pittsburgh Irish & Classical Theatre; *The Winter's Tale*, Unseam'd Shakespeare Co; *Much Ado About Nothing*, *Uncle Vanya*, *The Learned Ladies*, *The Real Thing*, *Waiting for Godot*, U. Pitt Rep.

Graham Hamilton

(*Eros*; *Palamon*)

THE OLD GLOBE: Debut. Graham played Palamon in Darko Tresnjak's production of *The Two Noble Kinsmen* at The Public Theatre in New York City. His film credits include *How I Got Lost* and *The American Dream*, both premiering in New York this summer. He has also worked on the television soap *Guiding Light*. EDUCATION: Graham received a BFA from The Juilliard School where he performed in various productions, including *Sir Patient Fancy*, *Romeo and Juliet*, *Richard III*, *As You Like It*, *Marat/Sade* and *Balm in Gilead*.

Ross Hellwig

(*Taurus/Varrus*; *Lord/Hymen*)

THE OLD GLOBE: *Don Juan*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard*, *Twelfth Night*. NEW YORK: *Romeo and Juliet*, Theatreworks/USA. REGIONAL: *Spinning into Butter*, Pittsburgh Public Theatre; *And Then They Came for Me*, Mill Mountain Theatre; *Romeo and Juliet*, Pennsylvania Shakespeare Festival. FILM & TV: *Law & Order: SVU*, *Guiding Light*. EDUCATION: BFA in Acting from the University of Arizona.

Charles Janasz

(*Agrippa*; *Jaques*; *Doctor*)

THE OLD GLOBE: *Pericles*, *Richard III*, *A Midsummer Night's Dream*. BROADWAY: *Amadeus*. REGIONAL: Over 45 productions at The Guthrie Theatre, including *Private Lives*, *Amadeus*, *A Month in the Country*, *Racing Demon*, *Molly Sweeney*, *Too Clever By Half*, *As You Like It*, *King Lear*, *Much Ado About Nothing*, *The Winter's Tale*, *The Merchant of Venice*, *Measure for Measure*, *A Midsummer Night's Dream*, and title roles in *Richard II*, *Pericles*, and *Fantasio*; *Uncle Vanya*, *Ghosts*, *Animal Crackers*, *The Cocoanuts*, *The Three Sisters*, *Still Life*, Arena Stage; also credits at the Ahmanson Theatre, New York Shakespeare Festival, Playwright's Horizons, Williamstown Theatre Festival, Geffen Playhouse, Seattle Rep, La Jolla Playhouse, Center Stage, The Empty Space, Huntington Theatre Company. TV: *7th Heaven*, *Philly*, *Crossing Jordan*, *Frasier*, *Ball and Chain*, *The Pretender*, *Dharma & Greg*, *Time of Your Life*, *All My Children*, *Happy End*. TRAINING: The Juilliard School.

Katie MacNichol

(*Octavia*; *Rosalind*)

THE OLD GLOBE: *All in the Timing*. BROADWAY: *The Green Bird*, *Two Shakespearean Actors*. OFF-BROADWAY: *The Cider House Rules*, *King John*, *The Food Chain*. LONDON: *A Chaste Maid in Cheapside*, Shakespeare's Globe Theatre. REGIONAL: *All My Sons*, *The Voice of the Turtle*, Westport Country Playhouse; *The Real Thing*, Dallas Theater Center; *The Moliere Comedies*, Mark Taper Forum; *The Rainmaker*, *The Glass Menagerie*, *The Show Off*, *Slavs*, Center Stage; *A Midsummer Night's Dream*, *She Stoops to Conquer*, Shakespeare Santa Cruz; *The Importance of Being Earnest*, McCarter Theatre; Yale Rep, Williamstown Theatre Festival, Denver Center Theatre, Intiman Theatre, Portland Center Stage, Trinity Rep, Huntington Theatre Co, Actors Theatre. FILM: *Garmento*, *Bamboozled*, *Bury the Evidence*. TV: *The Practice*.

Jenni-Lynn McMillin

(*Cleopatra's Maid/Whore/Clown*; *Amazon/Venus*)

THE OLD GLOBE: *Sky Girls*, *Much Ado About Nothing*, *Julius Caesar*. With The Old Globe/USD Professional Actor Training Program: *Twelfth Night*. OFF-BROADWAY: *Jack and Jill*, Ensemble Studio Theatre; *But Above All*, Access Theatre; *Catholica*, HERE. REGIONAL: *The Mahabharata*, McCarter Theatre (workshop); *My Fair Lady*, Santa Monica Playhouse; *Catholica*, Mark Taper

Forum; *Hair*; Brea Civic Light Opera. Ms. McMillin is a founding member of the New York based theatre company Theatre MITU. EDUCATION: Ms. McMillin is a graduate of UCLA.

Jonathan McMurtry Associate Artist (*Lepidus/Old Soldier; Adam/Corin*)

THE OLD GLOBE: Over 170 productions since 1961, including *Bus Stop, Da, Henry V, The Seagull, The Merry Wives of Windsor, Romeo and Juliet, Othello, Macbeth, American Buffalo, Henry IV, Home, Hamlet, Waiting for Godot, Timon of Athens, There's One in Every Marriage*, (San Diego Critic's Circle Award), *King Lear, Rashomon, Dear Liar, Moby Dick Rehearsed*. ELSEWHERE: *A Life in the Theatre* (San Diego Critic's Circle Award), North Coast Rep, Gaslamp Theatre; *Picasso at the Lapin Agile, A Christmas Carol, Uncle Vanya*, San Diego Rep; leading roles at theatres throughout the U.S., including South Coast Rep, Alley Theatre, Studio Arena, Syracuse Stage, Arizona Theatre Company, San Jose Rep, Alaska Rep, Ahmanson Theatre, Mark Taper Forum, LATC, Indiana Rep, Berkeley Rep, and the roles of Shylock and Macbeth at Walnut Creek's Regional Center for the Arts. Mr. McMurtry is the recipient of 30 *Drama-Logue Awards*, the '92 Joe Callaway Award, and an L.A. Critics Circle Award for the title role in *Uncle Vanya*. FILM: *Beautiful Joe* (with Sharon Stone), *Little Nikita, Best Laid Plans, The Settlement*. TV: *Encore! Encore!, The Skin of Our Teeth* (live PBS telecast from the Globe), *thirtysomething, Cheers, Almost Perfect, The Naked Truth, Wings, Frasier*.

Edelen McWilliams

(*Caesar's Soldier; Celia*)

THE OLD GLOBE: *Don Juan*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard, Twelfth Night*. OFF-BROADWAY: *Tabletop*, American Place Theatre (US). OFF-OFF-BROADWAY: *The Seagull*, Blue Light Theatre Company; *Admissions*, Blue Heron Theatre (both directed by Austin Pendleton); *I Wanna Be Adored*, NY Performance Works; as well as productions with IAE, NYU Directors Lab, MCC Summer Play Party. FILM: *Trifling with Fate, Tuesday* (also writer/producer), *Boxes, Romance in Durango, Pillow Talk*. EDUCATION: BA from Middlebury College.

Michael Newman

(*Mardian; Sir Oliver Martext/Priest/Jaques de Boys; Soldier/2nd Countryman*)

THE OLD GLOBE: *Resurrection Blues, Julius Caesar, Much Ado About Nothing*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard, The Winter's Tale, The Misanthrope, All in the Timing, Twelfth Night*. REGIONAL: *Wrong Turn at Lungfish, The Laramie Project*, Magic Circle Theater; *A Midsummer Night's Dream, The Alchemist, Rosencrantz and Guildenstern Are Dead, Hamlet*, Shenandoah Shakespeare; *Cymbeline*, The Red Monkey Theater Company; *Picasso at the Lapin Agile*, Grovemont Players. EDUCATION: Mr. Newman holds a BA from Occidental College. He is the recipient of the 2003 Darlene Shiley Award.

James Joseph O'Neil

(*Octavius Caesar; Oliver*)

THE OLD GLOBE: *Romeo and Juliet, Macbeth, The Taming of the Shrew, Gate of Heaven, Mister Roberts, Henry IV, parts 1 & 2, Dancing at Lughnasa, Love's Labour's Lost, A Midsummer Night's Dream*. NEW YORK: *Ten Unknowns* (u/s to Denis O'Hare), LCT; *Look Back in Anger, CSC; The Hired Man*, 47th St. Theatre; *A Month in the Country, Heartbreak House*, Huntington Theatre Co; *Hamlet, Much Ado About Nothing*, Alabama Shakespeare Festival; *She Stoops to Conquer*, Center Stage; *Bus Stop*, American Stage Festival; *Anna Christie*, Long Wharf Theatre; *West Side Story*, American Stage Festival. FILM/TV: *Acts of Worship, Charmed, Law & Order, Law & Order: SVU, Sex and the City, Third Watch*.

Gregor Paslawsky

(*Maecenas; Touchstone; Jailer*)

THE OLD GLOBE: *Pericles*. OFF-BROADWAY: *Princess Turnadot, Hotel Universe*, Blue Light Theatre; *The Sadness of Others, PegLeg!, Not Dead Yet, Mixed Message; The Phantom Lady*, SoHo Rep; *Egypt*, Target Margin. REGIONAL: *Travesties, Moving Picture, The Skin of Our Teeth, The Hot L Baltimore, Rosencrantz and Guildenstern Are Dead*, Williamstown Theatre Festival and Long Wharf Theatre; *Princess Turnadot*, Westport Country Playhouse; *The Ruling Class*, Wilma Theatre; *Blood Knot*, New Mexico Repertory Theatre; *Waiting for Godot, Hamlet, School for Scandal, The Time of Your Life, Twelfth Night*, North Carolina Shakespeare Festival; *Macbeth*, London Shakespeare Company; *Failure to Zig-Zag*, Indiana repertory Theatre.

Neil Shah

(*Alexas; Dennis/William*)

THE OLD GLOBE: *Resurrection Blues, Julius Caesar, Much Ado About Nothing*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard, The Winter's Tale, The Misanthrope, All in the Timing, Twelfth Night*. OFF-BROADWAY: *Merchant of Venice, Medea, The Balcony, The Butter and Egg Man*, Jean Cocteau Repertory. REGIONAL: *Henry IV, parts 1 & 2, Cymbeline, A Midsummer Night's Dream, Much Ado About Nothing, Henry V, You Can't Take it with You*, Theatre at Monmouth. ELSEWHERE: *Zoo Story, Easter, Love's Labour's Lost*, Marymount Theatre. AWARDS: Houston Area Urban League Award (Theatre Arts). EDUCATION: Mr. Shah holds a BFA in Acting from Marymount Manhattan College.

