



THE OLD GLOBE

performances

at the **LOWELL DAVIES FESTIVAL THEATRE**

JULY 2006



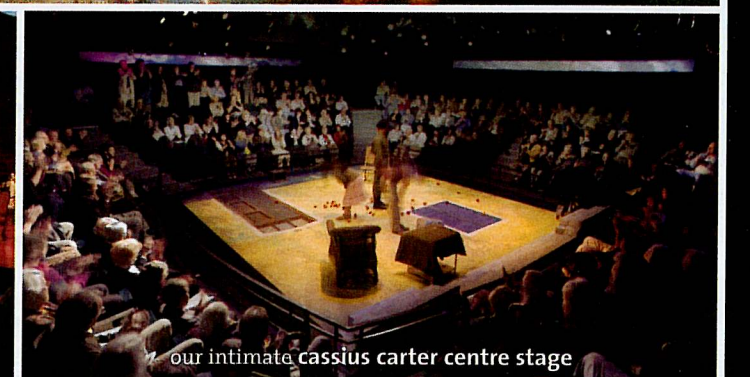
Shakespeare
Festival 2006

- > **A Midsummer Night's Dream**
- > **Othello**
- > **Titus Andronicus**

all pictures by Craig Schwartz
our beautiful outdoor **lowell davies festival theatre**



our world-renowned **old globe theatre**



our intimate **cassius carter centre stage**



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Welcome to  **THE OLD GLOBE**

Upcoming at The Old Globe

SHAKESPEARE FESTIVAL

June 18 - October 1
Lowell Davies Festival Theatre

THE SISTERS ROSENSWEIG

July 15 - August 20
Old Globe Theatre

LINCOLNESQUE

August 5 - September 10
Cassius Carter Centre Stage

Hershey Felder as GEORGE GERSHWIN

ALONE
September 9 - October 22
Old Globe Theatre

PIG FARM

September 23 - October 29
Cassius Carter Centre Stage

DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

November 11 - December 24
Old Globe Theatre

LA PASTORELA

December 7 - 24
Cassius Carter Centre Stage



Dear Friends,

Welcome to The Old Globe's 2006 summer season. We kick off the season with our renowned Shakespeare Festival, which dates back to the Globe's roots in 1935. From that time to this, the Globe has been one of the premiere presenters of Shakespeare in the country, and this summer is no exception, with *A Midsummer Night's Dream*, *Othello* and *Titus Andronicus* – in its debut production at the Globe – running in nightly rotation in the Lowell Davies Festival Theatre. The Shakespeare Festival is once again headed up by celebrated director Darko Tresnjak, who helms *Midsummer* and *Titus*, while acclaimed director Jesse Berger, whose recent production of *The Revenger's Tragedy* was a hit in New York, will direct *Othello*.

In addition, we are pleased to present Pulitzer Prize-winner Wendy Wasserstein's delightful *The Sisters Rosensweig* in the Old Globe Theatre, and an intriguing political play, *Lincolnesque*, making its world premiere in the Cassius Carter Centre Stage.

We have much to look forward to next season as well, with the recently-announced 2006/2007 winter schedule, highlighted by the world-premiere of Kenneth Lonergan's *The Starry Messenger*, starring Matthew Broderick, as well as the critically-acclaimed musical play *George Gershwin Alone*, and the world premiere of *Pig Farm* by the Tony Award-winning author of *Urinetown*. Subscriptions to last year's season broke all box office records, so we encourage you to subscribe now to guarantee your seats to this dynamic new slate of plays.

These thrilling summer and winter seasons would not be possible without the support of our donors and subscribers, whose dedication over the last 70 years has helped the Globe become San Diego's cultural landmark and one of the nation's most prestigious producing theatres. We hope you will renew your dedication to the Globe during our recently-launched \$75 million capital campaign to help build the Theatre's endowment and enhance our facilities with a new second stage and a state-of-the-art education center. Through this important campaign, as well as your continued annual support, the Globe will remain a cultural gem in this community and throughout the country.


LOUIS G. SPISTO
Executive Director


JACK O'BRIEN
Artistic Director


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 Lipinsky Family

Donald and Darlene Shiley

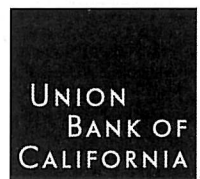
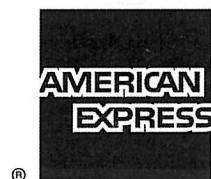
Sheryl and Harvey P. White

Karen and Donald Cohn

Valerie and Harry Cooper

Supervisor Pam Slater-Price
and the County of San Diego

Anonymous



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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.

Board of Directors



Dear Friends,

Three years ago, The Old Globe undertook a major challenge by restoring a summer Shakespeare Festival in repertory for the first time in more than 20 years. We increased from two productions running sequentially to three productions running simultaneously, alternating plays every night for 15 weeks. Five summer weekends offer the chance to see all three productions in three consecutive evenings.

The financial risk and logistics of rehearsing and mounting three major productions at the same time were considerable, but with major support from corporate, foundation and individual donors, the first two seasons of the repertory Shakespeare Festival were enormously successful with broad critical acclaim and award-winning productions.

We now offer 85 Shakespeare summer performances and attract Shakespeare lovers from throughout the country. Ticket sales have continually increased for the past two years, and we anticipate another banner season this summer.

None of this could be possible without your support as ticket buyers, donors and sponsors, and I thank you for your commitment to our great theatre. I look forward to seeing you again and again at The Old Globe here in beautiful Balboa Park.

Kathryn Hattox
Kathryn Hattox, Chair,
Board of Directors

Board of Directors

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*Executive Committee Member

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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.



THE OLD GLOBE

P R E S E N T S

A MIDSUMMER NIGHT'S DREAM

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Paloma Young

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher R. Walker

FIGHT DIRECTOR

Steve Rankin⁺

CHOREOGRAPHER

Peggy Hickey

VOICE & SPEECH COACH

Jan Gist

DRAMATURG

Dakin Matthews⁺

STAGE MANAGER

Mary K Klinger

DIRECTED BY

Darko Tresnjak

⁺ Associate Artist of The Old Globe

Casting: Liz Woodman, CSA and Samantha Barrie

A Midsummer Night's Dream

CAST OF CHARACTERS (In order of appearance)

Theseus, Duke of Athens J. Paul Boehmer*

Hippolyta, Queen of Amazons Lise Bruneau*

Philostrate, Master of the Revels Matt Biedel

Lords and Ladies Chris Bresky, Bayardo DeMurguia, Cara Greene, Aaron Misakian,
Summer Shirey, Kate Turnbull, Leah Zhang

Egeus, a headmaster Wynn Harmon*

Hermia, a graduate Eve Danzeisen

Helena, a graduate Julie Jesneck*

Demetrius, a graduate David Villalobos

Lysander, a graduate Owiso Odera*

Peter Quince, a carpenter Charles Janasz*

Nick Bottom, a weaver Jonathan Peck*

Francis Flute, a bellows-mender Michael Urie*

Tom Snout, a tinker Chip Brookes

Snug, a joiner Michael A. Newcomer*

Robin Starveling, a tailor Dan Hodge

Oberon, King of the Fairies J. Paul Boehmer*

Titania, Queen of the Fairies Lise Bruneau*

Puck, Oberon's Lieutenant Michael Drummond

Fairies Matt Biedel, Chris Bresky, Melissa Condren, Bayardo DeMurguia, Cara Greene,
Aaron Misakian, Summer Shirey, Kate Turnbull, Leah Zhang

Stage Manager Mary K Klinger*

Assistant Stage Managers Esther Emery*, Tracy Skoczelas*, Jenny Slattery*

There will be one 15-minute intermission

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

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



THE OLD GLOBE

P R E S E N T S

OTHELLO

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello +

COSTUME DESIGN

Linda Cho

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher R. Walker

FIGHT DIRECTOR

Steve Rankin +

VOICE & SPEECH COACH

Jan Gist

DRAMATURG

Dakin Matthews +

STAGE MANAGER

Mary K Klinger

DIRECTED BY

Jesse Berger

+ Associate Artist of The Old Globe

Casting: Liz Woodman, CSA and Samantha Barrie

- Roderigo, a gentleman of Venice, in love with DesdemonaMichael Urie*
- Iago, ancient (ensign) to OthelloKarl Kenzler*
- Brabantio, a Venetian Magnifico, father to DesdemonaLeonard Kelly-Young*
- Othello, a Moor, general in the service of VeniceJonathan Peck*
- Michael Cassio, a Florentine, lieutenant to OthelloMichael A. Newcomer*
- Duke of VeniceCharles Janasz*
- Lodovico, a Venetian Senator, cousin to BrabantioWynn Harmon*
- Desdemona, wife to Othello, daughter to BrabantioJulie Jesneck*
- Montano, Governor of CyprusMatt Biedel*
- Emilia, wife to Iago, attendant to DesdemonaCeleste Ciulla*
- Bianca, a Cypriot courtesan, mistress to Cassio.Summer Shirey
- Gratiano, brother to Brabantio, uncle to DesdemonaDan Hodge
- Venetian Senators, Soldiers, Officers, Attendants, Priest,
Sailor and Cypriot GentlemenMatt Biedel, Chris Bresky, Chip Brookes, Bayardo DeMurgia, Dan Hodge,
Aaron Misakian and David Villalobos
- Stage ManagerMary K Klinger*
- Assistant Stage ManagersEsther Emery*, Tracy Skoczelas*, Jenny Slattery*

Setting: Venice and Cyprus, early 1600s.
There will be one 15-minute intermission.

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

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



THE OLD GLOBE

P R E S E N T S

TITUS ANDRONICUS

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Linda Cho

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Christopher R. Walker

FIGHT DIRECTOR

Steve Rankin⁺

VOICE & SPEECH COACH

Jan Gist

DRAMATURG

Dakin Matthews⁺

STAGE MANAGER

Mary K Klinger

DIRECTED BY

Darko Tresnjak

⁺ Associate Artist of The Old Globe

Casting: Liz Woodman, CSA and Samantha Barrie

Titus Andronicus

CAST OF CHARACTERS (In order of appearance)

ROMANS

- Saturninus, the older son of the deceased EmperorWynn Harmon*
- Bassianus, the younger son of the deceased EmperorKarl Kenzler*
- Titus Andronicus, a Roman GeneralLeonard Kelly-Young*
- Marcus Andronicus, his brother, a senatorCharles Janasz*
- Lucius, son of Titus AndronicusJ. Paul Boehmer*
- Quintus, son of Titus AndronicusChris Bresky
- Martius, son of Titus AndronicusMatt Biedel
- Mutius, son of Titus AndronicusRhett Henckel
- Lavinia, the only daughter of Titus AndronicusMelissa Condren
- Publius, the son of Marcus AndronicusChip Brookes
- Young Lucius, the grandson of Titus AndronicusMichael Drummond
- SenatorsCara Greene, Dan Hodge, Aaron Misakian, Kate Turnbull, Leah Zhang
- BodyguardsRhett Henckel, David Villalobos
- Kinsmen of the AndroniciMatt Biedel, Chris Bresky
- ClownDan Hodge

GOTHS

- Tamora, Queen of the GothsCeleste Ciulla*
- Alarbus, son of TamoraDavid Villalobos
- Chiron, son of TamoraMichael Urie*
- Demetrius, son of TamoraMichael A. Newcomer*
- NurseLise Bruneau*
- The Captain of the GothsKarl Kenzler*
- Goth ArmyMatt Biedel, Chris Bresky, Cara Greene, Dan Hodge, Kate Turnbull, Leah Zhang

MOORS

- Aaron, Tamora's loverOwiso Odera*
- Stage ManagerMary K Klinger*
- Assistant Stage ManagersEsther Emery*, Tracy Skoczelas*, Jenny Slattery*

Setting: Rome
There will be one 15-minute intermission

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

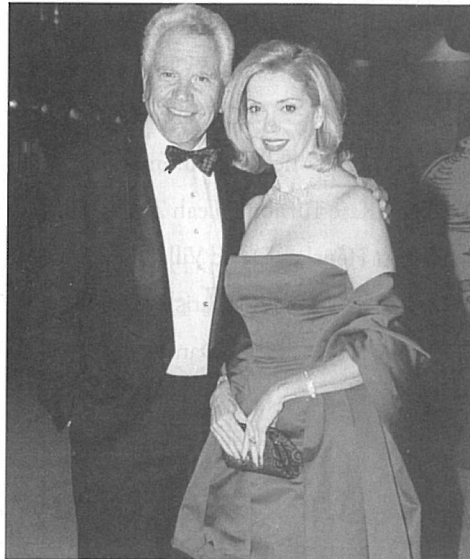
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.

