

UPCOMING

AVENUE Q

Jun 30 - Aug 5, 2007
Spreckels Theatre
(Downtown)



HAY FEVER

Jul 14 - Aug 19, 2007
Old Globe Theatre



BELL, BOOK AND CANDLE

Aug 4 - Sep 9, 2007
Cassius Carter
Centre Stage



A CATERED AFFAIR

Sep 20 - Oct 28, 2007
Old Globe Theatre



OSCAR AND THE PINK LADY

Sep 20 - Nov 4, 2007
Cassius Carter
Centre Stage

Dear Friends,

The 2007 Summer Season at the Globe is one of our most exciting and ambitious yet. The centerpiece, of course, is the nationally-recognized Shakespeare Festival, now in its fourth year with a repertory company. The Globe has been one of the country's premiere producers of Shakespeare since the Theatre's inception in 1935, and this year we offer three of the Bard's most important works: *Hamlet*, *The Two Gentlemen of Verona* and *Measure for Measure*. We are fortunate that our acclaimed director Darko Tresnjak, fresh from a major success in New York and London, continues as Festival Artistic Director.

Noel Coward's wickedly funny *Hay Fever*, directed by Robert Longbottom — one of today's most sought-after directors — plays in the Old Globe Theatre, with the magical comedy *Bell, Book and Candle*, directed by Tresnjak, in the Cassius Carter Centre Stage.

This summer the Globe "campus" reaches beyond Balboa Park to downtown's historic Spreckels Theatre, where we'll be producing the west coast premiere (becoming the national tour) of the Tony Award-winning musical, *Avenue Q*. Still one of the biggest recent hits on Broadway, *Avenue Q* is a hilarious show that's perfectly suited to summer in San Diego!

We have much to look forward to as well — with the recently-announced 2007/08 winter schedule, highlighted by four world-premieres: *A Catered Affair*, starring and written by the legendary Harvey Fierstein, a new stage version of the popular MGM movie musical *The Band Wagon*, Hershey Felder's world premiere, *Beethoven, As I Knew Him*, and *In this Corner*, a Globe commission about famed boxer Joe Louis.

This unprecedented slate of productions would not be possible without the support of our donors and subscribers. We urge each and every one of you to support the Globe in any way that you can during our \$75 million campaign for the Theatre's facilities needs, education programs and endowment. Through this important campaign, as well as through your continued annual support, the Globe will remain San Diego's cultural landmark and continue to serve generations to come.



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 Legler Benbough Foundation

Karen and Donald Cohn

Valerie and Harry Cooper

Audrey S. Geisel

Globe Guilders

Joan and Irwin Jacobs

The Lipinsky Family

Conrad Prebys

Donald and Darlene Shiley

**Supervisor Pam Slater-Price
and the County of San Diego**

Sheryl and Harvey P. White

Anonymous



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

2007 Board of Directors



Dear Friends,

Four years ago, The Old Globe undertook a major financial challenge by restoring the Summer Shakespeare Festival in repertory for the first time in more than 20 years. The shift to the repertory format has been a huge success, not only with San Diego audiences but also with cultural tourists from across the country. We are pleased to present our fourth consecutive repertory season.

An important component of the Shakespeare Festival is the education program offered to middle-school, high-school, community college and university students. Each year thousands of young people analyze the plays with the assistance of Globe Teaching Artists and attend performances at the Globe.

Our education and outreach programs also reach thousands of adults who enhance their experiences at the Theatre by attending the Shakespeare in the Garden pre-show lectures given by Globe directors, associate artists, university professors and other Shakespeare experts.

With more than 100 Shakespeare performances and lectures, the Globe relies on your support as ticket buyers, subscribers, donors and sponsors. Thank you for your commitment to the Theatre. I look forward to seeing you again and again at The Old Globe, here in beautiful Balboa Park.

Kathryn Hattox, *Chair,*
Board of Directors

BOARD OF DIRECTORS / OFFICERS

Kathryn Hattox* <i>Chair</i>	Anthony S. Thornley* <i>Vice Chair Finance</i>	Deni S. Carpenter* <i>Vice Chair Development</i>	Sandra Redman* <i>Vice Chair Nominating</i>	Valerie Cooper* <i>Secretary</i>	Tim K. Zinn* <i>Treasurer</i>
--	--	--	---	--	---

DIRECTORS

Mary Beth Adderley-Wright
Joseph Benoit
Charles Brazell
Robert Cartwright
Donald Cohn*
Peter J. Cooper
David W. Down
Bruce M. Dunlap
Sue Ebner
Bea Epsten
Joel Ewan
Pamela A. Farr
Jake Figi
Sally Furay, R.S.C.J.

Victor P. Gálvez
E. George Gilman
Carol Hanson
Viviana Ibañez
Sheila Lipinsky
Timothy A. MacDonald*
Sue Major
Arthur Neumann
Robin Nordhoff
Rafael Pastor
John Rebelo
Phyllis Schwartz
Chris Skillern
Nancy A. Spector
Louis G. Spisto*

Daniel L. Sullivan, Ph.D.
Julie H. Sullivan, Ph.D.
Dean Thorp
Evelyn Mack Truitt
Debra Turner
Crystal Watkins
Stewart J. Weissman
Harvey White*
Ruth Wikberg-Leonardi
Carolyn Yorston

EMERITUS DIRECTORS

Garet B. Clark
J. Dallas Clark (1913-2005)
Bernard Lipinsky (1914-2001)

Delza Martin (1915-2005)
Patsy Shumway

HONORARY DIRECTORS

Mrs. Richard C. Adams
(1912-2005)
Clair Burgener (1921-2006)
Mrs. John H. Fox (1908-2003)
Audrey Geisel
Paul Harter
Gordon Luce (1925-2006)
Dolly Poet
Deborah Szekely
Hon. Pete Wilson

*Executive Committee Member



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

HAMLET

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Robert Morgan⁺

LIGHTING DESIGN

York Kennedy

SOUND DESIGN & ORIGINAL MUSIC

Christopher R. Walker

FIGHT DIRECTOR

Steve Rankin⁺

VOICE & SPEECH COACH

Jan Gist

DRAMATURG

Scott Horstein

STAGE MANAGER

Mary K Klinger

DIRECTED BY

Darko Tresnjak

Casting by Samantha Barrie

⁺ Associate Artist of The Old Globe

Cast of Characters

HAMLET CAST

Hamlet, Prince of Denmark.....	Lucas Hall *	1st Player.....	Jonathan McMurtry *+
King Claudius, his uncle.....	Bruce Turk *	Player King.....	James Knight *
Queen Gertrude, his mother.....	Celeste Ciulla *	Player Queen.....	Michael Kirby ♦
Ghost of Hamlet's father.....	Bruce Turk *	Player Lucianus.....	Sam Breslin Wright *
		Musician.....	Sam Henderson ♦
Polonius, Lord Chamberlain.....	Charles Janasz *	Musician.....	John Keabler ♦
Laertes, his son.....	Corey Sorenson *		
Ophelia, his daughter.....	Joy Farmer-Clary ♦	Fortinbras, Prince of Norway.....	James Knight *
		1st Captain.....	Sam Breslin Wright *
Horatio, Hamlet's friend from Wittenberg University.....	Ryan Quinn *	Captain.....	Sam Henderson ♦
Rosencrantz, Hamlet's friend from childhood.....	Chip Brookes ♦	Captain.....	Michael Kirby ♦
Guildestern, Hamlet's friend from childhood.....	Nathaniel McIntyre ♦	Captain.....	John Keabler ♦
Francisco, an officer.....	Michael Kirby ♦	1st Gravedigger.....	Jonathan McMurtry *+
Barnardo, an officer.....	Sam Breslin Wright *	2nd Gravedigger.....	Sam Breslin Wright *
Marcellus, an officer.....	James Knight *		
		Priest.....	James Knight *
Cornelius, a courtier.....	Michael Kirby ♦	Coffin Bearer.....	Chip Brookes ♦
Voltimand, a courtier.....	John Keabler ♦	Coffin Bearer.....	Nathaniel McIntyre ♦
Reynaldo, a courtier.....	Sam Henderson ♦	Coffin Bearer.....	Sam Henderson ♦
Osric, a courtier.....	Chris Bresky ♦	Coffin Bearer.....	John Keabler ♦
		English Ambassador.....	Chip Brookes ♦
		English Ambassador.....	Nathaniel McIntyre ♦
Stage Manager.....			Mary K Klinger *
Assistant Stage Managers.....			Moira Gleason *, Diana Moser *, Anjee Nero *

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

+ Associate Artist of The Old Globe

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

Setting: Elsinore

There will be one 15-minute intermission.

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 English or Spanish, please request it from an usher.