Jon A. Sampson

(*Procelius/Menecrates; Servant*)

THE OLD GLOBE: *Don Juan*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard, Twelfth Night*. ELSEWHERE: *Romeo and Juliet, Much Ado About Nothing, Macbeth, The Winter's Tale, Othello*, illusions of grandeur; *The Taming of the Shrew, Sexual Perversity in Chicago, Identity Crisis, The Empty Space; Titus Andronicus, The Merry Wives of Windsor*, Kern Shakespeare Festival; *The Tempest*, Theatre Arts Productions; *The Merchant of Venice, Twelfth Night, The Comedy of Errors*, Stone Soup Theater.

Brian Sgambati

(*Pompey/Scarus; Arcite*)

THE OLD GLOBE: Debut. BROADWAY: *King Lear*, starring Christopher Plummer and directed by Jonathan Miller, Lincoln Center Theatre. OFF-BROADWAY: *The World Over*, Playwright's Horizons. REGIONAL: *The Blue Demon*, written and directed by Darko Tresnjak, Huntington Theatre Company; *Sweet Bird of Youth*, directed by Michael Grief, La Jolla Playhouse; *The Comedy of Errors*, Portland Stage Company; *I Love You, You're Perfect, Now Change*, Human Race Theatre Company. With the Civilians: *Canard, Canard, Goose?, Gone Missing, and Paris Commune*. TV: *As the World Turns, Guiding Light*. EDUCATION: MFA, University of California, San Diego.

Daniel Jay Shore

(Orlando; Dolabella/Pompey's Soldier)

THE OLD GLOBE: Debut. Off-Broadway: Juliet in *Shakespeare's R & J* at the Houseman, Marchbanks in *Candida*, Malcolm in *Macbeth* at Theatre for a New Audience, *Leonardo's Ring* at Playwrights' Horizons. REGIONAL: Mark in *The Expense of Spirit* at Victory Gardens, Lysander in *A Midsummer Night's Dream* at the Live Theatre, the Apprentice in *St. Joan of the Stockyards* at Bailiwick Rep, and *Nothing to Hide* at the Playwright's Center (all Chicago), *Nothing to Hide* at NW Actors' Studio (Seattle). FILM/TV: *When He's Down* and *The Practice*. EDUCATION: Daniel is a graduate of Northwestern University.

Dan Snook

(Mark Antony; Theseus)

OFF-BROADWAY: *Othello*, Public Theatre; *Don Juan*, Theater for a New Audience; *Killers and Other Family*, Rattlestick; *Fire Eater*, NYSF. REGIONAL: *The Front Page*, Missouri Rep; *Much Ado About Nothing*, Hartford Stage and Shakespeare Theater DC; *Twelfth Night*, Long Wharf Theatre; *Edward II*, ACT; *Amphitryon*, Huntington Theatre Co; *Princess Turandot*, Westport Playhouse; *The Bungler*, Long Wharf Theatre; *Spring Storm*, ART; *The Merchant of Venice*, Colorado Shakespeare; *Dracula*, Syracuse Stage. FILM: *Nervosa*, *One Thousand Heroes*, upcoming; *The Ballad of Bettie Page*. TV: *Law & Order*, *Law & Order: SVU*, *Guiding Light*, *As the World Turns*, *All My Children*. EDUCATION: MFA, NYU Graduate School of Acting.

Jennifer Stewart

(Caesar's Soldier; Phebe/Hisperia; 2nd Queen)

THE OLD GLOBE: *Pericles*, *Julius Caesar*, *Much Ado About Nothing*. With The Old Globe/USD Professional Actor Training Program: *The Cherry Orchard*, *The Winter's Tale*, *The Misanthrope*, *All in the Timing*, *Twelfth Night*. ELSEWHERE: *Christ's Passion*, *Jake's Women*, *Terra Nova*, *Barefoot in the Park*. UNIVERSITY: *The Merchant of Venice*, *Ah*, *Wilderness!*, *The Diviners*, *The Effect of Gamma Rays...*, *Uncle Vanya*. EDUCATION: Ms. Stewart holds a B.F.A. from the University of Evansville. She is the recipient of the 2003 Craig Noel Award.

Carolyn Stone

(Antony's Soldier; Amazon/Diana)

THE OLD GLOBE: *Sky Girls*. With The Old Globe/USD Professional Actor Training Program: *Relatively Speaking*, *Twelfth Night*. NEW YORK: *The Mistress of the Inn*, Handcart Ensemble. REGIONAL: *Gun-Shy*, Salt Lake Acting Company; *The Last Night of Ballyhoo*, Provo Theatre Company; *Romeo and Juliet*, *Crimes of the Heart*, Actors' Rep Theatre Ensemble. EDUCATION: Ms. Stone received her BA in Acting from BYU.

Sara Surrey

(Cleopatra; Hippolyta)

THE OLD GLOBE: Debut. OFF-BROADWAY: *Five Flights*, *Where We're Born*, Rattlestick Theatre; *Where's My Money?*, MTC. REGIONAL: *The Black Dahlia*, Yale Rep; *Arcadia*, Portland Stage Company; *Twelfth Night*, Colorado Shakespeare Festival; *A Midsummer Night's Dream*, *Angels in America*, NYU Graduate Theatre. TV: *Tough Crowd* with Colin Quinn *Guiding Light*; *The Job*; *Law & Order*. EDUCATION: NYU Graduate Acting, MFA.

Deborah Taylor

Associate Artist

(Charmian; Audrey; 1st Queen)

THE OLD GLOBE: *Twelfth Night*, *The Magic Fire*, *Wonderful Tennessee*, *Out of Purgatory*, *Interior Decoration*, *The Snow Ball* (also at Hartford Stage and Huntington Theatre), *Season's Greetings*, *Yankee Wives*, *A Midsummer Night's Dream*, *As You Like It*, *Hamlet*, *The Dining Room*, *The Seagull*, *Ring 'Round the Moon*, *The Rivals*, *Henry IV, part I*, *The Winter's Tale*, *Othello*. ELSEWHERE: *The Magic Fire*, Berkeley Rep; *The Beaux Strategem*, Hartford Stage; *The Women*, Royal Alexandra Theatre, Toronto; *Holiday*, *Breaking the Silence*, *Tonight We Improvise*, Shaw Festival; *Whose Line Is It Anyway?*, *Ah*, *Wilderness!*, *A Place to Stay*, Studio Arena Theatre; *The Miser*, Stagewest. FILM: *Sea of Love*, *The Brother from Another Planet*, *Lianna*. TV: *Murphy Brown*, *Star Trek*, *Cop Rock*, *Knightswatch*, *NYPD Blue*.

Greg Thornton

(Enobarbus; Duke Senior/Duke Frederick)

THE OLD GLOBE: Debut. REGIONAL: Greg Thornton has worked with the Denver Center Theatre Company, the Cincinnati Playhouse, and the Repertory Theatre of St. Louis. He has been a resident actor with the McCarter Theatre, the GEVA Theatre Company, and the

Alabama Shakespeare Festival, where he was an Associate Artist. His roles have ranged from Amundsen in *Terra Nova*, to Atticus in *To Kill a Mockingbird*, to Claudius in *Hamlet*, to the title role in *Cyrano de Bergerac*, to Gallimard in *M. Butterfly*, to Lopahkin in *The Cherry Orchard*, to King Henry in *Henry IV*, to the title role in *Macbeth*, to Shannon in *The Night of the Iguana*, to Valmont in *Les Liaisons Dangereuses*. He played Col. Manly in the Fringe First award-winner, *The Contrast*, at the Edinburgh Festival. FILM/TV: *Marathon Man*, *The Neighborhood*, *Law & Order*, *Tales from the Darkside*, *Another World*, and *One Life to Live*.

Bruce Turk

(Soothsayer/Euphronius; Le Beau/Amiens)

THE OLD GLOBE: *Don Juan*. BROADWAY: *The Green Bird* (title role), *Juan Darien*. OFF-BROADWAY: *Pericles*, BAM; *King John*, *Titus Andronicus*, *The Green Bird*. REGIONAL: *The Silent Woman*, The Shakespeare Theatre; *Don Juan*, McCarter Theatre, Seattle Rep; *The Tempest*, *Picasso at the Lapin Agile*, *The Rivals*, *Don Quixote*, *Macbeth*, *Fables*, Denver Center; *The Tempest*, *Red Noses*, Goodman Theatre; *The Miser*, Geva Theatre; *A Midsummer Night's Dream*, *She Stoops to Conquer*, Shakespeare Santa Cruz; *Rhinoceros*, *Measure for Measure*, *Macbeth*, NJSF; *Swimming in March*, Market Theatre; *Much Ado About Nothing*, *Equus*, Cincinnati Playhouse; La Jolla Playhouse; Remains Theatre; Prince Music Theatre. FILM/TV: *Third Watch*, *Garmento*, *Lighthouse*, *Midnight Spin*. INTERNATIONAL: Tadashi Suzuki's Acting Company in Mito and Togamura, Japan.

Michael Wrynn

(Diomedes/Soldier; Silvius)

THE OLD GLOBE: *Resurrection Blues*, *Pericles*, *Julius Caesar*, *Much Ado About Nothing*. With The Old Globe/USD Professional Actor Training Program: *All in the Timing*, *Misanthrope*, *The Winter's Tale*, *Twelfth Night*. NEW YORK: *Machinal*, *Scenes from an Execution*. REGIONAL: *Much Ado About Nothing*, *Scenes from an Execution*. ELSEWHERE: *Dancing at Lughnasa*, *Ivanov*, *The American Plan*. EDUCATION: Mr. Wrynn holds a BA in Theatre from Middlebury College.

Zura Young

(*Cleopatra's Maid; Servant; 3rd Queen*)

With The Old Globe/USD Professional Actor Training Program: *Relatively Speaking, The Cherry Orchard, Twelfth Night*. UNIVERSITY OF EVANSVILLE: Mary Ann Rowen Jackson in *The Kentucky Cycle*, The Governor's Wife in *Caucasian Chalk Circle*, and roles in *Julius Caesar, Carousel, The Merchant of Venice, Jack's Holiday* and *Boys Life*. UNLV: *Of Mice and Men, The Comedy of Errors*. ELSEWHERE: *Under Milkwood, Lend Me A Tenor, All in the Timing, The Heiress* and *The Wizard of Oz*. EDUCATION: BS in Theatre Performance from the University of Evansville.

Karen Zippler

(*Cleopatra's Maid/Whore; Emilia*)

THE OLD GLOBE: *Resurrection Blues, Bus Stop, Much Ado About Nothing, Pentecost*. With The Old Globe/USD Professional Actor Training Program: *All in the Timing, The Misanthrope, The Winter's Tale, Twelfth Night*. REGIONAL: *The Steward of Christendom, Undiscovered Country*, Huntington Theatre; *And Then They Came for Me*, George Street Playhouse. ELSEWHERE: *The House of Seven, La Ronde, The Rover, Six Characters in Search of an Author*; also *Dancing at Lughnasa, Orpheus Descending, As You Like It, Balm in Gilead*, Boston University Theatre. TV: *Ghost Stories*. EDUCATION: BFA in Acting from Boston University.