Production Sponsors

The Old Globe is proud to recognize the following Sponsors for the 2006 Summer Shakespeare Festival

Karen and Donald Cohn

Season and Production Sponsor for *Othello*



Karen and Donald Cohn have attended Globe productions for the past 26 years and have been actively involved with the theatre for 15 of those years. Karen first joined the Globe's Board of Directors in 1993, has served two terms as Board President (1996-1998) and has chaired four of the Globe's most successful Galas. Donald has also been involved in the Globe Gala, as a Co-Chair last year. The Cohns have previously sponsored *Macbeth*, *Antony and Cleopatra*, *Twelfth Night*, *Blue/Orange*, *A Midsummer Night's Dream*, *The Doctor Is Out* and *Wonderful Tennessee*. Karen is currently a member of the Board's Executive Committee and Co-Chair of the Globe's Capital Campaign – "Securing a San Diego Landmark."

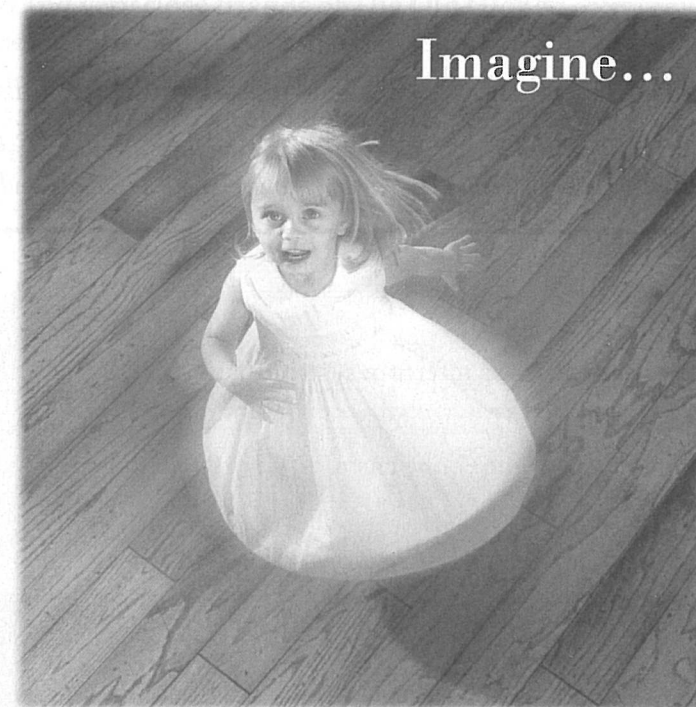
Union Bank of California

Season and Production Sponsor for *Othello*

A Corporate Season partner of the Globe for more than twenty years, **Union Bank of California** makes an ongoing pledge to reinvest into the communities it serves. Partnering with the Globe provides the opportunity to support the arts and education for children of all ages as a sponsor of the Globe Education and Outreach Programs. Education is a key focus for the bank, as it strengthens our communities now and for years to come. The bank is represented on the Globe's Board of Directors by Market President Joseph Benoit. Union Bank's previous production support includes sponsorships of great productions such as *The Comedy of Errors*, *A Midsummer Night's Dream*, *Rough Crossing*, *Imaginary Friends* and *As You Like It*.

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Imagine that. We can.

QUALCOMM is proud to support The Old Globe's Shakespeare Festival and the Shakespeare Unplugged educational programs.

QUALCOMM

Kathryn Hattox

Production Sponsor — *A Midsummer Night's Dream*

A night at the Globe is a family tradition for **Kathryn Hattox**, who first attended performances during college and can now be seen walking into the Globe's theatres with her children and grandchildren. In 1997 Kathryn joined The Old Globe Board of Directors and currently serves as Board Chair and as a member of the Capital Campaign Steering Committee. Kathryn has been a Production Sponsor for *The Comedy of Errors*, *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *As You Like It*, *Thunder Knocking on the Door* and *The Trojan Woman*.

John A. Berol

Production Sponsor — *Titus Andronicus*

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 *The Winter's Tale*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *Pericles*, *Twelfth Night*, *Dancing at Lughnasa*, *Voir Dire* and *Labor Day*.

The Jessie Polinsky Artistic Fund
Production Sponsor — *A Midsummer Night's Dream*

Longtime Globe supporters **Jeanne and Arthur Rivkin** established a permanent endowment in 1986 that assists the Globe in presenting a variety of artistic projects. Their generosity has helped fund nearly 20 mainstage productions including *The Winter's Tale*, *Oldest Living Confederate Widow Tells All*, *Henry IV*, *Missing Footage* and *The Santa Land Diaries*.

HM Electronics
Production Sponsor — *Titus Andronicus*

HM Electronics (HME) was the first company to develop a wireless intercom system that quickly became the industry standard among broadcast and entertainment professionals. HME equipment is used in tonight's performance to allow clear and reliable wireless communication between members of the Globe crew.

Leadership Gifts to The Old Globe

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

Donald and Darlene Shiley

\$10,000,000 or greater

Conrad Prebys

\$5,000,000 or greater

Sheryl and Harvey P. White

Karen and Donald Cohn

\$1,000,000 or greater

Kathryn Hattox

Estate of Dorothy S. Prough

The Rivkin Family

Estate of Beatrice Lynds

Audrey S. Geisel / San Diego Foundation

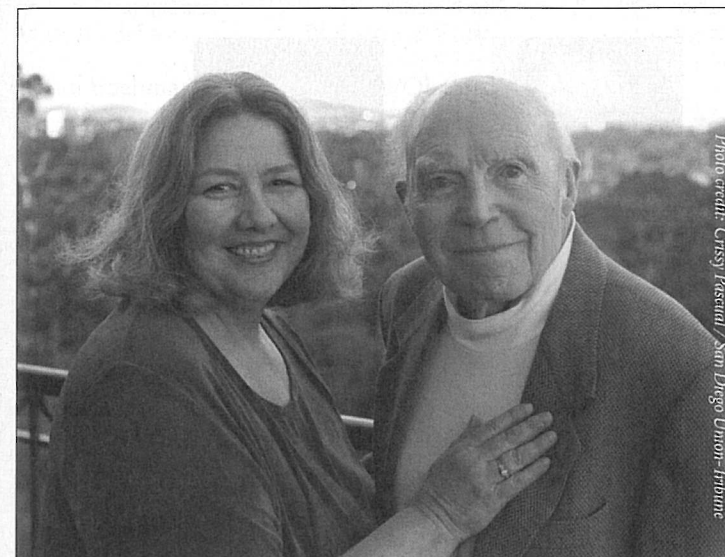
Dr. Seuss Fund

Mr. and Mrs. Victor H. Ottenstein

Mrs. Helen Edison

The Stephen and Mary Birch Foundation

Donald and Darlene Shiley are major philanthropists in San Diego and very close friends of The Old Globe. As part of the current Capital Campaign — Securing a San Diego Landmark — Donald and Darlene have committed \$20 million for endowment and special project funding.



"Donald and I do everything jointly. I put myself out in the public and scout out opportunities, and together we discuss them and decide what we're going to do." That's how Darlene Shiley explains the philanthropic work that she and her husband Donald do all around San Diego. "We try to address the needs of the most people in the best way we can," she explains, "and we try to look at things that aren't being addressed through other means. And, quite frankly, I don't want to leave a lot of money lying around when I'm dead."

Donald and Darlene have a lot to be proud of. In addition to Donald's lifesaving work on the Bjork-Shiley heart valve and a host of

other medical equipment, the Shileys have given millions to local organizations, including the Scripps Clinic, KPBS, the Shiley Eye Center and the Shiley-Marcos Alzheimer's Disease Research Center at the University of California San Diego and the USD Donald P. Shiley Center for Science and Technology. The complete list of their charitable donations could fill pages, but their philosophy of giving is exemplified by their gifts to The Globe.

The largest gift in The Old Globe's history — \$20 million — was given by the Shileys this year as part of the Globe's Securing a San Diego Landmark campaign, the most recent gift in their 20 years of support. They also sponsor the Globe's annual Shiley Artist-in-Residence program, and thanks to their generosity, The Globe owns a 22-unit apartment building, Shiley Terrace Apartments, where visiting actors and artists reside during rehearsals and performances.

Darlene seems to light up when discussing the couple's support of The Old Globe's Master of Fine Arts program in association with the University of San Diego. "We want to ensure that theatre-goers in the future experience the same level of quality that we have experienced at The Old Globe," says Darlene. She vividly recalls her first conversations with the Globe's Founding Director, Craig Noel. "When I first talked to Craig he said he wanted to create some kind of program or academy where actors could receive proper training and gain the appreciation for the language that a stage actor needs."

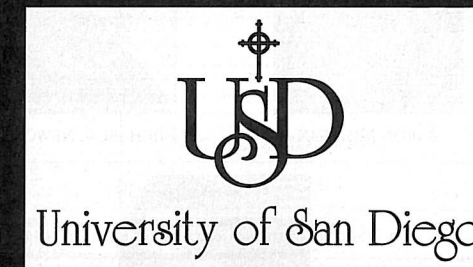
Darlene, who has a degree in theatre, met Donald while she was performing in a production of *The Lion in Winter*. When the couple decided to marry, Darlene made the decision to stop acting, and her last performance was in a production of *Goodbye Charlie*. With a Puckish tone of voice she says, "Don used to say that he dragged me away from the sordid atmosphere of the theatre, but I like to say that over the last 27 years, I've slowly dragged us both back into it."

The Old Globe and University of San Diego
Master of Fine Arts Program:
**TRAINING THE NEXT GENERATION OF
GREAT CLASSICAL ACTORS**

In the early 1980s young actors sufficiently trained in classical theatre were becoming more and more difficult to find, and with a national reputation built partially on the Globe's Shakespeare productions, Founding Director Craig Noel knew such actors were critical to future of The Old Globe.

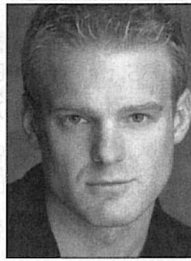
Noel decided that if he couldn't find classically trained actors elsewhere, he would develop a program to train them in San Diego.

In 1987, Noel and University of San Diego Vice-President and Provost Sally Furay, R.S.C.J. established The Old Globe/University of San Diego graduate

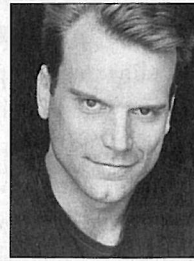


(MFA Program continued on page 34)

The 2006 Shakespeare Festival Company



MATT BIEDEL



J. PAUL BOEHMER



CHRIS BRESKY



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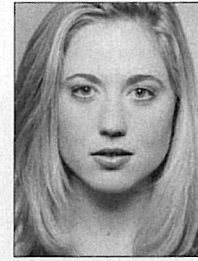
LISE BRUNEAU



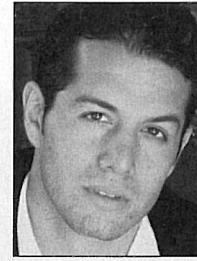
CELESTE CIULLA



MELISSA CONDREN



EVE DANZEISEN



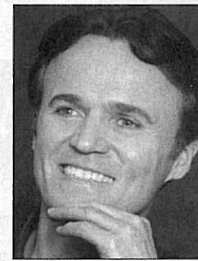
BAYARDO DEMURGUIA



MICHAEL DRUMMOND



CARA GREENE



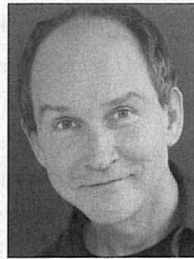
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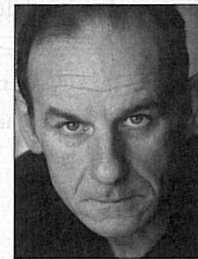
DAN HODGE



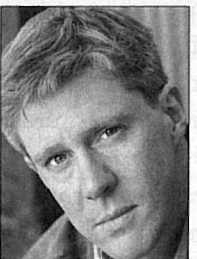
CHARLES JANASZ



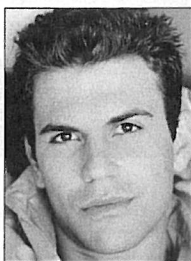
JULIEJESNECK



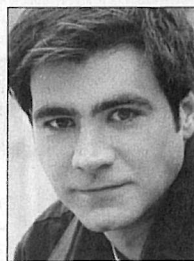
LEONARD KELLY-YOUNG



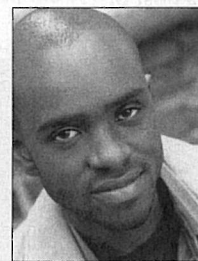
KARL KENZLER



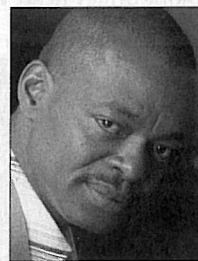
AARON MISAKIAN



MICHAEL A. NEWCOMER



OWISO ODERA



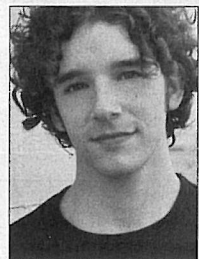
JONATHAN PECK



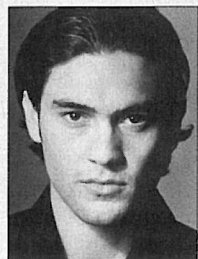
SUMMER SHIREY



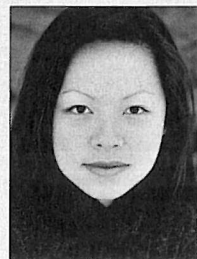
KATE TURNBULL



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DAVID VILLALOBOS



LEAH ZHANG

The Old Globe is thrilled to present the 2006 Summer Shakespeare Festival, with three productions – *A Midsummer Night's Dream*, *Othello* and *Titus Andronicus* – playing in nightly rotation in the Lowell Davies Festival Theatre June 18 through October 1. The three plays are performed by a resident acting company, comprised of 14 professional actors and 13 graduate acting students from The Old Globe/University of San Diego Master of Fine Arts program. Over 20 years have passed since the Globe presented Shakespeare in repertory, and we are delighted to bring back this time-honored tradition begun by Founding Director Craig Noel.