THE OLD GLOBE

P R E S E N T S

THE TWO GENTLEMEN OF VERONA

BY
William Shakespeare

SCENIC DESIGN
Ralph Funicello⁺

COSTUME DESIGN
Fabio Toblini

LIGHTING DESIGN
York Kennedy

SOUND DESIGN & ORIGINAL MUSIC
Christopher R. Walker

FIGHT DIRECTOR
Steve Rankin⁺

VOICE & SPEECH COACH
Jan Gist

DRAMATURG
Scott Horstein

STAGE MANAGER
Mary K Klinger

DIRECTED BY
Matt August

Casting by Samantha Barrie

⁺ Associate Artist of The Old Globe

Cast of Characters

IN ORDER OF APPEARANCE

Valentine	Ryan Quinn *
Proteus	Corey Sorenson *
Speed	Sam Breslin Wright *
Julia	Joy Farmer-Clary ♦
Lucetta/Launce's Girl/Outlaw	Celeste Ciulla *
Antonio/Eglamour	Eric Hoffmann *
Pantino/Host	Charles Janasz *
Launce	Jonathan McMurtry * ⁺
Duke of Milan	Tom Hammond *
Thurio	Michael Kirby ♦
Silvia	Stephanie Fieger *
Duke's Mistress/Outlaw	Kate Turnbull ♦
Church Goer/Duke's Entourage/Outlaw	Sam Henderson ♦
Church Goer/Duke's Entourage/Outlaw	Carolyn Ratteray ♦
Church Goer/Duke's Entourage/Outlaw 5.....	Kimberly Parker Green ♦
Church Goer/Duke's Entourage/Outlaw 2	Rhett Henckel ♦
Church Goer/Duke's Entourage/Outlaw 4	Aaron Misakian ♦
Church Goer/Duke's Entourage/Outlaw 1.....	Chip Brookes ♦
Duke's Entourage/Outlaw.....	Summer Shirey ♦
Duke's Entourage/Outlaw 3.....	Chris Bresky ♦
Duke's Entourage/Outlaw	John Keabler ♦
Crab theDog.....	Jackson
Stage Manager	Mary K Klinger *
Assistant Stage Managers	Moira Gleason *, Diana Moser *, Anjee Nero *

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

+ Associate Artist of The Old Globe

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

Setting: A Verona church paddock
The Milan Court
The Forest
Time: Once Upon A...

There will be one 15-minute intermission.

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 English or Spanish, please request it from an usher.



THE OLD GLOBE

P R E S E N T S

MEASURE FOR MEASURE

BY

William Shakespeare

SCENIC DESIGN

Ralph Funicello⁺

COSTUME DESIGN

Robert Morgan⁺

LIGHTING DESIGN

York Kennedy

SOUND DESIGN & ORIGINAL MUSIC

Christopher R. Walker

FIGHT DIRECTOR

Steve Rankin⁺

VOICE & SPEECH COACH

Jan Gist

DRAMATURG

Scott Horstein

STAGE MANAGER

Mary K Klinger

DIRECTED BY

Paul Mullins

Casting by Samantha Barrie

⁺ Associate Artist of The Old Globe

Cast of Characters

IN ORDER OF APPEARANCE

Vincenzio, Duke of Vienna	Tom Hammond *
Escalus	Charles Janasz *
Angelo	James Knight *
Lucio	Lucas Hall *
Three Gentlemen	John Keabler, Aaron Misakian, Chris Bresky ♦
Mistress Overdone	Celeste Ciulla *
Pompey	Eric Hoffmann *
Claudio	Rhett Henckel ♦
Juliet	Carolyn Ratteray ♦
The Provost	Bruce Turk *
Friar Peter	Chip Brookes ♦
Francisca, a nun	Summer Shirey ♦
Isabella	Stephanie Fieger *
Elbow	Sam Breslin Wright *
Froth	Chris Bresky ♦
The Court Clerk	Cara Greene ♦
Angelo's Attendant	Michael Kirby ♦
Mariana	Kate Turnbull ♦
Mariana's Maid	Kimberly Parker Green ♦
Abhorson	Nathaniel McIntyre ♦
Barnardine	Jonathan McMurtry * ⁺
Stage Manager	Mary K Klinger *
Assistant Stage Managers	Moira Gleason *, Diana Moser *, Anjee Nero *

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

+ Associate Artist of The Old Globe

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

Setting: Vienna

There will be one 15-minute intermission.

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 English or Spanish, please request it from an usher.

Production Sponsors

The Legler Benbough Foundation

Season Sponsor of *Measure for Measure*

The Legler Benbough Foundation is helping The Old Globe sustain its national reputation for artistic excellence by supporting work that challenges audiences to push beyond the boundaries of their own experience. It is hoped that as a result San Diego audiences will continue to have a wider spectrum of theatrical performances available to them.

LAS PATRONAS

Partnering with the San Diego Community since 1946

Season Sponsor of *Hamlet*

Thanks to a generous grant from Las Patronas, The Old Globe will receive funding for the upgraded sound and lighting equipment used in the Lowell Davies Festival Theatre. Since 1946, dedicated members of Las Patronas have raised and donated more than \$12 million to over a thousand non-profit organizations throughout San Diego County.

The Old Globe is a major beneficiary of the Las Patronas Jewel Ball on August 4, 2007. Other beneficiaries of this year's event include CampFire USA, Family Health Centers of San Diego, Helen Woodward Animal Center, Rady Children's Hospital, San Diego Aircraft Carrier Museum, San Diego Museum of Art, St. Paul's Retirement Homes Foundation, University of San Diego: SOLES, Urban Corps of San Diego and Voices for Children.

Kathryn Hattox

Production Sponsor of *Measure for Measure*

In 1997 Kathryn joined The Old Globe Board of Directors and currently serves as Board Chair and as a member of the Capital and Endowment Campaign Steering Committee. She and her husband John often take their children and grandchildren to Globe performances. Kathryn has been a Production Sponsor for *A Midsummer Night's Dream*, *The Comedy of Errors*, *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *As You Like It*, and *Thunder Knocking on the Door*.

John A. Berol

Production Sponsor of *Measure for Measure*

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

*The Old Globe is proud to recognize **QUALCOMM** as the
2007 Summer Shakespeare Festival Sponsor*



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

Imagine that. We can.

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



Union Bank of California

Production Sponsor of *The Two Gentlemen of Verona*

Union Bank of California makes an ongoing pledge to reinvest into the communities it serves and supports and participates in the Globe's Education and Outreach Programs, including the annual Seussabration experience. Union Bank of California is represented on the Globe's Board of Directors by San Diego Retail Market President Joseph Benoit. Union Bank's previous production support includes *Othello*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Rough Crossing*, *Imaginary Friends* and *As You Like It*.

The Mandell Weiss Foundation

Production Sponsor of *The Two Gentlemen of Verona*

Mandell Weiss was a Romanian immigrant who discovered his love of theatre while attending high school in New York City. Although his plans to become an actor were interrupted by World War I, he later contributed millions of dollars to the arts and helped San Diego develop a vibrant, nationally renowned theatre scene. Globe productions sponsored by The Mandell Weiss Charitable Trust include: *The Two Gentlemen of Verona*, *Lincolnesque*, *Lobby Hero*, *Don Juan*, *Time Flies*, *Beyond Therapy* and *The Taming of The Shrew*.

HM Electronics

Production Sponsor of *The Two Gentlemen of Verona*

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

The Need for Endowment *Help Secure The Old Globe For Generations to Come*

Since 1935, The Old Globe has been an integral thread in the cultural fabric of San Diego, and with increasing attendance, balanced budgets and national recognition, The Old Globe is in one of the strongest positions in its history and is poised to secure the theatre for generations to come.

The most critical long-term need at The Globe today is to grow its endowment. An endowment is a protected investment fund that earns interest, which will provide the theatre with a reliable income stream to supplement its annual ticket sales and donations.

As part of the current campaign – Securing a San Diego Landmark – the Globe is actively seeking commitments to its endowment through planned gifts, bequests and other estate planning options.

The Old Globe would be pleased to meet with you to discuss your goals for leaving a lasting gift to the theatre. Of course, you should also consult with your tax and legal advisers. We want this to be a “win/win” situation!

For more information, please contact Director of Development, Todd R. Schultz at (619)231-1941 x2310 or TSchultz@TheOldGlobe.org.

The following are examples of some of the many ways you can form partnerships with The Old Globe that are advantageous to you as well as to the theatre:

MAKE AN OUTRIGHT GIFT – By making outright gifts of cash, appreciated securities and real estate you will receive immediate income tax deductions and recognition of your gift at the Globe.

DONATE FROM YOUR IRA – If you are age 70 or older, you can make cash gifts to the Globe and other charities totaling \$100,000 a year from your IRA without incurring income tax on the withdrawal. Act fast to take advantage of this tax provision as it expires in 2007.

LEAVE A BEQUEST – In your will or trust, you can designate the Globe as a beneficiary and that amount will be deductible in determining your taxable estate.

CREATE A CHARITABLE TRUST – While helping the Globe, you and/or your heirs can benefit now or in the future by receiving income for life or for a period of years; you will receive an immediate charitable deduction on your income tax and will avoid capital gains taxes.



CRAIG NOEL, Founding Director

The Old Globe's planned-giving society is named in honor of the Globe's Founding Director, Craig Noel. During Craig Noel's distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when he made his debut as an actor. Two years later he accepted his first directorial assignments, staging four of the season's seven productions.

Since then, Craig has guided the organization through its metamorphosis from a community theatre of the highest standards to one of the nation's most successful not-for profit theatres. In doing so, he has enriched the quality of life in San Diego for generations of citizens who have become today's theatre-goers and arts supporters.

Special Announcement...

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**

The Old Globe Unveils: The Donald and Darlene Shiley Stage



For more than two decades, Donald and Darlene Shiley have been avid supporters of The Old Globe, serving as volunteers, advocates and major donors. Their latest gift has been a \$20 million contribution to help launch the Globe's \$75 million Capital and Endowment Campaign, and in recognition of this commitment, the Globe is pleased to name the

stage in the Old Globe Theatre as the "Donald and Darlene Shiley Stage", while the theatre retains its current name.

This leadership gift is just one example of their exemplary support of the Globe. They have served as sponsors for dozens of individual productions and have been Season Sponsors since the program's inception in 1995. With a \$500,000 gift in 2000, they established the Globe's annual Shiley Artist-in-Residence program, which honors a featured performer each season. Thanks to Donald and Darlene's generosity, The Globe owns a 22-unit apartment building, Shiley Terrace Apartments, where visiting actors and artists reside during rehearsals and performances. The two also made a tremendous gift to the University of San Diego to permanently endow two fellowships for students in The Old Globe/University of San Diego Master of Fine Arts program, and helped fund undergraduate theatre programs at the university.