Darko Tresnjak

(*Director: Antony and Cleopatra, The Two Noble Kinsmen*)

Darko Tresnjak directed *Pericles* at The Old Globe two summers ago. He has directed the works of Shakespeare, Moliere, Gozzi, Shaw, Coward, Wilder, Orton, Stoppard, Sondheim, Gluck, Mozart, Verdi, Wagner, Rimsky-Korsakov and Puccini at companies such as The Public Theatre, Vineyard Theater Company, Huntington Theatre Company, Long Wharf Theatre, Westport County Playhouse, Goodspeed Musicals, Opera Theatre of St. Louis, Florida Grand Opera, Virginia Opera, Florentine Opera Company, and Sarasota Opera. His favorite experiences in theater include directing Jefferson Mays in *Rosencrantz and Guildenstern Are Dead*, Marian Seldes in *The Skin of Our Teeth*, Kate Burton and Dylan Baker in *The Winter's Tale*, Richard Easton in *Hotel Universe*, Paxton Whitehead in *What the Butler Saw*, and Dana Ivey in *Under*

Milk Wood. Darko was educated at Swarthmore College and Columbia University. He is a recipient of the Alan Schneider Award for Directing Excellence, the TCG National Theatre Artist Residency at the Huntington Theater Company, the Boris Sagal Directing Fellowship, the Brander Matthews Award in Directing, the NEA New Forms Grant, two fellowships from the Pennsylvania Council on the Arts, and the San Diego Theatre Critics Circle "Craig Noel" Award for his direction of *Pericles*. He teaches directing at UCSD.

Karen Carpenter

(*Director: As You Like It*)

Ms. Carpenter serves as Associate Artistic Director for The Old Globe, where she most recently directed Nilo Cruz's *Two Sisters and a Piano*, the U.S. premiere of Abi Morgan's *Splendour, Smash* (Patté Award), *Betrayal* (Craig Noel Award), and *Vita and Virginia*. ELSEWHERE: her credits include Harold Pinter's *Old Times* with Julianne Moore, Samuel Beckett's *Play* and Harry Kondoleon's *Vampires* at Yale. As the founder of Insight Entertainment, she produced the American premiere of *Time and the Room* by Botho Strauss, the New York premiere of Mac Wellman's *The Lesser Magoo*, and *Nirvanov*, by David Karl Lee, for the Pure Pop and Chekhov Now festivals in New York. Ms. Carpenter was the Production Stage Manager on Broadway for *Sunset Boulevard, Les Miserables*, August Wilson's *Two Trains Running*, the Pulitzer Prize-winning *The Piano Lesson*, and *Joe Turner's Come and Gone*; also for the Brooklyn Academy of Music, Manhattan Theatre Club, La Jolla Playhouse, Williamstown Theatre Festival, Huntington Theatre Company, Goodman Theatre, Arena Stage, Seattle Rep, the Martha Graham Dance Company, and many others. Ms. Carpenter was a member of the Yale School of Drama faculty from 1990 to 1996, and currently serves on the Board of Directors of the Downtown YMCA and the San Diego Shakespeare Society.

Ralph Funicello

Associate Artist

(*Scenic Design*)

THE OLD GLOBE: *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 Gabbler,*

The Way of the World, Twelfth Night, King Lear, Ghosts, Interior Decoration, From the Mississippi Delta, The Winter's Tale, Mr. Rickey..., Bargains, The Tempest, The Merchant of Venice, The White Rose, Hamlet, Our Town, Driving Miss Daisy, Measure for Measure. ELSEWHERE: Mr. Funicello has designed scenery on and off-Broadway and for many theatres across the country, including Lincoln Center, American Conservatory Theatre, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Co, Seattle Rep, Berkeley Rep and Milwaukee Rep, Denver Center Theatre Company, the Guthrie Theatre, South Coast Rep, the Oregon Shakespeare Festival, the Williamstown Theatre Festival, the Intiman Theatre, the Stratford Festival, New York City Opera, and the Houston Grand Opera. He currently holds the position of Powell Chair in Set Design at San Diego State University.

Linda Cho

(*Costume Design: Antony & Cleopatra, The Two Noble Kinsmen*)

THE OLD GLOBE: *Much Ado About Nothing, Pericles*. NEW YORK: 2004 Lucille Lortel Award nomination for Outstanding Costume Design for *The Two Noble Kinsmen* at The Public Theatre. OTHER CREDITS: *Princess Turnadot* (2001 Drama Desk Award); *Hotel Universe*, Blue Light theatre Company; *A Little Night Music*, Goodspeed Opera House; *More Lies About Jerzy, Eli's Comin'*, Vineyard Theatre; *Hurricane*, CSC Rep; *The Author's Voice, Imagining Brad*, Drama Department; *The Notebook*, Second Stage Theatre; *Wolf Lullaby*, Atlantic Theatre Company; *Rosencrantz and Guildenstern are Dead*, Long Wharf Theatre; *Old Times*, George Street Playhouse; *Hair*, Actors Theatre of Louisville; *The Firecracker*, Michael Mao Dance; *Orpheus ed Euridice*, Virginia Opera; *The Magic Flute*, Opera Theatre of St. Louis, and several productions at the Huntington Theatre and Williamstown Theatre Festival, including *Moving Picture* and *Once in a Lifetime*. Ms. Cho holds a Master of Fine Arts degree from the Yale School of Drama and is the recipient of the 2003 Craig Noel Award for Excellence in Theatre in San Diego for her work on the Globe's acclaimed production of *Pericles*, directed by Darko Tresnjak.

Lewis Brown Associate Artist

(Costume Design: As You Like It)

THE OLD GLOBE: *Resurrection Blues, Julius Caesar, Faith Healer, The Taming of the Shrew, God's Man in Texas, Henry V, The Merry Wives of Windsor, Cymbeline, Paramour, The Comedy of Errors, Henry IV, The Way of the World, The Merchant of Venice, Hamlet, Our Town, And a Nightingale Sang...*, *Measure for Measure, Coriolanus, Antony and Cleopatra, There's One in Every Marriage, Rashomon, Othello*. BROADWAY: *The Government Inspector, Mulebone*. REGIONAL: *The School for Scandal*, Oregon Shakespeare Festival; *The Tempest, The Caucasian Chalk Circle*, Seattle Rep; *Henry V, Richard III, The Caucasian Chalk Circle, A Streetcar Named Desire, Camille*, The Guthrie Theatre; *Kiss Me, Kate, My Fair Lady*, Stratford Festival, Canada; *Candide, Cyrano de Bergerac, Dream on Monkey Mountain, Idiot's Delight, Chemin de Fer, The Miser*, Center Theatre Group; *A Flea in Her Ear*, ACT, San Francisco; *The Matchmaker*, Arizona Theatre Company. Opera designs include: *Faust*, Los Angeles Music Center Opera; *Don Giovanni*, Opera Theatre of St. Louis; *La Fanciulla del West*, Deutsche Oper Berlin.

York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across the country, including Berkeley Rep, A.C.T., The Old Globe, Seattle Rep, Alley Theatre, Yale Rep, Dallas Theatre Center, Brooklyn Academy of Music, and the Whitney Museum in New York. His awards for theatrical lighting design include the *Drama-Logue*, San Diego Critics Circle, Back Stage West Garland, Arizona Theatre and the Bay Area Theatre Critics Circle Awards. In the dance world he has designed and toured throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed lighting for numerous themed environment, theme park and museum projects all over the world, including the Sony Metreon Sendak Playspace in San Francisco (2000 I.E.S. Award), Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and the LEGO Racers 4-D attraction in Germany, Denmark, England and the USA. His recent projects include *Communicating Doors* at Marin Theatre Company, *The Comedy of Errors* at California Shakespeare Theater, and residential designs in Tahoe and San Francisco. A

graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

Christopher Walker

(Sound Design)

THE OLD GLOBE: *Don Juan, The Trojan Women, The Woman in Black, Twelfth Night, The Taming of the Shrew*. REGIONAL: Over thirty productions with American Repertory Theatre, Boston; *Dante's Inferno*, Huntington Theatre; *Having Our Say*, Trinity Rep; *Shlemiel the First*, Geffen Playhouse; *The Beard of Avon, Romeo and Juliet*, Seattle Rep; *In Real Life*, Mark Taper Forum; *ART*, Alley Theatre; *Don Juan*, McCarter Theatre; *Triumph of Love*, Long Wharf Theatre; *Ain't Nothin but the Blues*, Arizona Theatre Company; *When Grace Comes In*, La Jolla Playhouse. ELSEWHERE: *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 Co. of Boston; *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.

Dakin Matthews Associate Artist

(Dramaturge: Antony and Cleopatra, As You Like It)

THE OLD GLOBE: Playwright/Director: *Uncommon Players*; Director: *Henry V*; Co-Director: *Julius Caesar*; Adapter: *Henry IV*; Dramaturge: *Julius Caesar, The Taming of the Shrew, Twelfth Night, Cymbeline, Romeo and Juliet, Othello, King Lear, The Winter's Tale, The Tempest, The Comedy of Errors, The Way of the World*. Actor: *Julius Caesar, The Taming of the Shrew, Twelfth Night, The Merry Wives of Windsor, Henry IV, Much Ado About Nothing, Coriolanus* (Critics' Circle Award), *Henry V, A Midsummer Night's Dream, The Winter's Tale, Scapino* (on tour, Critics' Circle Award). BROADWAY: *Henry IV* (Bayfield Award for acting/Drama Desk Award for adaptation). OFF-BROADWAY: *Freedomland*, Playwrights' Horizons; *The Hostage, School for Scandal*, The Acting Company. REGIONAL: Leading roles and directing assignments for the American

Conservatory Theatre, The Ahmanson Theatre, Mark Taper Forum, Denver Center, South Coast Rep, LATC, Berkeley Shakespeare Festival, California Actors Theatre, The Antaeus Company, Andak Stage Company and many others. FILM: *The Fighting Temptations, Thirteen Days, The Muse, The Siege, Rising Sun, Nuts*. TV: Numerous guest and regular appearances on episodic television, including recently recurring roles on *The Practice, King of Queens* and *Gilmore Girls*. Mr. Matthews is also a playwright, translator, Emeritus Professor of English, and an Antaeus.

Steve Rankin Associate Artist

(Fight Director)

THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe where he has been staging fights in productions for 18 years, including *Pentecost, Compleat Female Stage Beauty, Twelfth Night, Cymbeline, Romeo and Juliet, As You Like It, Othello, Macbeth, The Taming of the Shrew, The Doctor Is Out, Oleanna, King Lear, Hamlet, White Linen, Julius Caesar* and *Richard II*. BROADWAY: *Henry IV, Parts 1 & 2* (directed by Jack O'Brien), *Twelfth Night*, Lincoln Center; *Getting Away with Murder*, all worldwide productions of *The Who's Tommy, Anna Christie, The Real Inspector Hound* and *Two Shakespearean Actors*. OFF-BROADWAY: *The Night Hank Williams Died* and Richard Dresser's *Below the Belt*. REGIONAL: Mark Taper Forum, The Ahmanson, The Geffen Playhouse, La Jolla Playhouse, Center Stage, GeVa, Asolo, Philadelphia Drama Guild, Virginia Stage Company, Salt Lake Acting Company and over 50 productions at the Actor's Theatre of Louisville. FILM: the "Battle of Harfleur" sequence from *Henry V* for the film *Renaissance Man*, directed by Penny Marshall, and *Below the Belt*, directed by Robert Young.

