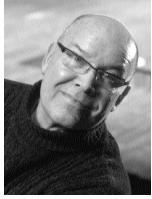


# Welcome to THE OLD GLOBE



Loyal and Beloved Theatregoers ... What a bustling, busy, and exciting Festival season we have spread before us! A restored Shakespeare repertory, under the continually dancing baton of Darko Tresnjak; a comedy of manners wrapped around the writing of the film *Gone with the Wind*, directed by the gifted John Rando, and a glimpse at the scribblings of none other than Ann Landers, under the direction of the fabled Tom Moore.

But it is not of fiction I wish to speak, but of the newest plate set at our staff dinner table: Jerry Patch. As my own leash stretches beyond the horizon to the East Coast and farther, we have brought the wit and acumen of dazzling Mr. Patch into the fold, a man of impeccable reputation garnered over the years at our sister theatre, South Coast Repertory, where he has guided some of the most exciting new plays into daylight put before contemporary audiences.

And now, as Resident Artistic Director, he steps up to our stove, white toque on his head, and spices galore in his hands. Welcome him, watch him, encourage him, and introduce yourselves. Some of the best drama in the Park will not only be on our stages this summer, but being cooked up in our offices as well! We're lucky whichever way we look!

JACK O'BRIEN  
*Artistic Director*

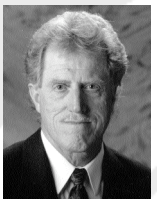


Welcome to the Globe's 70th Anniversary Summer Season. It fills me with such pride to reflect on this institution's incredible history. We began with Shakespeare, as a program of the 1935 California Exposition, and, as we did in 1935, we are again presenting Shakespeare in repertory, with the high level of production you've come to expect from the Globe. In addition to the Shakespeare Festival, we are presenting another homage to the period when the Globe was first formed — the new comedy *Moonlight and Magnolias*, about the making of *Gone with the Wind*, on the Globe stage; and a world premiere about beloved columnist Ann Landers in the Carter. What a wonderful way to celebrate the Globe's anniversary and our Founding Director Craig Noel's 90th birthday.

As we think about this milestone, we reflect upon what this Theatre has meant to our community and indeed the nation. With our renowned Shakespeare Festival, the many world-premieres we've sent to Broadway, and the countless classical and contemporary works we've mounted over the years, we have truly set the standard for excellence in the industry. And we're not resting on our laurels — the 2005/6 season holds more gems in store, including a thrilling musical starring Broadway legend Chita Rivera and a major new work by celebrated choreographer Twyla Tharp with music by Bob Dylan.

We look to you, especially in this anniversary year, to help continue the legacy of excellence and service that has always been central to The Old Globe. As you know, ticket sales cover only 55% of our operating costs, and we rely on your tax-deductible contributions to ensure our continued outstanding artistic and educational outreach programs. We hope you will lend your support to the Globe in this celebratory season and for many seasons to come.

LOUIS G. SPISTO  
*Executive Director*



As a newcomer joining The Old Globe's artists, staff and audiences for a summer of outstanding theatre, there are many things at which I already marvel. I am privileged:

To be a part of a collaboration with two theatrical visionaries, Craig Noel and Jack O'Brien, from whom I learn something new each day I converse with them. To be partnered with an outstanding arts administrator and leader, Lou Spisto, whose devotion to the Globe and daily commitment to make it better sets a standard for all of us working here. To be enthralled by the craft and creativity shown by the Globe's artisans — a sublime collection of theatrical talent I'd match with any group, anywhere — as they give dimension and support to the designs they realize on the Globe's stages.

To be swept along by the energy, intelligence and bottomless good will of the Globe's administrative leadership and staff — people whose love of theatre and desire to share it is everywhere evident in their dealings with patrons and each other. To work with the volunteers who love the Globe enough to dedicate their time towards creating that same enthusiasm in others. To serve a superb group of artists who merge their talents to bring our finest plays to life anew each time they and their art take the stage. To join with audiences who delight in and are taught by the plays' thoughts and feelings.

It is this community that makes the Globe the unique and special place it is. But it is also its place in Balboa Park — a stunning display of architecture, gardens, and homes for art — that calls us as a community to share concerns of the spirit, as surely as the tolling of its steeple bells. And, as in any hallowed place, we are renewed. Thanks for coming

JERRY PATCH  
*Resident Artistic Director*

# Season Sponsors

The Old Globe is deeply grateful to its 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.

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**Donald and Darlene Shiley**

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and Todd Figi**

**Anonymous**

**WELLS  
FARGO**



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.

# Board of Directors



Thank you for joining us for one of the three plays in our 2005 Shakespeare Repertory Festival. All three of these Shakespeare plays in our 70th Anniversary Season were produced by the company in 1935 and serve as an excellent way to celebrate the Globe's tremendously rich history.

As I write this letter, *Dirty Rotten Scoundrels* — which premiered at the Globe this past September — has just received 11 Tony Award® nominations, including Best Musical and individual nominations for John Lithgow, Norbert Leo Butz, Sherie Rene Scott, and Joanna Gleason, not to mention our very own Jack O'Brien, who has once again been nominated for Best Direction of a Musical. And, the New York Drama League named *Dirty Rotten Scoundrels* Best Musical of the 2004-05 season. Congratulations one and all on the success of this hilarious show!

Be sure to join us to celebrate our dear Founding Director Craig Noel's 90th Birthday on August 25th. This will be a very special event to honor our very special friend to whom we all owe the very existence of this Theatre. Please also mark your calendars for the 2005 Globe Gala on September 17. The Gala will feature the legendary Chita Rivera in the world premiere of the Broadway-bound musical, *Chita Rivera: The Dancer's Life*, and will be followed by an elegant dinner and dancing to the Wayne Foster Orchestra.

Thank you for continuing to make the Globe a part of your life. The support you give — as a subscriber and contributor — is essential to keeping theatre of this caliber on the Globe's stages, and is truly appreciated. Many thanks, and enjoy the show!

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.



THE OLD GLOBE

P R E S E N T S

# THE COMEDY OF ERRORS

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello<sup>+</sup>

COSTUME DESIGN

Laurie Churba

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher Walker

FIGHT DIRECTOR

Steve Rankin<sup>+</sup>

DRAMATURG

Dakin Matthews<sup>+</sup>

VOICE & SPEECH COACH

Jan Gist

STAGE MANAGER

Julie Haber

DIRECTED BY

Darko Tresnjak

+ Associate Artist of The Old Globe

Casting by Liz Woodman and Brendon Fox

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This production of *The Comedy of Errors*  
is generously sponsored by

**Union Bank of California**

-and-

**Kathryn Hattox**

## CAST OF CHARACTERS

# The Comedy of Errors

Solinus, Duke of Ephesus.....Michael A. Newcomer\*  
 Egeon, a Merchant of Syracuse.....Charles Janasz\*  
 Antipholus of Syracuse.....Bruce Turk\*  
 Antipholus of Ephesus.....J. Paul Boehmer\*  
 Dromio of Syracuse.....Liam Craig\*  
 Dromio of Ephesus.....Evan Zes\*  
 Adriana.....Deirdre Lovejoy\*  
 Luciana.....Katie MacNichol\*  
 Jailor.....Dan Hodge  
 Executioner.....Brian Bielawski  
 Innkeeper.....Blake Longacre  
 Whore.....Edelen McWilliams

Whore.....Carolyn Stone  
 Sailor.....Ross Hellwig  
 Tailor.....Wynn Harmon\*  
 Goldsmith.....Matthew Gaydos  
 Cook.....Zura Young  
 Courtesan.....Leah Zhang  
 Merchant.....David Villalobos  
 Hypnotist.....Wynn Harmon\*  
 Jew.....Jon A. Sampson  
 Muslim.....Melissa Condren  
 Lady Abbess.....Kandis Chappell\*

Stage Manager.....Julie Haber\*  
 Assistant Stage Managers.....Moira Gleason\*, Kathleen Reeves\*, Tracy Skoczelas\*

Setting: Ephesus, 1935  
 There will be no intermission.

## SYNOPSIS

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

Egeon, a merchant of Syracuse, is condemned to death in Ephesus for violating the ban against trade between the two rival cities. As he is led to his execution, he tells Duke Solinus that he has come to Ephesus in search of his family. Thirty years earlier his wife gave birth to twin boys (both named Antipholus). Simultaneously, a servant woman also delivered twin sons (both named Dromio). Egeon adopted her two infants, intending to raise them as attendants to his sons. Sadly, his family was separated in a shipwreck — one pair of infants being rescued with his wife, and the other pair with Egeon. The two boys Egeon raised to manhood, Antipholus and Dromio of Syracuse, have gone abroad in search of their twin brothers and have not been seen since. After hearing the story, Solinus grants Egeon one day to raise enough money to pay a large fine, which would allow him to avoid execution.

Unbeknownst to Egeon, his son, Antipholus of Syracuse, and Antipholus' servant Dromio are also visiting Ephesus, where Antipholus' missing twin is a prosperous citizen. Adriana, Antipholus of Ephesus' wife, mistakes Antipholus of Syracuse for her husband and drags him home for dinner, leaving Dromio of Syracuse to stand guard at the door. Antipholus and Dromio of Ephesus eventually return and are refused entry to the house. Meanwhile, Antipholus of Syracuse has fallen in love with Luciana, Adriana's sister, who is at first appalled at the flirtatious behavior of the man she takes for her brother-in-law.

The confusion rapidly mounts, involving more and more of Ephesus' citizens. Finally Adriana believes her husband has gone mad and has him bound and thrown into a cellar. Antipholus and Dromio of Syracuse escape and attempt to flee the city, which they now believe to be enchanted. They are pursued until they take refuge at a convent. At the hour of his execution, Egeon recognizes Antipholus of Ephesus, who of course doesn't recognize him in return. At this moment there is a huge surprise which clears up the confusion and brings the story to a joyful conclusion for all.

Egeon, un mercader de Syracuse, es condenado a muerte en Efesos por haber quebrantado la interdicción del comercio entre dos ciudades rivales. Al ser llevado a su ejecución, le dice al duque Solinus que había venido a Efesos con la intención de encontrar a su familia. Treinta años habían pasado desde que su esposa había dado a luz a dos hijos gemelos, ambos llamados con el mismo nombre, Antifolo. Al mismo tiempo hubo una sirvienta que dió a luz otros gemelos, ambos varones llamados Dromio. Egeon adoptó a sus dos hijos con la intención de criarlos como asistentes para sus hijos. Tristemente, su familia fué separada en un naufragio. Un par de los niños fué rescatado con su esposa y el otro par con Egeon. Los niños creados por Egeon, Antifolo y Dromio de Syracuse, partieron al extranjero en busca de sus hermanos gemelos y desde entonces no se les ha vuelto a ver. Al oír la historia, Solinus le da a Egeon un solo día para poder generar suficientes fondos para pagar una multa enorme la cual le permitiría escapar su ejecución.

Mientras tanto, sin que Egeon esté informado, su hijo Antifolo de Syracuse y el asistente de Dromio también se encuentran de visita en Efesos, en donde el gemelo de Antifolo que se encuentra perdido es un ciudadano próspero de la ciudad. Adriana, la esposa de Antifolo de Efesos, confunde a Antifolo de Syracuse con su esposo y se lo lleva a la fuerza a cenar a su casa, dejando a Dromio de Syracuse cuidando la puerta. Antifolo y Dromio de Efesos regresan eventualmente pero se les prohíbe entrar a la casa. Durante el transcurso de tiempo, Antifolo de Syracuse se ha enamorado de Luciana, la hermana de Adriana. Luciana se ofende al ver el comportamiento coqueto del hombre al que ella considera ser su cuñado.

La confusión se acumula rápidamente involucrando a los ciudadanos de Efesos aún más y más. Finalmente, Adriana cree que su esposo ha eloquecido y ordena que se le aprenda y se encierre en un calabozo. Antifolo y Dromio de Syracuse escapan y tratan de abandonar la ciudad, la cual creen que está encantada. Por fin se refugian en un convento después de ser perseguidos intensamente. Egeon reconoce a Antifolo de Efesos a la hora de su ejecución pero él por supuesto no lo reconoce. En este momento se presenta una grande sorpresa que aclara toda la confusión y lleva a la historia a una feliz conclusión para todos.

Translations by AnaElvia Sánchez Teruel



THE OLD GLOBE

P R E S E N T S

# MACBETH

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello<sup>+</sup>

COSTUME DESIGN

Linda Cho

LIGHTING DESIGN

York Kennedy

ORIGINAL MUSIC AND SOUND DESIGN

Christopher Walker

FIGHT DIRECTOR

Steve Rankin<sup>+</sup>

DRAMATURG

Dakin Matthews<sup>+</sup>

VOICE & SPEECH COACH

Jan Gist

STAGE MANAGER

Julie Haber

DIRECTED BY

Paul Mullins

<sup>+</sup> Associate Artist of The Old Globe

Casting by Liz Woodman and Brendon Fox

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This production of *Macbeth*  
is generously sponsored by

**Karen and Donald Cohn**

-and-

**Joan and Irwin Jacobs**

## CAST OF CHARACTERS

# Macbeth

Duncan, King of Scotland.....Wynn Harmon\*  
 Malcolm, his elder son.....Jon A. Sampson  
 Donalbain, his younger son.....Blake Longacre

Macbeth.....Tom Hammond\*  
 Lady Macbeth, his wife.....Deirdre Lovejoy\*

Banquo.....J. Paul Boehmer\*  
 Fleance, his son.....Nicholas Barnes  
 Macduff.....Michael A. Newcomer\*  
 Lady Macduff, his wife.....Katie MacNichol\*  
 Young Macduff, their son.....Michael Drummond

Lennox.....Liam Craig\*  
 Ross.....Charles Janasz\*  
 Menteith.....Brian Bielawski

Angus.....Ross Hellwig  
 Caithness.....Matt Biedel  
 MacUlrig.....Matthew Gaydos

1st Witch.....Leah Zheng  
 2nd Witch.....Carolyn Stone  
 3rd Witch.....Melissa Condren

A Bloody Captain.....Bruce Turk\*  
 A Porter.....Jonathan McMurtry\*  
 Seyton, an Officer attending on Macbeth.....Evan Zes\*  
 A Doctor.....Jonathan McMurtry\*  
 1st Murderer.....Dan Hodge  
 2nd Murderer.....David Villalobos  
 Gentlewoman attending on Lady Macbeth.....Edelen McWilliams  
 Gentlewoman attending on Lady Macduff.....Eve Danzeisen

Stage Manager.....Julie Haber\*  
 Assistant Stage Managers.....Moira Gleason\*, Kathleen Reeves\*, Tracy Skoczelas\*

There will be one 15-minute intermission.