ACTOR	A MIDSUMMER NIGHT'S DREAM	OTHELLO	TITUS ANDRONICUS
Matt Biedel ♦	Philostrate/Fairy	Montano/Servant	Martius/Goth-Cook
J. Paul Boehmer*	Theseus/Oberon		Lucius
Chris Bresky ♦	Lord/Fairy	2nd Cypriot Gentleman/Sailor/ Brabantio's Servant	Quintus/Caius/Goth-Cook
Chip Brookes ♦	Tom Snout	3rd Cypriot Gentleman/ Brabantio's Servant/Officer	Publius
Lise Bruneau*	Hippolyta/Titania		Nurse
Celeste Ciulla*		Emilia	Tamora
Melissa Condren ♦	Fairy		Lavinia
Eve Danzeisen ♦	Hermia		
Bayardo DeMurguia	Lord/Fairy	Venetian Soldier/Officer	
Michael Drummond	Puck		Young Lucius
Cara Greene ♦	Lady/Fairy		Tribune/Goth-Cook
Wynn Harmon*	Egeus	Lodovico	Saturninus
Rhett Henckel ♦		1st Senator/Venetian Soldier/ Priest/Venetian Tough	Mutius/Henchman
Dan Hodge ♦	Robin Starveling	Gratiano/Venetian Soldier	Tribune/Clown/Goth-Cook
Charles Janasz*	Peter Quince	Duke of Venice	Marcus Andronicus
Julie Jesneck*	Helena	Desdemona	
Leonard Kelly-Young*		Brabantio	Titus Andronicus
Karl Kenzler*		Iago	Bassianus/Captain of the Goths
Aaron Misakian ♦	Lord/Fairy	Officer/1st Cypriot Gentleman	Tribune/Emilius
Michael A. Newcomer*	Snug	Cassio	Demetrius
Owiso Odera*	Lysander		Aaron
Jonathan Peck*	Nick Bottom	Othello	
Summer Shirey ♦	Lady/Fairy	Bianca	
Kate Turnbull ♦	Lady/Fairy		Tribune/Goth-Cook
Michael Urie*	Francis Flute	Roderigo	Chiron
David Villalobos ♦	Demetrius	2nd Senator/Venetian Soldier	Alarbus/Henchman
Leah Zhang ♦	Lady/Fairy		Tribune/Goth-Cook

*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

Matt Biedel

(*Philstrate/Fairy; Montano/Servant; Martius*)
 THE OLD GLOBE: *Macbeth, The Winter's Tale*.
 THE OLD GLOBE/USD PROFESSIONAL
 ACTOR TRAINING PROGRAM: *Richard III, An
 Absolute Turkey, 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*. EDUCA-
 TION: Mr. Biedel received a BFA in Acting from
 Brigham Young University.

J. Paul Boehmer

(*Theseus/Oberon; Lucius*)
 THE OLD GLOBE: *The Comedy of Errors, Macbeth,
 The Constant Wife*. 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, Cleveland Playhouse,
 Missouri Repertory Theatre, Walnut Street
 Theatre, Syracuse Stage, Berkshire Theatre
 Festival and Theatre Works Palo Alto. FILM/TV:
*The Good German, The Thomas Crown Affair, Star
 Trek: Enterprise, Voyager and Deep Space Nine, Frasier,
 Judging Amy and Guiding Light*. 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.

Chris Bresky

(*Lord/Fairy; 2nd Cypriot Gentleman/Sailor/
 Brabantio's Servant/Quintus/Caius, Goth-Cook*)
 THE OLD GLOBE: *The Constant Wife* (under-
 study Mortimer). THE OLD GLOBE/USD PRO-
 FESSIOAL ACTOR TRAINING PROGRAM:
5th of July, Richard III, An Absolute Turkey. REGION-
 AL: *Metamorphosis, Cold Comfort Farm, The Boy Who
 Fell into a Book, Christmas Carol, Lambs Players; A
 Skull in Connemarra*, 6th @ Penn. ELSEWHERE:
Stuff Happens, The Illusion, The Dining Room. FILM:
The Young and the Reckless, Going the Distance. TV:
MTV Becoming. EDUCATION: Undergraduate:
 University of San Diego, Humanities/Art Major.
 Mr. Bresky will receive an MFA in Acting from
 The Old Globe/USD Master's Program in 2007.

Chip Brookes

(*Tom Snout; 3rd Cypriot Gentleman/Brabantio's Servant/
 Officer; Publius*)
 THE OLD GLOBE: Debut. THE OLD
 GLOBE/USD PROFESSIONAL ACTOR
 TRAINING PROGRAM: *Richard III, An Absolute
 Turkey, 5th of July*. UNDERGRADUATE: *The Three
 Sisters, Miss Julie, Twelfth Night, Yahoo Nation* (world
 premiere), *Lysistrata, Don Juan, The Possessed, Oedipus
 Rex*, University of Alaska Fairbanks. ELSEWHERE:
*Desire Under the Elms, A Midsummer Night's Dream,
 Perseverance Theatre; Rumors*, Pistarckle Theatre. TV:
Anywhere, Alaska.

Lise Bruneau

(*Hippolyta/Titania; Nurse*)
 THE OLD GLOBE: *Misalliance, Crumbs from the
 Table of Joy*. REGIONAL: *Othello, The Winter's Tale*,
 Shakespeare Theatre; *The Murder of Isaac, Mary
 Stuart, Mrs. Warren's Profession, Blithe Spirit*, Center
 Stage; *The Merry Wives of Windsor*, Chicago
 Shakespeare Theatre; *Les Liaisons Dangereuses,
 Angels in America*, ACT; *Triptych* (world premiere),
 Magic Theatre; *A Moon for the Misbegotten*, Triad
 Stage; *Pygmalion, An Ideal Husband*, Seattle Rep;
Private Lives, Indiana Rep; *Patience*, Wilma Theatre;
As You Like It, Arizona Theatre Co; *Love's Labour's
 Lost*, Oregon Shakespeare Festival; *The Triumph of
 Love, Pentecost, Lady from the Sea*, Berkeley Rep; *The
 Seagull*, San Jose Rep; *Kean, Othello, Much Ado
 About Nothing*, Shakespeare Santa Cruz; *Dybbuk*,
 A Traveling Jewish Theatre. Member/Director
 DC's Taffety Punk Theatre Co. TRAINING: RADA.

Celeste Ciulla

(*Emilia; Tamora*)
 THE OLD GLOBE: *The Trojan Women*. BROAD-
 WAY: *Still Hoping*. OFF-BROADWAY: *Phantom
 Lady, Exit the King, She Stoops to Conquer, The
 Merchant of Venice, Iphigenia at Aulis, Phedre,
 Andromache, A Will of His Own, Double Infidelity, The
 Good Natur'd Man, The Tempest, Nathan the Wise*.
 REGIONAL: *Macbeth, Much Ado About Nothing,
 Twelfth Night, Plushie Nation, Norwegian Wood,
 Brooklyn Boy, Thieves Carnival, As Bees in Honey
 Drown, Hysteria, Moon Over Buffalo, The Gifts of
 Woodman and Hardy, Gaslight, The Winter's Tale,
 Japango, A Christmas Carol, Tea and Sympathy*. FILM:
I Wish. TV: *In My Dreams*. EDUCATION: Ms.
 Ciulla is a graduate of Northwestern and Harvard
 Universities.

Melissa Condren

(*Fairy; Lavinia*)
 THE OLD GLOBE: *The Comedy of Errors, Macbeth,
 The Winter's Tale*. THE OLD GLOBE/USD
 PROFESSIONAL ACTOR TRAINING
 PROGRAM: *Richard III, An Absolute Turkey, Major
 Barbara, Sir Patient Fancy, Uncle Vanya*. REGIONAL:
Be Aggressive, Theatre Works. ELSEWHERE: *King
 Lear, Private Lives*, Calaveras Repertory Theatre;
The Last Night of Ballyhoo, California Conservatory
 Theatre; *A Midsummer Night's Dream*, RADA; *The
 Winter's Tale, Joyful Noise*, Bus Barn Stage
 Company; *March Tale*, Actor's Repertory Theatre
 Ensemble. The Old Globe/USD Professional
 Actor Training Program: BFA in Acting from
 Brigham Young University. Ms. Condren is the
 recipient of the 2005 Craig Noel Award in The
 Old Globe/USD Professional Actor Training
 Program.

Eve Danzeisen

(*Hermitia*)
 THE OLD GLOBE: *Macbeth, The Winter's Tale*.
 THE OLD GLOBE/USD PROFESSIONAL
 ACTOR TRAINING PROGRAM: *An Absolute
 Turkey, Richard III, 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*. Eve holds a BA from Sarah
 Lawrence College.

Bayardo DeMurguia

(*Lord/Fairy; Venetian Soldier/Officer*)
 THE OLD GLOBE: *Julius Caesar*. NYU abroad in
 Madrid: *Asesinos Al borde de un Ataque de Nervios,
 Bodas de Sangre*. OTHER: *Arcadia, Grapes of Wrath,
 Yerma, Einstein's Dreams*. Was also the fight choreo-
 grapher for The Old Globe's Bi-National Romeo Y
 Julieta Project. EDUCATION: BA in Theatre Arts
 from the University of San Diego.

Michael Drummond

(*Puck; Young Lucius*)
 THE OLD GLOBE: *Macbeth, The Winter's Tale*.
 REGIONAL: *Annie Get Your Gun, Bye Bye Birdie,
 Welk Resort Theatre; Festival of Christmas, An
 American Christmas*, Lamb's Players Theatre; *Peter
 Pan, Annie Get Your Gun, CCT*. FILM AND TV:
Stone and Ed, Veronica Mars. Drummond has also
 appeared in several commercials, print ads,

videos, voice-overs, and community theatre
 productions. He is an Actors Equity Associate
 Member Candidate and a member of the Screen
 Actors Guild.

Cara Greene

(*Lady/Fairy; Tribune/Goth-Cook*)
 THE OLD GLOBE: Debut. THE OLD
 GLOBE/USD PROFESSIONAL ACTOR TRAIN-
 ING PROGRAM: *Richard III, An Absolute Turkey, The
 5th of July*. NEW YORK: *The Joan Rivers Project,
 Playwrights Horizons, Design Your Kitchen, Big Sticky,
 The Flea Theater's; 13th Avenue*, The Gene Frankel
 Theatre; *The Three Birds*, Gale Gates et. al. EDUCA-
 TION: Cara holds a B.A. Cum Laude from Cornell
 University. FILM/TV: *Mona Lisa Smile, Two Left Shoes,
 Powercord, Sopranos, Ed*.

Wynn Harmon

(*Egeus; Lodovico; Saturninus*)
 THE OLD GLOBE: *The Constant Wife, The Comedy
 of Errors, Macbeth, The Winter's Tale, Pericles*.
 BROADWAY: *Porgy and Bess*. OFF-BROADWAY:
As You Like It, The New Yorkers, Tibet Does Not Exist.
 REGIONAL: *A Moon for the Misbegotten*, Long
 Wharf Theatre, Hartford Stage; *The Way of the
 World*, Huntington Theatre Co; *Silent Edward*, La
 Jolla Playhouse; *Sylvia, Travels with My Aunt*,
 Syracuse Stage, Virginia Stage Co; *Noises Off, Les
 Trois Dumas*, Indiana Repertory Theatre; *The
 Marriage of Figaro*, American Repertory Theatre; *A
 Christmas Carol*, Milwaukee Repertory Theatre; *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; *Dr. Faustus, A
 Christmas Carol, Pure Poe*, Capital Repertory
 Theatre; *The West End Horror*, Bay Street Theatre;
Much Ado About Nothing, Romeo and Juliet, Hudson
 Valley Shakespeare Festival; *As You Like It*,
 Shakespeare Festival of St. Louis (winner of
 2004 St. Louis Critics Award for Best
 Supporting Actor, role of Jacques). FILM: *Paper
 Cranes* (Mark). TV: *Porgy and Bess Live from Lincoln
 Center, All My Children* (Trevor Babcock). EDUCA-
 TION: Mr. Harmon received a BFA from Boston
 University and an MFA from American
 Conservatory Theatre.