(Biographies continued on page 28)

THE OLD GLOBE 2004 SUMMER SHAKESPEARE FESTIVAL

DARKO TRESNJAK, ARTISTIC DIRECTOR



ANTONY AND
CLEOPATRA



AS YOU
LIKE IT



THE TWO
NOBLE
KINSMEN



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
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Shakespeare Festival
and the Shakespeare
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ANTONY AND CLEOPATRA

Shakespeare, in all likelihood, wrote his *Antony and Cleopatra* over the years 1606-07. It was not the first time this subject had been treated on the English stage, nor was it to be the last, obviously. But Shakespeare's treatment, while heavily dependent on his primary source, *Plutarch's Lives*, was and still is uniquely his own. And uniquely complex.

Shakespeare's audience knew these people well, and not just from earlier plays. For the literate Englishman of Shakespeare's time, Roman history was one of the foundation stones of his education. Latin was the core subject of even his grammar school curriculum, and the Latin histories were constant and dog-eared companions.

Even to the unlettered Englishman, the heroes of ancient Rome had become, through legend and song and pictorial art, familiar figures in the cultural landscape. Britain always considered itself the inheritor of Roman culture, through its legendary founder Brutus — a relative of the infamous Brutus of Julius Caesar's time. And through Aeneas, the founder of the Roman state, Britain also considered itself the inheritor of Trojan culture as well. So listening to the stories of people like Julius Caesar or Marc Antony or Octavius, or for that matter, Priam or Hector or Troilus and Cressida, was like listening to familiar family sagas about one's ancestors.

Audiences of Shakespeare's time also knew that there were moral dimensions to the story of Antony and Cleopatra. These moral dimensions are every bit as familiar to us today, as we continue to be

torn apart by the competing demands of pleasure and duty, vice and virtue, eroticism and rationality, anarchic sexuality and social governance — all those polar opposites that the popular culture of the seventeenth century — Shakespeare included — tended to metaphorize into a battle between the sensuous, self-indulgent East and the civilizing, self-denying West — in short, between Egypt and Rome.

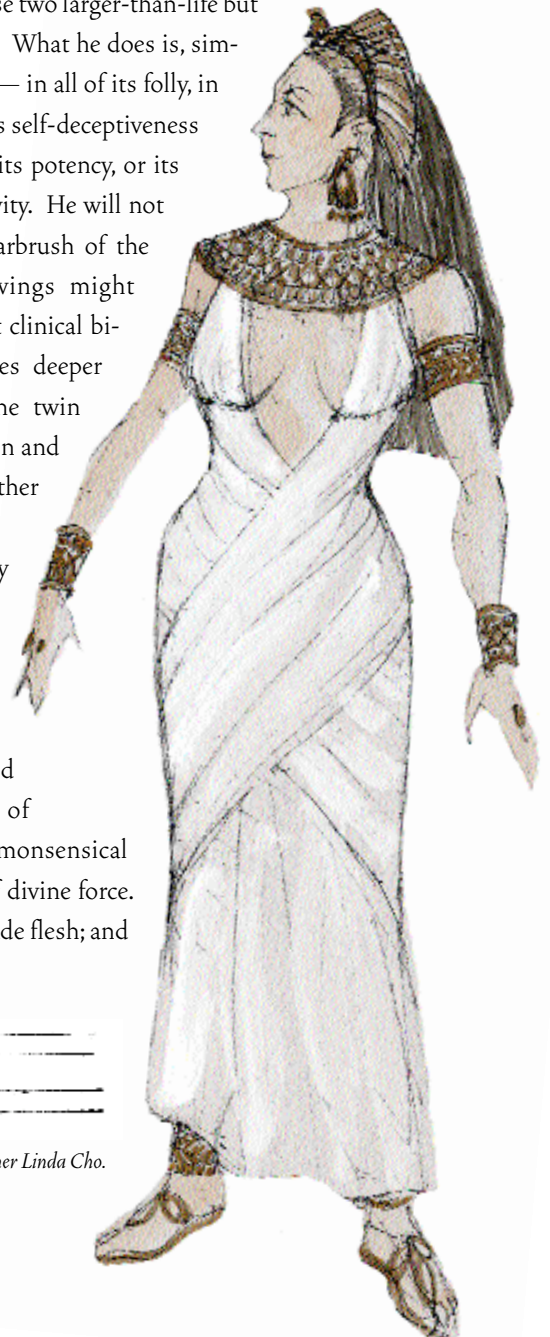
So what does Shakespeare do with this story, weighed down as it is with the burdens of both moralism and heroism; and how are we to judge — since

judgement is inescapable — these two larger-than-life but still recognizably human lovers? What he does is, simply stated, to take their passion — in all of its folly, in all of its overripeness, in all of its self-deceptiveness — seriously. He will not deny its potency, or its attractiveness, or even its creativity. He will not besmirch its beauty with the tarbrush of the moralist. Antony's mood swings might appear to us today as an almost clinical bipolarism, but Shakespeare dives deeper into the bi-polarity to find the twin sources of human energy, passion and reason, and finally to give neither dominion over the other.

As unattractively as Antony may be portrayed from time to time, Octavius is even more so — chilly, manipulating, almost inhuman. As randy as Cleopatra may seem, her gypsy lust (and "gypsy" is a corruption of "Egyptian") as even the commonsensical Enobarbus notes — is a kind of divine force. She is the goddess of fertility made flesh; and

"TWO SPECIFIC AND VERY REAL LOVERS"

By Dakin Matthews



CLEOPATRA I

ANTHONY & CLEOPATRA

Costume sketch by Designer Linda Cho.

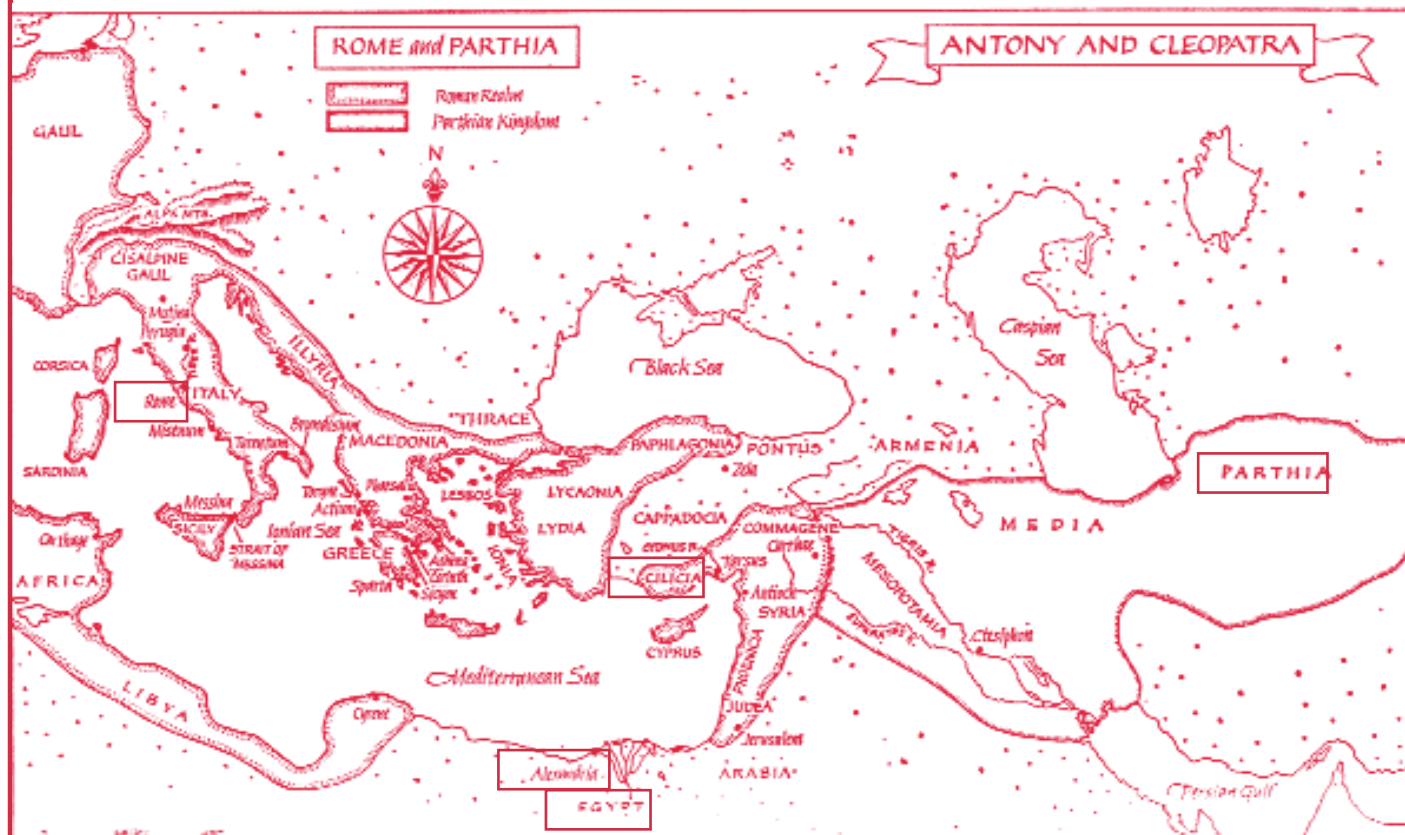
for all her cunning, her passions are composed, nonetheless, of the “nothing but the finest parts of pure love.” At the close, Antony — even in his fumbled attempt at suicide — and she, in her brilliantly successful one, are allowed somehow by Shakespeare to transcend themselves and their follies and attain a kind of erotic divinity, to become Mars and Venus, to enjoy an immortality as wondrous as their immortality.

Why? Because finally Shakespeare is not a simple moralist, but a recorder of the human heart. And having himself, in all likelihood, suffered through a disastrous erotic obsession with his

own Cleopatra-like “Dark Lady,” he will not be so untrue to his own life experience, to his own heart, as to deny the potency, attractiveness, irresistibility, and, yes, creativity of that kind of grand passion, even one that torments for as long as it lasts, and ends so messily. Of that torment and mess, after all, came some of the greatest and most complex poetry ever written. Some of the most brilliant and honest characterizations. And some of the most moving insights into the multi-chambered, bipolar human heart.

The world of the play ...