Additionally, this dynamic couple generously supports regular annual activities at the Globe, including the Globe Gala and special events, such as Jack O'Brien's 25th Anniversary and Craig Noel's 90th Birthday celebration.

The 2007 Shakespeare Festival



CHRIS BRESKY



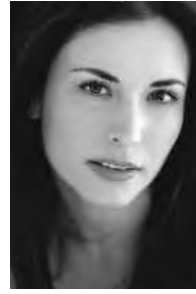
CHIP BROOKES



CELESTE CIULLA



JOY FARMER-CLARY



STEPHANIE FIEGER



KIMBERLY PARKER GREEN



CARA GREENE



LUCAS HALL



TOM HAMMOND



RHETT HENCKEL



SAM HENDERSON



ERIC HOFFMANN



CHARLES JANASZ



JOHN KEABLER



MICHAEL KIRBY



JAMES KNIGHT



NATHANIEL MCINTYRE



JONATHAN MCMURRY



AARON MISAKIAN



RYAN QUINN



CAROLYN RATTERAY



SUMMER SHIREY



COREY SORENSON



BRUCE TURK



KATE TURNBULL



SAM BRESLIN WRIGHT

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

◆ Students in The Old Globe/University of San Diego Master of Fine Arts Program

+ Associate Artist of the Old Globe

The Old Globe is thrilled to present the 2007 Summer Shakespeare Festival, with three productions – *Hamlet*, *The Two Gentlemen of Verona* and *Measure for Measure* – playing in nightly rotation in the Lowell Davies Festival Theatre June 16 through September 30. The three plays are performed by a resident acting company, comprised of 12 professional actors and 14 graduate acting students from The Old Globe/University of San Diego Master of Fine Arts program. We are delighted to once again bring back this time-honored tradition begun by Founding Director Craig Noel.

ACTOR	HAMLET	THE TWO GENTLEMEN OF VERONA	MEASURE FOR MEASURE
Chris Bresky ♦	Osric	Duke's Entourage/Outlaw 3	Gentleman/Froth
Chip Brookes ♦	Rosencrantz/Coffin Bearer/ English Ambassador	Church Goer/Duke's Entourage/ Outlaw 1	Friar Thomas
Celeste Ciulla *	Gertrude	Lucetta/Launce's Girl/Outlaw	Mistress Overdone
Joy Farmer-Clary ♦	Ophelia	Julia	
Stephanie Fieger *		Silvia	Isabella
Kimberly Parker Green ♦		Church Goer/Duke's Entourage/ Outlaw 5	Mariana's Maid
Cara Greene ♦			The Court Clerk
Lucas Hall *	Hamlet		Lucio
Tom Hammond *		Duke of Milan	Vincentio, Duke of Vienna
Rhett Henckel ♦		Church Goer/Duke's Entourage/ Outlaw 2	Claudio
Sam Henderson ♦	Reynaldo/Musician/Captain/ Coffin Bearer	Church Goer/Duke's Entourage/ Outlaw	
Eric Hoffmann *		Antonio/Eglamour	Pompey
Charles Janasz *	Polonius	Pantino/Host	Escalus
John Keabler ♦	Voltimand/Musician/Captain/ Coffin Bearer	Duke's Entourage/Outlaw	Gentleman
Michael Kirby ♦	Francisco/Cornelius/ Player Queen/Captain	Thurio	Angelo's Attendant
James Knight *	Marcellus/Player King/ Fortinbras/Priest		Angelo
Nathaniel McIntyre ♦	Guildenstern/Coffin Bearer/ English Ambassador		Abhorson
Jonathan McMurtry **+	1st Player/1stGravedigger	Launce	Barnardine
Aaron Misakian ♦		Church Goer/Duke's Entourage/ Outlaw 4	Gentleman
Ryan Quinn *	Horatio	Valentine	
Carolyn Ratteray ♦		Church Goer/Duke's Entourage/ Outlaw	Juliet
Summer Shirey ♦		Duke's Entourage/Outlaw	Francisca
Corey Sorenson *	Laertes	Proteus	
Bruce Turk *	Claudius/Ghost		The Provost
Kate Turnbull ♦		Duke's Mistress/Outlaw	Mariana
Sam Breslin Wright *	Barnardo/Player Lucianus/ 1st Captain/2nd Gravedigger	Speed	Elbow

Chris Bresky

(*Osric; Duke's Entourage/Outlaw 3; Gentleman/Froth*)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival, *The Constant Wife* (understudy, Mortimer). THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Much Ado About Nothing*, *The 5th of July*, *Richard III*, *An Absolute Turkey*. REGIONAL: *Metamorphosis*, *Cold Comfort Farm*, *The Boy Who Fell Into a Book*, *A Christmas Carol*, Lambs Players; *A Skull in Connemara*, 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; MFA USD/Old Globe.

Chip Brookes

(*Rosencrantz/Coffin Bearer/English Ambassador; Church Goer/Duke's Entourage/Outlaw 1; Friar Peter*)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Richard III*, *An Absolute Turkey*, *The 5th of July*, *Much Ado About Nothing*. UNDERGRADUATE: *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*.

Celeste Ciulla

(*Gertrude; Lucetta/Launce's Girl/Outlaw; Mistress Overdone*)

THE OLD GLOBE: *Titus Andronicus*, *Othello*, *The Trojan Women*. BROADWAY: *One Would Think*. OFF-BROADWAY: *Phantom Lady*, *Exit the King*, *She Stoops to Conquer*, *The Good Natur'd Man*, *The Merchant of Venice*, *Iphigenia at Aulis*, *Phedre*, *Andromache*, *A Will of His Own*, *Double Infidelity*, *The Tempest*, *Nathan the Wise*, The Pearl Theatre. REGIONAL: *The Heidi Chronicles*, St. Louis Rep; *Macbeth*, Arizona Theatre Co, Pioneer Theatre; *Twelfth Night*, Delaware Theatre Co; *Brooklyn Boy*, *Hysteria*, *As Bees in Honey Drown*, Florida Studio Theatre; *A Christmas Carol*, *Japango*, Cincinnati Playhouse; *Gaslight*, American Stage Company; *The Winter's Tale*, *Much Ado About Nothing*, Hudson Valley Shakespeare; *Moon Over Buffalo*, *Tea & Sympathy*, American Stage Festival. FILM: *Time's Up*. TV: *Pray for Me*. EDUCATION: Northwestern, Harvard Universities. A member of Actors' Equity and The Urban Rocks Project.

Joy Farmer-Clary

(*Ophelia; Julia*)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*. ELSEWHERE: *The Lion, the Witch, and the Wardrobe*, Lincoln Center Institute; *Romeo and Juliet*, Austin Shakespeare Festival; *Crazy for You*, Zilker Productions; *Sweet Charity*, *Never Too Late*, Crown Uptown Theatre; *Star Spangled Girl*, *Singing in the Rain*, *Cabaret*, *Funny Money*, Bigfork Summer Playhouse. FILM SHORTS: *Today*, *Mourning After*, *Weapons of Udder Destruction*. TV: *In the Heat of the Night*, *Deadly Relations*.

Stephanie Fieger

(*Silvia; Isabella*)

THE OLD GLOBE: Debut. Stephanie is thrilled to be appearing at The Old Globe for the first time. OFF-BROADWAY: *Macbeth*, The Public Theater. NY & REGIONAL: *The Bear*, *The Proposal*, Infinite Theatre Co; *A Perfect Wedding* (NY Premiere), *Uncle Vanya*, NYU; *The Winter's Tale*, Shakespeare on the Sound; *A Midsummer Night's Dream*, Hedgerow Theatre; and various pieces with the Tectonic Theatre Project. Stephanie received her MFA in 2006 from the NYU Graduate Acting Program, and is a proud new member of Actors' Equity.

Kimberly Parker Green

(*Church Goer/Duke's Entourage/Outlaw 5; Mariana's Maid*)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*. ELSEWHERE: *A Christmas Carol* (dir. Matt August), Ford's Theatre; *Midwives*, Roundhouse Theatre; *The Rose Tattoo*, Huntington Theatre; *Perfectly Persephone*, Imagination Stage; *The Glider*, Boston Playwright's Theatre; *Venus*, Olney Theatre Center; *Romeo & Juliet*, National Players Tour; FILM: *Steves*. EDUCATION/TRAINING: Kimberly holds a BFA from Boston University's School for Theatre Arts and has studied additionally at the Neighborhood Playhouse and LAMDA.

Cara Greene

(*The Court Clerk*)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Much Ado About Nothing*, *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; *13th Avenue*, The Gene Frankel Theatre; *The Three Birds*, Gale Gates et. al. FILM/TV: *Mona Lisa Smile*, *Two Left Shoes*, *Powercord*, *Sopranos*, Ed. EDUCATION: Cara holds a BA Cum Laude from Cornell University.

Lucas Hall

(*Hamlet; Lucio*)

THE OLD GLOBE: *The Violet Hour*. OFF-BROADWAY: *All's Well that Ends Well*, Theatre for a New Audience; *The Hasty Heart*, Keen Company. REGIONAL: *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Romeo and Juliet*, New Repertory Theater; *The Tempest*, Pittsburgh Public Theater; *Cyrano*, *Henry IV parts 1 and 2*, The Shakespeare Theater, DC; *Henry V*, American Repertory Theatre. FILM: *The Love Letter*, *The Late Summer*. TV: *As The World Turns*, *Guiding Light*. TRAINING: North Carolina School of the Arts, under Gerald Freedman.