Rhett Henckel

(*1st Senator/Venetian Soldier/Priest/Venetian Tough;
 Mutius/Henchman*)
 THE OLD GLOBE: Debut. THE OLD GLOBE/
 USD PROFESSIONAL ACTOR TRAINING
 PROGRAM: *Richard III, An Absolute Turkey, 5th of July*.
 ELSEWHERE: *Hamlet* (title role), Shakespeare
 Festival of Dallas; *Burn This, Speed-the-Plow, Pounding
 Nails in the Floor with My Forehead*, Actor's Theatre of

San Antonio; *Earth & Sky*, Second Thought Theatre;
Towards Zero, Dorset Theatre Festival. UNDER-
 GRADUATE: *Arcadia, Tape, The Winter's Tale, She Loves
 Me, The Fantasticks, The Comedy of Errors, The Oresteia,
 The Two Gentlemen of Verona, Misalliance, The School for
 Scandal*, Baylor University Theatre; FILM: *Broken, No
 Soliciting, Hindsight*. EDUCATION: Rhett received a
 BFA in Theatre Performance from Baylor University.

Dan Hodge

(*Robin Starveling; Gratiano/Venetian Soldier;
 Tribune/Clown/Goth-Cook*)
 THE OLD GLOBE: *The Comedy of Errors, Macbeth,
 The Winter's Tale*. THE OLD GLOBE/USD PRO-
 FESSIOAL ACTOR TRAINING PROGRAM:
*Richard III, 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

(*Peter Quince; Duke; Marcus Andronicus*)
 THE OLD GLOBE: *The Comedy of Errors, Macbeth,
 The Winter's Tale, 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, No 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 Coconuts, 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: *Strong Medicine,
 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.

Julie Jesneck

(*Helena; Desdemona*)
 THE OLD GLOBE: Debut. OFF-BROADWAY:
Mr. Marmalade (u/s), Roundabout. REGIONAL:
The Heart Is a Lonely Hunter, Alliance and Acting
 Company Tour; *The Ruby Sunrise*, Trinity Rep and
 ATL Humana Festival; *Mary's Wedding*, San Jose

Rep. NEW YORK: *Phenomenon*, HERE; *Abu Ghraib
 Tiptych*, Ensemble Studio Theatre; *Mistral*, Drama
 League. TELEVISION: *Empire Falls*, HBO. EDUCA-
 TION: Juilliard School.

Leonard Kelly-Young

(*Brabantio; Titus Andronicus*)
 THE OLD GLOBE: Debut. OFF-BROADWAY:
The Lady Is Not for Burning, Off the Hook, Hamlet.
 Recently finished playing Dr. Seward in *Dracula* as
 a guest artist at California State University, Los
 Angeles. Also, *Humble Boy*, Ensemble Theatre
 Company, *One Flew over the Cuckoo's Nest*, Santa
 Monica Civic Light Opera. REGIONAL:
 Huntington Theatre, Theatre Virginia, Goodman
 Theatre, Missouri Rep, Cincinnati Playhouse,
 Stage West, Studio Arena Theatre, Geva Theatre,
 Actors Theatre of Louisville, Clarence Brown
 Theatre, Wilma Theater, many Shakespeare
 Festivals. Shakespeare roles include: Prospero,
 Peter Quince, Hortensio, Capulet, Don Armado,
 Northumberland, Kent and all the Antonios.
 TV/FILM: *Law & Order, Star Trek Enterprise, Nothing
 Sacred, The Shield, Pros and Cons, Renegade, Silk
 Stalkings, Hunter, Dangerous Woman*, and many TV
 movies and features.

Karl Kenzler

(*Iago; Bassianus/Captain of the Goths*)
 BROADWAY: *Twelve Angry Men, The Caretaker,
 Dinner at Eight, The Heiress*. OFF-BROADWAY:
Hamlet, Classic Stage Company; *Spinning into
 Butter*, Lincoln Center; *The Charity that Began at
 Home and Diana of Dobson's*, Mint Theater, *The
 Libertine*, Theatre Row Theatre; *Fire in the Head*, A-1
 Collaborators. REGIONAL: Most recently, the
 American premiere of John Guare's *His Girl Friday*
 playing opposite Angela Bassett. Other credits
 include work at the Ahmanson Theatre, the
 Kennedy Center, Barrington Stage Company,
 McCarter Theatre, Paper Mill Playhouse,
 Pittsburgh Public Theatre, Cleveland Playhouse,
 Great Lakes Theatre Festival, Studio Arena and
 Indiana Repertory Theatre. FILM/TV: *Law &
 Order: SVU* (recurring), *Rescue Me, Law & Order:
 Original, Now and Again, Trinity* and the independ-
 ent films *Marvelous* and *Neurotica*. TRAINING:
 NYU (MFA), University of Evansville (BFA).
 www.karlkenzler.com.

Aaron Misakian

(*Lord/Fairy; Officer/1st Cypriot Gentleman;
 Tribune/Emilius*)
 THE OLD GLOBE: Debut. THE OLD
 GLOBE/USD PROFESSIONAL ACTOR TRAIN-
 ING PROGRAM: *Richard III, An Absolute Turkey, 5th
 of July*. REGIONAL: *Antigone*, South Coast Rep;
Illumination (reading), Mark Taper Forum/PLAY;

Profiles (continued)

Julius Caesar, Long Beach Shakespeare; *The Tempest* (workshop), Young ACT; *Twelfth Night* (workshop), Shakes & Co. NYU; *The Trojan Women* (dir. Mark Wing-Davey, Graduate Acting Program), *Medea Belgrade Trilogy*, *Angels in America* (Louis), *Oh Dad, Poor Dad* (Jonathan). ELSEWHERE: *Candida*, *Hamlet Machine*, *Tone Clusters*, *Hustlers in Hollywood*. FILM: *The More the Merrier*, *Seafood Heaven*. EDUCATION: BFA Acting, NYU/Tisch School of the Arts.

Michael A. Newcomer

(*Snug*; *Cassio*; *Demetrius*)
THE OLD GLOBE: *The Comedy of Errors*, *Macbeth*, *The Winter's Tale*. REGIONAL: *The Importance of Being Earnest*, Dallas Theatre Center; *Tallygrass 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*.

Owiso Odera

(*Lysander*; *Aaron*)
THE OLD GLOBE: Debut. REGIONAL: *Gem of the Ocean*, American Conservatory Theater; *For the Love of Three Oranges*, La Jolla Playhouse; *Macbeth*, Commonwealth Shakespeare Company. FILM: *Relative Obscurity*, *The Thirst*. TV: *Numb3rs*, *The Unit*. TRAINING: MFA in Acting from the University of California, San Diego.

Jonathan Peck

(*Nick Bottom*; *Othello*)
THE OLD GLOBE: *Puddin' n Pete*. BROADWAY: *A Lion in Winter*, *Abduction from the Seraglio*. OFF-BROADWAY: *Othello*, *The Color of Justice*, *Black*, *The Minstrel Show*, *Julius Caesar*. REGIONAL: *Buffalo Gal*, *Walker*, *Crumbs from the Table of Joy*, *Les Blancs*, *Two Trains Running*, *Fences*. FILM: *King*, *The Devil's Own*, *Someone Else's America*, and the soon-to-be released *Devil Girl*. TV: *The West Wing*, *American Dreams*, *One Life To Live*, *All My Children*, *Here and Now*.

Summer Shirey

(*Lady/Fairy*; *Bianca*)
THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *5th of July*, *An Absolute*

Turkey, *Richard III*. NEW YORK: *Pericles*, *Moonchildren*, Slant Theatre Project; *Kate Crackernuts*, *Daniella Uses Dirty Words*, Flea Theater; *Road to Nirvana*, Oberon Theatre Ensemble. REGIONAL: *Lobby Hero*, Salt Lake Acting Company; *Macbeth*, *Once in a Lifetime*, Chautauqua Conservatory Theater Company. EDUCATION: BFA, University of Utah.

Kate Turnbull

(*Lady/Fairy*; *Tribune*; *Goth-Cook*)
THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTING TRAINING PROGRAM: *Richard III*, *An Absolute Turkey*, *5th of July*. NEW YORK: *Far Away*, New York Theatre Workshop; *Anatomy of Touch*, Joint Stock Theatre Alliance; *Straight on 'Til Morning*, 78th Street Theatre Lab. REGIONAL: *Lucky Girl*, *The Tempest*, McCarter Theatre (Education). EDUCATION: BA in Theatre and American Studies from the University of Kansas.

Michael Urie

(*Francis Flute*; *Roderigo*; *Chiron*)
OLD GLOBE debut. NEW YORK: Red Bull Theatre's *The Revenger's Tragedy* directed by Jesse Berger; *Phenomenon*, HERE; *The Roaring Girl*, The Foundry; *Love's Labour's Lost*, Judith Shakespeare Co; *Another Vermeer* with Austin Pendleton, HB Playwrights. REGIONAL: *The King Stag*, Seattle Rep; *Mercutio in Romeo and Juliet*, The Folger; *Like the Mountains*, *Hyde Park*; *Love and Happiness*, Barrington Stage. FILM: *WTC View* (premiering this fall on LOGO), *Uptown Girls*, *Two Down*, a documentary currently in post production (co-director/producer). TV: *Kat + 1*, *Ugly Betty* (both pilots for ABC). EDUCATION: The Juilliard School.

David Villalobos

(*Demetrius*; *2nd Senator*; *Venetian Soldier*; *Alarbus*; *Henchman*)
THE OLD GLOBE: *The Comedy of Errors*, *Macbeth*, *The Winter's Tale*. THE OLD GLOBE/USD GRADUATE ACTING PROGRAM: *Richard III*, *An Absolute Turkey*, *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*. FILM: *Check Please*, *Merry F#ling Christmas*. David holds a B.A. from Rutgers University.

Leah Zhang

(*Lady/Fairy*; *Tribune*; *Goth-Cook*)
THE OLD GLOBE: *The Comedy of Errors*, *Macbeth*. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Richard III*, *An Absolute Turkey*, *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*, 2006 Summer Shakespeare Festival; *Director*: *A Midsummer Night's Dream*, *Titus Andronicus*)
Darko Tresnjak's theatre credits include: *The Comedy of Errors*, *The Winter's Tale*, *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Old Globe*; *All's Well That Ends Well*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theatre; *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*, *Amphitryon*, *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*, *Amour*, 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

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The Old Globe 2006 Summer Shakespeare Festival

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FESTIVAL 2006 CALENDAR

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

SHAKESPEARE TALKS IN THE GARDEN

Join us in the Plaza Garden for our pre-show lectures on the 2006 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 (*) next to the calendar date.

—Free and open to the public—

TIME: 7 pm - 7:25 pm
LOCATION: Globe's Plaza Garden, next to the Museum of Man.

Please visit
www.TheOldGlobe.org
for a list of featured speakers.

When it comes to *A Midsummer Night's Dream*, for me at least, familiarity most certainly does not breed contempt. I've been in the play six times myself, once on this very stage, once with a full symphony orchestra, and dramaturged it a couple more times; and frankly, I never grow tired of it. Partially because it is a play of such variety, and partially because it is a play of such perfection. Shakespeare never wrote more beautiful verse, nor more hilarious prose, than in this one play. It is the work of a young man, still exuberant, still working in rhyme as well as blank verse, still showing off his wit, his wordplay, and his narrative skills.

However, a little unfamiliarity can sometimes be a helpful thing; and I think San Diego audiences have been particularly blessed to have seen recently The Old Globe's startling production of the rarely produced and therefore unfamiliar play *The Two Noble Kinsmen*, which can serve as a kind of companion piece to *Dream*, or perhaps better as *Dream* viewed in a looking-glass darkly.

Two years ago I wrote in a program note to *Kinsmen* that it "approaches nothing so much as the flip dark side of *A Midsummer Night's Dream*, with which it shares an opening scene." Theseus and Hippolyta begin both plays, about to celebrate their wedding. Both celebrations are interrupted—in *Dream* by a question of love and marriage, in *Kinsmen* by a question of death and revenge. But more interesting is the fact that the love plot in both plays features two sets of erotically mismatched couples, or as Puck says:

"Two of both kinds / Make up four."