Shakespeare's *Antony and Cleopatra* takes place just after the conclusion of *Julius Caesar*. Rome is now ruled by the Second Triumvirate: Octavius Caesar controls western Europe, including the capital city of Rome; Lepidus has been awarded the province of Africa except for Egypt; and Mark Antony governs Egypt and all of the conquered territories East of the Adriatic. Mark Antony, the great military general, has been preparing to fight the Parthians on an ancient grudge, and has called Cleopatra to Cilicia to answer charges that she aided Brutus and Cassius in their hostilities against the Triumvirate. He has fallen deeply in love with her, and as a result, has abandoned the war with the Parthians as well as the war that his wife Fulvia was waging against Octavius Caesar in Italy. He has followed Cleopatra home to Alexandria to enjoy a life of frivolous pleasures at the Egyptian Court.

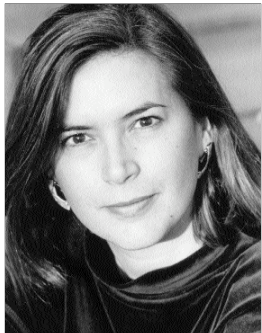


As You Like It is an "into the woods" play, meaning it belongs to a specific literary and theatrical genre: The Pastoral. Anne Barton, in her introduction to the Riverside edition, illuminates: "The idea that sophisticated people, suddenly made part of a rustic life ... may discover truths obscured or undisclosed in the court, is a very old one. Pastoral is a complex and enduring form, not because it is escapist,

too often from malice; which urges us, just as often, to hate one another. One of the songs from the play sums up the difference:

*Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude.*

AS YOU LIKE IT



"WHO EVER LOVED
THAT LOVED NOT AT
FIRST SIGHT?"

BY DIRECTOR KAREN CARPEN-

but because it is basically tough, it is a way of testing both the self and the assumptions of ordinary, urban society." In all sources, the Pastoral enabled one to experience a world free of demands with the liberty to question one's own values outside of society's conventional judgments.

The pastoral offered Shakespeare an adventurous way to tell a story, a form into which he injected the reality of individual human psychology, pulling it down from its aristocratic and lofty place and enabling us to learn from it, even today. There is real adversity in his countryside — as there is in his court — the kind of adversity that springs not from the malice of one's fellow human beings, but from the shared vulnerability of human nature itself. The adversity of the countryside is shown to develop character; our shared vulnerability moves us to love one another. The adversity of the city springs

Shakespeare's countryside is a tough place to survive, but also beautiful, bracing, and ultimately re-invigorating. Setting out into the forest, with peril so close at hand and no time or need for falsity, the traveler encounters a wild adventure which pushes him to face himself. In his essay on *As You Like It*, W.H. Auden writes that our modern feeling for wild nature is a reaction to industrialization, in which civilized life is thought to obliterate the individual in the mass. He cites Wordsworth's description of the city of London, in which our modern view of the city as the enemy of the individual is presented:

*An indistinguishable world to me,
The slaves unrespected of low pursuits,
Living amid the same perpetual flow
Of trivial objects, melted and reduced
To one identity, by differences
That have no law, no meaning, and no end.*

Shakespeare wrote before the great ravages of industrialization, but he certainly was aware of the corruption that city living brought about through greed, competitiveness, and the loss of the older value system of the countryside. While this is a more modern point of view — one I emphasize in my choice of a Victorian setting — it is one that Shakespeare would have sympathized with. We are perhaps a little more romantic in our "love" of nature; but for him, as for us, the wilderness remains the place of adventure in which nature fights one and forces one to become a whole individual, gives one a reason to be.

We can each make ourselves better for the time we spend in the forest. Yet the forest/city contrast is only one of many in the play. Shakespeare presents us with many polarities: Nature vs. Fortune (or luck), Nature vs. Art (or artifice), the court vs. the country, nobility vs. peasantry, leisure vs. industry, the active against the contemplative life, inherent nobility next to power acquired, and laughter over melancholy. Shakespeare does not decide which paths we should pursue or provide answers, but in *Rosalind* we find the synthesis of all these elements.

To paraphrase Pascal: she has the will and the wherewithal to observe, to deny, and to teach well. *Rosalind* is resilient enough to see the folly of the court and yet refuses to dramatize her dilemmas; she uses everything in her power to act the opposite of society's dictates and looks squarely at the toughest things in life with humor. In *Rosalind*, the head and the heart draw entirely together. Her heart leads her to Orlando, and her mind shapes his act of love. How great it would be if we could all practice our relationships in the kind of safety her disguise

enables, so that we would truly know each other before we commit! Rosalind teaches us Emerson's essential truth: *"A mind might ponder its thought for ages and not gain so much self knowledge as the passion of love shall teach it in a day."*

Where Rosalind can look past adversity to see the good, Jaques can "suck melancholy out of a song as a weasel sucks eggs." He's a perfect manifestation of Emerson's concerns, because Jaques ruminates and ruminates, and no matter how much of the world he's experienced, he cannot connect to another person, because he cannot get past his own mind. He represents the negative perspective in art, the spirit of satire. To call Jaques' satirical ways into question, Shakespeare juxtaposes his pessimistic view against the reality of the matter. At the end of the Jaques' "Seven Ages of Man" speech, when he typifies the last age as "sans everything" (and thus entirely lacking in human feeling), Shakespeare brings in Adam, an ancient man, a man fervently courageous, loyal, and loving; whose name is meant to evoke our original harmony, the Hebraic pastoral of the Garden of Eden. Shakespeare unseats Jaques' cynicism not by refusing to face the truths about man's folly that he uncovers, but by leaving him to steep in his melancholy and continue to search for a way past it.

Shakespeare's tolerance is most notably indicated in the title of *As You Like It*. So much of our experience of the world is colored, even determined, by our attitude towards it. As we like — or dislike — it. If one is a pessimist and a cynic like Jaques, the world will be a disappointing place. But if one is a careful optimist, and a lover — even at first sight--the world can be, if not Eden, still a garden of possible delights. We learn that love is the great leveler as well as the great lifter. Whoever of us have loved, that loved not at first sight?

ROSALIND THROUGH THE YEARS



**Deborah May
as Rosalind and
George DeLoy as
Orlando in
the Globe's 1982
production.**

Photo: Ken Howard



**Jayne Atkinson
in the 1990
production.**

Photo: Will Gullette



**Francesca
Faridany
in the 1998
production.**

Photo: Ken Howard



**Katie MacNichol
in the current
2004 production.**

Photo: Martin Mann

The Two Noble Kinsmen was written collaboratively by John Fletcher and William Shakespeare probably in early 1613. That nature of their collaboration remains essentially mysterious; its “exact details,” wrote one great critic, are very likely “beyond the scope of sane criticism.” The play is a tragicomedy — that is, a play rich in both comic and tragic incident that pursues its often exotic story haphazardly and fantastically and ends somewhat happily, but not without a great sense of loss. In that, it resembles what we usually call the Shakespearean romances. Many of the same things, after all, could be said of

The Winter’s Tale or *Cymbeline* or *Pericles*.

The main plot is based on the first of *The Canterbury Tales* by Geoffrey Chaucer — “The Knight’s Tale,” the story of two noble friends who become deadly rivals in love.

The subplot, of a young baseborn girl also unhinged by love — to the point of madness — and then cured (or not) by a very odd remedy — seems to be of the authors’ own invention.

They also threw in a low comedy musical number from yet another play, and tied the whole thing loosely together in a five-act structure that still enables us to distinguish, for the most part, their different hands by their different styles and concerns and characterizations.

It shouldn’t, by all rights, work. But amazingly it can and does — because finally it has only one, almost obsessive, argument, which is the surprising, unreasonable, and often destructive power of love. *The Two Noble Kinsmen* is an eccentric, striking and ultimately worthwhile play.

It is eccentric because it is such a hybrid — and not just because it’s the product of two different hands. It combines, for example, the medievalism of Chaucer, the classicism of the ancient world, and the shifting aesthetic of 17th-century London, when theatre fads came and went with the speed of a modern television season. It mingles mythical Greeks and Amazons, chivalric knights,

THE TWO NOBLE KINSMEN

and rustic commoners and clowns in a single stew of love-fever. In this it approaches nothing so much as the flip dark side of *A Midsummer Night’s Dream*, with which it shares an opening scene.

Once more we meet Theseus and Hippolyta, once again on the verge of their

marriage, when they are interrupted — this time, not by a father and a disobedient love-struck daughter, but by three women all in black.

And here’s where the striking part kicks in. The stark visuals and formal eloquence of these three mourning widows demanding that Theseus wage war on their behalf, have the power almost of Greek tragedy. The interruption will turn out, rather surprisingly, to have very little to do with the plot, except as an excuse to introduce the “two noble kinsmen” of the title as prisoners of the war Theseus wages on the widows’ behalf.

And striking that Theseus, even on the verge of marriage, would be capable of postponing his upcoming nuptials, and the attendant sexual satisfaction, to do his duty — since Theseus, who has become for these playwrights the model of mature sexual self-governance, was hardly a model of marital fidelity.

“OUR ARGUMENT IS LOVE”
By Dakin Matthews



Costume sketch of *The Jailer’s Daughter* by Designer Linda Cho.

It is further striking that these two young noblemen he imprisons, virtually indistinguishable — and inseparable — from one another, fall hopelessly in love from their jail cell at the mere sight of the same woman, thereby becoming instant enemies. Striking also, that of all the women they might fall for, they pick the one who has no sexual interest, not only in them but in any man, pledged as she is to chastity.

Even more striking is that, for no good reason and to no good end, the jailer's daughter falls in love with one of these two indistinguishable gentlemen, helps him escape, and expects him to return the favor by his love. In other words, we find four young people — not all that unlike the four lovers in, again, *A Midsummer Night's Dream*, trapped in an unsatisfying cycle of unrequited infatuation, except that this cycle begins more bizarrely and ends less happily, without the fairy juice at either end.

But all of these, eccentric and striking as they may be, feed into the central, crucial theme of the overpowering, universally destructive potency of love, whose story — or at least one side of it — can perhaps only be told in the strange language and characterizations that exist somewhere between dark legend and fairy tale.

Even late in life, and with the help of another man, Shakespeare was willing to take yet another relatively uncharted journey into this shadowy side of human nature. *The Two Noble Kinsmen* gives us a rare opportunity to accompany him part of the way. And that's a worthwhile trip.



Brian Sgambati as “Arcite” and Graham Hamilton as “Palamon.”
Photo by Martin Mann.

Theseus:

Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: O, methinks, how slow
This old moon wanes! she lingers my desires,
Like to a stepdame or a dowager,
Long withering out a young mans revenue.

Hippolyta:

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
Now-bent in heaven, shall behold the night
Of our solemnities.

The opening scene of
A Midsummer Night's Dream

Oh, you heavenly charmers,
What things you make of us! For what we lack
We laugh, for what we have are sorry, still
Are children in some kind. Let us be thankful
For that which is, and with you leave dispute
That are above our question. Let's go off
And bear us like the time.

The end of Theseus' monologue from
The Two Noble Kinsmen (the last words
that William Shakespeare wrote for the stage)



Two years ago I had the time of my life directing *Pericles* in San Diego. So I am happy and honored that Jack O'Brien and Craig Noel have asked me to spearhead this great venture of bringing the Shakespeare Repertory back to The Old Globe.