Tom Hammond

(*Duke of Milan; Vincentio, Duke of Vienna*)

THE OLD GLOBE: *Macbeth*, *The Winter's Tale*. OFF-BROADWAY: *All's Well that Ends Well*, *Julius Caesar*, *Cymbeline*, *The General from America*, *Richard III*, *Richard II*, *Troilus and Cressida*; *The Madras House*, *Swansong*, *The Stendhal Syndrome*, Theatre for a New Audience. REGIONAL: *Pericles*, Shakespeare Theatre of DC; *Permanent Collection*, *The Rainmaker*, Baltimore Centerstage; *Love's Labour's Lost*, *Pericles*, New Jersey Shakespeare Festival; *All My Sons*, Westport Country Playhouse. TV: *Law & Order*, *All My Children*, PBS' *American Masters' None Without Sin* and *The Great Gatsby*.

Rhett Henckel

(*Church Goer/Duke's Entourage/Outlaw 2; Claudio*)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Much Ado About Nothing*, *Richard III*, *An Absolute Turkey*, *The 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. FILM/TV: *iChannel* on YouTube (episodes 13 & 14) www.youtube.com/ichannel, *Broken*, *No Soliciting*, *Hindsight*. EDUCATION: BFA in Theatre Performance, Baylor University. Rhett is the recipient of the 2006 Darlene V. Shiley Award for professional promise.

profiles continued on page 25

The Old Globe 2007 Summer Shakespeare Festival

Under the stars in our beautiful outdoor theatre



SHAKESPEARE FESTIVAL 2007 CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						JUNE 16 Hamlet (P)
17 Hamlet (P)	18	19	20 Two Gentlemen (P)	21 Two Gentlemen (P)	22	23 Measure (P)
24 Measure (P)	25	26	27	28 Hamlet (P)	29 Hamlet (P)	30 Hamlet (Opens)
JULY 1 Two Gentlemen (P)	2 Two Gentlemen (P)	3 Two Gentlemen (Opens)	4	5 Measure (P)	6 Measure (P)	7 Measure (Opens)
8 Measure	9	10 Two Gentlemen	11 Hamlet	12 Two Gentlemen	13 Measure ♦	14 Hamlet ♦
15 Two Gentlemen ♦	16	17 Measure	18 Two Gentlemen	19 Hamlet	20 Measure ♦	21 Two Gentlemen ♦
22 Hamlet ♦	23	24 Two Gentlemen	25 Hamlet	26 Measure	27 Two Gentlemen	28 Two Gentlemen
29 Measure	30	31 Hamlet	AUGUST 1 Two Gentlemen	2 Measure	3 Two Gentlemen ♦	4 Hamlet ♦
5 Measure ♦	6	7 Two Gentlemen	8 Measure	9 Hamlet	10 Two Gentlemen ♦	11 Measure ♦
12 Hamlet ♦	13	14 Measure	15 Two Gentlemen	16 Measure	17 Hamlet	18 Hamlet
19 Two Gentlemen	20	21 Measure	22 Measure	23 Hamlet	24 Two Gentlemen	25 Two Gentlemen
26 Measure	27	28 Hamlet ♦	29 Measure ♦	30 Two Gentlemen ♦	31 Hamlet	SEPTEMBER 1 Hamlet
2 Two Gentlemen	3	4 Two Gentlemen	5 Hamlet	6 Measure ♦	7 Hamlet ♦	8 Two Gentlemen ♦
9 Hamlet	10	11 Measure	12 Two Gentlemen	13 Two Gentlemen	14 Hamlet	15 Two Gentlemen
16 Two Gentlemen	17	18 Hamlet	19 Measure	20 Two Gentlemen	21 Hamlet	22 Hamlet
23 Measure	24	25 Hamlet	26 Hamlet	27 Hamlet	28 Measure	29
30 Hamlet						

♦ = Shakespeare Garden Talk

SHAKESPEARE IN THE GARDEN

Join us in the Lower Plaza Garden for our pre-show lectures on the 2007 Shakespeare Festival productions. Globe artistic staff and prominent local Shakespeare scholars will present a series of pre-show talks before selected Festival performances. Lecture dates are marked with an asterisk (♦) next to the calendar date.

— Free and open to the public —

TIME: 7:15 pm - 7:35 pm
LOCATION: Globe's Lower Plaza Garden, next to the Museum of Man

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



Festival Artistic Director's Statement

Several months ago I directed a production of *The Merchant of Venice* with F. Murray Abraham as Shylock. The production started in New York at the Theatre for a New Audience. Then we took it to Stratford-upon-Avon, to the Royal Shakespeare Company's Complete Works Festival. We were one of the last productions to be featured in this year-long festival, during which companies from around the world came together to perform all thirty-seven of Shakespeare's plays. The other productions to close the festival were *Coriolanus* with Janet Suzman and *King Lear* with Sir Ian McKellan.

My last night in Stratford, I ended up — by divine chance — having drinks with Ms. Suzman and Sir Ian at the Dirty Duck Pub. Several tables away from us, Murray was in deep conversation with the great Cicely Barry, the voice coach for the RSC. Later that night, I spoke about Shylock with Henry Goodman, who played the role several years earlier in a renowned production directed by Trevor Nunn. All around us, young American and English actors were talking about their struggles in

establishing careers on the two sides of the Atlantic. The pub was overflowing with young artists barely out of the gate and veterans well into their legendary careers.

Nevertheless, at every table that night, the predominant tone of the conversation was surprisingly practical and humble. Everyone spoke about the difficulty of working against the clock in order to rise to the challenge of performing Shakespeare's extraordinary texts. No one that night was arrogant enough to claim that they knew everything that there is to know about Shakespeare; foolish enough to claim that there is only one right way to stage a production, interpret a role, or speak a line; tiresome enough to claim absolute ownership of Shakespeare. Instead, there was an honest expression of desire to rise to the challenge of something that will always be every-so-slightly out of our reach and to communicate it to audiences in the year 2007.

Whether we are established in the theatre profession or just starting out; whether we work on stage or backstage; whether we participate as artists or as audience members — our engagement with Shakespeare always places great demands on our minds and on our hearts. It asks for the best in all of us. We believe in Shakespeare and return to him year after year because he believes in us.

Thank you for joining us for our 2007 season.

Darko Tresnjak, Artistic Director
The Old Globe Shakespeare Festival

The Role of the Revenger: An Interview with Darko Tresnjak about HAMLET

By Scott Horstein

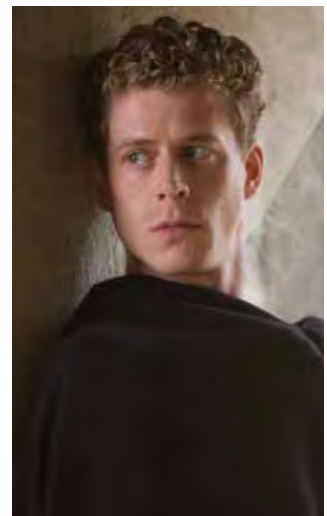
For someone who's never seen *Hamlet*, what is the one thing that you think is most entertaining to watch and listen for?

I like the fact that you use the word entertaining. On one hand, the play is a literary masterpiece. On the other hand, it is a great stage thriller. And the combination of those two qualities, the insight and the entertainment, have made *Hamlet* the most famous and popular play of all time. So I would say look at how deftly Shakespeare balances the two from scene to scene, from line to line. Look at how the title character shifts during the course of the play from a hypersensitive young student, a poet, and a budding stage director, to a detective, a judge, and finally an executioner.

What made you want to direct *Hamlet* at this point in your career?

Last year, when I directed a production of *The Merchant of Venice*, I got a chance to work with two wonderful and influential artists, James Shapiro and Cicely Berry.

James wrote a book called *Shakespeare and the Jews*. He was our consultant on this production of *Merchant*. We really hit it off. At the time that I met him, James had just published another book, *1599: A Year in the Life of Shakespeare*. The book focuses on the year that Shakespeare wrote *Hamlet*, on all the personal,



LUCAS HALL AS HAMLET
PHOTO BY CRAIG SCHWARTZ.

political, social, religious, theatrical, and literary events that would have influenced the creation of the play. The insights from *1599* and the subsequent discussions that I had with James became the backbone of this production.

Cicely Berry is the Voice Director of the Royal Shakespeare Company and the author of *Voice and the Actor* and many other influential books. Something that she spoke about extensively (and explored with us in rehearsals) was the notion that the goal in acting Shakespeare is to capture the flow of human thought. She said that emotions that are expressed on stage when acting Shakespeare should be secondary, simply byproducts of thoughts, and that thoughts are always more provocative, political, and interesting on stage than emotions. Well, of course, *Hamlet* was Shakespeare's technical breakthrough when it came to capturing the flow of human thought, the journey of the inner life.

Hamlet is one of mankind's great images. It turns a new face to each century, even to each decade. It is a mirror which gives back to the audience the reflection of the age that is contemplating it."

— Peter Hall

In his book, James Shapiro expresses his belief that the character of Hamlet and his famous soliloquies must have been greatly influenced by the fact that personal journals were being published for the first time in history — not fiction or non-fiction books, but the actual records of human thought. So once I connected the opinions expressed by James' book with Cicely's teachings, it seemed like the right time for me to direct my first production of *Hamlet*.

Laurence Olivier famously said in his 1948 film version of *Hamlet* that the play is about a man who could not make up his mind. Some scholars agree that the character of Hamlet is indecisive, that all of his big speeches are about procrastinating and shirking his responsibility, which is to avenge his father's death by killing Claudius. What do you think?

I think that I like the word "struggle" more than the word "indecisive," simply because I find struggle more exciting on



LUCAS HALL AS HAMLET AND CELESTE CIULLA AS GERTRUDE, PHOTO BY CRAIG SCHWARTZ.

stage than indecisiveness. For me, personally, it is much more about crumbling, falling apart under the weight of an assignment that you are not cut out for, about having to transform yourself into a much tougher human being in order to fulfill that assignment.