## SYNOPSIS

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

On a battlefield, three witches speak of their plan to meet Macbeth, then quickly disappear. King Duncan and his men are met by a bleeding sergeant who tells them of the bravery in battle of Macbeth and Banquo. Duncan orders the treacherous Thane of Cawdor killed, and his title given to Macbeth, who is presently Thane of Glamis.

The three witches are encountered by Macbeth and Banquo, and the women prophesy that Macbeth will be Thane of Cawdor and then King of Scotland, while Banquo's heirs shall be kings. The weird sisters disappear, and Macbeth and Banquo join Duncan and his men. Duncan confers the title of Thane of Cawdor on a stunned Macbeth, but pronounces his own son, Malcolm, as the heir to the throne. To celebrate, they make a royal visit to Macbeth's castle.

Lady Macbeth receives news from her husband of the prophecy and his new title. She calls on the dark spirits to give her strength for the deeds to come. Macbeth's return is followed almost at once by Duncan's arrival. The Macbeths plot together and later that night, while all are sleeping, Macbeth kills the King.

Macduff arrives and the murder is discovered. Duncan's sons, Malcolm and Donalbain, fearing for their lives, flee the country. Macbeth is crowned King of Scotland, but is plagued by feelings of guilt and fear. He arranges for Banquo and his son Fleance to be killed, but the boy escapes. At a celebratory banquet Macbeth sees the ghost of Banquo, after which he seeks out the witches and is reassured when they say he will be safe until Birnam Wood comes to his castle, Dunsinane. They also inform him that he need fear no one born of woman.

Macbeth embarks on a reign of terror and many, including Macduff's wife and children, are murdered. Macduff himself has gone to join Malcolm in England, where they gather an army against Macbeth. Meanwhile, Lady Macbeth, wracked with guilt, walks in her sleep, reliving the murder of the king. Those loyal to Macbeth are fleeing his side but he has no fear until he is told that Birnam Wood is moving towards him. Malcolm's army carries branches from the forest as camouflage. Once in the castle, Macduff challenges Macbeth, who learns Macduff is not of woman born. Macduff triumphs and Malcolm is crowned king.

Tres brujas se encuentran en un campo de batalla hablando del plan para encontrarse con Macbeth y entocen desaparecen repentinamente. El Rey Duncan y sus hombres se encuentran con un sargento bañado en sangre quien les cuenta los detalles de la valentía en la batalla de Macbeth y Banquo. Duncan ordena la muerte del malvado Barón de Cawdor, y también que su título sea dado a Macbeth, a quien se le conocía en ese tiempo como Barón de Glamis.

Macbeth y Banquo se encuentran con las tres brujas. Ellas profetizan que Macbeth será Barón de Cawdor y después el Rey de Escocia, mientras que los herederos de Banquo serán reyes. Las extrañas hermanas se desaparecen y Macbeth y Banquo se reúnen con Duncan y sus hombres. Malcolm es el heredero del trono. Para celebrar, hacen una visita real al castillo de Macbeth.

Lady Macbeth recibe noticias de su esposo, la profecía y su nuevo título. Ella recurre a los espíritus malos para que le den fortaleza para todo lo que ha de venir. El regreso de Macbeth es seguido casi inmediatamente por la llegada de Duncan. Los Macbeth traman juntos y más tarde esa misma noche, Macbeth asesina al rey.

El asesinato se descubre en el momento de la llegada de Macduff. Los hijos de Duncan, Malcolm y Donalbain, dejan el país con miedo de perder sus vidas. Macbeth es coronado como rey de Escocia, pero se encuentra lleno de culpabilidad y miedo. Macbeth trata de que Banquo y su hijo Fleance sean asesinados pero el chico escapa. En un banquete Macbeth ve al fantasma de Banquo lo cual lo lleva a recurrir a las brujas, quienes le aseguran que estará salvo y seguro hasta que Birnam Wood llegue a su castillo Dunsinane. Le informan que no debe temerle a nada que haya sido engendrado de una mujer.

Macbeth embarca un aterrador reinado en el que muchos, incluyendo la esposa de Macduff y sus hijos, son asesinados. Macduff se ha juntado con Malcolm en Inglaterra, donde forman una armada en contra de Macbeth. Mientras tanto, Lady Macbeth, invadida de culpabilidad, camina sonámbula revelando al mismo tiempo el asesinato del rey. Aquellos que le fueron fieles a Macbeth empiezan a huir también pero él no teme hasta que se entera que Birnam Wood se aproxima rápidamente. La armada de Malcolm se cubre con ramas y varas para camuflajearse. Una vez ya dentro del castillo, Macduff reta a Macbeth, quien se entera que Macduff es el hijo nacido por cesaria que tuvo su propia madre muy fuera de tiempo y sin haber enjandrado ni una sola mujer. Macduff triunfa y Malcolm es coronado como rey.



THE OLD GLOBE

P R E S E N T S

# THE WINTER'S TALE

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello<sup>+</sup>

COSTUME DESIGN

Linda Cho

LIGHTING DESIGN

York Kennedy

ORIGINAL MUSIC AND SOUND DESIGN

Christopher Walker

FIGHT DIRECTOR

Steve Rankin<sup>+</sup>

DRAMATURG

Dakin Matthews<sup>+</sup>

VOICE & SPEECH COACH

Jan Gist

STAGE MANAGER

Julie Haber

DIRECTED BY

Darko Tresnjak

<sup>+</sup> Associate Artist of The Old Globe

Casting by Liz Woodman and Brendon Fox

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This production of *The Winter's Tale*  
is generously sponsored by

John A. Berol

-and-

The Jessie Polinsky Artistic Fund



## CAST OF CHARACTERS

# The Winter's Tale

### Sicilians

Leontes, the King.....Bruce Turk\*  
 Hermione, the Queen.....Katie MacNichol\*  
 Mamillius, the Prince.....Nicholas Barnes/Michael Drummond  
 Camillo, a Lord.....Charles Janasz\*  
 Paulina, a Lady.....Kandis Chappell\*  
 Antigonus, a Lord.....Wynn Harmon\*  
 Lords.....Matthew Gaydos, Dan Hodge, Jon A. Sampson  
 Ladies.....Melissa Condren, Carolyn Stone, Zura Young  
 Pages.....Blake Longacre, David Villalobos  
 Jailers.....Matt Biedel, Brian Bielawski, Ross Hellwig  
 Guards.....Matt Biedel, David Villalobos  
 Mariner.....Brian Bielawski  
 Perdita, the lost Princess.....Eve Danzeisen

### Bohemians

Polixenes, the King.....Tom Hammond\*  
 Florizel, the Prince.....Matt Biedel  
 Old Shepherd.....Jonathan McMurtry\*  
 Clown, his Son.....Liam Craig\*  
 Autolycus, a Thief.....Evan Zes\*  
 Mopsa.....Carolyn Stone  
 Dorcas.....Zura Young  
 Shepherdess.....Melissa Condren  
 Shepherds.....Matthew Gaydos, Dan Hodge  
 Lord.....Michael A. Newcomer\*

-and-

Time, as Chorus.....Edelen McWilliams

Stage Manager.....Julie Haber\*  
 Assistant Stage Managers.....Moira Gleason\*, Kathleen Reeves\*, Tracy Skoczelas\*

Setting: Sicilia and Bohemia

Sixteen years separate the first and second half of the play.

There will be one 15-minute intermission.

## SYNOPSIS

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

**PART ONE** — King Leontes of Sicilia begs his childhood friend, King Polixenes of Bohemia, to extend his long visit. Leontes urges his pregnant wife, Queen Hermione, to add her plea. When she succeeds in convincing Polixenes to stay, Leontes becomes obsessively jealous, thinking Hermione has been unfaithful with Polixenes. He asks his adviser, the lord Camillo, to poison Polixenes. Camillo instead warns Polixenes and flees with him, leaving Hermione and her little boy, Mamillius, to face the King's displeasure.

Leontes accuses Hermione as an adulteress and traitor and imprisons her. In jail, she delivers a baby girl. Her lady-in-waiting Paulina, takes the baby to Leontes hoping to soften his heart. Instead, Leontes, believing Polixenes to be the father, demands that Antigonus, Paulina's husband, take the baby into the wilderness and abandon her there.

During her trial, the Oracle at Delphi sends a message vindicating Hermione. Leontes denounces the Oracle, and then finds out that his son Mamillius has died from heartbreak. Hermione collapses. Leontes admits his injustice. Paulina enters and announces that Hermione has died. The devastated Leontes commits himself to a life of atonement. Meanwhile, Antigonus places the baby on a beach in Bohemia. He is killed by a bear. A shepherd and his son find the child and take her home, adopting her as their own.

**PART TWO** — The symbolic character of "Time" announces that sixteen years have passed. In Bohemia, Polixenes' son, Florizel, has fallen in love with the shepherd's daughter, Perdita. Polixenes and Camillo, seeking Florizel, attend the peasant sheep-shearing feast in disguise, where they are charmed by Perdita and entertained by the rogue minstrel and pickpocket, Autolycus. Polixenes reveals his identity, reprimands his son and demands he renounce Perdita. Camillo persuades Florizel and Perdita to escape to Sicilia.

Leontes welcomes Florizel and the shepherdess Perdita. As Polixenes and Camillo arrive, the tale told by the shepherds reveals Perdita to be Leontes' banished daughter. As all rejoice, Paulina leads them to the chapel to see a newly completed statue of Hermione. The play concludes in a scene of reunion and redemption.

**PRIMERA PARTE** — El rey Leontes de Sicilia le ruega a su amigo de la niñez, el rey Polixeno de Bohemia, que alargue su visita. La reina Hermione también se lo pide y teniendo éxito se queda más tiempo. Leontes se encela pensando que su esposa le ha sido infiel con su mejor amigo y le pide a Lord Camilo que envenene a Polixeno pero él lo advierte y en vez de eso se escapan juntos, abandonando a Hermione y su hijito Mamillius.

Leontes acusa a Hermione de adúltera y traicionera y la encierra. En la prisión ella da a luz a una niña. Su dama de compañía Paulina presenta la bebé ante Leontes con esperanza de conmovirlo, pero en vez de eso, él ordena que Antigono abandone a la niña en el desierto.

Durante el juicio el Oráculo en Delfi manda un mensaje pero Leontes denuncia el Oráculo y más tarde se entera que Mamillius ha muerto de un corazón roto. Hermione se desvanece y Leontes admite su injusticia. Hermione también muere. Leontes se consagra a una vida de sacrificio. Antigono, marido de Paulina, pone la niña en la playa de Bohemia y es luego matado por un oso. La niña es encontrada por un pastor y su hijo, y es adoptada.

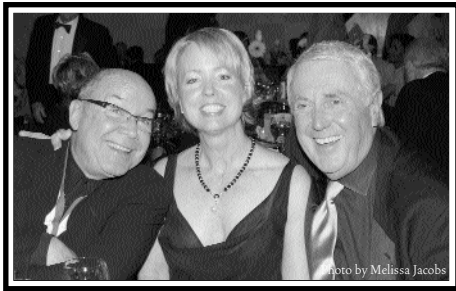
**SEGUNDA PARTE** — Representado simbólicamente, el Tiempo anuncia que han pasado diez y seis años. Florizel, hijo de Polixeno, se ha enamorado de Perdita, la hija del pastor. Camilo y Polixeno se presentan en la trasquila con intención de encontrar a Perdita quién los entretiene y divierte junto con Autólycus, el bribón trovador y carterista. Polixeno revela su identidad, regaña a su hijo y le ordena que renuncie a Perdita. Polixeno anima a Florizel y Perdita a escapar a Sicilia.

Leontes les da la bienvenida mientras que Polixeno y Camilo llegan, pero es la historia que ellos cuentan que revela que Perdita es la hija ausente de Leontes. Mientras todos se regocijan, Paulina los guía hacia la capilla a que vean una nueva estatua de Hermoine. La obra concluye con una escena de reunión y liberación.

## *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**

**Audrey S. Geisel/  
San Diego Foundation Dr. Seuss Fund**

**Estate of Beatrice P. Lynds**

**Mr. and Mrs. Victor H. Ottenstein**

**Estate of Dorothy Shorb 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.

*Listing represents gifts received after January 2000.*

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at (619) 231-1941 x2311.

# 90th birthday

## a birthday celebration for craig noel

2005 marks The Old Globe's 70th Anniversary as well as the 90th Birthday of Founding Director Craig Noel. We're planning a very special birthday celebration for Craig and want to make sure you save the date of Thursday, August 25, 2005 in your calendars.

After 68 years and more than 225 directing posts at The Old Globe, Craig continues to help chart the theatre's future and ensure the theatre's long-term stability.

To mark the occasion, The Old Globe has commissioned nationally-renowned sculptor Lark Dimond Cates to create a bronze likeness of Craig to be unveiled on August 25th at a champagne and hors d'oeuvre reception.