Our full company of twenty-nine actors opens the season with *Antony and Cleopatra* – an epic tale of power and passion, of love that is compromised by politics, ego, and time itself.

This view of mature love is bracketed by *As You Like It* and *The Two Noble Kinsmen* – two plays about young lovers who go “into the woods” on voyages of self-discovery.

I am sure that you will enjoy rediscovering *As You Like It* – in Karen Carpenter’s lush, Victorian production – just as much as you will enjoy being introduced to *The Two Noble Kinsmen* – Shakespeare’s last play, written in collaboration with John Fletcher.

Like *Pericles* two years ago, this is the first production of *The Two Noble Kinsmen* at the Globe. It is a sensual, provocative, and surprising play that tests the boundaries of love and friendship – and I am thrilled to have this opportunity to present it to you for the first time.

— Darko Tresnjak, Artistic Director,
The Old Globe 2004 Summer Shakespeare Festival

REPERTORY CALENDAR

| | Sun | Tue | Wed | Thu | Fri | Sat |
|--------|-----------|-----------|------|------------|------|------|
| JUN 20 | 22 | 23 | 24 | 25 | 26 | |
| | | | | A&C | A&C | |
| JUN 27 | 29 | 30 | 1 | 2 | 3 | |
| | AYLI | AYLI | | 2NK | 2NK | |
| JUN 4 | 6 | 7 | 8 | 9 | 10 | |
| | A&C | A&C Opens | AYLI | AYLI Opens | 2NK | |
| JUN 11 | 13 | 14 | 15 | 16 | 17 | |
| | 2NK Opens | A&C | AYLI | AYLI | 2NK | A&C |
| JUN 18 | 20 | 21 | 22 | 23 | 24 | |
| | 2NK | AYLI | A&C | 2NK | AYLI | 2NK |
| JUN 25 | 27 | 28 | 29 | 30 | 31 | |
| | A&C | A&C | 2NK | AYLI | 2NK | A&C |
| AUG 1 | 3 | 4 | 5 | 6 | 7 | |
| | AYLI | AYLI | 2NK | 2NK | A&C | AYLI |
| AUG 8 | 10 | 11 | 12 | 13 | 14 | |
| | A&C | A&C | 2NK | AYLI | 2NK | A&C |
| AUG 15 | 17 | 18 | 19 | 20 | 21 | |
| | AYLI | AYLI | A&C | 2NK | A&C | AYLI |
| AUG 22 | 24 | 25 | 26 | 27 | 28 | |
| | 2NK | 2NK | A&C | A&C | AYLI | 2NK |
| AUG 29 | 31 | 1 | 2 | 3 | 4 | |
| | AYLI | 2NK | AYLI | A&C | A&C | AYLI |
| SEP 5 | 7 | 8 | 9 | 10 | 11 | |
| | 2NK | 2NK | AYLI | A&C | AYLI | 2NK |
| SEP 12 | 14 | 15 | 16 | 17 | 18 | |
| | A&C | A&C | AYLI | A&C | A&C | |
| SEP 19 | 21 | 22 | 23 | 24 | 25 | |
| | AYLI | AYLI | A&C | 2NK | 2NK | AYLI |
| SEP 26 | 28 | 29 | 30 | 1 | 2 | |
| | A&C | | | AYLI | A&C | |
| OCT 3 | | | | | | |
| | A&C | | | | | |



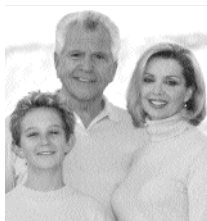
The Three Faces of Shakespeare

All three productions featured in this summer’s Festival mark critical moments in Shakespeare’s career. Each play is not just about the human story being told, but about the art of storytelling itself. *As You Like It* was written in 1599, *Antony and Cleopatra* in 1606-1607, and *The Two Noble Kinsmen* (with John Fletcher) in 1613. Shakespeare’s writing career stretched from 1589 through 1613 — twenty-four productive years. Each play in our repertoire comes near the climax of an important phase in his development — after ten, seven and twenty-four years of theatrical experimentation.

After *As You Like It*, he wrote only one more “sunny” comedy, *Twelfth Night*. After *Antony and Cleopatra* he wrote only one more great tragedy, *Coriolanus*. And after co-operating with John Fletcher in the composition of the *The Two Noble Kinsmen*, Shakespeare, in all likelihood, wrote nothing at all. The three plays shown in repertory will allow the viewer to see Shakespeare himself reflected in a magical triptych mirror. We can see him young, middle-aged and old, all at the same time. Enjoy!

The Old Globe is proud to recognize the following Production Sponsors for the 2004 Summer Shakespeare Festival

ANTONY AND CLEOPATRA *Karen and Donald Cohn*



Karen and Donald Cohn (pictured here with their son Jonathan) have been actively involved with The Old Globe for over a decade. Karen joined the Globe Board of Directors in 1993 and subsequently served two terms as Board President, and chaired three successful Globe Galas. Past production sponsorships have included *Twelfth Night*, *Blue/Orange*, *A Midsummer Night's Dream*, *The Doctor Is Out* and *Wonderful Tennessee*. Karen currently serves as a member of the Executive Committee of the Board of Directors, and is serving as a co-chair of the 2004 Globe Gala.

California Bank & Trust, one of the largest commercial banks in California, also serves as sponsor for *Antony and Cleopatra*. California Bank & Trust has been a loyal friend of the Globe family for many years, both as a Corporate Leader and a Production Sponsor. Their previous production support has included *Julius Caesar*, *Dinner with Friends*, *All in the Timing*, *Henry V* and *Pericles*. Sandra Redman, the bank's Senior Vice President, serves on the Globe's Board of Directors and is chair of the Endowment committee. Congratulations to Karen and Donald Cohn and California Bank & Trust for their community leadership in supporting the important arts and education programs in the region. We're very pleased to honor them as sponsors of *Antony and Cleopatra*.



AS YOU LIKE IT



A partner of the Globe for over twenty-one years, Union Bank of California has embraced its responsibility to help meet the needs of the communities in which it is active, and makes an ongoing pledge to reinvest into the communities where it does business. Joseph Benoit, Market President, currently serves as a member of the Globe's Board of Directors. Union Bank of California's previous production support includes underwriting for *A Midsummer's Night's Dream*, *Imaginary Friends* and *Rough Crossing*. And, in a commitment to the children of San Diego, the bank sponsors the Globe's Young People's Education Programs. Congratulations to Union Bank of California for their community leadership in supporting arts and education programs in the region.

THE TWO NOBLE KINSMEN

John A. Berol

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 San Diego in 1977. Aware of the fragile dependence of artistically-driven theatre upon charitable support from individuals, John joyfully joined in with contributions including production sponsorship of *Much Ado About Nothing*, *Pericles*, *Prince of Tyre*, *Twelfth Night*, *Dancing at Lughnasa*, *Voir Dire* and *Labor Day*. In addition to having served on the Board of Directors of The Old Globe, John has participated in various other San Diego community endeavors, including the UCSD Libraries Advisory Board, Chair of the La Jolla Shores Association when it stopped beach riots by persuading the San Diego City Council of the need for an alcohol ban, and past president of the Harvard Club of San Diego. John can be found sailing in San Diego bay preparing for future voyages. We remain grateful for John's support of *The Two Noble Kinsmen*.



(continued from page 18)

Michael Creason

(Composer, *The Two Noble Kinsmen*)

Michael is a New York City-based sound designer and composer for theater. Recently he designed and composed the music for *The Two Noble Kinsmen* at the New York Shakespeare Festival. Other regional work includes sound and original music for *Three Tall Women* (Baltimore Center Stage) and co-designing *Dogeaters* with Mark Bennett, which was nominated for Drama Desk and Lucille Lortel Awards. In 2001 he received two Chicago “Jeff” Awards for the sound design and original music for *Measure for Measure* (Strawdog). He provided the sound for Glimmerglass Opera for eight seasons. As a designer’s associate, Michael has worked on many shows, including: BROADWAY: *Take Me Out*, *Enchanted April*, *The Goat or Who Is Sylvia?*, *Proof*, *The Diary of Anne Frank*, *Golden Child*, *Wrong Mountain*. OFF-BROADWAY: *Tea at Five*, *The Lion in Winter*, *Hurrah at Last*, *The Clearing*. REGIONAL: *A Streetcar Named Desire*, *The Clearing*, *A Christmas Carol*, *Camino Real*, *A Comedy of Errors*, *Rough Crossing*, *Much Ado About Nothing*, Hartford Stage; *Crimes of the Heart*, Second Stage, NYC; *Golden Child* (also Singapore, San Francisco), *The Ride Down Mt. Morgan*, The Public Theatre; *Old Money*, *Time of the Cuckoo*, *Chaucer in Rome*, *Henry IV, parts 1 and 2* Lincoln Center; *As You Like It*, The Acting Company; *Proof* (national tour).

Karl Fredrik Lundeberg

(Composer for *As You Like It*)

Mr. Lundeberg is a CBS/Sony Recording artist who has recorded four albums with his jazz/world music group Full Circle. As a composer of contemporary classical music, Karl’s works have been performed by the Boston Symphony, Sinfa Nova and the National Radio Orchestra of Sweden among others and featured at music festivals throughout the world. Theatre and ballet music includes scores for the San Francisco’s ACT (*A Doll’s House*), the Geffen (*The Underpants*), American Repertory Theatre, BAM, Seattle Rep, Center Stage, South Coast Rep, Odyssey Theatre, the Arizona Theatre Company, the Pan Asian Repertory Theatre and the Mark Taper Forum (*Death and the Maiden*, *Bandido!*, *Hysteria*, *Skylight*, *Enigma Variations*, *The Poison Tree*, *Closer* and *Molière Comedies*). He is the “composer in

residence” at the Mark Taper Forum, and served as musical director of the Shakespeare repertory and *Romeo and Juliet* directed by Sir Peter Hall at the Ahmanson Theatre.

Bonnie Johnston

(Choreographer, *Antony and Cleopatra*,

As You Like It)

THE OLD GLOBE: Ms. Johnston has worked on over 50 productions at the Globe, taught movement for the Globe/USD Professional Actor Training Program, originated the Globe’s summer youth programs, directed the much-remembered Festival Revels “Dancing on the Green,” and currently serves as the Globe’s Director of Education. ELSEWHERE: She has served as the Artistic Director and Founder of San Diego Theatre for Young Audiences, where her work has been seen at the La Jolla Playhouse, San Diego Rep, Utah Shakespeare Festival, and a state-wide Arizona Arts Council Tour. She has also served as Fine Arts Consultant to the Atlanta Public Schools, University of Pittsburgh, San Diego Academy of Arts, San Diego Museum of Man, San Diego Museum of Art, San Diego County Office of Education, Tijuana Cultural Center and Rancho La Puerta. Prior to the Globe she served for 15 years as Artistic Director of the internationally-acclaimed Kellogg Center for the Performing and Visual Arts Elementary School. Ms. Johnston was nominated by a former student for Who’s Who Among American Teachers and received the 2003 “Educator of the Year” award from the American Aeronautics and Aerospace Institute.