I also believe that there is a deep religious component to Hamlet's struggle. Not just the question: when, if ever, is it right to kill another human being? But also the question: does the ghost come from heaven or hell? Is it "a spirit of health or goblin damn'd?" Hamlet has to figure out the answers to these questions for himself.

And he uses the Players and *The Murder of Gonzago* [the play the Players perform] to

do this. The play-within-a-play gives him his first taste of blood, the look of fear in Claudius' eyes. It may only be stage blood but he seems to like it. It leads to the all-too-real blood of Polonius and the calculated execution of Rosencrantz and Guildenstern. He is not cut out for the role of the Revenger in the beginning of the play. During the course of the play, we will see him turn into one.



Hamlet cannot act upon mere spectral evidence. The testimony of the Ghost must somehow be corroborated. The murderer must be forced to testify against himself. Then, and not till then, will action be possible for a reasonable man.

— George Lyman Kittredge

HAMLET COSTUME SKETCH BY ROBERT MORGAN

THE TWO GENTLEMEN OF VERONA:

What's So Funny About Growing Up?

By Scott Horstein

You're tearing me apart!

— James Dean's Jim Stark in *Rebel Without a Cause* (1955)

Growing up is hard. Peer pressure, expectations that are too high or too low, parents who neglect or smother you, tough lessons in the classroom, and of course, your first true love. Our parents create a world for us to inhabit and inherit. But love makes us reject it and pursue things our parents have forbidden us. Our actions have consequences, and in taking responsibility for them, we become adults ourselves, faced with the question: What is the world we are creating for our children?

So it was in 1594, when William Shakespeare early in his career wrote *The Two Gentlemen of Verona*. In it, he shows us four young lovers caught in the grip of their first desires, who wildly reject the world they are meant to inherit. The two young gentlemen in the play's title, Valentine and Proteus, fall desperately in love with girls, but for each of them a father stands in the way. In Valentine's case, it's the shady Duke of Milan, father to Silvia, Valentine's beloved. The Duke prefers the rich Thurio as a potential son-in-law over modest Valentine, and keeps Silvia locked up in a tower to maintain control over the situation. In Proteus' case, it's his own father, Antonio, who thwarts his desires. Antonio suddenly decides that Proteus needs to grow up and ships him off to get educated in Milan, tearing Proteus away from his beloved Julia.

The world these parents offer to their kids simply doesn't work for them. The parents are not just comically huffy; they are truly unsatisfactory. Their actions inflict real passion and pain on our lovers, who resort to desperate measures. Julia leaves behind her demure life at home and pursues Proteus to faraway Milan in the hope of winning him back. In running away, she risks her good name by assuming a masculine disguise. Valentine's lover Silvia, disgusted by her father's greedy and debauched rule, flees her high position in Milan for the lawlessness of the wilderness beyond, making herself vulnerable to predators. And the devoted Proteus finds himself abandoning his best friend and his childhood love in pursuit of a new obsession.

But it's the character of Valentine who may best capture this journey of transformation and rebellion, and we may well think of Valentine as the play's protagonist. It's true that Proteus has more lines and stage time than Valentine, and Proteus engineers the



JOY FARMER-CLARY AS JULIA, COREY SORENSON AS PROTEUS AND RYAN QUINN AS VALENTINE; PHOTO BY CRAIG SCHWARTZ.

important events in the plot. But his activity only highlights the quiet transformation of Valentine behind the scenes into the man who will inherit the kingdom. Valentine begins as a young lover whose love for Silvia brings him into conflict with the state. Because of this adversity, Valentine seeks out a new life in the forest. By the time he sees his friends again he has become a leader who can create order out of chaos at the end of the play, and is nearly unrecognizable to his friends. Valentine triumphs over the current Duke, wins Silvia, and becomes heir to the throne of Milan. Can he become the fair and just Duke that Milan needs? Or will his own children eventually wind up rebelling against him?

Shakespeare developed many of these ideas about desire and transformation by reading the works of the Roman poet Ovid, particularly his *Metamorphoses*. Ovid (43 BCE - 17 CE) told endless short stories about Greek mythological lovers driven by desire to deeds both great and foul, to both ecstasy and terrible violence. As a result, *The Two Gentlemen of Verona* has a serious side. Critics have frequently criticized the play for lacking the snowballing comic sequences we find in Shakespeare's other comedies, as well as for an alarming turn of events just before the story ends. If Shakespeare were simply trying to write a light comedy, these criticisms would be valid. But he is instead trying to create a world like that which he found in Ovid, a world where love is powerful, unpredictable, and can permanently transform young people until they no longer recognize themselves.

The Two Gentlemen of Verona may be an early play in Shakespeare's career, but as a romance full of fun as well as passion and pain, it is very mature indeed.

Metamorphosis...would seem to be the inescapable underlying condition of the world of The Two Gentlemen of Verona, and some changes are shown to be better than others.

— William C. Carroll

COSTUME SKETCH OF VALENTINE BY FABIO TOBLINI.

Sex! Death! Religion! The Wild Vienna of MEASURE FOR MEASURE

By Scott Horstein

***My superstition I'll yield never
To the enlightened and clever
Nowadays it's a relief
To have any kind of belief***

— Johann Nestroy,
Viennese playwright

Measure for Measure (1604), the last comedy of William Shakespeare, gives us a great city torn by unconscious desires. In the Austrian capital of Vienna, seat of the Holy Roman Empire, religion and the state dictate morality. But in the streets, rich and poor alike maintain a roaring sex trade. And in the prisons, wardens and executioners create a law unto themselves. Director Paul Mullins has updated the 1604 Vienna of Shakespeare's day to the freewheeling Vienna at the turn of the twentieth century, but the situation remains the same: a Catholic city seething with passions and contradictions.

Fundamentally this is a play about absolutes. Although Angelo's absolute of restraint, Isabella's absolute of chastity and the Duke's absolute of authority are supported by both religious and secular law, in practice these uncompromising ideals prove untenable and suspect.

—Anne Barton

Vienna at the turn of the twentieth century fostered a cultural, intellectual, and economic explosion such as Western society has rarely seen. One of the most profound figures to emerge was Doctor Sigmund Freud, one of the founders of modern psychology. In his study *Civilization and Its Discontents*, Freud theorized that two great psychological forces determined the course of civilizations: *eros*, the drive to create and make love, and its adversary *thanatos*, the drive to create death. Freud saw human civilization as a titanic, unending conflict between our two deepest desires, and wrote about civilization based upon the repression and contradictions he saw in the Vienna of his time. William Shakespeare wrote *Measure for Measure* three hundred years before Freud, but Freud's Vienna perfectly suits Shakespeare's problem comedy about sexual repression, severe crackdown, and wavering faith.

Vienna was the capital of the great Holy Roman Empire which dominated Central and Eastern Europe for centuries. So in our Vienna tonight you will see statesmen and aristocrats obsessed with Christian doctrine, as well as devout nuns and friars, the political and moral leaders of a great Christian state.



TOM HAMMOND AS DUKE VINCENTIO AND STEPHANIE FIEGER AS ISABELLA;
PHOTO BY CRAIG SCHWARTZ.

But thriving under the surface of the Holy Roman Empire you'll also see the agents of *eros* in Vienna's unholy sex trade. In turn-of-the-century Vienna, the authorities enforced vice laws in haphazard but cruel fashion. The Viennese government considered prostitution legitimate and legal. The catch was that any woman who had sex out of wedlock was officially considered a prostitute and was required to register as a sex worker and serve a week-long prison sentence. The situation resembled Shakespeare's Vienna under the rule of Duke Vincentio, with laws enforced inconsistently, as well as under the subsequent rule of Angelo, with his zealous crackdown on all unmarried sex.

Further under the surface of the Holy Roman Empire, in the prisons, you'll see the agents of *thanatos*: the wardens and the executioners lurking with their axes. We would expect the Viennese to treat death with reverence or with fear, as Claudio does. Yet, as Freud revealed in his work, our fear of death lives side by side with our powerful attraction to it. Shakespeare illustrates this most clearly in the character of Pompey, who overcomes his fear of the executioner to become one himself, performing his work with relish.

In *Measure for Measure*, you'll see the great failures and triumphs of moral crusaders; the wild joys and dangerous predations of procurers and madams; and the fell operations of executioners. You'll see that Freud was right: *eros* and *thanatos* are in everyone. When Claudio asks his sister Isabella to save his life by sleeping with Angelo, or when the Duke deploys Marianna to take Isabella's place, who is really the pimp? When Isabella tells her brother Claudio she'd rather see him die than succumb to Angelo's lust, is she the executioner? In such a mixed-up society, where the balance between *eros* and *thanatos* changes every time a new character comes on stage, what does it mean to have faith in a higher power, or even your fellow citizen? This is the heart of Freud's dichotomy, and of Shakespeare's *Measure for Measure*.

Shakespeare is throughout taking the measure of justice and mercy, reason and appetite, the natural world and the divine. Essentially all of the major protagonists are journeying toward self-knowledge.

— Urjo Kareda

ISABELLA FROM MEASURE FOR MEASURE; COSTUME SKETCH BY ROBERT MORGAN.

To Infinity and Beyond: SHAKESPEARE FOR THE NEW CENTURY

By Scott Horstein

Like the Elizabethans of William Shakespeare's England, we are living through the turn of a century, a historical moment of innovation and upheaval. What will the future hold for us? And how should we lead our lives? Technological breakthroughs offer wondrous new lifestyles to us, and in some ways the promise of our democra^cry shines brightly. Yet our political systems feel shaky, war rages abroad, and our most basic notions of family and faith feel under threat. In such a world, what does it mean to fall in love? To seek revenge? To be just? To stay true to a friend?