In *Dream*, the conflicts of young love—for the men, rivalry for the love of same woman, and for the women, either unrequited love or doubts about love—are resolved happily, in some cases through the agency of fairy magic. In *Kinsmen*, the conflicts are not only not resolved; they are instead aggravated almost to tragedy; there is madness, enmity, duelling, deception, forced marriage, and sudden death. Or as I wrote in the earlier note, *The Two Noble Kinsmen* finally seems to have "only one, almost obsessive, argument, which is the surprising, unreasonable, and often destructive power of love."

Returning now to *A Midsummer Night's Dream*, after experiencing the unfamiliar but fascinating *Kinsmen*, one cannot help but be struck by how much conflict there in fact is in the sunnier, happier comedy. All four plots all begin in conflict. Before Theseus has won Hippolyta's love—and this is by no

means secure even in the first scene—he has conquered her in bloody battle. It is the conflict between Egeus and Hermia, and between Lysander and Demetrius, that initiates the plot of the lovers.

"TITANIA"
COSTUME SKETCH
FROM *A MIDSUMMER
NIGHT'S DREAM*
BY PALOMA YOUNG

(And Helena herself is engaged in a not always friendly rivalry with Hermia.) And of course, there is the bitter dispute between Oberon and Titania which sets in motion the entire fairyland plot that eventually engulfs Bottom in Oberon's revenge.

And even the mechanicals, particularly Bottom and Quince, spend almost all their time not actually rehearsing, but squabbling hilariously over ridiculous details about the casting, writing, and staging of their upcoming performance.

Add to that a few more unsettling developments: in the story of the lovers, the word 'hate' is thrown about almost as often as the word 'love'; the two young men are ready to fight with swords, and would do so (like the two kinsmen), did not Puck lead them astray; the close friendship of Helena and Hermia dissolves rather quickly in bitter rancor, and Helena herself seems a little too prone to masochism; Theseus and Hippolyta apparently still have some issues to work out between them (which perhaps they do in their dream-states as Oberon and Titania, hence the thematic importance of the double casting); the happy ending is achieved—at least for Helena and Demetrius—by the liberal use of a drug whose power is not removed by the end of the play; the Titania-Bottom relationship never entirely avoids the taint of bestiality; and the one admittedly hilarious, but truly romantic love story ends in a double suicide.

Given all this, one cannot help noticing that *A Midsummer Night's Dream* is not, finally, all that sunny, but is indeed a play of the night and even takes on many of the qualities of a nightmare. Thus, by re-viewing a familiar play through the unfamiliar lens of our acquaintance with *The Two Noble Kinsmen*, we come at last to appreciate its true complexity and the surprising depth and richness of Shakespeare's comic achievement.



J. Paul Boehmer and Lise Bruneau; photo by J.T. MacMillan

Of all Shakespeare's great tragedies, *Othello* has by far the simplest plot and the narrowest focus. There is virtually no subplot; each tributary feeds the main onrushing flow of action, till every principal character is swallowed up in the sheer drive of the tragedy to its monstrous conclusion:

*Like the the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic, and the Hellespont,
So my bloody thoughts, with violent pace
Shall ne'er look back, ne'er ebb to humble love
Till that a violent and capable revenge
Swallow them up.*

And look at the geography alone. *Hamlet*, *Lear* and *Macbeth* all center on kings and kingdoms, and the fate of Denmark, England, and Scotland lie in the balance. And *Antony and Cleopatra* is literally all over the map. *Othello* himself may speak eloquently and often of the great wide world, but the action is, first, shrunk to the little measure of the city-state of Venice, and then shifts almost immediately to the no-man's land of Cyprus, a barren island plump in the middle of the Mediterranean. It is as if all the other tragedies were man writ large, and *Othello* were deliberately man writ small.

And perhaps because of its compactness and condensation, *Othello* has sometimes not received the full measure of praise it deserves. It has seemed at times too neat, compared to the prodigal sprawl we have come to expect and adore in the "great" tragedies. It has seemed too modest, even too personal, to rank with the great "metaphysical" tragedies that surround it.

But we should not mistake size and scope for intensity. It is the very act of condensation itself that creates the strongest medicine and the most potent perfume. *Othello* may be reduced, but it is a reduction to the essence. If the whole world is not the subject of this tragedy, it may be because Shakespeare is asking the essentially biblical question, "What does it profit a man to gain the whole world and suffer the loss of his soul?"

By reducing the concerns of the play to the complex and essentially domestic relationships among just a handful of people—and in no other tragedy does so small a cast of characters carry so great a burden—Shakespeare is able to pose some intensely personal questions about human existence: how does a person know who he is? How does one person know another? How does one person love another? How does one person communicate with another? And perhaps the two most depressing of all, how does one person destroy another, and why? These questions are not less, but more universal for being so personal.

And the universality of these questions is further enhanced by the constant, almost obsessive, religious imagery in the play. Desdemona is associated with angels, paradise, heavenly joy, goodness, virtue, divinity. Iago with the devil, the tempter, sin, discord, vice, hell itself. And *Othello*, caught between them, finds his paradise in the love between himself and Desdemona; their union is a union of opposites; their marriage a symbol of the ability of love to reconcile contraries—always an image of Eden, where the lamb lies down with the lion. At the same time *Othello* finds himself tempted—as Adam was in the garden; and knows that if he yields to this temptation, if he loses this love, "chaos is come again." It will be the end of the world, it will be Judgement Day, and for him, it will be Hell.



Jonathan Peck and Karl Kenzler; photo by J.T. MacMillan

Indeed heaven and hell are never far from his mind. Even in the act of killing Desdemona, an act he wishes to see almost as a sacrament and a sacrifice, he tells his wife to say her prayers and cleanse her soul of sin so that dying, she may go to heaven.

(continued on page 22)

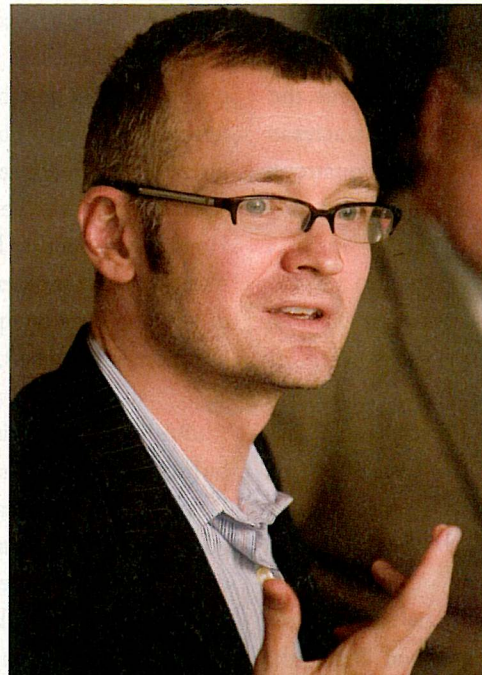
And when, instead, she continues to insist on her innocence, he calls her a liar who will burn in hell. Indeed, when her last words refuse to implicate him in the murder, he groans in agony that that final lie has indeed banished her to the flames of hell. And when, at last, he is made to see the truth, he asks for nothing more than that the devils will fetch him and bear him from the sight of Desdemona at the Last Judgement and pitch him down to infernal and eternal punishment:

*Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur,
Wash me in steep-down gulfs of liquid fire.*

By placing the story of Othello, Desdemona, and Iago in a patently biblical context, Shakespeare—always a moral writer and often an overtly religious one—allows us to view the story as a particularly tragic retelling of the Fall of Man.



Jesse Berger, Director of Othello; photo: J.T. MacMillan



Darko Tresnjak, photo: J.T. MacMillan

SHAKESPEARE ARTISTIC DIRECTOR'S STATEMENT

*The Beauty and the Horror.
The Personal and the Political.
The Spiritual and the Carnal.*

*Love and Art.
Racism and Sexism.
War and Peace.*

The three Shakespeare plays that we are presenting this summer — *A Midsummer Night's Dream*, *Othello* and *Titus Andronicus* — capture an astonishing range of human experience and deal with the issues that are both timeless and timely.

In *A Midsummer Night's Dream*, the characters struggle with the demands of love and art. Their labors are portrayed with warmth, wit and unmatched generosity of spirit.

In *Othello*, Shakespeare's most microscopic examination of jealousy, a single thread (maliciously and meticulously chosen) gets pulled and an honorable man and his universe begin to unravel.

In *Titus Andronicus*, Shakespeare's first tragedy, a mistake in judgment sets off a cycle of revenge that explodes into a veritable cabaret of annihilation.

As a writer, Shakespeare had the courage to look at both the agony and the ecstasy of human experience with unflinching honesty. As artists, we aspire to live up to his courage. And I hope that you, our audience, will do the same.

— Darko Tresnjak, Artistic Director,
The Old Globe 2006 Summer Shakespeare Festival

In *Titus Andronicus*, we have Shakespeare's earliest attempt at tragedy. Yet it is, as you will no doubt notice, remarkably unlike any of his other tragedies—for a number of reasons.

First of all, tragedy was a very fluid genre in Shakespeare's time—virtually any story of a great man ending in death could be called, and was usually called, a tragedy—as were many of Shakespeare's early plays on English history, like *Richard II* and *Richard III*.

Second, tragedies before Shakespeare were often little more than crude moral stories. They tended to say nothing more sophisticated than “Look at what horrible things can happen even to the most powerful of men, sometimes because of their mistakes or sins, sometimes for no reason at all—simply because they are, like the rest of us, mortal and vulnerable.”

Third, that which we have come to think of as tragedy had simply not been invented yet, essentially because Shakespeare had not yet invented it. In *Romeo and Juliet* and *Richard II*, he made great leaps forward by psychologizing the central characters with great subtlety, and by setting—as in the great Greek tragedies—the external forces of fate and the internal forces of personality against one another in an unresolvable conflict.

Fourth, *Titus* is perhaps more a history play than a real tragedy—a simple, however bloody and horrible, retelling of a terrible moment in the history of the decaying Roman Empire. As such, it may be better seen as a kind of unsophisticated costume epic, a blockbuster, a *Gladiator* of its era, without even the minimal psychologizing of that recent gorgeous, bloody, and popular film.

Finally, *Titus Andronicus* is perhaps best understood as neither a history nor a tragedy, but as a very specific kind of play briefly popular at the time, the “revenge play.” New English translations of Seneca, an ancient Roman dramatist, provided the model; the huge success of Thomas Kyd's melodramatic *The Spanish Tragedy*, provided the impulse. And suddenly the bloody play of intrigue and vengeance was all the rage.

There were certain conventions that were considered necessary for such a play. Often there was a supernatural or ghostly element involved in initiating the revenge. Another requirement was that the revenge must be, for whatever reason, delayed; otherwise, there could hardly be a play. Another was that the revenger must plot a very complex revenge. Another was that the revenger, in order to hide from his victims and plot his revenge in safety, must appear to be crazy. Also, the revenge, when it comes, must be theatrical—sometimes literally as part of a play within a play. And finally, of course, the revenger himself, no matter how just his cause, must himself die while taking the revenge. (It should be clear by now that not only *Titus*, but also *Hamlet*, fits the pattern.)

What was, interestingly enough, not at all that important, was whether the revenger bore any guilt or was in any way responsible for the horrors that were visited on him. He might be a purely innocent victim; or he might, like *Titus*, have made the crucial mistake that started the entire chain of bloody events; or he might, like *Hamlet*, begin as innocent, but in the course of the revenge make fatal mistakes—such as the killing of Polonius.

Still, in *Titus*, as in *Hamlet*, Shakespeare is clearly up to something more than just the crowd-pleasing revenge drama. To *Hamlet* the revenger, he adds a penetrating intelligence, an aching self-consciousness, and a tragic sense of waste. Though he is not yet skilled enough to achieve these heights of tragedy in *Titus*, he does begin to treat themes he will later deal with in great detail in *Coriolanus*: how a false sense of honor can lead to tragedy, and how a soldier who is a hero in wartime may be incapable of being a good leader in the complex politics of peacetime. And in the character of Aaron, Shakespeare continues his exploration of that most theatrical of all his characters, the villain who can be almost as comic as he is vicious. It is a line that leads directly from *Richard III* to *Iago*.

And this is perhaps one of the great pleasures of watching *Titus Andronicus*. Beyond the joy of watching a talented director use all his visual and interpretive skills to deal with the challenges of this difficult and not always successful text, there is the further joy of encountering a playwright at the very beginning of his career—one that we know will mature into the titanic author of the greatest tragedies ever written.