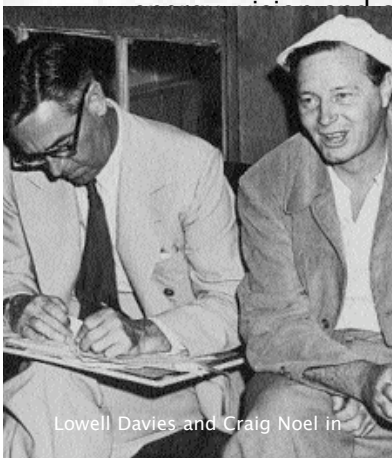
Following the reception will be a Birthday Dinner at the Sculpture Court of the San Diego Museum of Art, toasting a man whose



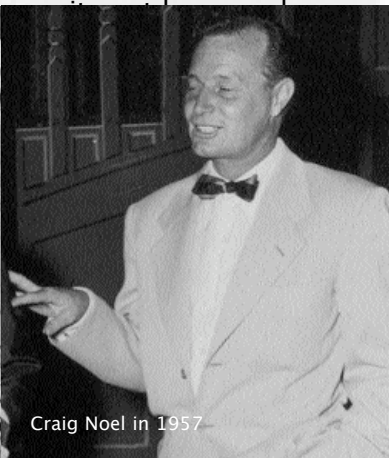
Join us to wish San Diego's "Living Treasure" a very Happy 90th Birthday!

Thursday, August 25, 2005

- > 5:00 pm Birthday Reception (The Old Globe's Copley Plaza)
- > 5:30 pm Bust Unveiling
- > 6:30 pm Birthday Dinner (San Diego Museum of Art Sculpture Court)
- > 8:00 pm Special Birthday Presentation
- > Reception: \$90/person
- > Reception/Dinner: \$450/person



Lowell Davies and Craig Noel in



Craig Noel in 1957



Craig and his beloved friend Bijou in



Directing Springtime for Henry in

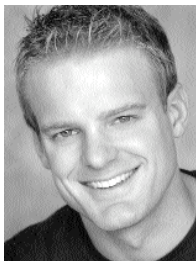
Major underwriting for this event provided by Donald and Darlene Shiley, Audrey Geisel, The Lipinsky Family and County Board of Supervisors Chairwoman Pam Slater-Price and the County of San Diego.



# The 2005 Shakespeare Festival Company



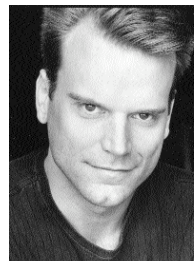
NICHOLAS BARNES



MATT BIEDEL



BRIAN BIELAWSKI



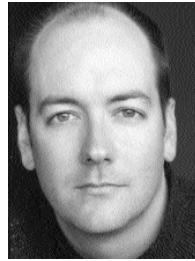
J. PAUL BOEHMER



KANDIS CHAPPELL



MELISSA CONDREN



LIAM CRAIG



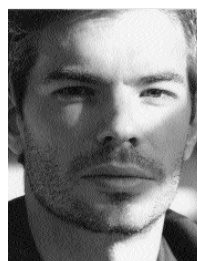
EVE DANZEISEN



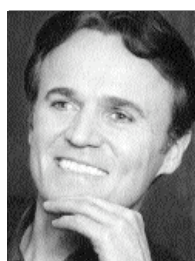
MICHAEL DRUMMOND



MATTHEW GAYDOS



TOM HAMMOND



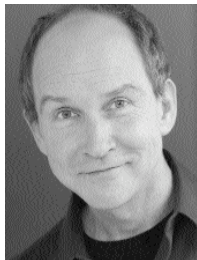
WYNN HARMON



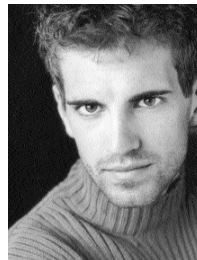
ROSS HELLWIG



DAN HODGE



CHARLES JANASZ



BLAKE LONGACRE



DEIRDRE LOVEJOY



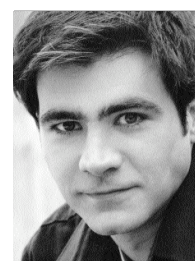
KATIE MACNICHOL



JONATHAN MCMURTRY



EDELEN MCWILLIAMS



MICHAEL A. NEWCOMER



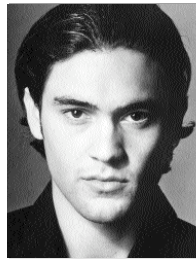
JON A. SAMPSON



CAROLYN STONE



BRUCE TURK



DAVID VILLALOBOS



ZURA YOUNG



EVAN ZES



LEAH ZHANG



The Old Globe is thrilled to present the 2005 Summer Shakespeare Festival as part of our 70th Anniversary Season. Three of the Bard's most beloved productions — *The Comedy of Errors*, *Macbeth* and *The Winter's Tale* are running in repertory from June 19 through October 2, performed by a resident acting company. The plays rotate on a nightly basis, offering patrons the opportunity to see three different Shakespeare productions on three consecutive nights. The Globe revived the Shakespeare Repertory in 2004 after an absence of nearly 20 years, and we are delighted to bring back this time-honored tradition begun by Globe Founding Director Craig Noel.

ACTOR	<i>THE COMEDY OF ERRORS</i>	<i>MACBETH</i>	<i>THE WINTER'S TALE</i>
NICHOLAS BARNES		Fleance	Mamillius (alt. performances)
MATT BIEDEL♦		Caithness	Guard/Florizel
BRIAN BIELAWSKI♦	Executioner	Menteith	Jailer/Mariner
J. PAUL BOEHMER*	Antipholus of Ephesus	Banquo	
KANDIS CHAPPELL*+	Lady Abbess		Paulina
MELISSA CONDREN♦	Muslim	3rd Witch	Lady/Shepherdess
LIAM CRAIG*	Dromio of Syracuse	Lennox	Clown
EVE DANZEISEN♦		Gentlewoman	Perdita
MICHAEL DRUMMOND		Young Macduff	Mamillius (alt. performances)
MATTHEW GAYDOS♦	Goldsmith	MacUlrig	Sicilian Lord/Shepherd
TOM HAMMOND*		Macbeth	Polixenes
WYNN HARMON*	Tailor/Hypnotist	Duncan	Antigonus
ROSS HELLWIG♦	Sailor	Angus	Jailer
DAN HODGE♦	Jailer	1st Murderer	Sicilian Lord/Shepherd
CHARLES JANASZ*	Egeon	Ross	Camillo
BLAKE LONGACRE♦	Innkeeper	Donalbain	Page
DEIRDRE LOVEJOY*	Adriana	Lady Macbeth	
KATIE MACNICHOL*	Luciana	Lady Macduff	Hermione
JONATHAN MCMURTRY*+		Porter/Doctor	Old Shepherd
EDELEN MCWILLIAMS♦	Whore	Gentlewoman	Time
MICHAEL A. NEWCOMER	Solinus	Macduff	Bohemian Lord
JON A. SAMPSON♦	Jew	Malcolm	Sicilian Lord
CAROLYN STONE♦	Whore	2nd Witch	Lady/Mopsa
BRUCE TURK*	Antipholus of Syracuse	Bloody Captain	Leontes
DAVID VILLALOBOS♦	Merchant	2nd Murderer	Page/Guard
ZURA YOUNG♦	Cook		Lady/Dorcas
EVAN ZES*	Dromio of Ephesus	Seyton	Autolycus
LEAH ZHANG♦	Courtesan	1st Witch	

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

♦Students from The Old Globe/University of San Diego Master of Fine Arts Program

+Associate Artist of The Old Globe

## Nicholas Barnes

(*Fleance; Mamillius* on alt. performances)

Nick Barnes is delighted to be making his first appearance at The Old Globe. Nick has appeared in *A Celebration of Seuss* at the San Diego County Fair and at UCSD, as well as numerous school productions. Nick is a student at Skyline Elementary School in Solana Beach.

## Matt Biedel

(*Caithness; Guard/Florizel*)

With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, Uncle Vanya*. REGIONAL: *The Merry Wives of Windsor*, Actors Repertory Theater Ensemble; *The Last Night of Ballyhoo*, Provo Theatre Company. ELSEWHERE: *An Ideal Husband, Bedroom Farce, Goodbye Marianne, Mere Mortals, The Importance of Being Ernest*. FILM: *Zero Effect, Auteur*.

## Brian Bielawski

(*Executioner; Menteith; Jailer/Mariner*)

THE OLD GLOBE: *Antony and Cleopatra, As You Like It, The Two Noble Kinsmen*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, 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, Jekyll 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.

## J. Paul Boehmer

(*Antipholus of Ephesus; Banquo*)

THE OLD GLOBE: Debut. BROADWAY: Sir Peter Hall's acclaimed production of *An Ideal Husband*. OFF-BROADWAY: *Miss Evers' Boys* (NY premiere). NEW YORK: *New Yorrick, New Yorrick, End of Day*. REGIONAL: Pioneer Theatre Company, Arena Stage, Seattle Rep, Huntington Theatre, Cincinnati Playhouse in the Park, Cleveland Playhouse, Missouri Repertory Theatre, Walnut Street Theatre, Syracuse Stage, Berkshire Theatre Festival and Theatre Works Palo Alto. FILM/TV: *The Thomas Crown Affair, Star Trek: Enterprise, Voyager and Deep Space Nine, Frasier, Judging Amy, Guiding Light* and *All My Children*. Paul also narrates books on tape and is most proud of the award-winning unabridged recording of *Moby Dick*.

He holds a BFA from Southern Methodist University and an MFA from the Professional Theatre Training Program at the University of Delaware.

## Kandis Chappell

Associate Artist

(*Lady Abbess; Paulina*)

THE OLD GLOBE: More than 30 productions including *Julius Caesar, Henry V, Collected Stories, Intimate Exchanges, The Dining Room, King Lear, The Merchant of Venice*. BROADWAY: *Rumors, Getting Away with Murder, Pride's Crossing*. REGIONAL: *The Guardsman, Arcadia*, Huntington Theatre; *Woman in Mind, The Magic Fire*, Milwaukee Rep; *Intimate Exchanges, Three Tall Women*, Intiman Theatre; San Jose Rep; ACT; Williamstown; Arizona Theatre Company; and more than 15 productions at South Coast Rep. EDUCATION: Ms. Chappell holds a BA from SDSU.

## Melissa Condren

(*Muslim; 3rd Witch; Lady/Shepherdess*)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, Uncle Vanya*. REGIONAL: *Be Aggressive*, Theatre Works. ELSEWHERE: *King Lear, Private Lives*, Calaveras Repertory Theatre; *A Midsummer Night's Dream*, RADA; *The Last Night of Ballyhoo*, California Conservatory Theatre; *The Winter's Tale, Joyful Noise*, Bus Barn Stage Company; *A Christmas Carol*, Tabard Theatre; *March Tale*, Actor's Repertory Theatre Ensemble; *Much Ado About Nothing, Quilters, Arms and the Man, The Cherry Orchard, Black Comedy*, Brigham Young University. EDUCATION: BFA from Brigham Young University. Ms. Condren is the recipient of the 2005 Craig Noel Award in The Old Globe/USD Professional Actor Training Program.

## Liam Craig

(*Dromio of Syracuse; Lennox; Clown*)

THE OLD GLOBE: *Antony and Cleopatra, The Two Noble Kinsmen, Julius Caesar, Pericles*. OFF-BROADWAY: *Aunt Dan and Lemon*, The New Group; *The Two Noble Kinsmen*, 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; *Henry V*, Shakespeare on the Sound; *Rosencrantz and Guildenstern Are Dead*, California Shakespeare Festival; *Side Man*, Arizona Theatre Company; *The Lady from the Sea*, Intiman Theatre. TV: *Boston Legal, 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.

## Eve Danzeisen

(*Gentlewoman; Perdita*)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, Uncle Vanya*. NEW YORK: *Rocket to the Moon, One Sax, Leight Rain, A Coupla' Bimbos Sittin' Around Talkin', Seascape with Sharks and Dancer, Measure for Measure, The Bitter Tears of Petra Von Kant, Alice (in Wonderland), The Shortchanged Review*. REGIONAL: *The Moon Puppies, Love's Labour's Lost, When She Danced*. FILM: *The Outside, Falsies, The Thin Line, Confessions from Beyond*.

## Michael Drummond

(*Young Macduff; Mamillius* on alt. performances)

Eleven year-old Michael Drummond is thrilled to make his Old Globe debut. Credits include: *Bye Bye Birdie, Annie Get Your Gun*, Welk Resort Theatre; *Festival of Christmas*, Lambs Players Theatre; and several CCT and CYT productions. He also loves tap dancing, hip hop, singing, and surfing.

## Matthew Gaydos

(*Goldsmith; MacUlrig; Sicilian Lord/Shepherd*)

THE OLD GLOBE: *Antony and Cleopatra, As You Like It, The Two Noble Kinsmen*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, 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.

## Tom Hammond

(*Macbeth; Polixenes*)

THE OLD GLOBE: Debut. OFF-BROADWAY: *The Stendhal Syndrome, Julius Caesar, Cymbeline, The General from America, Troilus and Cressida, Richard III, Richard II, Macbeth*. REGIONAL: *All My Sons, Pericles, Love's Labour's Lost, Permanent Collection, The Rainmaker, The Real Thing*. TV: *All My Children, None Without Sin*.

## Wynn Harmon

(*Tailor/Hypnotist; Duncan; Antigonus*)

THE OLD GLOBE: *Pericles*. BROADWAY: *Porgy and Bess*. OFF-BROADWAY: *As You Like It, The New Yorkers, Tibet Does Not Exist* (premiere). REGIONAL: *A Moon for the Misbegotten*, Long Wharf Theatre; *The Way of the World*, Huntington Theatre; *Silent Edward*, La Jolla Playhouse; *Dr. Faustus, Pure Poe*, Capital Rep; *The Marriage of Figaro*, American Repertory Theatre; *Sylvia*, Syracuse Stage; *Travels with My Aunt*, Virginia Stage; *The West End Horror* (premiere), Bay Street Theatre; *Noises Off, Les Trois Dumas* (premiere), Indiana Repertory Theatre; *A Christmas Carol*, Milwaukee Rep; *The Normal Heart, Edith Stein, She Loves Me, A Midsummer Night's Dream*, Pittsburgh Public Theatre; *The Three Sisters, Ring 'Round the Moon*, American Conservatory Theatre; 1776, *Moon Over Buffalo, Anything Goes*, Riverside Theatre; *The Comedy of Errors, The Merchant of Venice*, VITA Shakespeare Festival; *Much Ado About Nothing, Romeo and Juliet*, Hudson Valley Shakespeare Festival; *As You Like It*, Shakespeare Festival of St. Louis (winner, Best Supporting Actor, 2004 St. Louis Critics Award for role of Jacques). FILM: *Paper Cranes*. TV: *Live from Lincoln Center, All My Children*. EDUCATION: Mr. Harmon graduated Magna Cum Laude from Boston University and holds an MFA from American Conservatory Theatre.