The Old Globe's 2007 Shakespeare Repertory Season gives us the new century in three tenses: past, present, and future. *Hamlet*, a tragedy, bids a nostalgic yet ruthless farewell to the past. *Measure for Measure*, a dark comedy, revels in change in the present tense as a new way of life. *The Two Gentlemen of Verona*, a comic romance, gazes into the future through the eyes of the youth who will inherit it.

All of these plays capture the excitement and anxiety of England during Shakespeare's lifetime (1564-1616). Plots to overthrow Queen Elizabeth and her Protestant Church of England abounded, with even Jesuit priests falling under suspicion as potential Vatican spies, while the Catholic nations of Spain and Scotland planned invasion. Churchgoers found themselves grappling with a new official Protestant religion, as Elizabeth replaced the Catholic crucifix on the country's altars with her own royal coat of arms, and persecuted the practice of Catholic ritual. Ireland rose up in rebellion against England's oppressive colonial rule.



COSTUME SKETCH OF GERTRUDE BY ROBERT MORGAN.

A power vacuum at court divided Elizabeth's advisors into factions, plotting for the succession of the childless queen. Meanwhile, the feudal agricultural basis of the English economy was giving way to a new kind of society based upon manufacturing, and the population was exploding. Yet despite these troubles, Englishfolk flocked to the playhouses, filled with not only despair but hope for what the new century might bring.

In an early scene in *Hamlet* (1599), the soldier Marcellus utters his famous line, "Something is rotten in the state of Denmark." Reflecting the power struggle around Elizabeth's succession, Shakespeare puts the questionable Claudius on the Danish throne, and Danish statecraft devolves into lies and paranoia. Rosencrantz and Guildenstern stake out Hamlet. Polonius sends Reynaldo to spy on his own son, Laertes. Ophelia deploys as an *agent provocateur* against Hamlet. In the end the spymaster himself gets done in, when Hamlet mistakes the undercover Polonius for Claudius and kills him, costing Denmark its chief minister.

While the state falls apart, Shakespeare's hero manifests a curious nostalgia for the past. Hamlet loves the old-fashioned, creaky drama of the traveling Players, visits a graveyard to ponder the dead who have gone before him, and venerates his dead father above all else. The present and future seem useless to him, which is why he asks the audience in his famous monologues why he should even bother. Why continue breathing when the best is already past?

*How weary, stale, flat, and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!*

Hamlet goes on to grapple with the weighty philosophical, religious and moral complications of taking revenge, and in so doing, reveals his sensitivity to the changing world. By the end of the play the rotted Danish court, the fond old forms of the past, even Hamlet's profound genius, have all consumed themselves, and for good or for ill, a stark new reality is upon us. Hamlet's foil, the Norwegian prince Fortinbras, marches into Denmark, pausing only briefly to commemorate the old world he is sweeping away.

Measure for Measure (1604) moves past mourning straight into the hurly-burly of a new era. Shakespeare focuses his comedy on the practicality of the moment. In the foreground, the plot centers on how the protagonists will resolve the intractable problem of Angelo's offer to Isabella. In the back-



DUKE FROM *MEASURE FOR MEASURE*, COSTUME SKETCH BY ROBERT MORGAN

ground, the plot centers on how the sex trade will adapt to the problem of revolving political leadership.

Shakespeare risks violating the spirit of comedy by threatening grievous harm to Claudio and Isabella. The humor lies in the great seriousness of the lead characters, and the absurd knots they tie themselves into. Angelo is shocked by his own obsessive lust for Isabella, while the crusading Duke and devout Isabella arrange a tryst in a church garden. Together

they form an absurd trinity: a sham friar of a Duke, the puritanical but mesmerized Angelo, and the idealistic Isabella.

What can a good Christian justify in the name of justice? This, the play's most intractable problem, comes to a head in the Duke's famous sentencing of Angelo at the end of the play, which draws its language from the Book of Matthew:

*Haste still pays haste, and leisure answers leisure;
Like doth quit like, and Measure still for Measure.*

But what does this mean? Does it mean that we take an eye for an eye? Or does it mean that we should do unto others as we would have them do unto us? This crisis of faith is necessary and all too human, and Shakespeare celebrates it as vital to the new era.

The Two Gentlemen of Verona (c.1594) gazes deep into the new century through the romantic eyes of the children who will inherit it. Shakespeare purposefully gives his four lovers, Valentine, Proteus, Julia, and Silvia, very little time to establish and develop their relationships. These are less great loves and friendships than they are great loves and friendships fantasized about, dreamt about, yearned for. The result is not a great love story, but four parallel case studies of youth gripped by desire. Our lovers reach for a bright new future and in the process risk

losing themselves, as Proteus poignantly expresses in his prayer to Love:

*I cannot leave to love, and yet I do.
But there I leave to love where I should love.
Julia I lose, and Valentine I lose.
If I keep them I needs must lose myself.
If I lose them, thus find I by their loss.*

In order to do right by Love, Proteus says he must betray Love. Such contradictions soon become ridiculous. Unlike Hamlet, who pined for the old ways, and unlike Isabella, Duke Vincentio, and Angelo, who fought over pieties, the characters in *The Two Gentlemen of Verona* make a mockery of every convention they depend upon. Valentine and Proteus pledge eternal brotherhood to each other, but their posturing over friendship, love and honor makes them foolish. The antiquated knight Sir Eglamour proves that chivalry is dead by running away at the first sign of danger. Even the notion of man's best friend becomes ridiculous. Crab the dog is indifferent to his master Launce, while Launce works to put Crab's best paw forward, going so far as to take the blame for Crab's doggy indiscretions.

The twenty-four hour party state in Milan sums up the need for a new world with meaningful leadership. Meanwhile, out in the forest, Valentine develops into the man who just might be that leader. The humor of the play lives in its gentle ridicule of our world, but its romance lives in its hunger for the future.

These three plays gives us portraits of people not unlike ourselves mucking through a time of great change, and give us the opportunity to gasp, shake our heads, gaze in admiration, laugh and bear witness to the birth of a new century.



JULIA FROM *THE TWO GENTLEMEN OF VERONA*, COSTUME SKETCH BY FABIO TOBLINI

Audrey Geisel...in the Donor Spotlight

“The bottom line is love,” says Audrey Geisel. “I have loved San Diego since the first time I came here, and when you love a place, you have to do what you can to make it better.”

Mrs. Geisel is the wife of the late Theodor “Dr. Seuss” Geisel, and the current president of the Dr. Seuss Foundation and the Dr. Seuss Fund.

Mrs. Geisel focuses a large amount of her seemingly inexhaustible supply of energy on her philanthropic work with charitable organizations and institutions of learning. Though Mrs. Geisel shows tremendous generosity to many worthwhile causes and organizations, her love of learning and literacy has been the driving force in her charitable giving. “My first priority is literacy,” she says.

For example, in 1995 The University Library Building at UCSD was renamed Geisel Library in honor of Audrey and Theodor Geisel for the generous contributions they have made to the library and their devotion to improving literacy.

The demands on a philanthropist can be never-ending, and San Diego is lucky that Mrs. Geisel lives here and loves it here.

“Literacy is important to me, but things have gone so much farther than that. As San Diego has grown, so has the number of charitable organizations and the need to contribute to those organizations.”

Mrs. Geisel’s charitable heart and community spirit have helped to create one of San Diego’s most loved traditions: going to The Old Globe to see the musical version of Dr. Seuss’ *How the Grinch Stole Christmas!*. Through a special agreement with Mrs. Geisel, The Globe has presented the *Grinch* every year since 1998. To date, more than 500,000 people have seen the *Grinch* at the Globe or on Broadway; including approximately 14,000 children from around San Diego County who see the show each year at no cost or at a greatly reduced rate. As Mrs. Geisel puts it, “the Globe is an institution that is so full of the right feelings. When something is revered and meant to be, you can’t just let it go, you have to perfect and maintain it.”

Clearly, Mrs. Geisel’s gift to The Old Globe has been a gift that brings joy to all of San Diego. As we approach the *Grinch*’s ten-year anniversary at The Old Globe, we wish to recognize and thank Mrs. Audrey Geisel.



Audrey Geisel and Globe Artistic Director Jack O'Brien

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



On March 13, 2006 more than 140 donors attended a “Meet the Artist” event with Sandy Duncan; photo by Nowell Wisch



Through the Globe’s “Meet the Artist” series, you can learn more about the lives and work of Globe artists, as they talk candidly about their careers, personal interests and lives in the theatre. These evenings begin with an hors d’oeuvre reception, followed by a presentation by an artist, who talks about his or her career and takes questions from the audience.

The “Meet the Artist” series includes artist interviews each year offered as complimentary events for annual donors of \$500 or more. This series is just one of the many ways we can thank you for your support of this great theatre, and we hope you can attend these events in the future.

Globe artists who have participated in the “Meet the Artist” series include Sandy Duncan, Hershey Felder, Darko Tresnjak, Marion Ross, Paul Michael, Jerry Patch, Jack O’Brien, Robert Taylor and Richard Oberacker. To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.



On October 16, 2007 donors enjoyed learning more about the life of Hershey Felder; photo by Mark Garvin

Sam Henderson

(Reynaldo/Musician/Captain/Coffin Bearer; Church Goer/Duke's Entourage/Outlaw)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*. NEW YORK: *Dog Show* (NY Premiere), Ensemble Studio Theatre. UNDERGRADUATE: *Coriolanus* (title role), *The Comedy of Errors*, *A Woman without a Name*, *Misalliance*, *Marathon*, *The School for Scandal*, *Spike Heels*, *Woyzeck*, *Waiting for Lefty*, *Before It Hits Home*. EDUCATION: Sam received a BFA in theatre performance from Baylor University.