Jan Gist

(Voice and Speech Coach)

Jan Gist has worked as a voice, speech, and dialect coach at theatres around the country, including: *Resurrection Blues*, *Rough Crossing*, *Blue/Orange*, *Time Flies*, *Julius Caesar*, *Pentecost*, *Compleat Female Stage Beauty*, *Faith Healer*, and *The Taming of the Shrew* as Resident Voice and Speech Coach at The Old Globe. Credits at Oregon Shakespeare Festival include four plays in 1991, David Edgar’s *Continental Divide*, and Noel Coward’s *Present Laughter* in 2003; *A Weaving of Words and Sounds* (original poetry). She was Resident Head of Voice for nine years at Alabama Shakespeare Festival and five summers at Utah Shakespearean Festival; also credits at the Ahmanson Theatre, The Shakespeare Theatre, Arena Stage, Milwaukee

Repertory Theatre, and PlayMaker’s Repertory. Gist worked on the film *The Rosa Parks Story* and was heard on the radio program, “A Way with Words,” as well as the voiceover for the San Diego Museum of Art’s Degas in Bronze exhibit. Additionally, she has taught and led workshops around the country, including at the national VASTA conference, “Shakespeare’s Shapely Language,” on speaking the text’s structures. Gist is an originating and published member of the Voice and Speech Trainers’ Association and has been published in *The Voice and Speech Trainers’ Association Journal* (original poetry), *The Complete Voice and Speech Workout*, and *More Stage Dialects* by Jerry Blunt. She also teaches Voice & Speech in The Old Globe/USD MFA Program.

Liz Woodman

(Casting)

THE OLD GLOBE: *Resurrection Blues*, *Bus Stop*, *Julius Caesar*, *Much Ado About Nothing* (Artios Award nomination), *Blue/Orange*, *Rough Crossing*, *Splendour*, *Loves & Hours*, *Knowing Cairo*, *Pentecost*, *Compleat Female Stage Beauty*, *An Infinite Ache*, *All My Sons*, *Faith Healer*, *Pericles*, *The Taming of the Shrew*, *Twelfth Night*, *The Boswell Sisters*, *A Midsummer Night’s Dream*, *Art*, *Dinner with Friends*, *The Countess*, *Love’s Labour’s Lost*, *The Trojan Women*, *The Full Monty*, *God’s Man in Texas*, *Orson’s Shadow*, *Cymbeline*, *Things We Do for Love*, *Private Eyes*, *The Weir*, *Bedroom Farce*, *Blues for an Alabama Sky*, *Paramour*, *Romeo and Juliet*, *The Old Settler*, *Cowgirls*, *All in the Timing*. REGIONAL: Ford’s Theatre, The Alley Theatre, Hartford Stage. FILM: *The Lunch Date* (Academy Award). TV: *Loving* (Artios Award nomination), *Another World*, *Texas Dottie*. ELSEWHERE: Ms. Woodman has cast many plays in New York, from *Sugar Babies* to *Timon of Athens* (National Actors Theatre) to *Cowgirls*, *The Full Monty* (Artios Award nomination) and *A Thousand Clowns* with Tom Selleck. She cast *Not About Nightingales* for Trevor Nunn in both London and New York. She was the casting director for the national companies of *The Full Monty* (Artios Award nomination). She has cast The Acting Company for the last two years. MEMBERSHIPS: Casting Society of America, ATAS, League of Professional Theatre Women.

Leila Knox *

(Stage Manager)

THE OLD GLOBE: *Resurrection Blues, Bus Stop, Much Ado About Nothing, Dirty Blonde*. BROADWAY: *Dirty Blonde, Amour, One Mo' Time*. REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde; Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky* or "schmucks," *Red, The Memory of Water*, Manhattan Theatre Company; *All My Sons, The Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight, Los Angeles, 1992*, Berkeley Rep; *Alice's Adventures Underground, Cabin Pressure, SITI; Demonology*, Playwright's Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

Tracy Skoczelas *

(Assistant Stage Manager)

THE OLD GLOBE: *The Food Chain, Two Sisters and a Piano, Bus Stop, Rough Crossing, Much Ado About Nothing, Julius Caesar, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Splendour, Pericles, All My Sons, Compleat Female Stage Beauty, Betrayal, Smash, Memoir*, Dr. Seuss' *How the Grinch Stole Christmas!* ('01-'03), *Twelfth Night, A Midsummer Night's Dream, Henry V, The Trojan Women*. EDUCATION: Ms. Skoczelas holds a BFA from the University of North Carolina at Greensboro.

Monica A. Cuoco *

(Assistant Stage Manager)

THE OLD GLOBE: *Two Sisters and a Piano, Pentecost* (intern). ELSEWHERE: Aquila Theatre's *Comedy of Errors*, La Jolla Playhouse. *The Tempest, Othello, The Two Gentlemen of Verona*, Shakespeare on the Green. EDUCATION: BA in Theatre from Western Michigan University and MFA in Stage Management from UCSD.

Esther Emery *

(Assistant Stage Manager)

THE OLD GLOBE: *Two Sisters and a Piano*. With The Old Globe/USD Professional Actor Training Program: *Twelfth Night, Relatively Speaking*. REGIONAL: *Uncle Vanya*, La Jolla Playhouse. ELSEWHERE: *The Breeze, the Gust, the Gale and the Wind*, La Jolla Playhouse POP Tour; *Nickels and Dimes*, Two Clowns Entertainment; *A Divine Comedy, Festival of Christmas 2002*, Lamb's Players Theatre; *Triple Espresso*, Triple Espresso LLC; *The Merry Wives of Windsor, Beehive, Forever Plaid, The Outfit*, Idaho Repertory Theatre; *The Cherry Orchard, Angels in America, Electra, Females Seeking, School for Scandal*, University of Idaho. Esther is also a director, choreographer and a proud member of the San Diego Actors Alliance.

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

The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

ssdc

The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

UNDERSTUDIES

Antony and Cleopatra

Canidius, Pompey's Soldier.....Matthew Gaydos
Dercetas, Pompey's Soldier.....Ross Hellwig
Thidias, Menas.....Michael Newman
Diomedes, Soldier.....Brian Bielawski
Iras.....Zura Young
Antony's Soldier.....Carolyn Stone
Eros.....Jon A. Sampson
Taurus/Varrius.....Matthew Gaydos
Agrippa.....Michael Newman
Octavia.....Jennifer Stewart
Cleopatra's Maids/Whores/Clown.....Zura Young
Lepidus/Old Soldier.....Matthew Gaydos
Caesar's Soldier.....Jenni-Lynn McMillin
Mardian.....Brian Bielawski
Octavius Caesar.....Neil Shah
Maecenas.....Rod Brogan
Procelius/Menecrates.....Matthew Gaydos
Alexas.....Brian Bielawski
Pompey/Scarus.....Michael Wrynn
Dolabella/Pompey's Soldier.....Brian Bielawski
Mark Antony.....Ross Hellwig
Caesar's Soldier.....Jenni-Lynn McMillin
Antony's Soldier.....Jenni-Lynn McMillin
Cleopatra.....Karen Zippler
Charmian.....Zura Young
Enobarbus.....Matthew Gaydos
Soothsayer/Euphronius.....Rod Brogan
Cleopatra's Maid.....Jenni-Lynn McMillin

As You Like It

Charles the Wrestler, Servant, Orlando.....Brian Bielawski
Lord, Jaques de Boys, Le Beau, Amiens.....Neil Shah
Sir Oliver Martext, Priest
Silvius, Oliver, Dennis, William.....Jon A. Sampson
Lord, Hymen, Adam, Corin.....Michael Newman
Jaques.....Matthew Gaydos
Rosalind.....Carolyn Stone
Celia, Audrey, Servant.....Jenni-Lynn McMillin
Touchstone.....Rod Brogan
Phebe, Hisperia.....Zura Young
Duke Frederick, Duke Senior.....Ross Hellwig

The Two Noble Kinsmen

Soldier, Countryman, Arcite.....Jon A. Sampson
Pirithous, Valerius, Countryman, Mars, Wooer.....Ross Hellwig
Theseus.....Neil Shah
Jailer's Daughter.....Zura Young
Palamon.....Michael Wrynn
Doctor.....Michael Newman
Amazon, Venus, 1st Queen, 2nd Queen, 3rd Queen,
Amazon, Diana, Hippolyta.....Edelen McWilliams
Soldier, Countryman.....Brian Bielawski
Jailer.....Matthew Gaydos
Emilia.....Jennifer Stewart

FOR THESE PRODUCTIONS

Additional Staff

Assistant Directors.....West Hyler
Marty New
Joe Ward
Assistant Stage Managers.....Monica Cuoco
Esther Emery
Tracy
Skoczelas
Assistant Scenic Design.....Amanda Stephens
Assistant Scenic Design.....James
Furgeson Assistant Costume
Design.....Michele Short Assistant Costume
Design.....Shelly Williams
Assistant Lighting Design.....Jason Bieber
Associate Fight Director.....Wayne Kohanek
Associate Fight Director.....Jason Siner
Directing Intern.....Samantha Beckhart
Stage Management Interns.....Sean Alexander
Kai Ravelson
Leslie Telford