FOR MORE INFORMATION ABOUT THE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org



TITUS ANDRONICUS
COSTUME SKETCH
BY LINDA CHO

In the fifth act of *A Midsummer Night's Dream*, as Theseus waits out the last few hours before his wedding night, he asks for entertainments to fill the time:

*Come now, what masques, what dances shall we have
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?*

Philostrate, his "manager of mirth"—roughly equivalent, I suppose to a Festival Artistic Director—provides him with a list—a repertory one might say—part of which I reproduce here, with notes:

*"The battle with the centaurs, to be sung
By an Athenian eunuch to the harp."
(Obviously a one-man falsetto opera retelling the story of a war against half-men half-horses.)*

*"The riot of the tipsy bacchanals
Tearing the Thracian singer in their rage."
(Apparently a rather wild drag show involving music and a fair amount of drunken screeching and stage blood.)*

*"The thrice-three muses mourning for the death
Of learning, late deceased in beggary."
(No doubt some kind of satirical college skit, staged as a dramatic reading for nine voices—again perhaps in drag, the Muses after all being female.)*

I guess we should be thankful, therefore, that Theseus chooses the ever popular, always hilarious, and "tedious brief scene of young Pyramus/And his love Thisbe: very tragical mirth."

I bring this up because perhaps to some of you, our summer repertory may seem no less strange a collection of plays. Could we have chosen three more different and contrasting pieces? Is there any thread—other than the authorship of Shakespeare—that could possibly connect them? Any thematic unity such as we have found the last two seasons?

Let's review just how different the three plays are: *A Midsummer Night's Dream*, *Othello*, *Titus Andronicus*.

Two are well known and often played, the third hardly known at all and almost never played. One is Shakespeare at the height of his comic and musical powers; one is Shakespeare exploring the depth of human psychology and tragedy in lan-

guage at once poetic and utterly natural; and one is Shakespeare just starting out, before he had developed either the surprising flexibility we have come to treasure in his mature verse, or the wonderful skills of plotting and characterization that have made him beloved as a playwright "not for an age but for all time."

In the first, love is romantic and comical; in the second, love is erotic and tragical; and in the third, love is—for all practical purposes—absent.

One is plotted almost entirely out of the author's imagination and has—which is rare for Shakespeare—no known source. One is based quite closely on a popular Italian novel. And one is either a commissioned rewrite of an earlier play by another author, or perhaps the result of a collaboration between Shakespeare and another dramatist, who may have begun the work, finished most of the first act, and then left the rest for Shakespeare to complete.

One is a multi-plotted romantic fantasy, mostly the action of a single night, with a dramatis personae drawn from such diverse worlds as classical Greece, the London working class, and the English fairyland, and including four young lovers who could have stepped into the play fresh from their high school graduation in 2006.

One is an intense domestic tragedy, set in the Levant, featuring an exotic African general, his young Venetian wife, and his malicious aide-de-camp. The whole story is deeply psychological, the plot is remarkably single—rare for Shakespeare—and seems, though this is due to Shakespeare's dramatic sleight of hand, to be concentrated to the action of just two days and one night.

And one is a bloody historical revenge play, set in the decaying years of the Roman Empire, taking place over nine months, and featuring enough horrors to last a lifetime, very little psychology, and a cast of Romans and Goths—almost without exception—vicious, cruel, and finally brutally, almost comically, murdered.

What can these three possibly have in common besides the name of Shakespeare? Perhaps the best way to find a common thread is precisely in their diversity—to see Shakespeare as a



"TAMORA"
COSTUME SKETCH
FROM
TITUS ANDRONICUS
BY LINDA CHO

working playwright, writing sometimes on commission, sometimes to satisfy a current taste or fad, sometimes to turn his hand to something new and challenging, but always, always learning more about his craft.

Titus Andronicus may well have been undertaken on a commission, to meet the then current rage for bloody revenge plays begun by Kyd's *The Spanish Tragedy*; and a young Shakespeare, with only two or three scripts under his belt—and none classical—may well have taken over a partially completed play and made it his own. In doing so, he would have started with the as yet underexplored possibilities of the pentameter line and the rather primitive characterization inherited from earlier writers like Kyd and Marlowe. He may have written quickly, his primary job to satisfy the rather crude taste of the day for bloody incident, melodramatic plotting, and high blown rhetoric typical of the revenge play. But there are, even in this early play, signs of his later development—in the surprising characterization and language of the black villain Aaron, in the occasionally heart-rending verse of Titus' laments and in the dark humor of his ultimate revenges.

A Midsummer Night's Dream may also have been written on a commission, this time for an aristocratic wedding. But at this juncture in his career, Shakespeare had perfected his dramaturgical and linguistic skills to the point where he could juggle effortlessly four separate plots and write convincingly in four dialects simultaneously. The stately verse of the nobles, the fantastic poetry of the fairies, the romancings and janglings of the lovers, the hilarious prose and malapropisms of the mechan-



"HERMIA"
COSTUME SKETCH
FROM A MIDSUMMER
NIGHT'S DREAM
BY PALOMA YOUNG

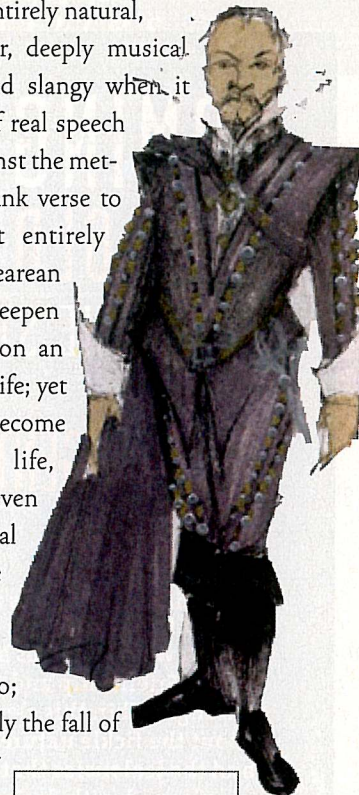
icals all combine, like the differing instrumental voices in a full orchestra, into a single harmonious symphony. And in *Dream*, we even have a Shakespeare secure enough in his art and in his career to mock himself and parody his own astonishing success in *Romeo and Juliet* with the hilarious *Pyramus and Thisbe*.

With *Othello* we begin to sound the depths of Shakespeare's tragic style. And how much he has learned since his first tragedy, *Titus Andronicus*! The exotic stage villain Aaron is here transformed into an even more exotic

tragic
hero
Othello.
The lan-
guage
moves
from the

purely rhetorical into the entirely natural, discrete for each character, deeply musical when it must be, racy and slangy when it should be. The rhythms of real speech and real emotion push against the metrical boundaries of the blank verse to create something almost entirely new—the mature Shakespearean line. And as the characters deepen psychologically, they take on an almost three-dimensional life; yet at the same time, they become somehow larger than life, approaching mythic, or even biblical size, as the archetypal story of Adam, Eve, and the Serpent is replayed in the persons of Othello, Desdemona, and Iago; *Othello's* tragedy is not simply the fall of a single man, but the very Fall of Man itself.

This kind of growth in power and meaning is possible only when an artist works tirelessly at improving his skills and deepening his insights; and we would probably not appreciate what an accomplishment it is and how far Shakespeare came in a few short years to his *Othello*, if we did not occasionally remind ourselves of where he started with a play like his *Titus Andronicus*.



OTHELLO
COSTUME SKETCH
BY LINDA CHO



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 2006 Summer Shakespeare Festival. This fascinating in-depth program focuses on the process of mounting these three Shakespeare classics running in repertory June 18 through October 1. 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, Adelphis Del Mar 68, and UHF (no cable) 35. For air dates and more information, please visit www.ucsd.tv.

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Illustration by Ken Joudrey.



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continued from page 18

Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and a Patti Award for his direction of *The Winter's Tale*. 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. Upcoming projects include his third production of *The Two Noble Kinsmen* at the Chicago Shakespeare Theatre and *A Merchant of Venice*, featuring F. Murray Abraham as Shylock, at the Theatre for a New Audience in New York and the Royal Shakespeare Company in Stratford.

Jesse Berger

(Director: *Othello*)

THE OLD GLOBE: Debut. OFF-BROADWAY: Founding Artistic Director, Red Bull Theater: *Pericles*, *The Revenger's Tragedy*; New York Theatre Workshop, SoHo Rep, Theatreworks, Pearl Theatre, Urban Stages, Vital Theatre, Lincoln Center Theater Director's Lab. REGIONAL: *I Am My Own Wife*, *The Laramie Project*, Pittsburgh Public Theater; *Marat/Sade*, Washington Shakespeare Company; *All's Well That Ends Well* (with Michael Learned), Arizona Shakespeare; *A Midsummer Night's Dream*, Hamptons Shakespeare Festival; Theatre J; Asolo Theatre Company; Three seasons as Associate Director of Shakespeare Theatre Company; *King Lear*, *The Merry Wives of Windsor*, Carter Barron Amphitheater; *The Two Gentleman of Verona*, Young Company. TEACHING: NYU Tisch School of the Arts, Bard College, University of Minnesota/ Guthrie, Virginia Commonwealth University, Michael Howard Studios, American Academy of Dramatic Art, Academy for Classical Acting. TRAINING: Southern Utah University. Garland Wright, Guthrie Theater. Michael Kahn, Shakespeare Theatre Company. Directing Fellowship, Shakespeare's Globe in London. AWARDS: Helen Hayes Award, Outstanding Director (*Marat/Sade*). Grant Recipient: NEA/TCG Program for Directors. Obie Award Grant: Red Bull Theater.

Ralph Funicello Associate Artist

(Scenic Design)

THE OLD GLOBE: 2004 & 2005 Summer Shakespeare Festivals, *The Constant Wife*, *The Lady with All the Answers*, *Julius Caesar*, *Pericles*, *The Taming*

of the *Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Hedda 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 Theater, Manhattan Theatre Club, 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: *Othello*, *Titus Andronicus*)

THE OLD GLOBE: *Macbeth*, *The Winter's Tale*, *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 Theatre Company; *A Little Night Music*, Goodspeed Opera House; *More Lies About Jerzy*, *Eli's Comin'*, Vineyard Theatre; *Hurricane*, CSC Rep; *The Author's Voice*, *Imagining Brad*, Drama Department; *The Notebook*, Second Stage Theatre; *Wolf Lullaby*, Atlantic Theatre Company; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; *Old Times*, George Street Playhouse; *Hair*, Actors Theatre of Louisville; *The Firecracker*, Michael Mao Dance; *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.

Paloma Young

(Costume Design: *A Midsummer Night's Dream*)

REGIONAL: *A Current Nobody*, La Jolla Playhouse; *Hello Again*, Barestage Berkeley. EDUCATIONAL: Moliere: *A Cabal of Hypocrites*, *Blood Wedding*, *As You Like It*, *A Dream Play* and *The Weight of Paper* at University of California San Diego; *The Dante Project*, *Quick Then End*: Beckett Shorts and *A Perfect Ganesh* at University of California Berkeley. DANCE: Only Sound Remains, LA Persian Arts Society; Full Circle, Danspace. EDUCATION: Paloma received her MFA from UC San Diego.

York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across America and Europe including Berkeley Rep, Seattle Repertory, American Conservatory Theatre, The Old Globe, Seattle Rep, Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Whitney Museum in New York. His awards for theatrical lighting design include the Dramalogue, San Diego Critics Circle, Back Stage West Garland, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park and museum projects all over the world including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the USA. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

Christopher R. Walker

(Original Music and Sound Design)

THE OLD GLOBE: 2004 & 2005 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*, 92nd Street Y; *A Midsummer Night's Dream*, Commonwealth Shakespeare Co. of Boston; *Long Day's Journey into Night*, Stamford Center for the Arts. Mr. Walker was also sound designer for productions in Singapore, Moscow and Taiwan. He is currently Resident Sound Designer at the Seattle Children's Theatre, and prior to that served as Resident Sound Designer at American Repertory Theatre for seven years. He also spent four years as Sound Engineer/Resident Designer at Intiman Theatre in Seattle.

Dakin Matthews Associate Artist

(Dramaturge: *A Midsummer Night's Dream*, *Othello*, *Titus Andronicus*)

THE OLD GLOBE: Playwright/Director: *Uncommon Players*; Playwright: *The Prince of L.A.*; Director: *Henry V*; Co-Director: *Julius Caesar*; Adapter: *Henry IV*; Dramaturge: *Antony and Cleopatra*, *The Comedy of Errors*, *Macbeth*, *The Winter's Tale*, *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *Othello*, *King Lear*, *The Tempest*, *The Way of the World*. Actor: *The Prince of L.A.*, *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: *Freedland*, 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, A.C.T., The Antaeus Company, Andak Stage Company and many others. Original plays, translations, and adaptations produced by Andak Stage Company, The Acting Company, the Antaeus Company, Denver Center, Goodman Theatre, California Actors Theatre, A.C.T. FILM: *The Fighting Temptations*, *Thirteen Days*, *The Muse*, *The Siege*, *Rising Sun*, *Nuts*. TV: Numerous guest and regular appearances on episodic television, including recurring roles on *Desperate Housewives*, *Huff*, *The Practice*, *King of Queens* and *Gilmore Girls*. Mr. Matthews is also an Emeritus Professor of English, and an Antaeus.