Eric Hoffmann

(Antonio/Eglamour; Pompey)

THE OLD GLOBE: Debut. REGIONAL: *Hamlet*, *Much Ado About Nothing*, *Peer Gynt*, *Camino Real*, *Julius Caesar*, *Coriolanus* and *Henry IV* and *V*, The Shakespeare Theatre, Washington DC; *The Tempest*, Theatre Virginia; *The Merry Wives of Windsor*, *Macbeth*, *King John*, Shakespeare Theatre of New Jersey. INTERNATIONAL TOURS: *West Side Story*, *The Crucible*, *Of Mice and Men*. TV: *Law & Order*. Mr. Hoffmann is also a frequent director and teacher at theatres and universities around the country.

Charles Janasz

(Polonius; Pantino/Host; Escalus)

THE OLD GLOBE: *Pericles* and Summer Reps of 1985 and 2004 - 2006. BROADWAY: *Amadeus* ('99-2000 revival). REGIONAL: Over 45 productions as resident acting company member of Minneapolis' Guthrie Theater. Resident company member and returning guest artist of Washington, DC's Arena Stage. OTHER CREDITS: Ahmanson Theatre, New York Shakespeare Festival, Playwrights Horizons, Williamstown Theatre Festival, Geffen Playhouse, Seattle Rep, La Jolla Playhouse, Center Stage, The Empty Space, Huntington Theatre, Walker Art Center, Loring Playhouse. TV: *Strong Medicine*, *Mystery Woman*, *7th Heaven*, *Crossing Jordan*, *Frasier*, *Dharma & Greg*, *The Pretender*, etc. TRAINING: The University of Washington and The Juilliard School (BFA). Proud member of Actors' Equity since 1980.

John Keabler

(Voltimand/Musician/Captain/Coffin Bearer; Duke's Entourage/Outlaw; Gentleman)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*. ELSEWHERE: *Crazy for You*, *Light*

up the Sky, Creed Repertory; *The Taming of the Shrew*, *Romeo and Juliet*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, Kentucky Repertory; *Twelfth Night*, *Arsenic and Old Lace*, *Star Spangled Girl*, Public Theatre of Kentucky.

Michael Kirby

(Francisco/Cornelius/Player Queen/Captain; Thurio; Angelo's Attendant)

THE OLD GLOBE: *Othello*. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*. ELSEWHERE: *A Tale of Charles Dickens*, LA Theatre Works; *A Midsummer Night's Dream*, *Romeo and Juliet*, Kingsmen Shakespeare Festival; *Don Juan*, *Spite for Spite*, Siglo de Oro Festival with Andak Stage Company (founding member); *Chekhov x 4*, *Loves Fire*, *Nora*, Antaeus Theatre Company. OTHER: *Hamlet*, *The Merry Wives of Windsor*, *The Mineola Twins*, *San Fran Scapin*. FILM: *The Diamond Nose*, *Passing Normal*, *Kiss Chase*. TELEVISION: Appearances on *Boston Public*, *Unsolved Mysteries* and MTV. Michael has a BA in Theatre from Cal State Fullerton.

James Knight

(Marcellus/Player King/Fortinbras/Priest; Angelo)

THE OLD GLOBE: Debut. NEW YORK: *The Truth About Blayds*, *Mr. Pim Passes By*, Mint Theatre Co. REGIONAL: *Mrs. Warren's Profession*, *The Ladies of the Cameliars*, Denver Center Theatre Co; *Romeo and Juliet*, *Hamlet*, *Henry V*, Southwest Shakespeare Co; *Man and Superman*, Kansas City Rep; *Macbeth*, Alabama Shakespeare Festival tour; *You Can't Take It with You*, Milwaukee Rep; *Pride and Prejudice*, *Cyrano de Bergerac*, Pioneer Theatre Co; *DA*, Cape Playhouse; *Stinkin' Rich*, Two Rivers Theatre Co; plus various roles at Utah Shakespearean Festival, Missouri Rep and Heart of America Shakespeare. EDUCATION/TRAINING: MFA, University of Missouri, Kansas City. Proud member of Actors' Equity.

Nathaniel McIntyre

(Guildenstern/Coffin Bearer/English Ambassador; Abhorson)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*. REGIONAL: *Rivals*, Huntington Theatre with Nicholas Martin; *Blue Demon u/s*, Huntington Theatre with Darko Tresnjak; *Shear Madness*, Charles Playhouse; *Rapist James*, Next Stages with Daniel Goldstein; *Living Room in Africa*, Gloucester Stage; *Take Me Out*, Speakeasy Stage;

Homebody Kabul, Boston Theatre Works; *The Violet Hour*, Stoneham Theatre; *Cuckooland* and *A New War*, Wellfleet Harbor Actors Theatre (world premiere); *The Merchant of Venice*, *Troilus and Cressida*, *Twelfth Night*, *Macbeth*, *Hamlet*, *Much Ado About Nothing*, *The Winter's Tale*, and *Twelfth Night*, Boston Public Theatre. EDUCATION: BA from Eastern Nazarene College.

Jonathan McMurtry

ASSOCIATE ARTIST

(1st Player/1st Gravedigger; Launce; Barnardine)

THE OLD GLOBE: Over 200 productions since 1961, including *Restoration Comedy*, *Trying* (San Diego Critics Circle Award), *Macbeth*, *The Winter's Tale*, *Henry IV*, *Henry V*, *Hamlet*, *Romeo and Juliet*, *Othello*, *Timon of Athens*, *King Lear*, *As You Like It*, *Bus Stop*, *Da*, *The Seagull*, *American Buffalo*, *Home*, *Waiting for Godot*, *There's One in Every Marriage*, (San Diego Critics Circle Award), *Rashomon*, *Dear Liar*, *Moby Dick Rehearsed*. ELSEWHERE: *A Life in the Theatre* (San Diego Critics Circle Award), North Coast Rep, Gaslamp Theatre; *Picasso at the Lapin Agile*, *A Christmas Carol*, *Uncle Vanya*, San Diego Rep; leading roles at theatres throughout the U.S., including South Coast Rep, Alley Theatre, Studio Arena, Syracuse Stage, Arizona Theatre Company, San Jose Rep, Alaska Rep, Ahmanson Theatre, Mark Taper Forum, Indiana Rep, Berkeley Rep, and the roles of Shylock and Macbeth at Walnut Creek's Regional Center for the Arts. Mr. McMurtry is the recipient of the KPBS Patté Award for "Shiley Lifetime Achievement" in Theatre, the '92 Joe Callaway Award, L.A. Critics Circle Award for the title role in *Uncle Vanya*, and 30 Drama-Logue Awards. FILM: *Beautiful Joe* (with Sharon Stone), *Best Laid Plans* (with Reese Witherspoon), *Little Nikita* (with Sidney Poitier), *Point Blank* (with Lee Marvin). TV: *Encore! Encore!*, *The Skin of Our Teeth* (live PBS telecast from The Globe), *thirtysomething*, *Cheers*, *Almost Perfect*, *The Naked Truth*, *Wings*, *Frasier*. Mr. McMurtry is a graduate of the Royal Academy of Dramatic Arts.

Aaron Misakian

(Church Goer/Duke's Entourage/Outlaw 4; Gentleman)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Much Ado About Nothing*, *Richard III*, *An Absolute Turkey*, *The 5th of July*. REGIONAL: *Antigone*, South Coast Rep; *Illumination* (reading), Mark Taper Forum/PLAY; *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.

Ryan Quinn

(*Horatio; Valentine*)

THE OLD GLOBE: Debut. REGIONAL: *The King Stag*, Yale Repertory Theatre; *A Midsummer Night's Dream, The Tempest, The Two Gentlemen of Verona, All's Well That Ends Well, Antony and Cleopatra*, Hudson Valley Shakespeare Festival; *King Lear*, Princeton Repertory Shakespeare Festival. NEW YORK: *Romeo and Juliet* (dir. Matt August), *Hamlet, Twelfth Night*, The National Shakespeare Company; *Frag*, HERE Arts Center; *Women of Manhattan*, The Gloria Maddox Theatre. Ryan recently received his MFA in Acting from Yale University, where his favorite productions included: *The Time of Your Life* (dir. Paul Mullins), *A Lone and Love's Labour's Lost*. Much love to his fiancée KT. Proud member of Actors' Equity.

Carolyn Ratteray

(*Church Goer/Duke's Entourage/Outlaw; Juliet*)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Marat/Sade, The Laramie Project, Much Ado About Nothing*. NEW YORK: *Hecuba*, Pearl Theatre; *The Cherry Orchard*, Classical Theatre of Harlem; *Doña Rosita*, Jean Cocteau Repertory; *The Trial*, Phoenix Theatre Ensemble. REGIONAL: *Romeo and Juliet*, Shenandoah Shakespeare; *Hamlet*, Carolinian Shakespeare; *The Dark Kalamazoo* (one woman show), *The Blackfriars*. TV: *Law & Order: Criminal Intent*. Carolyn holds a BFA from NYU.

Summer Shirey

(*Duke's Entourage/Outlaw; Francisca*)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD Professional Actor Training Program: *The 5th of July, An Absolute Turkey, Richard III, Much Ado About Nothing*. 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.

Corey Sorenson

(*Laertes; Proteus*)

THE OLD GLOBE: Debut. REGIONAL: *Pump Boys and Dinettes, The Fantasticks*, Walnut Street Theatre; *The Story, Trumbo*, Philadelphia Theatre Company; *Romeo and Juliet*, Open Air Players; *The Overwhelming*, PlayPenn. TV: *Law & Order: SVU, Rescue Me, Kidnapped, The Wire, State of Mind, Twenty Questions, As the World Turns*. FILM: *Heartland, The Push, Head Space*. MFA in acting from Temple University.