## Ross Hellwig

(*Sailor; Angus; Jailer*)

THE OLD GLOBE: *Vincent in Brixton, Antony and Cleopatra, As You Like It, Don Juan*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, The Cherry Orchard, Twelfth Night*. ELSEWHERE: *Spinning into Butter*, Pittsburgh Public Theatre; *Romeo and Juliet*, Theatreworks/USA; *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.

## Dan Hodge

(*Jailer; 1st Murderer; Sicilian Lord/Shepherd*)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, Uncle Vanya*. REGIONAL: *Much Ado About Nothing, The Merry Wives of Windsor*, Michigan Shakespeare Festival; *Candida, As You Like It, The Cherry Orchard, Love's Labour's Lost*, Peterborough Players; *Bus Stop*, Cleveland

Playhouse; *Macbeth, Cyrano de Bergerac*, Weatherford Repertory Theatre; *Marathon 33, The Dining Room, Much Ado About Nothing, Rumors*, University of Evansville. EDUCATION: BFA from the University of Evansville.

## Charles Janasz

(*Egeon; Ross; Camillo*)

THE OLD GLOBE: *Antony and Cleopatra, As You Like It, The Two Noble Kinsmen, Pericles, Richard III, A Midsummer Night's Dream*. BROADWAY: *Amadeus*. REGIONAL: Over 45 productions at the Guthrie Theater, including *Private Lives, Amadeus, A Month in the Country, Racing Demon, Molly Sweeney, Too Clever by Half, King Lear, Much Ado About Nothing, The Merchant of Venice, Measure for Measure, K: Impressions of The Trial* by Franz Kafka, 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. TV: *Mystery Woman, 7th Heaven, Philly, Crossing Jordan, Frasier, Ball and Chain, The Pretender, Dharma & Greg, Time of Your Life, All My Children*. TRAINING: The Juilliard School.

## Blake Longacre

(*Innkeeper; Donalbain; Page*)

THE OLD GLOBE: *Antony and Cleopatra*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara, Sir Patient Fancy, Uncle Vanya*. ELSEWHERE: *Anticipating Heat*, Playwrights Horizons; *This Lime Tree Bower*, Guthrie Lab; *Horse Country*, Vital Theatre. TV: *One Life to Live, The Dave Chapelle Show*. EDUCATION: BS in Theatre from Northwestern University.

## Deirdre Lovejoy

(*Adriana; Lady Macbeth*)

THE OLD GLOBE: Debut. BROADWAY: *The Gathering, Getting and Spending, Six Degrees of Separation* (also first national tour). OFF-BROADWAY: *How I Learned to Drive*, Century Theatre; *The Water Children*, Playwrights Horizons; *A Midsummer Night's Dream* (Helena), *Machinal*, Public Theatre; *Henry IV* (Delacorte, dir. Joseph Papp), Vineyard Theatre; Primary Stages, among others. REGIONAL: *Heartbreak House* (dir. Darko Tresnjak), Huntington Theatre; *How I Learned to Drive* (Helen Hayes nom.), Arena Stage; *The Rivals*, Williamstown Theatre; *Dark Rapture*, ACT; *Noises Off*,

Westport/Cape/Ogunquit Playhouses. Five seasons at New York Stage and Film. TV: *The West Wing, Without a Trace, NYPD Blue, Judging Amy, Third Watch, Ed, Kingpin, Spin City, Law & Order* (all four). UPCOMING: season four of HBO's critically-acclaimed series *The Wire* as attorney Rhonda Pearlman. TRAINING: University of Evansville (BFA) and NYU (MFA). Visit [www.DeirdreLovejoy.com](http://www.DeirdreLovejoy.com).

## Katie MacNichol

(*Luciana; Lady Macduff; Hermione*)

THE OLD GLOBE: *Antony and Cleopatra, As You Like It, 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, Actors Theatre. FILM: *Garmento, Bamboozled, Bury the Evidence*. TV: *The Practice, Medical Investigation, Law & Order: CI*.

## Jonathan McMurtry

Associate Artist

(*Porter/Doctor; Old Shepherd*)

THE OLD GLOBE: Over 170 productions since 1961, including *Antony and Cleopatra, As You Like It, Bus Stop, Da, Henry V, The Seagull, 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 Critics' Circle Award), *King Lear, Rashomon, Dear Liar, Moby Dick Rehearsed*. ELSEWHERE: *A Life in the Theatre* (San Diego Critics' 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 the KPBS Patté Award for "Shiley Lifetime Achievement" in Theatre, the '92 Joe Callaway Award, L.A. Critics Circle

Award for the title role in *Uncle Vanya*, and 30 Drama-Logue Awards. FILM: *Running with Scissors* (with Annette Bening, soon to be released), *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

(*Whore*; *Gentlewoman*; *Time*)

THE OLD GLOBE: *Antony and Cleopatra*, *As You Like It*, *Don Juan*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara*, *Sir Patient Fancy*, *The Cherry Orchard*, *Twelfth Night*. OFF-BROADWAY: *Tabletop*, American Place Theatre (u/s). 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: *Engine Trouble*, *Trifling with Fate*, *Tuesday* (also writer/producer), *Boxes*, *Romance in Durango*, *Pillow Talk*. EDUCATION: BA from Middlebury College.

## Michael A. Newcomer

(*Solinus*; *Macduff*; *Bohemian Lord*)

THE OLD GLOBE: Debut. REGIONAL: *The Importance of Being Earnest*, Dallas Theatre Center; *Tallgrass Gothic*, *A Bone Close to My Brain*, Actors Theatre of Louisville, Humana Festival; *The Devils*, *Antigone*, *The Merchant of Venice*, *The Seagull*, *Flesh and Blood*, Portland Center Stage; *The Glass Menagerie*, Virginia Stage Company; *Loot*, Intiman Theatre; *Wintertime*, A Contemporary Theatre; *Romeo and Juliet*, Alliance Theatre; *A Christmas Carol*, Ford's Theatre; *Love! Valour! Compassion!*, *The Devils*, Actor's Express. FILM: *Unforgivable*, *A Father's Revenge*, *In the Flesh*. TV: *All My Children*.

## Jon A. Sampson

(*Jew*; *Malcolm*; *Sicilian Lord*)

THE OLD GLOBE: *Antony and Cleopatra*, *As You Like It*, *Don Juan*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara*, *Sir Patient Fancy*, *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*, *Dentity 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 Studio.

## Carolyn Stone

(*Whore*; 2nd *Witch*; *Lady/Mopsa*)

THE OLD GLOBE: *Antony and Cleopatra*, *The Two Noble Kinsmen*, *Sky Girls*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara*, *Sir Patient Fancy*, *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: BA in Acting from BYU.

## Bruce Turk

(*Antipholus of Syracuse*; *Bloody Captain*; *Leontes*)

THE OLD GLOBE: *Antony and Cleopatra*, *As You Like It*, *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*, Shakespeare Theatre of New Jersey; *Swimming in March*, Market Theatre; *Much Ado About Nothing*, *Equus*, Cincinnati Playhouse; La Jolla Playhouse; Remains Theatre; Prince Music Theatre. FILM/TV: *Law & Order: SVU*, *Third Watch*, *Garmento*, *Lighthouse*, *Midnight Spin*. INTERNATIONAL: Tadashi Suzuki's Acting Company in Mito and Togamura, Japan.

## David Villalobos

(*Merchant*; 2nd *Murderer*; *Page/Guard*)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Major Barbara*, *Sir Patient Fancy*, *Uncle Vanya*. NEW YORK: *Cellophane*, Flea Theatre; *City Canyons*, Gene Frankel Theatre. REGIONAL: *Three Days of Rain*, Northern Stage; *Othello*, Shakespeare Theatre of New Jersey; *Love's Labour's Lost*, *Antigone*, *Dark of the Moon*, Next Stage Ensemble at Shakespeare Theatre of New Jersey; *The Seagull*, George Street Playhouse. ELSEWHERE: *The Tempest*, *Crimes of the Heart*, *Raft of the Medusa*, *The Threepenny Opera*, *Merrily We Roll Along*, *Fiorello*, *Godspell*, *Sweet Charity*, *Pippin*. TV: *All My Children*.

## Zura Young

(*Cook*; *Lady/Dorcas*)

THE OLD GLOBE: *Antony and Cleopatra*, *As You Like It*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara* (Lady Brit), *Sir Patient Fancy* (Isabella), *Relatively Speaking*, *The Cherry Orchard*, *Twelfth Night*. UNIVERSITY OF EVANSVILLE: *The Kentucky Cycle* (Mary Ann Rowen Jackson), *Caucasian Chalk Circle* (Governor's Wife), *Julius Caesar*, *Carousel*, *The Merchant of Venice*, *Jack's Holiday* and *Boys Life*. UNLV: *Of Mice and Men*, *The Comedy of Errors*. ELSEWHERE: *Under Milk Wood*, *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, MFA Old Globe/USD.

## Evan Zes

(*Dromio of Ephesus*; *Seyton*; *Autolycus*)

THE OLD GLOBE: Debut. OFF-BROADWAY: *Time to Burn*, *American Dreams Lost and Found*, *Romeo and Juliet*. INTERNATIONAL: *The King Stag*, Barbican-London; *The Seagull*, Moscow Art Theatre. TOURS: *As You Like It*, *The Tempest*, The Acting Company. REGIONAL: *Pericles*, The Shakespeare Theatre; *Full Circle*, *Ivanov*, *The Merchant of Venice*, American Repertory Theatre; *Much Ado About Nothing*, San Francisco Shakespeare Festival; *Karagiosis*, Mettawee River Theatre. FILM: *The Street*. TV: *All My Children*. EDUCATION: Mr. Zes received an MFA in Acting from the American Repertory Theatre/Moscow Art Theatre at Harvard University.

## Leah Zhang

(*Courtesan*; 1st *Witch*)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Major Barbara*, *Sir Patient Fancy*, *Uncle Vanya*. REGIONAL: *Love's Labour's Lost*, *The Taming of the Shrew*, *Antony and Cleopatra*, American Players Theatre; *The Shaughraun*, *A Christmas Carol*, Milwaukee Rep. ELSEWHERE: *A Thousand Cranes*, Nebraska Theatre Caravan; *Northanger Abbey*, *Johnny Appleseed*, Creede Repertory Theatre; *When the Moon Disappeared*, Chicago Dramatists. FILM: *Ocean's Twelve*. EDUCATION: Knox College in Galesberg, Illinois.



## Darko Tresnjak

(Artistic Director, 2005 Summer Shakespeare Festival; Director: *The Comedy of Errors*, *The Winter's Tale*)

Darko Tresnjak's theater credits include: *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Old Globe*; *The Two Noble Kinsmen*, The Public Theater; *Princess Turnadot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theater Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot*, *The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphytrion*, *The Blue Demon*, Huntington Theatre; *Hay Fever*, *Princess Turandot*, Westport Country Playhouse; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theater Company; *A Little Night Music*, Goodspeed Opera House; *La Dispute*, UCSD. His opera credits include: *Die Zauberflöte*, Opera Theater of Saint Louis; *Orfeo ed Euridice*, *Il Trovatore*, *Turandot*, Virginia Opera; *Turnadot*, Opera Carolina; *Il Barbiere di Siviglia*, Florida Grand Opera; *Die Zauberflöte*, Florentine Opera Company; *La Traviata*, *Der Fliegende Holländer*, *Die Fledermaus*, and the American premiere of *May Night*, Sarasota Opera. He is the recipient of the Alan Schneider Award for Directing Excellence, T.C.G. National Theater Artist Residency Award, Boris Sagal Directing Fellowship, N.E.A. New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, and San Diego Critics Circle Award for his direction of *Pericles*. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the U.N.I.M.A. Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University and teaches acting and directing at UCSD. He is proud to have worked with Dana Ivey, Richard Easton, Marian Seldes, Paxton Whitehead and Jefferson Mays.

## Paul Mullins

(Director: *Macbeth*)

Paul Mullins is a company member of the Shakespeare Theatre of New Jersey where he has directed *Richard II*, *King John*, *Illyria*, *The Illusion*, *Tartuffe*, *Rhinoceros*, *Measure for Measure*, *All's Well that Ends Well* and *The Threepenny Opera*. For the Studio Theatre in Washington, DC he directed the US premiere of *The Russian National Postal Service*. Other credits: *True West* at Portland Stage; *The Swan*, *Much Ado About*

*Nothing, Reckless* and *The Merry Wives of Windsor* at American Stage; *As You Like It* at the Juilliard School and *Summerfolk* at the Yale School of Drama. As an actor: off-Broadway: *True Love*, *The Torchbearers*, *Never the Sinner*, *The Merchant of Venice*. Also credits at Steppenwolf, Shakespeare Theatre of New Jersey, The Shakespeare Theatre, DC, Yale Rep, Portland Stage, Indiana Repertory Theatre.

## Ralph Funicello

Associate Artist

(Scenic Design)

THE OLD GLOBE: 2004 Summer Shakespeare Festival, *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, Milwaukee Rep, Denver Center Theatre Company, Guthrie Theatre, South Coast Rep, Oregon Shakespeare Festival, Williamstown Theatre Festival, Intiman Theatre, Stratford Festival, New York City Opera and Houston Grand Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

## Linda Cho

(Costume Design: *Macbeth*, *The Winter's Tale*)

THE OLD GLOBE: *Antony and Cleopatra*, *The Two Noble Kinsmen*, *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 Theater 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; *Orpheo 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 an MFA 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.