Steve Rankin Associate Artist

(Fight Director)

THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. He has been staging fights for The Old Globe for the past 20 seasons, including the 2004 & 2005 Summer Shakespeare Festivals, *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), *Jersey Boys*, *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*. OPERA: San Diego Opera and 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; *Romeo and Juliet*, The Shakespeare Theatre, D.C.; *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 has presented at many conference workshops internationally, such as "Shakespeare's Shapely Language," "Rotating

Repertory," and The Voice Foundation Symposium on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program. This year she was invited to teach in the International Voice Teachers Exchange at The Moscow Art Theatre. Gist has been published in VASTA Journals, in the Complete Vocal Warm-Up, in More Stage Dialects, and her "Shakespeare's Shapely Language" is being taught at The Central School of London's training program for professional theatre voice teachers and coaches.

Peggy Hickey

(Choreographer: *A Midsummer's Night Dream*)

Peggy Hickey makes her Old Globe debut, reuniting with director, Darko Tresnjak. Previous collaborations with Mr. Tresnjak include Goodspeed's *A Little Night Music* and *Amour*. Other Goodspeed projects include *Brigadoon* and *On the Twentieth Century* (both receiving Connecticut Critics Circle Award for Outstanding Choreography). Other regional credits include *GiGi* for Music Theatre West (Dramalogue Award) and *Singin' in the Rain* for the Reagle Players of Massachusetts (Independent Reviewers of New England Award for Choreography). Ms. Hickey's work in opera has been performed at Los Angeles Opera, Lyric Opera of Chicago, and Washington Opera. She recently choreographed New York City Opera's *Most Happy Fella* starring Paul Sorvino. Internationally, she has choreographed *La Cenerentola* for the Hong Kong Arts Festival; and *Salome* for Finland's Savonlinna Opera Festival. Film and television credits include Beck's *The New Pollution* for MTV (MTV Award for Choreography); *General Hospital* (ABC); *Passions* (NBC), and *The Brady Bunch Movie*.

Mary K Klinger

(Stage Manager)

BROADWAY: "QED" with Alan Alda, *Angeles in America*, *Parts One and Two*. NATIONAL TOURS: 50th Anniversary production of *Death of a Salesman*, *Teenage Mutant Ninja Turtles*. Center Theatre Group (LA): *Lewis and Clark Reach the Euphrates*, *Radio Golf*, *The School for Scandal*, *Intimate Apparel*, *Top Dog/Underdog*, *Gem of the Ocean*, *Ten Unknowns*, *The House of Bernarda Alba*, *The Moliere Comedies*, "QED", *In Real Life*, *Another American: Asking and Telling*, *Expecting Isabel*, *Enigma Variations*, *Tongue of a Bird*, *Nine Armenians* (L.A. and Denver), *Molly Sweeney*, *Changes of Heart*, *Slavs!* (L.A. and La

Jolla), *Bandido!*, *The Woman Warrior*, *Unfinished Stories*, *Spunk* (L.A., London and Berkeley), *Jelly's Last Jam*. REGIONAL: *Arms and the Man*, *Spoke Song*, *Look Homeward Angel*, Pasadena Playhouse; *The Kathy and Mo Show*, *Joe Turner's Come and Gone* and *Stars in the Morning Sky*, Los Angeles Theatre Center. Ms. Klinger teaches stage management at USC. She is ever grateful to her husband Philip J. Hilow. Proud Member of Actors' Equity.

Esther Emery

(Assistant Stage Manager)

THE OLD GLOBE: *Trying*, *Chita Rivera: The Dancer's Life*, *Himself and Nora*, 2004 Shakespeare Festival, *Two Sisters and a Piano*. With The Old Globe/USD Professional Actor's Training Program: *Twelfth Night*, *Relatively Speaking*; With The Old Globe Education Department: *If the Shoe Fits*. REGIONAL: *A Christmas Carol* (2004 and 2005), San Diego Repertory Theatre; *Uncle Vanya*, La Jolla Playhouse. ELSEWHERE: *Rapunzel*, *The Lost Players*; *The Breeze, the Gust, the Gale and the Wind*, La Jolla Playhouse POP Tour; *Nickels and Dimes*, *Two Clowns* Entertainment; *A Divine Comedy*, *Festival of Christmas* (2002), Lamb's Players Theatre; *Triple Espresso*, *Triple Espresso LLC*; *The Merry Wives of Windsor*, *Beehive*, *Forever Plaid*, *The Outfit*, Idaho Repertory Theatre. Esther is also a director, choreographer and a proud member of San Diego Actors Alliance.

Tracy Skoczelas

(Assistant Stage Manager)

THE OLD GLOBE: *THE TIMES THEY ARE A-CHANGIN'*, 2005 Summer Shakespeare Festival, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Dirty Rotten Scoundrels*, 2004 Summer 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-'05), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*.

Jenny Slattery

(Assistant Stage Manager)

REGIONAL: *Much Ado About Nothing*, *Palm Beach*, *Paris Commune*, La Jolla Playhouse; *Hedwig and the Angry Inch*, *Bee Luther Hatchee*, *Lypsinka: The Boxed Set*, Zachary Scott Theatre Center; *The Incubus Archives*, *Lipstick Traces*, *Requiem for Tesla*, *Rude Mechanicals*; and Patricia Rincon Dance Collective, Ariel Dance Theatre, 7 Devils Playwrights Conference, Northlight Theatre, School of Night Productions and Meetings Services, Inc. EDUCATION: Ms. Slattery has an MFA in Stage Management from UCSD, an MA in Theatre History/Criticism from the University of Texas at Austin, and a BA from the University of Florida.

UNDERSTUDIES

A Midsummer Night's Dream

Theseus/Oberon/LysanderMatt Biedel
Demetrius/Puck/Snout/StarvelingChris Bresky
EgeusChip Brookes
HelenaMelissa Condren
HermiaCara Greene
Male FairiesRhett Henckel
Quince/Bottom/Pyramus/
Philostrate/Fairy/FluteDan Hodge
SnugAaron Misakian
Hippolyta/TitaniaLeah Zhang

Othello

Montano/ServantChris Bresky
Brabantio/LodovicoChip Brookes
DesdemonaMelissa Condren
BiancaCara Greene
IagoRhett Henckel
Roderigo/Gratiano/Soldier/
1st Senator/Priest/Aaron Misakian
OthelloOwiso Odera

Emilia/2nd Cypriot Gentleman/Sailor/Soldier/
Servant (Bresky)/Officer/(Brookes) ...Kate Turnbull
Cassio/DukeDavid Villalobos
2nd Officer/Soldier (DeMurgia)/1st Officer/
1st Cypriot Gentleman (Misakian)/
2nd Senator/Soldier (Villalobos)Leah Zhang

Titus Andronicus

LuciusMatt Biedel
Demetrius/ChironChris Bresky
Bassianus/Marcus Andronicus/Goth ..Chip Brookes
Tamora/Young LuciusEve Danzeisen
Martius/Quintus/Caius/Quintus/Publius/Mutius/
Emilius/Alarbus/Henchman/Male Tribunes/Clown/
Male GothsBayardo DeMurguia
Titus AndronicusDan Hodge
SaturninusAaron Misakian
Lavinia/Nurse/Female Tribunes/
Female GothsSummer Shirey
AaronDavid Villalobos



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.

FOR THESE PRODUCTIONS

Additional Staff

Assistant DirectorsC.J. Keith,
Lori Peterman, Sara Rasmussen
Assistant Scenic DesignAmanda Stephens
Assistant Costume DesignCharlotte Devaux
Assistant Costume DesignShelley Williams
Assistant Lighting DesignJason Bieber
Associate Fight DirectorsBobby King,
Wayne Kohanek, Jason Siner
Studio TeacherJudy Ridgeway
Douglas Pagliotti Stage Management Interns:
Sean Alexander, Natasia Kelly, Marie Natoli, Leslie
Telford, Chelsea Whitmore

Special Thanks

David Donnelly, DDS

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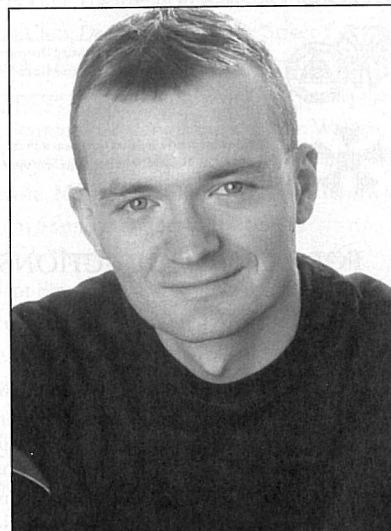
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Donors Get a Peek Behind the Scenes: Meet the Artist Series



Darko Tresnjak

Have you ever wondered what really goes on behind the scenes at the Globe? Or what the creative process is like from the perspective of the actor, director or designer?

Through the Globe's *Meet the Artist* series, actors and directors answer these questions and more, as they talk candidly about their careers, personal interests and lives in the theatre. Evenings begin with an hors d'oeuvre reception, followed by the program at which an artist is interviewed about his or her career.

The *Meet the Artist* series includes three artist interviews each year, offered as complimentary events for annual donors of \$500 (invitation to attend one), \$1,000 (invitation to attend two) or \$2,500 or higher (invitation to attend all three *Meet the Artist* interviews.)

This series of events is just one of the many ways we can thank you for your support of this great theatre, and we hope many of you can attend these events in the future.

NEXT UP...

Thursday, July 13 — Darko Tresnjak, the Artistic Director for the Globe's Shakespeare Festival, will be interviewed about his extensive career directing theatre, opera and dance.

And later this year, a *Meet the Artist* evening will feature the star of the first show in the Globe's 2006/2007 Season ... actor, playwright and Steinway concert artist **Hershey Felder**, who stars at The Old Globe in *George Gershwin Alone*, an enchanting musical biography of one of our country's greatest songwriters.



On January 16, 2006 Marion Ross and Paul Michael entertained Globe donors.



On March 13, 2006 more than 140 donors attended a "Meet the Artist" event with Sandy Duncan.

Join us for our next Meet the Artist reception and interview on Thursday, July 13 with Darko Tresnjak! To learn more about this series and to contribute to The Old Globe, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.



County of San Diego Building

Pam Slater-Price and Other Supervisors Help Fund The Old Globe

The Old Globe commends Supervisor Pam Slater-Price and the San Diego County Board of Supervisors for valuing and supporting the arts. Through the County's Community Projects program and the County's Community Enhancement program, various non-profit organizations throughout the County receive funding for programs that improve the quality of life for County residents and visitors and promote economic development and tourism. The Old Globe is grateful to the San Diego County Board of Supervisors for their generous support.

The Old Globe would like to especially recognize and thank **Supervisor Pam Slater-Price, Chairman Bill Horn and Supervisor Greg Cox** for their generous Community Projects support

of artistic and education programs.

Supervisor Pam Slater-Price merits a standing ovation from The Old Globe. In 2005, The Old Globe received a \$150,000 challenge grant from the Supervisor Slater-Price's District Three Community Projects Funds to help underwrite the Globe's 70th Anniversary Season, and this spring she awarded the Globe an additional challenge grant of \$70,000 through Community Projects Funds. Through her steadfast commitment and leadership, Supervisor Slater-Price plays a major role in promoting San Diego's cultural assets and helping build broad community support for the arts.

An Ideal Way To Help The Globe: A Gift of Real Estate

If you have owned your home or other real estate for some time, it has very likely increased in value. If you sell the property, you may be subject to capital gains tax on the property's appreciation. You also will spend time and effort marketing the property. If you would like to help meet the Globe's important on-going and future needs, here's another option: donate your property to The Old Globe now or at some time in the future!

Gift Options

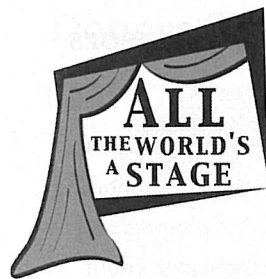
Perhaps you are ready to move into a smaller house, condominium or retirement home. Maybe you have a vacation home you no longer use, or perhaps you would like to retire as a landlord with all the responsibilities of owning a rental piece of property.

Outright gift. One option is to give your interest in real property to us now (which would be ideal for The Old Globe and maybe for you). If you have owned the property for more than a year, you will receive an income tax deduction for the full current market value (rather than your lower cost basis), and you avoid capital gains tax on the appreciation. Your gift is deductible up to 30 percent of your adjusted gross income, with a five-year carryover allowed for any excess.

Future gift. You may want to continue living in your home for the rest of your life (or allow another person to reside there for his/her lifetime). You can deed the property to The Old Globe now, subject to your specifications about occupancy. You will receive a sizable, current charitable income tax deduction based on the value of the property and the life expectancies of those given lifetime use.