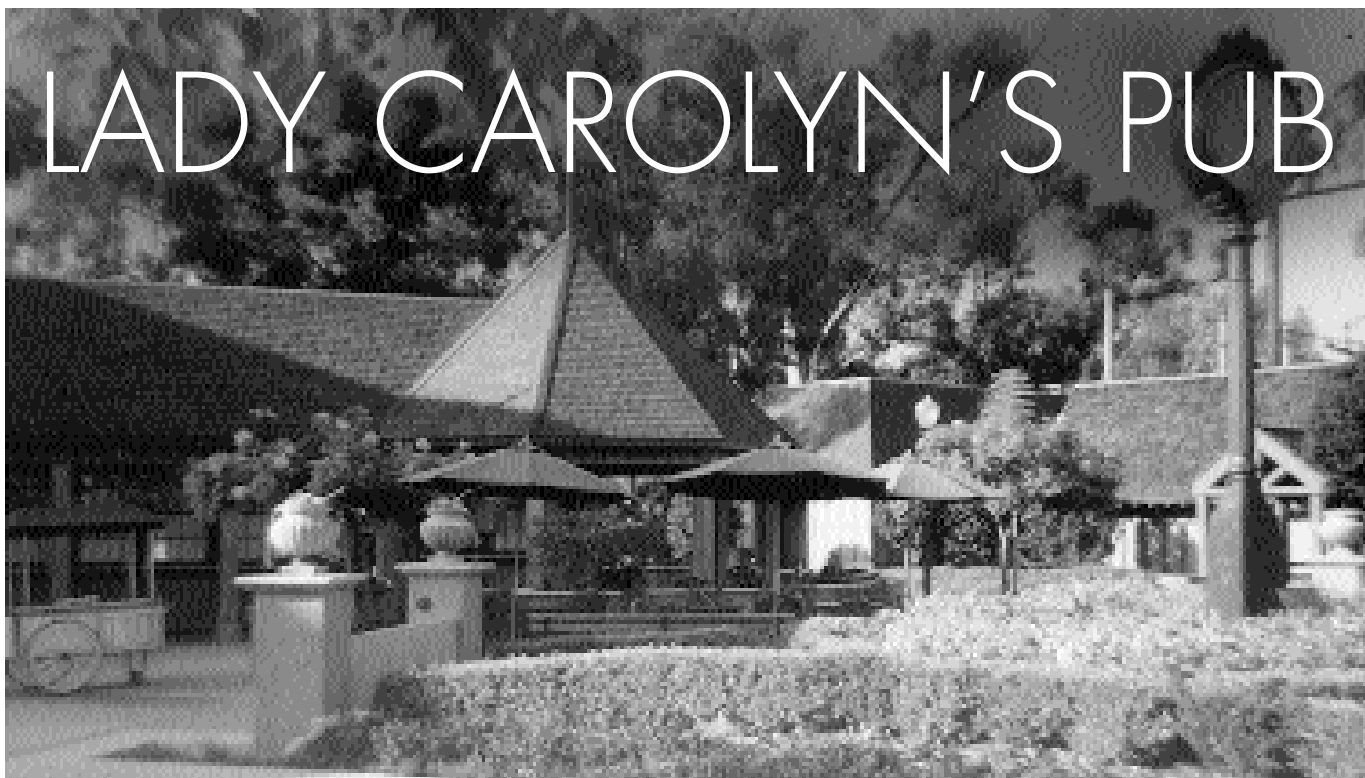
Special Thanks

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The Old Globe and UCSD-TV have teamed up again to create the latest segment in the "Backstage at the Globe" series, featuring the 2004 Summer Shakespeare Festival. This fascinating in-depth program focuses on the process of mounting three Shakespeare classics to run in repertory June 24 through October 3. Viewers get a taste of the rehearsal process and hear insights from Festival Artistic Director Darko Tresnjak, Jack O'Brien, plus interviews with actors, designers and other artists involved in the productions. UCSD-TV airs on Cox Cable channel 66, North County Cox Cable channel 69, Time Warner Cable channel 18, Del Mar Cablevision channel 69, and UHF (no cable) channel 35. For air dates and more information, please visit www.ucsd.tv.

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Craig Noel League Co-chairs Carolyn Yorston (left) and Sally Furay (right) with Artistic Director Craig Noel. Photo: Melissa Jacobs

We hope you'll consider joining the Craig Noel League, the planned giving society of The Old Globe. The Globe has enriched our lives and nourished the people of San Diego for nearly 70 years. Now the time has come to secure its future so that it will do the same for future generations. Many thoughtful friends are helping us do so by leaving gifts in their wills and estate plans. The League honors today these thoughtful friends whose generosity will sustain the Globe for many years to come.

If you would like to notify us of your intent to leave a lasting gift to the Globe, please contact Brad Ballard at (619) 231-1941 x2309 or via e-mail at plannedgiving@TheOldGlobe.org. Thank you.

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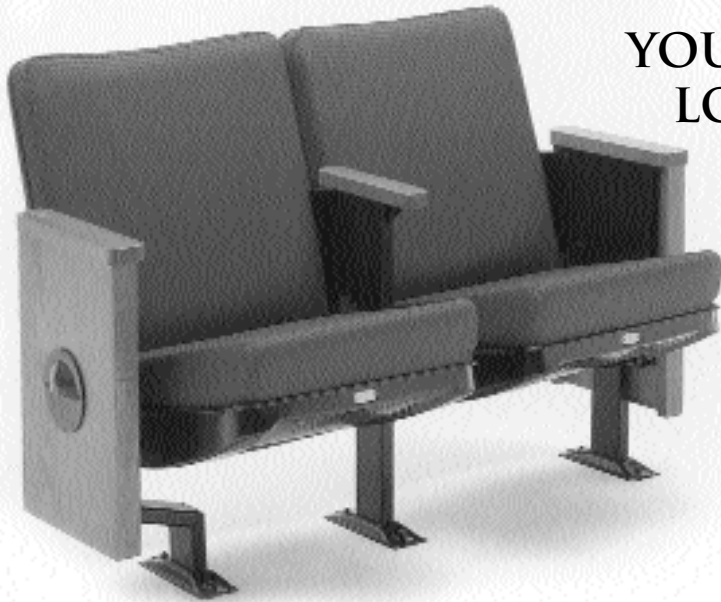
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THE OLD GLOBE

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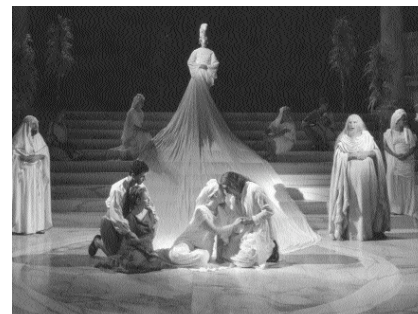
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

Seating of Latecomers

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

Young Children

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

Electronic Devices and Cameras

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

Sennheiser® Listening System

For the convenience of the hearing impaired, the Sennheiser® Listening System has been installed in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances.

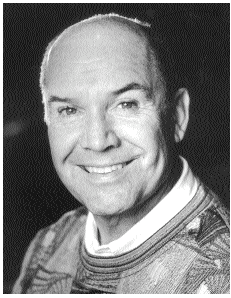
Public Tours

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

Ricola Cough Drops are available upon request. Please ask an Usher.

SPEAKERS' BUREAU

As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions, free of charge. The Old Globe engages several knowledgeable Docents, who are available year-round to share the institution's fascinating history as well as exciting information about the current season of plays with your group. For more information, or to book a Speakers' Bureau representative, please contact Diane Sinor at (619) 231-1941 x2140 or Carol Green at (619) 582-1079.



Jack O'Brien

Artistic Director

Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *Henry IV* (Tony Award®), *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love; Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival) and *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS's American Playhouse. Recent awards: 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. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien a member of the College of Fellows of the American Theatre.



Craig Noel

Artistic Director

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he has directed more than 220 plays of all styles and periods, and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976). His vision for The Old Globe during the past 65 years has resulted in the establishment of the Shakespeare Festival in the late '40s, the expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. His recent directorial assignments include *The Pavilion*, *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s Noel served as dialogue director for 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre, Tokyo. Described by *Variety* as "the eminent grise" of San Diego theatre, Noel is one of the few San Diegans to have an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." Additional honors include the Governor's Award for the Arts; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year; San Diego Press Club Headliner Award; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors (1984); Shiley Award for Lifetime Achievement (1999 Patti), Member, College of Fellows of the American Theatre. He is particularly proud of the following two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle.



Louis G. Spisto

Executive Director

Louis G. Spisto was appointed Executive Director of The Old Globe in October 2002. He has over 20 years experience managing some of this country's leading arts organizations, where his track record for fiscal as well as artistic leadership has been highly praised. He returns to the Southern California arts community from his most recent position as Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Prior to his position at the ABT, he served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw many nationally-recognized commissioning projects. A strong advocate of arts education, he built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center at UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theater.

Karen Carpenter
ASSOCIATE ARTISTIC DIRECTOR

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

Bonnie Johnston
DIRECTOR OF EDUCATION

Darko Tresnjak
ARTISTIC DIRECTOR, SHAKESPEARE FESTIVAL

ARTISTIC

Brendon Fox
ASSOCIATE DIRECTOR/CASTING

Lorraine Boyd
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Diane Sinor
DRAMATURGY ASSOCIATE

Janet Hayatshahi
LITERARY ASSISTANT

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VOCAL COACH

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ASSISTANT STAGE MANAGERS

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STAGE MANAGEMENT INTERNS

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ASSOCIATE DIRECTOR OF PRODUCTION

Ellen Dieter
COMPANY MANAGER

Jan Burgoyne
PRODUCTION COORDINATOR

Mysti Stay
PRODUCTION ASSISTANT

Technical

Benjamin Thoron
TECHNICAL DIRECTOR

Liz Eisele, Wendy Stymerski
ASSISTANT TECHNICAL DIRECTORS

Amanda Stephens
RESIDENT DESIGN ASSISTANT

Rusty Jolgren
SHOP FOREMAN/MASTER CARPENTER

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FLYMAN/STAGE CARPENTER, GLOBE

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Stephan Aldrich-Lutz, Forrest Aylsworth, Jim Hopper
CARPENTERS

Ken Scar, Victoria Erbe, Mary Martinez
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COSTUME DIRECTOR

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RESIDENT DESIGN ASSISTANT

Amanda Jagla
ASSISTANT TO THE DIRECTOR

Michele K. Short, Shelly Williams
DESIGN ASSISTANTS, FESTIVAL

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DESIGN ASSISTANT, CARTER

Lesha Sand
SHOPPER

Maureen Mac Niallais
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Melyssa Swensen
ASSISTANT TO WIG & MAKEUP SUPERVISOR

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Karena Chandler
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SHOP FOREMAN

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LEAD CRAFTSMAN

Jennifer Brawn Gittings
BUYER

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Marcus Polk
PROPERTY MASTER, CARTER

Trevor Hay
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Jim Dodd
MASTER ELECTRICIAN, CARTER

Kevin Liddell
MASTER ELECTRICIAN, FESTIVAL

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Christina Mitchell
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Jeremy Nelson
MASTER SOUND TECHNICIAN, FESTIVAL

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MIC RUNNER, GLOBE

Nathan Eden
MIC RUNNER, FESTIVAL

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INFORMATION TECHNOLOGY MANAGER

Thad Steffen
INFORMATION TECHNOLOGY ASSISTANT

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Kathleen DiMasi
HUMAN RESOURCES MANAGER

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TOUR COORDINATOR

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SPEAKERS BUREAU COORDINATOR

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PAYROLL CLERK/ACCOUNTING ASSISTANT

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ASSOCIATE DIRECTOR, CORPORATE RELATIONS

Annamarie Maricle
ASSOCIATE DIRECTOR, INSTITUTIONAL GRANTS

Diane Addis
MEMBERSHIP ADMINISTRATOR

Laurel Spears
EVENTS MANAGER

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GROUP SALES MANAGER

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MARKETING ASSISTANT

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Martin Mann, Craig Schwartz
PRODUCTION PHOTOGRAPHERS

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VIP TICKET SERVICES REPRESENTATIVE

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Merlin D. "Tommy" Thompson
PATRON SERVICES REPRESENTATIVE

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FOOD & BEVERAGE MANAGER

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Rose Espiritu
GIFT SHOP SUPERVISOR

Security/Parking Services

Rachel "Beahr" Garcia
SECURITY/PARKING SERVICES SUPERVISOR

Irene Herrig, Brandi Mahan
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