## Laurie Churba

(Costume Design: *The Comedy of Errors*)

THE OLD GLOBE: Debut. BROADWAY: *The Price*. OFF-BROADWAY: *The Tricky Part*, *Our Fathers*, *Private Jokes-Public Places*, *Something Old-Something New*, *Golden Boy*, *Waiting for Lefty*. REGIONAL: *The Threepenny Opera*, *Loot*, *Buffalo Gal*, *The Price*, *Johnny on a Spot*, *Horse Heavens*, Williamstown Theatre Festival; *Member of the Wedding* (upcoming), *The Old Settler*, *Master Harold and the Boys*, Westport Country Playhouse. Laurie is currently the assistant costume designer for *Saturday Night Live* as well as a stylist for the commercial parodies.

## York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across the country, including Berkeley Rep, ACT, The Old Globe, Seattle Rep, Alley Theatre, Yale Rep, Dallas Theatre Center, BAM, 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 current projects include *The Merchant Of Venice* at Milwaukee Shakespeare Company, *A Reckoning* at The Magic Theatre and the Michel Legrand/ Didier Van Cauwelaert musical *Amore* at Goodspeed Opera House. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

## Christopher Walker

(Original Music and Sound Design)

THE OLD GLOBE: 2004 Summer Shakespeare Festival, *Don Juan*, *The Trojan Women*, *The Woman in Black*, *Twelfth Night*, *The Taming of the Shrew*. REGIONAL: Over thirty productions with American Repertory Theatre; *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*, 92<sup>nd</sup> 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: Macbeth, The Comedy of Errors, The Winter's Tale)

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, 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. His verse play on sexual abuse in the Catholic Church, *The Prince of L.A.*, will be the first play in the Cassius Carter Centre Stage from the Globe's 2005/2006 Winter Season.

## Steve Rankin Associate Artist

(Fight Director)

THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. He has been staging fights for The Old Globe for the past 19 years, including the 2004 Summer Shakespeare Festival, *Pentecost*, *Compleat Female Stage Beauty*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like It*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *Othello*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar*, *Henry V*, and *Richard II*. BROADWAY: *Henry IV* parts 1 & 2 (directed by Jack O'Brien), *Twelfth Night*, *Getting Away with Murder*, *Dracula the Musical*, *The Who's Tommy*, *Anna Christie*, *The Real Inspector Hound*, *Two Shakespearean Actors*. OFF-BROADWAY: *The Night Hank Williams Died* and Richard Dresser's *Below the Belt*. REGIONAL: La Jolla Playhouse, Mark Taper Forum, Ahmanson, Geffen Playhouse, Center Stage, GeVa, Asolo, Philadelphia Drama Guild, Virginia Stage Company and the Actors Theatre of Louisville. FILM: *Renaissance Man*, *Human Error*, *Tumbleweeds*. This past season he staged fights for *Rodelinda*, directed by Stephen Wadsworth, at the Metropolitan Opera.

## Jan Gist

(Voice and Speech Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002, including: *Dirty Rotten Scoundrels*, *Pentecost*, *Himself and Nora*, and ten Shakespeare productions. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: *Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide*, *Major Barbara*, Oregon Shakespeare Festival; *Hobson's Choice*, *Season Greetings*, Milwaukee Rep; *A Perfect Ganesh*,

Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five full seasons at Utah Shakespeare Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association and at their conferences. She has also presented many workshops internationally, such as "Shakespeare's Shapely Language" and "Rotating Repertory." This year, The Voice Foundation Symposium has invited her to speak on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program.

## Liz Woodman

(Casting)

THE OLD GLOBE: *I Just Stopped By to See the Man*, *Fiction*, 2004 Summer Shakespeare Festival, *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.

(Biographies continued on page 31)



# The Old Globe 2005 Summer Shakespeare Festival

sponsored  
**QUALCOMM**

and  
County Board of Supervisors  
Chairwoman Pam Slater-Price  
and the County of San Diego



KEN JOUDREY

## FESTIVAL 2005 CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE 19	20	21	22	23	24	25
26	27	28	29	30	JULY 1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22 Comedy of Errors	23
24	25	26	27	28	29	30
31	AUGUST 1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	SEPTEMBER 1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25 Comedy	26	27	28	29	30	OCTOBER 1
Comedy 2						

### Shakespeare Talks in the Garden

Join us in the Plaza Garden for our pre-show lectures on the 2005 Shakespeare Festival productions. Globe artistic staff and prominent local Shakespeare scholars will lead in a series of lively pre-show discussions before select Festival performances. Discussion dates are marked with an asterisk (\*) on the calendar to the left.

— Free and open to the public —

TIME: 7pm - 7:25pm

LOCATION: Globe's Plaza Garden, next to the Museum of Man.

Please visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org) for a list of featured speakers.



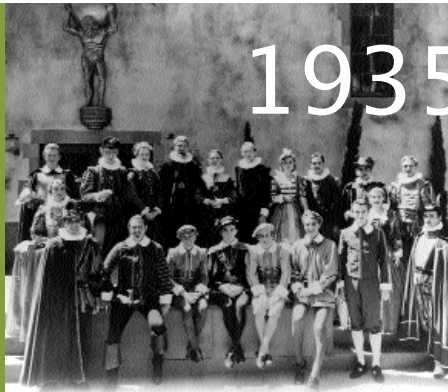


The Old Globe traces its beginnings to the 1935 California Exposition, when the

Theatre was temporarily erected to house popular 50-minute presentations of Shakespeare's plays. It has since grown into an internationally-acclaimed, Tony Award®-winning regional theatre that has stood as San Diego's flagship arts institution for seven decades. Today, of the over two thousand professional theatres in the country, the Globe ranks in the top ten - in number of productions, annual budget and quality of work. Craig Noel, who celebrates his 90th birthday this year, has been a part of the Globe's history for nearly all of its 70 years, and it is his vision that steered the Globe from a community theatre to the year-round professional organization it has become. Along the way he brought in many outstanding actors, designers and directors, including two-time Tony-winner Jack O'Brien, who became the Globe's Artistic Director in 1981.

More than a quarter million patrons come to the Globe each year to attend one of the fifteen outstanding plays and musicals mounted on its three stages, totaling over 600 performances. The Globe's repertoire is unparalleled, from the renowned Shakespeare Festival to classical and contemporary works, to stunning world-premiere plays and musicals, fifteen of which - including *Into the Woods*, *The Full Monty* and *Dirty Rotten Scoundrels* - have gone on to successful runs on Broadway. The Globe also serves the community through its award-winning education programs, such as the Young Globe Shakespeare Conservatory, in-school Shakespeare programs for high school students, as well as the bi-national *Romeo y Julieta* Project, which serves over one thousand students in both San Diego and Tijuana each year. Through its dynamic theatrical and educational pro-

# 1935



May 29, 1935  
The Old Globe debuts with repertory of 50-minute versions of Shakespeare plays as part of the California Exposition.

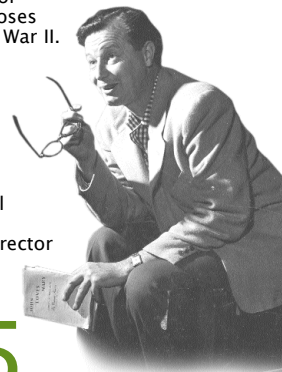


December 2, 1937  
Old Globe organization presents first production, *The Distaff Side*, with a young Craig Noel in the company.



# 194

1941-1947  
U.S. Navy acquires Balboa Park for military purposes during World War II.



1947  
Craig Noel named Artistic Director

# 195

July 8, 1953  
Mr. Roberts opens, replacing Shakespeare Festival for one summer and plays to capacity audiences.

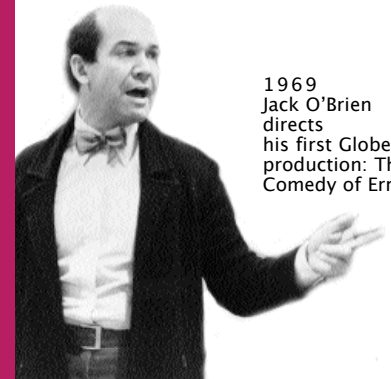


1955  
Globe Guilders founded by Irma McPherson.

July 1959  
First professional (Actors' Equity) acting company employed to perform San Diego National Shakespeare Festival.

# 196

October 1968  
Construction begins on Cassius Carter Centre Stage, remodeled from the former Falstaff Tavern into a permanent, 225 seat arena-style theatre.



1969  
Jack O'Brien directs his first Globe production: *The Comedy of Errors*.

# 197

1974-76  
Globe launches new outreach programs, including the Globe Education Tours and the Play Discovery Program.



March 8, 1978  
Arson destroys the Old Globe Theatre. Board of Directors meets in emergency session and vows to rebuild Theatre on same site.



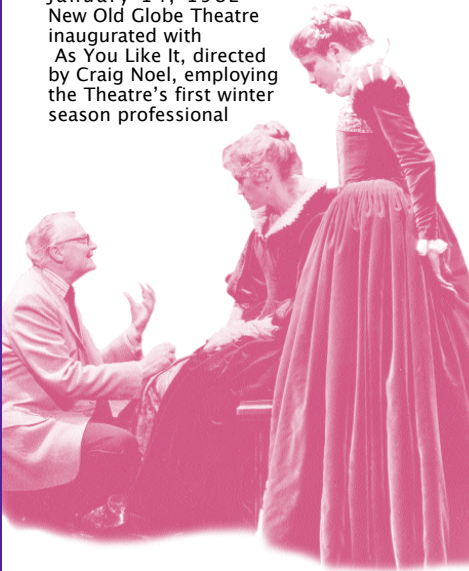
June 16, 1978  
Just 100 days after the fire, the 29th San Diego National Shakespeare Festival opens on newly-erected (in 52 days) Festival Stage with *Henry V*, co-directed by Craig Noel and Eric Christmas, featuring a young



# 1980

January 12, 1981  
Jack O'Brien named Artistic Director;  
Tom Hall, Managing Director; and  
Craig Noel becomes Executive  
Producer of

January 14, 1982  
New Old Globe Theatre  
inaugurated with  
As You Like It, directed  
by Craig Noel, employing  
the Theatre's first winter  
season professional



January 18, 1983  
Thornton Wilder's The Skin of Our Teeth,  
directed by Jack O'Brien, is telecast live  
via satellite from the Globe stage for  
PBS' "American Playhouse."



February 26,  
1983  
Her Majesty,  
Queen Elizabeth  
II,  
visits The Old  
Globe, unveiling  
sculpture  
of William  
Shakespeare  
in bronze by Roy  
Paul Madsen in Globe

June 3, 1984  
The Old Globe  
receives the  
Tony Award®  
for outstanding  
achievement by  
a regional the-  
atre.



October 29, 1984  
The Festival Stage is com-  
pletely destroyed by early  
morning fire.

June 7, 1985  
Festival Stage  
reopens with A  
Midsummer  
Night's Dream.  
Theatre is  
rededicated as  
the Lowell  
Davies Festival  
Theatre in honor  
of the late Mr.  
Davies, who was  
for 40 years a board  
officer.



November  
1986 Globe  
presents  
world premiere of  
Sondheim's  
Into the Woods,  
which earns  
3 Tony Awards®  
and 10 nominations.

1987  
Globe establishes Master of  
Fine Arts/Professional Actor  
Training Program in partner-  
ship with the University of San

# 1990

1993  
Jack O'Brien's revival  
of Damn Yankees is  
a box office hit and  
goes on to a suc-  
cessful Broadway run  
and national tour,  
starring Jerry Lewis.



November 1998  
The Old Globe  
launches annual  
production of Dr.  
Seuss' How the  
Grinch Stole  
Christmas!  
in association with  
long-time supporter  
and San Diego

# 2000

May 2000  
World-premiere of The Full Monty,  
by  
Terrence McNally and David  
Yazbek, directed by Jack O'Brien,  
plays to  
sold-out audiences at the Globe  
and goes onto a successful  
Broadway run, earning 10 Tony



# 2002

October 2002  
The Old Globe names  
Louis G. Spisto as new  
Executive Director.

# 2003

June 8, 2003  
Jack O'Brien wins  
Tony Award® for his  
direction of the hit  
Broadway musical  
Hairspray.



# 2004

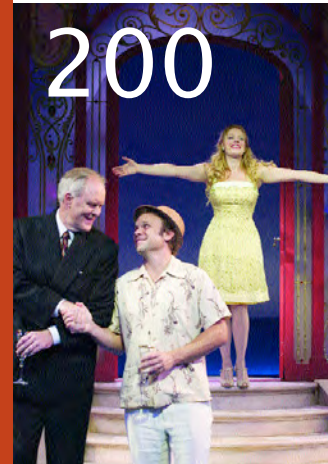
June 6, 2004  
Jack O'Brien wins his second  
consecutive Tony Award®  
for  
his direction of Henry IV at



June 2004  
Globe revives its  
renowned  
Summer  
Shakespeare  
Festival in reper-  
tory, under the  
Artistic  
Direction of  
Darko Tresnjak.

# 2005

March 2005  
Globe's world  
premiere of Dirty  
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## THE COMEDY OF ERRORS

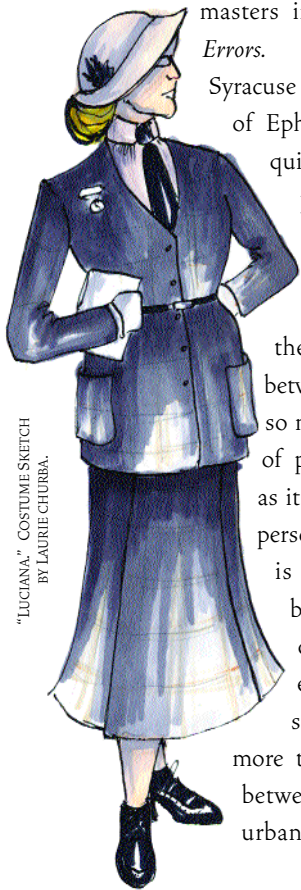
# Innocence and Experience

By Dakin Matthews

*The Comedy of Errors* is one of Shakespeare's earliest plays, a slapstick farce of mistaken identity based on traditional Greek and Latin comic models. It is arguably a light piece, and burdening it with too much thematic weight might seem an exercise in futility. Nonetheless, there are some thought-provoking things about the play, as there are about all Shakespearean plays. And one theme in the play in particular fits neatly into this season's repertoire: the theme of innocence. And that theme is largely carried by the dramaturgical strategy of twin protagonists.