Charitable remainder trust. Another alternative is to transfer your unmortgaged home or other unmortgaged real estate to a charitable remainder trust. Once the unoccupied property has been transferred to the trust, the trustee can sell it and invest the proceeds in income-producing investments, which become the source for the income payments to you and/or any other recipient you name, such as The Old Globe. This productive gift can secure a life income for you as well as the Globe with the remainder benefiting The Old Globe at the termination of the trust.

This can be a win-win situation for The Old Globe and for you! For more information on giving a gift of real estate, please call us at (619) 231-1941 ext. 2310.



Students Experience the Magic of Theatre Through Globe's "All The World's A Stage" Production of *THE STONES*

In 1994, two teenage Australian boys killed a motorist by playing a game of kicking stones from a freeway overpass. Their tragic and compelling story led to the writing of one of the most engaging plays ever written for young people.

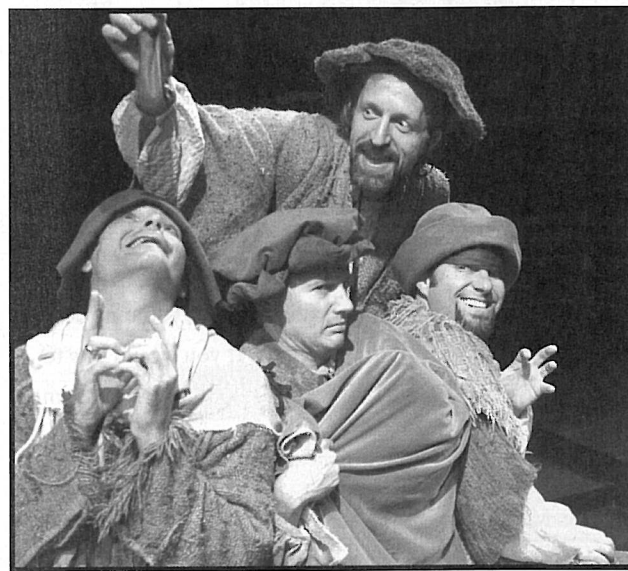
In October, the Globe will offer a touring production of the award-winning play, *The Stones*, to reach more than 6,000 middle- and high-school students throughout San Diego County.

The Stones "is an extraordinary two-man show for teenage audiences," wrote *The New York Times*. Australian artists Stefo Nantsou and Tom Lycos have created a wildly imaginative, entertaining and thought-provoking work that offers no easy answers; the play empowers young people to think

about consequences of their decisions.

As part of "All The World's A Stage," the Globe's production of *The Stones* will be inventively staged as the actors shift seamlessly between adult and teen characters in this powerful piece. Teachers can access the online study guide to promote classroom discussion of issues – responsibility, peer pressure, and human rights – raised by the play.

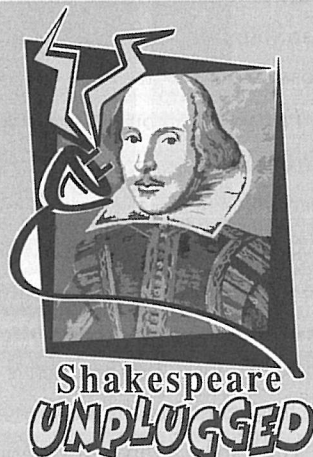
To schedule a performance for your school or community site, please contact Raúl Moncada via email at RMoncada@TheOldGlobe.org or call (619) 238-0043 x2141.



SHAKESPEARE UNPLUGGED!

The work of The Old Globe goes beyond the stage and into schools through the Theatre's unique education program, "Shakespeare Unplugged!" Globe teaching artists offer student groups a guided exploration of Shakespeare's world. Students participate in an intensive study of the Globe's 2006 Summer Shakespeare productions: *A Midsummer Night's Dream*, *Othello* or *Titus Andronicus*, before they come to the Globe for an unforgettable theatrical experience.

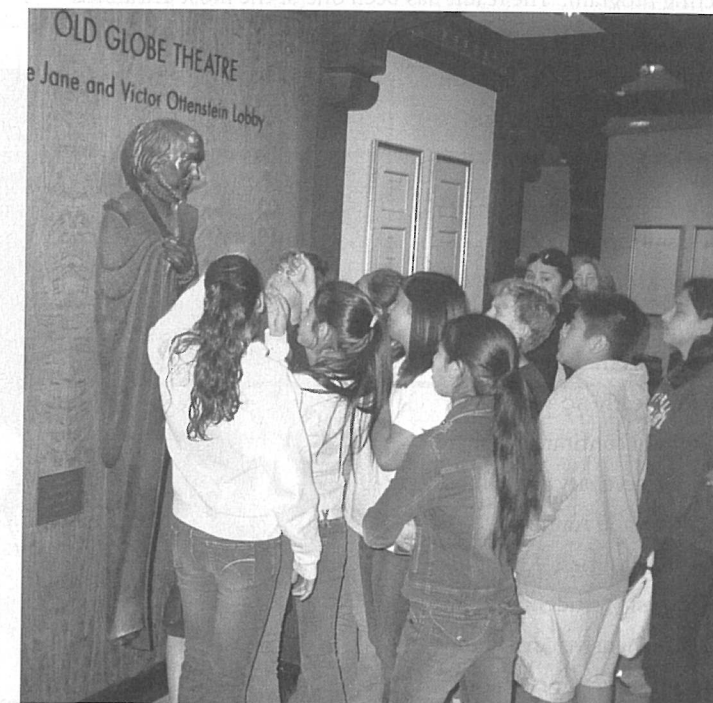
Pre-show workshops can be tailored for students in middle school, high school or college. For additional information, contact our Group Sales Manager at (619) 238-0043 x2408.



"FOLLOW THE BARD" TOURS

Middle and high school student groups are invited to take a field trip to the Globe for a behind-the-scenes "Shakespeare Scavenger Hunt." Throughout the tour, students discover how the magic of theatre is created on the Globe's three stages and search for hidden objects that introduce details of Shakespeare's plays and characters, as well as Elizabethan history and folklore.

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



THE OLD GLOBE OFFERS UNIQUE OPPORTUNITIES FOR STUDENTS AND ADULTS TO GET CLOSER TO THE ART ON STAGE

INSIGHTS SEMINARS

A great opportunity to get closer to the art, Insights Seminars with actors, designers and directors are offered for each Old Globe production. Artists from all phases of the production process meet with patrons in a lively exchange of ideas and insights that enhance the theatre-going experience. Insights Seminars

begin at 6:30pm in the theatre where the production is performed, and conclude with an informal champagne reception. Reservations are requested. The seminars are FREE to all donors and subscribers. For those not in either category, single seminars are \$5. The Insights Seminars are on the following Mondays: June 19 for *A Midsummer Night's Dream*, June 26 for *Othello*, July 10 for *Titus Andronicus*, July 17 for *The Sisters Rosensweig* and August 17 for *Lincolnesque*.



POST-SHOW FORUMS

Join us after Globe performances for an informal question and answer session with the cast and creative team who will share with you the "inside story" of creating a character and putting together a production. The post-show forums will be: Tuesday, June 20, Wednesday, June 28 and Thursday, July 6 for *Christmas on Mars*; Tuesday, July 25; Wednesday, July 26 and Tuesday, August 1 for *The Sisters Rosensweig*; Tuesday, August 1, Tuesday, August 22 and Wednesday, September 27 for *A Midsummer Night's Dream*; Tuesday, August 8, Wednesday, August 23 and Tuesday, September 19 for *Othello* (taking place prior to the show, from 7:15pm to 7:45pm); Tuesday, August 15, Wednesday, September 20 and Tuesday, September 26 for *Titus Andronicus* and Wednesday, August 16, Tuesday, August 22 and Tuesday, September 5 for *Lincolnesque*. Please call (619) 231-1941 x2140 for details.

BACKSTAGE 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. Public tours are offered most Saturdays and Sundays at 10:30am. Tickets: \$5 for adults; \$3 for seniors/students/military. Please call (619) 231-1941 x2142 for information and reservations.

acting program. The result has been one of the most acclaimed classical training programs in the United States. Currently the program accepts seven students each year from hundreds of

applicants. With only a two-percent acceptance rate, it has become one of the most competitive graduate acting programs in the country.

After nearly 20 years, the program continues to share both University and Globe staffing and training responsibilities. At the University, students receive a comprehensive curriculum including acting, voice and speech, movement, dramatic literature, as well as practical

experience in staged productions. Additionally, a variety of workshops and classes are offered in scansion, period styles, stage combat, audition technique and singing.

At the Globe, students receive invaluable practical experience at a major professional theatre, appearing in all the summer Shakespeare Festival productions and serving as understudies for most main stage plays in the Globe season. The Globe also produces a Shakespeare student production in the Cassius Carter Centre Stage each November. Next season's play will be *Much Ado About Nothing*.



Leah Zhang and Carolyn Stone in the MFA production of *Sir Patient Fancy*.
Photo: J.T. MacMillan

MFA students have the opportunity to pursue studies in dramatic literature and tutorial work with members of the prestigious



D'Vorah Bailey and Christine Brown in *The Old Globe's Twelfth Night*.
Photo: Craig Schwartz

faculty in the University of San Diego's Department of English. With only 14 actors in the program, each student receives an exceptional amount of personal attention for their training needs. The program also sends second-year students to London for two weeks of intensive acting workshops and research.

The program's showcase presentations in New York and Los Angeles have been highly effective in helping graduates establish acting careers in film, television, Broadway and regional theatres. In the last five years, more than 25 MFA graduates have appeared in

Broadway productions.

The Old Globe is proud of this long-standing partnership with USD. "Ours is one of the most successful programs in bridging

the needs and goals of two such major institutions," said MFA

Director Richard Seer.

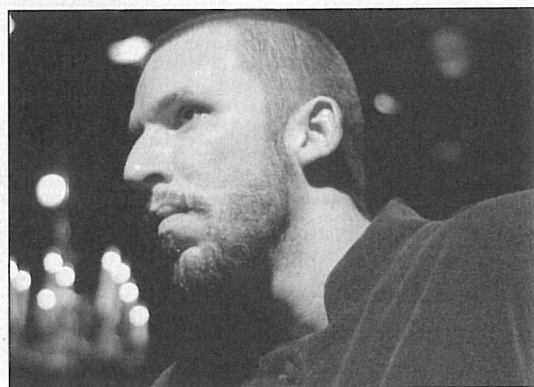
"I know of very few programs in

which both the resident theatre

and the university have a financial as well as philosophical commitment to the success of advanced actor training."

To learn more about the MFA program, contact Lance Bower at (619) 231-1941 X. 2131 or Info@GlobeMFA.org.

Or to help support this important program, please contact Todd Schultz at (619) 231-1941 X. 2310.



Dan Hodge in the role of Richard III; the MFA production of *Richard III*. Photo: J.T. MacMillan

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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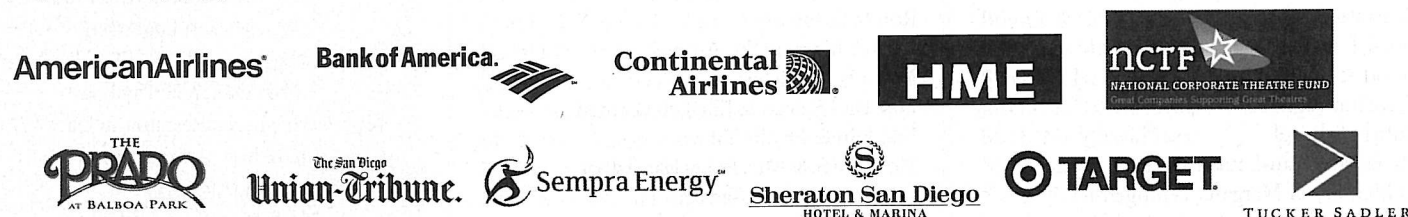
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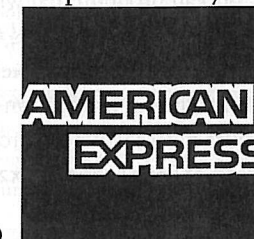
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As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The 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.

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

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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.

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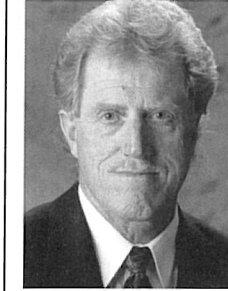
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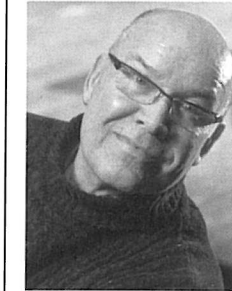
Louis G. Spisto
Executive Director

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 theatre.



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-premiere 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*, *Haggood* (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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