It is a truism to say that stories about twins in lore and literature — like stories about sisters or brothers or siblings — are often stories about contrary impulses in a single human personality. This is true to some extent about the twin

masters in *The Comedy of Errors*. Antipholus of Syracuse and Antipholus of Ephesus are in fact quite different people, though few on the city streets seem to realize that. And the difference between them is not so much a difference of personality traits, as it is a difference of personality phases; it is the difference between innocence and experience. At times, it seems to be no more than a difference between rural and urban lifestyles, but



"LUCIANA," COSTUME SKETCH BY LAURIE CHURBA.



LIAM CRAIG AS "DROMIO OF SYRACUSE" AND EVAN ZES AS "DROMIO OF EPHEBUS." PHOTO BY J.T. MACMILLAN.

more often, and more specifically, it seems to be a difference between sexual innocence and sexual experience. And that is a difference which seems to color both men's attitudes toward the rest of their social and moral lives.

Let's look at the two men. Antipholus of Ephesus is, first of all, married. And rather obviously, not all that happily married — clearly disillusioned. He is also, just as obviously, unfaithful and, perhaps even more culpably, doesn't seem to care if his wife knows it. He is clearly at ease in the hurly burly of a large commercial city, and resents any curtailment of his social or domestic freedom. He is thus, quite predictably, chauvinistic in his attitude towards his wife, and bridles under whatever marital power she may try to wield over him.

Antipholus of Syracuse, on the other hand, is unmarried, and apparently sexually unsophisticated, if not inexperienced. He is, therefore, quite capable of still being naive and romantic about women, as moony as he is confused. He is equally befuddled by commercial transactions and is innocent about big city life, which strikes him as possibly

demonic in both its strangeness and its temptations. At the same time, he is childlike in his willingness to let himself be caught up in and carried along by that very strangeness. And he exhibits a kind of simple goodness, a desire to set things right; it is he, after all, who feels a sense of incompleteness and goes off in search of his twin; while his more worldly-wise, and perhaps more self-involved, brother seems not to care.

Is all this somehow personal for Shakespeare? Is Syracuse a stand-in for Stratford and Ephesus for London? And is Shakespeare exploring, however cryptically, his own loss of innocence, his estrangement from his wife Anne, and his own infidelity, as he moved from the country to the city, from being the small town burgher's son to playing the urban sophisticate? It is possible, though he had no need to draw the details from his personal life; these are, after all, literary types, as common as the country mouse and the city mouse.

It is the portrait of the injured wife that is perhaps the most fascinating in the play. Caught between the two men — one who acts as if he doesn't love her and the other

who acts as if he doesn't know her — she is also, as it were, caught between the loving groom she married and the faithless husband he has become. And she has gone from the sweet innocence of a new bride to the bitter experience of a neglected wife. And the irony is that her only consolers — whose counsel is essentially that she must accept the infidelity and intractability of her husband — are two women who, for different reasons, are celibate and unhusbanded: her virginal sister Luciana, whose fears of the marriage bed have kept her unwed, however swooningly submissive she may be to men in her imagination; and the other an (apparently) widowed nun, whose long-time separation from her husband has actually empowered her in her life of chastity.

In the heady buzz of Shakespeare's denouement, when all the confusion that swirls around the two sets of twins is dispelled, these same two women find their respective spouses — the Abbess, with her old husband Egeon; and Luciana, with her new husband-to-be Antipholus of Syracuse. But the fact is, nothing is finally resolved in Adriana's marriage to her unfaithful husband; these two are simply swept along in the rush to the happy ending. The innocence lost in that relationship is not recovered, and perhaps is not to be recovered. This joyful closing cadence with a minor chord of discontent is a technique Shakespeare will perfect over the years, with complex comedies like *The Merchant of Venice*, *Much Ado About Nothing* and *All's Well That Ends Well*, extending, finally, into the romances. And there perhaps innocence may be, not so much recovered, as revered. And experience may lead not only to sorrow, but through sorrow to forgiveness and even redemption. ☺

## MACBETH *Evil and Sin*

By Dakin Matthews

*Macbeth* is not just a play about evil. It is, more specifically, a depiction of moral evil through a Christian lens — in short, a tragedy about sin. And not casually or impressionistically about sin, it is doggedly and rigorously about sin. It asks and tries to answer — as well as human reason and great art can — the theological and psychological question: how exactly does a person come to commit so grave a sin, or series of sins, as Macbeth does? And the answer it gives is complex, compelling, and squarely in the classical tradition, both Christian and pagan.

The two poles of that complex tradition are to some extent reflected in the two subplots — of the witches on the one hand, and of Malcolm on the other. The witches, and to some extent Lady Macbeth in her desire to commune with evil spirits, may be said to represent the irrational, otherworldly, fatalistic, and at times frankly Satanic view of human evil. On the other hand, Malcolm's Act Four scene with Macduff encapsulates what might be called the rational, theological, humanistic, and free-will view. Both views are affirmed in the play; neither is allowed to cancel the other out, and — as in the best Greek tragedies, like *Oedipus the King* — the dark drives of the human will and the decrees of destiny are pitted against one another in a kind of dynamic equilibrium.

There is a sort of paganism in the fatalistic view — “the devil made me do it!” — a paganism that was incorporated into early Christianity in the form of fallen angels and demons and black magic and Lucifer. On the one hand, it was never entirely comfort-



TOM HAMMOND AS “MACBETH” AND DEIRDRE LOVEJOY AS “LADY MACBETH.”  
PHOTO BY J.T. MACMILLAN.

able theologically within the pure Christian tradition, because no Christian was allowed to seriously believe that man's free will could be mortally compromised by malevolent spirits, that man could be forced into sin either by fate or by diabolical influence. Yet on the other hand, it was not an altogether improbable fit, what with the gospel stories of Jesus casting out demons and being tempted by the devil, and with the Christian belief in the existence of Satan and his enormous power over this world — from the Garden of Eden.

The cooler, theological view — “man chooses of his own free will to do evil” — fits neatly within the Christian tradition of the fallen human race, tainted in both body and soul and yet still able to choose sin by its own power, though not, paradoxically, able to choose good except by the grace of God. Thus, free will helps to “solve” the “problem of evil” — at least of moral evil. And once sin can be identified as a complex human action arising from the interplay of twisted desire, clouded intellect, and tainted will, then the exact degrees of malice and guilt can also be assigned. Hence the





"WITCH."  
COSTUME SKETCH  
BY LINDA CHO.

exhausting taxonomy of venial and mortal sins, so common in the older Catholic catechisms.

This is more or less what Malcolm does in Act Four, when he carefully catalogues his (fictional) sins in an attempt to test Macduff's integrity. He portrays himself as a sinner and unworthy of the crown and of Macduff's loyalty. He starts with sins of the flesh, sins of lust, sins in which the will chooses to follow strong, but natural, bodily desires. When Macduff, with some difficulty, confesses himself willing to accept such faults in a leader for the general good, Malcolm moves onto sins of the world, where the will yields to earthly desires, such as greed for power and money. When Macduff, with even greater discomfort, accedes even to these, Malcolm then confronts him with the most serious of sins, where the will chooses evil, not from a disordered desire for lesser goods like sex or money, but for the sheer love of evil itself —

treason, anarchy, chaos — the diabolical sins. Here, finally, Macduff demurs; and Malcolm, convinced at last of his integrity, confesses he has made all this up, and is in fact a complete innocent.

So where, in this double scheme — of demonic fatalism on the one hand and of disordered freewill on the other — do the protagonist and his wife figure? For Lady Macbeth, the tension between the two is almost palpable. She views the world as simultaneously human and non-human, as brimming with invisible malevolences, waiting

— like silent servants — to be summoned to do their human master's or mistress's evil will. And what summons them, besides direct incantation, are "mortal thoughts," contemplations of sin, the mental act of simply entertaining the idea of murder. What blocks them from entering and doing their work is "humankindness," the very physical existence in the human body — almost as if they were carried in the blood and the breastmilk — of tenderness, mercy, conscience ("remorse"). These Lady Macbeth wishes drained or sucked out of her, to be replaced with thickening poison, with "gall."

If there is, however, something that Lady Macbeth lacks — a lack that perhaps mitigates her malice — it is imagination. For her the sinful act, however repugnant, is simple and virtually without ramifications beyond those she desires. When the act is done, it is done; the crown is theirs. It is this very imag-

ination which her husband possesses, in abundance, from the very beginning of the play. His image of the deed extends beyond the deed, to all its consequences. For her it is merely a means to a desired end. For him it is the doorway to hell. He has the imagination and the conscience to know exactly where that door leads. And he willingly cracks it open anyway.

His imagination not only pictures his sins in all their malice, it actually embodies them. He sees, in his fevered mind's eye, what no one else sees. He hears what no one else hears. And finally he becomes inured even to his own foulness. As his wife grows ever more distracted, so that only in her dreamworld — and then only in fragments — can she taste the bitterness of her own guilt, Macbeth seems to grow less troubled by what he does and sees, more self-assured, more sane even. While she becomes her most human, her most vulnerable, in her guilty sleepwalking, he becomes a cold sleepless monster of malice.

Thus for Macbeth, for Shakespeare, and for the medieval and Renaissance theologians, evil actions are complex human behaviors, born of a busy commerce between the body's desires, the heart's passions, the mind's imagination, and the soul's intellect and will, all of which operate in a fallen world populated by evil spirits and still somehow permeated, for those who would accept it, with God's grace.

We have become accustomed now, four hundred years later, to calling such behavior "a sickness;" Shakespeare was quite comfortable calling it a sin. ☺



ANDREW MATTHEWS

## THE RICHES OF REPERTORY

Once again, in this the second year of the Globe's revived repertory, we offer three plays from three different periods of Shakespeare's creative life — early, middle, and late. The plays differ not only in their dates of composition, but in their genres as well: a comedy from perhaps the 1580s, a tragedy from the 1600s, and a tragicomedy or romance from the 1610s. To see them performed in repertory is to marvel at the sheer theatrical riches this triad of plays offers, from thematic explorations of innocence, guilt, and forgiveness, to the triptych they create to show us Shakespeare's working methods and concerns, as well as his development as a dramatist.



## THE WINTER'S TALE

# A Triumph of Art and Forgiveness:

A Conversation with Director Darko Tresnjak and Dramaturg Dakin Matthews



KATIE MACNICOL AS "HERMOINE." PHOTO BY J.T. MACMILLAN.

**DAKIN MATTHEWS (DM):** What is it about *The Winter's Tale* that attracts you as a play, and what is it that attracts you as a part of this Repertory Season?

**DARKO TRESNJAK (DT):** I like the fact that for our 70th Anniversary we are doing a comedy, a tragedy and a romance — a genre that combines the two. So that, tonally, it is a perfectly balanced season. I believe that the first half of *The Winter's Tale* is a tragedy with comic underpinnings — that come from Leontes' sick sense of humor. The second half of the play is a comedy with serious, tragic underpinnings. Beneath the joviality, there is danger that arises from the fact that five characters are in disguise — Camillo, Polixenes, Florizel, Autolycus, and (in taking on the role of the Mistress of the Feast) Perdita. The pastorate is, in fact, a powder keg waiting to explode.

**DM:** I'm trying to think of another play that separates the two genres and yet makes them fit back together in such a wonderful way.

Most of the time Shakespeare intermixes comedy and tragedy with alternating scenes, but here the Sicily story plays all the way through to its tragic conclusion. Then you start another story — almost another play — that is completely different. I mean, the whole enterprise seems very modern to me.

**DT:** Yes, and the most famous stage direction in all of Shakespeare, "Exit, pursued by bear," is a part of that enterprise. It is such an absurd, radical moment. Sometimes I think that it is the most radical gear shift in all of theatre — Shakespeare's way of saying: "And now for something completely different."

**DM:** Absolutely, because the two shepherds when they're younger, they're looking at a tragedy — two tragedies really — occurring: a ship tossed by a storm, and a man being eaten by a bear. But the language is comic as they're watching. What is tragic to the people who are participating, is comic to the onlookers, which is so bizarre. And that, along with the stage direction and then Time's appearance, all form this incredible bridge. And it goes from one to the other so swiftly. Shakespeare recognizes the artifice, he hurls it in your face really, and suddenly you have to rethink exactly what kind of play you've gotten yourself into.

**DT:** And that's part of what attracted me to it. I guess I fell in love with it the first time I did it in grad school. I just thought it was a perfect play for a greedy director, because it does give you tragedy, comedy, and then this amazing thing at the end, which is triumph of art and forgiveness.

**DM:** Yes, the fifth act is so fascinating because the scene you thought you were going to see, the one you thought the play was heading for all the time — the reunion of father and daughter — is instead completely narrated by three characters you've never seen before.

**DT:** I believe that *Pericles* has something to do with that. In that play, the most touching moment is the reunion of the father and the daughter. The reunion with the wife is not as nearly as eloquent. In *The Winter's Tale*, the father-daughter reunion is kept off-stage, so that the last scene becomes most touching.

**DM:** Well, it's also part of the fact that it's one of the rare times that Shakespeare cheats the audience. The audience generally knows more than the characters, but the fact is that Hermione's non-death is withheld from the audience as much as it's withheld from everyone else. It is as incredible to us as it is to the characters. We are meant to share their incredulity.

**DT:** Jonathan McMurtry says that Paulina's line in the statue scene ("It is required you do awake your faith") is his favorite line in all of Shakespeare. I agree. It is an instruction to the actors and to the audience. It is also a comment on the nature of theatre. The moment that the red curtain goes up, our willingness to buy into the world on the stage is an exercise in faith.

**DM:** And perhaps what we're doing is celebrating, not the reality of the dead being brought back to life, but the very human impulse to bring life out of death. The human need to believe that man can sometimes make a near miraculous recovery from mortal injury. But you also said that it's a triumph of "forgiveness"; what do you mean by that?

**DT:** It is a great play for anyone dealing with regret, remorse or a guilty conscience. To use one of Paulina's favorite words, the play's effect is medicinal. I believe that it has restorative power.

(continued next page)



At the time of writing this note, we are about to enter our seventh week of rehearsal.

We met six weeks ago and took the first, tentative steps at getting to know each other. We started with table-work rehearsals; proceeded with staging and (when necessary) re-staging rehearsals; and got to the point when we were ready to do our first, tentative run-throughs. Some of our rehearsals involved the entire group; others were devoted to intimate coaching sessions. A number of them were set aside for dancing, singing, and stage combat. Some were joyous. Others brimmed with tension. And some of the best work took place outside of the rehearsal hall, late at night, over mojitos, when — exhilarated and exhausted — we found perfect solutions for troubling moments.

Tomorrow, we start our technical rehearsals in the beautiful Lowell Davies Festival Theatre. We will put on our sunscreen during the day and our sweatshirts at night. Slowly, we will layer in sound, lights, props and costumes. Some of our work from the rehearsal hall will transfer to the outdoor stage beautifully. Other work will need to be rethought quickly, on the spot. In three weeks, our first audiences will join us. We will listen to them as much as they will listen to us, and we will try to learn from them: slow down, speed up, capitalize on this moment, slide past the next one.

The three productions will run in repertory until the early Fall. Scenes will grow; change ever so slightly; need to be tweaked every once in a while. In October, we will give our last performances. There will be a closing night party and we will all move on. Some of us may work together again, stay in touch, lose contact, have strange, improbable reunions decades from now. But the group, and the alchemy of sensibilities that made this summer happen, will never be quite the same.

It has been so for the past seventy years at The Old Globe. And this season, which consists of three Shakespeare plays that were performed here in 1935, is a tribute to the generations of artists who have formed and reformed these strange, makeshift families, and to the man who has been here for all of it, Craig Noel.

— Darko Tresnjak, Artistic Director, The Old Globe 2005 Summer Shakespeare Festival

#### THE WINTER'S TALE (cont.)

**DM:** Yes, something I always find interesting is the character of Paulina; for so much of the play she is so abrasive. Medicine does not always please the palate. But the audience gets on her side because Leontes is so wrong. And she offers something of a counterweight as well to a simplistic desire for a “happy ending,” to “forgiveness all around,” to “life out of death.” That kind of happiness, that kind of forgiveness, that kind of life does not come easy. Especially forgiveness — it is hard won. After such sickness as Leontes has contracted, the treatment is harsh and the recovery long. After such sins as Leontes has committed, the penance is hard and the sorrow lengthy. Faith must be awakened, yes, but still the price must be

paid. And the fact is, Paulina's not emasculating, though that's often how she's played — and how Leontes initially sees her, though later he accepts her harshness as his due. She looks around and sees that the men are emasculating themselves. She says in effect, “The man is sick, and needs medicine, which doesn't taste good”; and then she says to the other lords, “You're just feeding his sickness, just making him sicker. He needs a purgative.” She's a medic.

**DT:** I love the scene in which she brings the baby to Leontes's court and leaves it there. She can do that because she has taught the men in the room how to be nurturing. She knows that they will protect the child from Leontes.

**DM:** You would think she wouldn't leave that baby there without getting somebody's word or promise, but she says, “No, deal with it. It's your baby, I'm leaving.” She leaves on her own terms, which is pretty amazing. Irrational even.

**DT:** There are many elements in the play that may seem irrational but are, in theatrical terms, simply marvelous. If theatre was always rational it wouldn't be theatre. The first day that I met the acting company, I quoted Paulina: “It is required you do awake your faith.” You have to ask the actors to go to that place. Otherwise, you end up with a flippant, cynical production of the play. And, somehow, I don't think that this is what Shakespeare had in mind when he wrote *The Winter's Tale*. ©

# SAVE THE DATE

## 2005 GLOBE GALA

**SATURDAY, SEPTEMBER 17, 2005**

Celebrating the 70th Anniversary of The Old Globe

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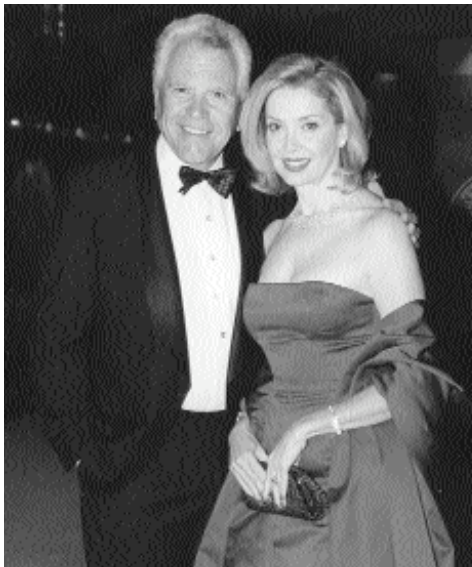
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**PUB HOURS:** Sunday, Tuesday, Wednesday 5:30pm through intermission  
Thursday, Friday, Saturday 6:30pm through intermission  
Saturday, Sunday 1pm through intermission of evening performances

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Karen and Donald Cohn — *Macbeth*

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**Karen and Donald Cohn** have been actively involved with The Old Globe for nearly fifteen years. Karen joined the Globe Board in 1993 and subsequently served two terms as Board President (1996-1998), and chaired four of the theatre's most successful Galas. Past production sponsorships have included *Antony and Cleopatra*, *Twelfth Night*, *Blue/Orange*, *A Midsummer Night's Dream*, *The Doctor Is Out* and *Wonderful Tennessee*. Karen currently serves as a member of the Board's Executive Committee and Donald is serving as a Co-Chair of the 2005 Globe Gala. In addition to their support of the theatre, the Cohns are involved with the San Diego Opera and The Bishops School. Our sincere thanks to Karen and Donald Cohn for their tremendous commitment to The Old Globe!

Chairwoman Pam Slater-Price & the County of San Diego

*Shakespeare Festival Sponsor*



**County Board of Supervisors Chairwoman Pam Slater-Price** is an unwavering supporter of the arts in San Diego County. Her 13-year tenure as a member of the County Board of Supervisors has elicited numerous gifts to support all facets of the community, but what makes Chairwoman Slater-Price unique is her complete understanding of how the arts enhance and enrich a community and her consistent and dedicated funding that helps ensure a healthy and vibrant arts community.

This \$150,000 matching grant from the County of San Diego and Chairwoman Slater-Price will help underwrite the Globe's 70th Anniversary Open House and Season. Members of our community must make new or increased gifts to match these funds that are designated to support the two major celebratory events this summer: the 70th

Anniversary Open House on Saturday, June 18 and Craig Noel's 90th Birthday Event on Thursday, August 25.

The Old Globe expresses its sincere gratitude to Chairwoman Slater-Price for her steadfast support of the arts and, more specifically, for this generous grant to help the community celebrate this very special year in the Globe's history.



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Kathryn Hattox — *The Comedy of Errors*

Production Sponsor

**Kathryn Hattox** is a long-time friend of the theatre. A San Diego resident, Kathryn began attending the Globe as a child and made the theatre a part of the lives of her children and grandchildren. Kathryn has previously sponsored Globe productions including *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *As You Like It*, *Thunder Knocking on the Door* and *The Trojan Women*. In addition to her generous financial support, Kathryn volunteers her time and expertise as a member of the theatre's Board of Directors. Kathryn and her husband John are residents of Point Loma.

Union Bank of California — *The Comedy of Errors*

Production Sponsor

A partner of the Globe for over twenty 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. The bank is represented on the Globe's Board of Directors by Market President Joseph Benoit. Union Bank of California's previous production support includes underwriting for *A Midsummer Night's Dream*, *Imaginary Friends* and *As You Like It*. The bank is also a sponsor of the Globe's Education and Outreach Programs and the Grinch Family Experience.



## Joan and Irwin Jacobs — *Macbeth*

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**Joan and Irwin Jacobs** have been enthusiastic supporters of The Old Globe for many years. They have been loyal subscribers and members for over twenty years, and during that time, the theatre has greatly benefited from their generosity and involvement. Previous Old Globe production sponsorships include *Resurrection Blues*, *Smash* and *Julius Caesar*. Joan and Irwin are active throughout the San Diego community, supporting numerous organizations, including UCSD, the Museum of Contemporary Art, San Diego Opera, La Jolla Music Society, La Jolla Playhouse and the San Diego Symphony.

## John A. Berol — *The Winter's Tale*

*Production Sponsor*

Having previously enjoyed Shakespeare at school and on stage, **John Berol** was delighted to discover San Diego's enthusiasm for Shakespeare in Balboa Park upon moving to the city in 1977. Aware of the fragile dependence of artistically driven theatre upon charitable support from individuals, John joyfully joined in with contributions including sponsorship of *Much Ado About Nothing*, *The Two Noble Kinsmen*, *Pericles*, *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 and past president of the Harvard Club of San Diego. John can be found sailing in San Diego bay preparing for future voyages.

## The Jessie Polinsky Artistic Fund — *The Winter's Tale*

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**The Jessie Polinsky Artistic Fund** was established in 1986 by longtime Globe supporters Jeannie and Arthur Rivkin as a permanent endowment that assists the Globe in presenting a variety of artistic projects. Since its inception the fund has helped to fund nearly twenty mainstage productions including *Oldest Living Confederate Widow Tells All*, *Henry IV*, *Missing Footage*, and *The SantaLand Diaries*. With this endowment, the Globe will continue to honor the family and memory of Mrs. Polinsky through a production sponsorship each year.

(continued from page 18)

## Julie Haber

(Stage Manager)

THE OLD GLOBE: Debut. REGIONAL: *The Time of Your Life, Anna in the Tropics*, Seattle Rep; *The Dead*, Huntington Theatre Company, ACT; *Ballad of Yachiyo*, Berkeley Rep; three seasons as PSM for American Conservatory Theater; twenty years as Company Stage Manager for South Coast Rep; *A Mad World My Masters, Big River, As You Like It, A Man's a Man*, La Jolla Playhouse; two seasons at Yale Repertory Theatre; two seasons at the Guthrie Theater. OPERA: world premiere of *Guest from the Future* at Bard Summerscape. EDUCATION: MFA from Yale School of Drama, BA from UC Irvine. Taught Stage Management at Yale Drama School, UC Irvine, UCSD, Cal Arts.

## Tracy Skoczelas

(Assistant Stage Manager)

THE OLD GLOBE: *Vincent in Brixton, I Just Stopped By to See the Man, Dirty Rotten Scoundrels*, 2004 Shakespeare Festival, *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-'04), *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.

## Moira Gleason

(Assistant Stage Manager)

THE OLD GLOBE: As Production Assistant: *Vincent in Brixton, I Just Stopped By to See the Man, Fiction, The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. Ms. Gleason has held many different positions at the Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Ms. Gleason holds a BA from Southern Oregon University.

## Kathleen Reeves

(Assistant Stage Manager)

THE OLD GLOBE: Debut. EDUCATION: BFA in Design from Baylor University and MFA in Stage Management from UCSD.



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.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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



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

## TUNE IN TO "BACKSTAGE AT THE GLOBE" ON UCSD-TV



The Old Globe and UCSD-TV have teamed up to create the latest segment in the "Backstage at the Globe" series, featuring the

2005 Summer Shakespeare Festival. This fascinating in-depth program focuses on the process of mounting these three Shakespeare classics running in repertory June 19 through October 2. 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 66, North County Cox Cable 69, Time Warner Cable 18, Del Mar Cablevision 69, and UHF (no cable) 35. For air dates and more information, please visit [www.ucsd.tv](http://www.ucsd.tv).

## UNDERSTUDIES

### *The Comedy of Errors*

Duke Solinus.....	Brian Bielawski
Egeon.....	Dan Hodge
Antipholus of Syracuse.....	Ross Hellwig
Antipholus of Ephesus.....	Brian Bielawski
Dromio of Syracuse.....	Dan Hodge
Dromio of Ephesus.....	Matthew Gaydos
Adriana.....	Carolyn Stone
Luciana.....	Melissa Condren
Jailer.....	Matt Biedel
Executioner.....	Matt Biedel
Innkeeper.....	Matt Biedel
Whore.....	Eve Danzeisen
Sailor.....	Matt Biedel
Tailor.....	Matthew Gaydos
Goldsmith.....	Matt Biedel
Cook.....	Eve Danzeisen
Courtesan.....	Eve Danzeisen
Merchant.....	Matt Biedel
Hypnotist.....	Matthew Gaydos
Jew.....	Matt Biedel
Muslim.....	Eve Danzeisen
Lady Abbess.....	Carolyn Stone

### *Macbeth*

Duncan.....	Matthew Gaydos
Malcolm.....	Brian Bielawski
Donalbain.....	David Villalobos

Macbeth.....	Ross Hellwig
Lady Macbeth.....	Edelen McWilliams
Banquo.....	Brian Bielawski
Macduff.....	Matthew Gaydos
Lady Macduff.....	Zura Young
Lennox.....	David Villalobos
Ross.....	Dan Hodge
Menteith.....	Matt Biedel
Angus.....	Dan Hodge
Caithness.....	Matthew Gaydos
1st/2nd/3rd Witch.....	Zura Young
Bloody Captain.....	Brian Bielawski
Porter.....	Matthew Gaydos
Seyton.....	Matthew Gaydos
Doctor.....	Matthew Gaydos
1st Murderer.....	Matt Biedel
2nd Murderer.....	Matt Biedel
Genlewomen/Soldiers.....	Zura Young

### *The Winter's Tale*

Leontes.....	David Villalobos
Hermione.....	Edelen McWilliams
Camillo.....	Ross Hellwig
Paulina.....	Carolyn Stone
Antigonus.....	Matthew Gaydos
Lords.....	David Villalobos
Pages.....	Leah Zhang
Guards.....	Matt Biedel
Mariner.....	Matt Biedel
Jailer.....	Matt Biedel
Perdita.....	Melissa Condren
Polixenes.....	Brian Bielawski
Florizel.....	Brian Bielawski

Old Shepherd.....	Matthew Gaydos
Clown.....	Matthew Gaydos
Autolycus.....	Dan Hodge
Lady/Mopsa.....	Leah Zhang
Lady/Dorcas.....	Lean Zhang
Shepherdess.....	Leah Zhang
Shepherds.....	Jon A. Sampson
Time.....	Leah Zhang

## FOR THESE PRODUCTIONS

### Additional Staff

Assistant Directors.....	Jennifer Chang, Nick Eilerman, Jerry Ruiz
Assistant Scenic Design.....	Amanda Stephens
Assistant Costume Design.....	Charlotte Devaux
Assistant Costume Design.....	Shelly Williams
Assistant Lighting Design.....	Jason Bieber
Associate Fight Director.....	Wayne Kohanek
Associate Fight Director.....	Jason Siner
Douglas Pagliotti Stage Management Interns.....	Sean Alexander, Karen Peck, Kirsten Rogers

## STUDENT PROGRAMS

### *Romeo y Julieta* Bi-National Project

San Diego-Tijuana



The Old Globe's *Romeo y Julieta Bi-National Project* is a year-long study/theatrical program uniting high school students from San Diego County with students from our neighbor city of Tijuana. It aims to foster a creative cultural exchange between students and teachers from both sides of the border. Old Globe professional teaching artists, under the direction of Education Director Bonnie Johnston and award-winning dramaturg and Globe Associate Artist Dakin Matthews, have taught a series of classes focusing on *Romeo and Juliet* to students from eight county high schools. This summer, the project will culminate in an exciting, contemporary, cross-border production of Shakespeare's *Romeo and Juliet*. This bilingual adaptation by director Peter Webster will be performed by two casts of students and adults from both sides of the USA/Mexico border.

Friday, July 22 at 8pm — Centro Culutral (CECUT), Tijuana

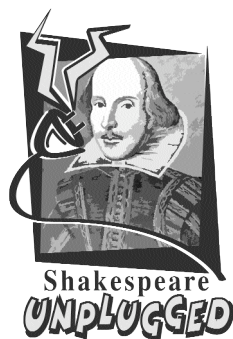
Saturday, July 23 at 5pm — Colonia Obrera, Tercera Sección, Tijuana

Sunday, July 24 at 3pm — Parque Teniente, Guerrero, Tijuana

Friday, July 29 at 8pm — Casa del Prado, Balboa Park, San Diego

Saturday, July 30 at 8pm — Memorial Park, Chula Vista

**FREE PERFORMANCES!**



### SHAKESPEARE UNPLUGGED

August - October, 2005

A three-part, curriculum-based program centered on The Old Globe's Shakespeare productions and other student-appropriate mainstage work. Designed for middle and high School Students. For more information, contact Cate Burke, Group Sales Manager, at [CBurke@TheOldGlobe.org](mailto:CBurke@TheOldGlobe.org), or (619) 231-1941 x2408.

### BEHIND THE SCENES GLOBE TOURS

Discover how the magic is created with a behind-the-scenes tour of The Old Globe, including a backstage look at the Old Globe Theatre, the Cassius Carter Centre Stage and the Lowell Davies Festival Theatre. Find out why the Green Room is called the Green Room! Why the stage area is referred to as "the deck!" Why no one must whistle backstage or carry live flowers onstage! Find out a million other facts and theatre lore. Visit the Globe's renowned costume and scene shops, and much more.

For reservations or more information about tours, contact Holly Ward at (619) 238-0043 x2142.

### "FOLLOW THE BARD" TOURS

"Alas, poor Yorick! — I knew him, Horatio." — Hamlet

Especially designed for middle school and high school student groups wishing to delve more deeply into the details of Shakespeare's plays and characters, and the folklore of the age of Elizabeth I. The "Follow the Bard" Tours will send both students and teachers on a "Shakespeare Egg Hunt" in the environment of Balboa Park's wonderful Old Globe.





## THE YOUNG GLOBE SHAKESPEARE CONSERVATORY

### Shakespeare Rocks!

Join us for a hip, very dynamic and very intensive summer theatre experience. We will immerse our young actors in the theatre world, as well as the life and times of William Shakespeare. This program culminates in a student-produced and performed showcase for parents, teachers, relatives and friends.

- Attend class sessions taught by professional artists
- See the plays of our world-famous Shakespeare Festival
- Take part in our Meet the Actor seminars, where professional actors from the Shakespeare company will answer questions
- Train in improvisation, classical, clown, dance, mime, acting techniques, set design, Shakespeare's text analysis and delivery
- Rehearse daily for a culminating showcase performed by all students



## ALL THE WORLD'S A STAGE!

### Returning in 2006

Following the great success in 2004 of *If the Shoe Fits*, The Old Globe will offer plays for young audiences at our theatre complex, your school site or a performance space in your district. We are

---

# PROGRAMS FOR TEACHERS

## SHAKESPEARE UNPLUGGED

Do you remember seeing your first play? Bring your classes to see our world-famous Shakespeare under the stars. Your student discount ticket includes a pre-performance visit designed to invite your students into the world of the plays. Professional artists will arrive with costumes and props, and add depth to your students' viewing experience with curriculum-related projects. For more information, contact Cate Burke, Group Sales Manager, at [CBurke@TheOldGlobe.org](mailto:CBurke@TheOldGlobe.org), or (619) 231-1941 x2408.

## SHOESTRING THEATRE WORKSHOP

A grade level appropriate "Learn-By-Doing" experience for Elementary and Middle School Teachers, this inspiring, arts-infused readers' theatre workshop for teachers of grades K through 8. Out of "thin air," teachers will create dynamic, hands-on scripts and projects based on core literature materials. If your school hosts the event by volunteering a working area, a minimum of 15 teachers representing your school needs to be registered. This approach will help you save valuable time and effort. We will then encourage other teachers in your district to participate in this collaborative event.

## THE QUINTESSENTIAL HAMLET

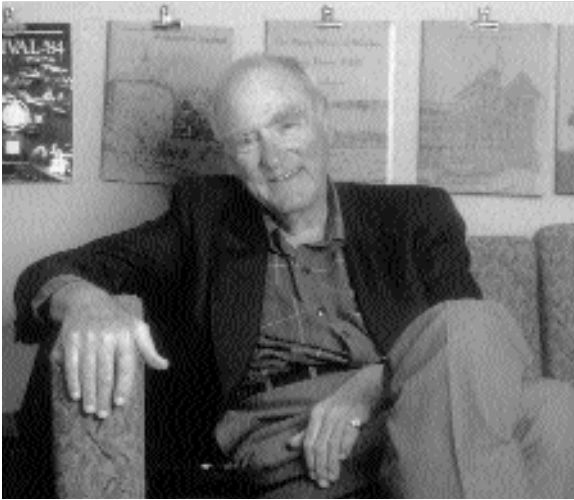
"Ho Hum! Not another year of the Hamlet unit," you might be saying to yourself. The Quintessential Hamlet comes to the rescue with a new, inspiring, "up on your feet" approach to teaching about the Prince of Denmark. This is a very exciting unit, and you can breathe life into the play for your students. Join us for this workshop and watch the sparks fly!

**To learn more about The Old Globe's Education Programs or to make a gift, please contact us at (619) 231-1941 x2141 or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).**



# THE CRAIG NOEL LEAGUE

*Paving a Bright Future for The Old Globe  
Through Planned Gifts*



JOE JESSOP

He was a young ensign in the Navy, living in London, when Joe Jessop saw his first play. It was a transforming experience. “Watching those actors live in front of me was emotionally thrilling and mentally stimulating,” he recalls. “As soon as I came back to San Diego, I headed for The Old Globe.”

Decades later, Joe is still sitting in the audience at the Globe and is still as enthralled with the live performance as he was so many years ago. “Once a performance is over, it’s done, finished, never to be repeated exactly the same again,” he says.

Joe is leaving a gift of real estate in his will to The Old Globe, to support the theatre’s endowment. Through this gift, people all around San Diego will be able experience the wonder of live theatre for years to come.

\* \* \*

Many thoughtful friends are helping to secure The Old Globe’s future by leaving gifts in their wills and estate plans. We hope you might also be so moved to join them in helping to sustain the theatrical excellence of The Old Globe for years to come. We’d love to hear from you, so that we might recognize your generosity and thoughtfulness through membership in the Craig Noel League, our planned giving society. For information on leaving a lasting gift to The Old Globe, please contact Planned Giving Officer Brad Ballard at (619) 231-1941 x2309 or via e-mail at [plannedgiving@TheOldGlobe.org](mailto:plannedgiving@TheOldGlobe.org).



## CRAIG NOEL, Founding Director

During Craig Noel’s distinguished 68-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when he made his debut as an actor. Since then, Craig has guided the organization through its metamorphosis from a community theatre of the highest standards to one of the country’s most successful regional theatres.

Noel’s contributions to San Diego and to the nation are legion. He has enriched the quality of life in San Diego through visionary dreams that became reality. He has enriched the larger community through his support and encouragement of playwrights, actors and theatre artists and through the nurturing of an entire generation of citizens who have become today’s theatre-goers and arts supporters. His numerous honors include the Governor’s Award for the Arts; San Diego State University’s Outstanding Alumnus; Honorary Doctorate of Humane Letters, University of San Diego; and being named by Mayor Maureen O’Connor as San Diego’s “Living Treasure.”

# Annual Fund Donors

The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 3,500 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and many other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight:

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# THIS SUMMER AT THE OLD GLOBE



## MOONLIGHT AND MAGNOLIAS

By Ron Hutchinson | Directed by John Rando  
July 16 - August 14 | Old Globe Theatre

How did three men save *GONE WITH THE WIND* in just seven days? The year is 1939 and production is on hold while three Hollywood giants figure out the screenplay for the greatest romance ever filmed!

## THE LADY WITH ALL THE ANSWERS

By David Rambo

August 6 - September 11 | Cassius Carter Centre Stage

"Dear Ann Landers..." Drawn from the life and letters of Ann Landers, *THE LADY WITH ALL THE ANSWERS* is as much a look at ourselves as it is a visit with the wise, funny, no-nonsense woman who helped shape the social and sexual landscapes of the last half century.

# CELEBRATE THE HOLIDAYS AT THE OLD GLOBE

## DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

Book and Lyrics by Timothy Mason | Music by Mel Marvin  
Directed by Jack O'Brien | November 19 - December 31 | Old Globe Theatre

America's favorite holiday fable, back for its eighth incredible year, is a wonderful, whimsical production that will once again jump right off the pages of the classic Dr. Seuss book and onto the Old Globe stage. Come take part in the fun as the Globe is transformed into snow-covered Who-ville right down to the last can of Who-hash!

Tickets now on sale for Old Globe Subscribers.

Tickets on sale Sunday, September 18 at noon for the general public.

**(619) 23-GLOBE | [www.TheOldGlobe.org](http://www.TheOldGlobe.org)**

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Credits for pages 20-21

COLUMN 1: Original Old Globe Shakespeare Company (1935); Craig Noel in *The Distaff Side* (1937); Craig Noel (1947), photo by Edward Sievers; Cast of *Mr. Roberts* (1953).  
COLUMN 2: Cassius Carter Centre Stage, photo by Ken Howard; Jack O'Brien (1969); Old Globe Fire (1978); Kelsey Grammer in *Henry V* (1978). COLUMN 3: (L-R) Craig Noel, Deborah May and Melora Marshall in *As You Like It* (1982), photo by Ken Howard; Queen Elizabeth II at Old Globe (1983), photo by Alan Pagenhart; Lowell Davies Festival Theatre, photo by Craig Schwartz. COLUMN 4: Joanna Gleason and Chip Zien in *Into the Woods* (1986), photo by J.P. Weiss; Cast of *Damn Yankees* (1993), photo by Ken Howard; David Brannen as the "Grinch" (2003), photo by Craig Schwartz; Cast of *The Full Monty* (2000), photo by Craig Schwartz. COLUMN 5: Jack O'Brien with his Tony Award, photo courtesy of Bruce Glikas/Broadway.com; Sara Surrey and Dan Snook in *Antony and Cleopatra* (2004), photo by Craig Schwartz; (L-R) John Lithgow, Norbert Leo Butz and Sherie Rene Scott in *Dirty Rotten Scoundrels* (2004), photo by Craig Schwartz; Chita Rivera.

# Associate Artists OF THE OLD GLOBE

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



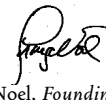
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Hours subject to change. Please call ahead.

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### ORDERING TICKETS / CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3 per ticket service charge, not to exceed \$12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

### UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

**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 and programs, free of charge. The Old Globe engages several knowledgeable docents, who are available year-round to share the institution's fascinating history and exciting information about the current season of plays. Subject to their availability, several key members of the artistic and production team are also available to speak with your group. For more information on docent speakers' bureau representatives please contact Carol Green at (619) 582-1079. To find out about our artistic and production speakers please contact Erin Anderson at (619) 231-1941 x2355.

### RESTROOMS AND TELEPHONES

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 is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

### PUBLIC TOURS

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

### LOST AND FOUND

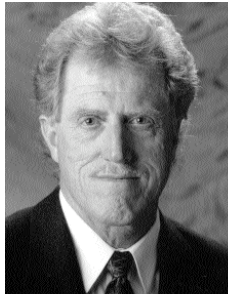
If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.



## Louis G. Spisto

*Executive Director*

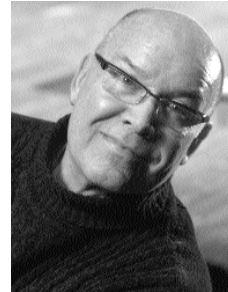
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the 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. Spisto has also 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 a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto 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, 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.



## Jerry Patch

*Resident Artistic Director*

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including three Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which just opened to critical acclaim on Broadway, Margaret Edson's Pulitzer Prize-winning *Wit*, Howard Corder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-premieres plays by Richard Greenberg, including *Three Days of Rain* and *A Naked Girl on the Appian Way*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation's leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children's Theatre, which is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



## Jack O'Brien

*Artistic Director*

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on Broadway), *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*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *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.



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