Bruce Turk

(*Claudius/Ghost; The Provost*)

THE OLD GLOBE: *The Winter's Tale* (San Diego Critics Circle Craig Noel Award), *The Comedy of Errors, Macbeth, Antony and Cleopatra, As You Like It, Don Juan*. BROADWAY: *The Green Bird* (title role), *Juan Darien*. OFF-BROADWAY: *Pericles, BAM; King John, Titus Andronicus, The Green Bird*. REGIONAL: *The Silent Woman*, The Shakespeare Theatre; *Don Juan*, McCarter Theatre, Seattle Rep; *The Tempest, Picasso at the Lapin Agile, The Rivals, Don Quixote, Macbeth, Fables*, Denver Center; *The Tempest, Red Noses*, Goodman Theatre; *The Miser*, Geva Theatre; *A Midsummer Night's Dream, She Stoops to Conquer*, Shakespeare Santa Cruz; *Rhinoceros, Measure for Measure, Macbeth*, Shakespeare Theatre of New Jersey; Market Theatre; Cincinnati Playhouse; La Jolla Playhouse; Remains Theatre; Prince Music Theatre. FILM/TV: *ER, Law & Order: SVU, Third Watch, Garmento, Lighthouse, Midnight Spin*. INTERNATIONAL: Resident member of Tadashi Suzuki's Acting Company in Tokyo, Mito and Togamura, Japan. AEA, SAG, AFTRA.

Kate Turnbull

(*Duke's Mistress/Outlaw; Mariana*)

THE OLD GLOBE: *Restoration Comedy*, 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTING TRAINING PROGRAM: *Richard III, An Absolute Turkey, The 5th of July, Much Ado About Nothing*. 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.

Sam Breslin Wright

(*Barnardo/Player Lucianus/1st Captain/2nd Gravedigger; Speed; Elbow*)

THE OLD GLOBE: *Love's Labour's Lost*. BROADWAY: *Macbeth*. ELSEWHERE: *365 Plays/365 Days*,

Public Theater/Clubbed Thumb; *Marge*, Soho Rep; *Orange Alert, Naked Angels; A Midsummer Night's Dream, The Taming of the Shrew, As You Like It, Dead End, The Royal Family, The End of the Day, Trojan Women – A Love Story, Billings*, Williamstown Theatre Festival; *Mad Forest, Pterodactyls, Don Juan*, UCSD. FILM/TV: *Disposal, Dead Birds, Happy Hour, Harrison's Flowers, Law & Order, Law & Order – Criminal Intent, Third Watch, Rescue Me, Out of Order*. AS DIRECTOR AND WRITER: *Uncle Sam I Am*, Williamstown Cabaret, Williamstown Theatre Festival. EDUCATION/TRAINING: MFA, UCSD; Certificate London Academy of Music and Dramatic Arts.

Darko Tresnjak

(Artistic Director 2007 Summer Shakespeare Festival; Director: *Hamlet*)

THE OLD GLOBE: *Pericles, The Two Noble Kinsmen, Antony and Cleopatra, The Winter's Tale, The Comedy of Errors, A Midsummer Night's Dream, Titus Andronicus*. ELSEWHERE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot, 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; *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theater; *A Little Night Music, Amour*, Goodspeed Opera House; *La Dispute*, UCSD. OPERA CREDITS: *Die Zauberflöte*, Opera Theater of Saint Louis; *Orfeo ed Euridice, Il Trovatore, Turandot*, Virginia Opera; *Turandot*, 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, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and two Patté Awards for his direction of *The Winter's Tale* and *Titus Andronicus*. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppet theatre. He was educated at

Swarthmore College and Columbia University and teaches acting and directing at UCSD. Upcoming projects include *Antony and Cleopatra* for Theatre for a New Audience and the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg* for Los Angeles Opera, conducted by James Conlon.

Matt August

(Director, *The Two Gentlemen of Verona*)

THE OLD GLOBE: *Pig Farm, Time Flies, The Food Chain; Imaginary Friends*, Associate Director; Resident Assistant Director 1998 season. BROADWAY: *Dr. Seuss' How the Grinch Stole Christmas!*; Associate Director for *Henry IV, Imaginary Friends, The Invention of Love, The Full Monty*, National Tours. INTERNATIONAL: *The Full Monty*, Australia. OFF-BROADWAY: *The Two Gentlemen of Verona, The Merry Wives of Windsor*, The Acting Company; *Sixteen Wounded*, Cherry Lane; *Mimesophobia*, SPF; *Romeo and Juliet*, National Shakespeare Co; *Meet John Doe*, NYMTF. REGIONAL: *A Christmas Carol* ('04, '05, '06), Ford's Theater; *Baby Taj*, Theatreworks, CA; *The Real Dr. Strangelove*, LATW; *Sixteen Wounded*, Long Wharf Theatre; *The Tempest, All in the Timing, Complete History of America Abridged*, Hanger Theatre; *Jump Rope*, Next Stages; Additional work for Sundance Theatre Lab; New Dramatists; New York Stage and Film; Mark Taper Forum; Huntington Theatre; Assistant to Robert Wilson, *Orlando*; Oregon Shakespeare Festival Killian Fellow; Drama League Fellow. EDUCATION: MFA, CalArts.

Paul Mullins

(Director, *Measure for Measure*)

THE OLD GLOBE: *Macbeth*. Paul Mullins is a company member of the Shakespeare Theatre of New Jersey where he has directed *Rosencrantz and Guildenstern Are Dead, Richard II, King John, Illyria, The Illusion, Tartuffe, Rhinoceros, All's Well That Ends Well* and *The Threepenny Opera*. OTHER CREDITS: *Fat Pig, This Is How It Goes* and *The Russian National Postal Service* at the Studio Theatre in Washington, DC; *True West* and *Lettice and Lovage* at Portland Stage; *The Swan, Much Ado About Nothing, Reckless* and *The Merry Wives of Windsor* at American Stage; *Summerfolk* and *The Time of Your Life* for the Yale School of Drama and *As You Like It* for the Juilliard School.

Ralph Funicello ASSOCIATE ARTIST

(Scenic Design)

THE OLD GLOBE: *Restoration Comedy*, Summer Shakespeare Festivals 2004-2006, *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, Heda 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, The Shakespeare Theatre, Guthrie Theatre, South Coast Rep, Oregon Shakespeare Festival, Williamstown Theatre Festival, Intiman Theatre, Stratford Festival in Ontario, The Royal Shakespeare Company, and New York City Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

Robert Morgan ASSOCIATE ARTIST

(Costume Design, *Hamlet and Measure for Measure*)

THE OLD GLOBE: Since 1977, designed scenery and/or costumes for 36 productions, among them: *Moonlight and Magnolias, Vincent in Brixton, The Full Monty, Dr. Seuss' How the Grinch Stole Christmas!, A Midsummer Night's Dream* ('78 & '85), *Macbeth* ('79 & '96), *Twelfth Night* ('83 & '01), *Romeo and Juliet* ('80 & '99), and *King Lear* ('81 & '93). ELSEWHERE: New York, on and off-Broadway; London's West End; Maria Theresa's private theatre at the Schoenbrunn Palace in Vienna; regional theatres across the United States. From 1987-1992, Mr. Morgan served as Director of the Theatre Division at Boston University's School For the Arts. He lives with his wife and four children in Vermont's rural Northeast Kingdom.

Fabio Toblini

(Costume Design, *The Two Gentlemen of Verona*)

OFF BROADWAY: *Hedwig and the Angry Inch; Batboy the Musical; Intrigue with Faye*. NATIONAL TOURS: *Godspell, Fame, Jesus Christ Superstar*. OPERA: *Macbeth*, Portland Opera; *L'Opera Seria, Tales of Hoffmann*, Nationale Reisopera Holland. DANCE: *Romeo and Juliet*, Dominic Walsh Dance Theatre; *The Nutcracker*, Ballet Arizona. REGIONAL: Alley Theatre, Guthrie Theatre, The Shakespeare Theatre,

Ford's Theatre, Long Wharf Theatre, Children's Theatre Company in Minneapolis. EDUCATION: Istituto Marangoni, Milano; Parsons School of Design, NYC. Portfolio is viewable at www.Fabiotoblini.com.

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, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Chicago Shakespeare Theatre, Goodspeed Musicals and the Whitney Museum in New York. His awards for theatrical lighting design include the Drama Logue, San Diego Drama Critics Circle, Back Stage West Garland, Arizoni 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, residential, retail, restaurant 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 U.S.A. His current theatre projects include *The Circle* at American Conservatory Theatre, *King Lear* at The Denver Center and *Carmen* at Sacramento Opera. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

Christopher R. Walker

(Sound Design/Music)

THE OLD GLOBE: 2004, 2005 & 2006 Summer Shakespeare Festivals, *Don Juan, The Trojan Women, The Woman in Black, Twelfth Night, The Taming of the Shrew*. REGIONAL: Over 30 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.

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 21 seasons, including the 2004, 2005, 2006 Summer Shakespeare Festivals, *Pig Farm*, *Pentecost*, *Compleat Female Stage Beauty*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like it*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *Othello*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar*, *Henry V and Richard II*. 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. 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: *The Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide*, *Major Barbara*, Oregon Shakespeare Festival; *Romeo and Juliet*, The Shakespeare Theatre, DC; *Hobson's Choice*, *Season's 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 Shakespearean 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 and London's Central School of Speech & Drama, brought her in to teach Shakespeare and Pinter workshops. Gist has been published in VASTA Journals, in the *Complete Vocal Warm-Up*, *More Stage Dialects*.

Scott Horstein

(Dramaturg)

OLD GLOBE: *Resurrection Blues*, *Pentecost*, *Compleat Female Stage Beauty*, *Orson's Shadow*. ELSEWHERE: *Finn in the Underworld*, Berkeley Rep; *The Philanderer*, Oregon Shakespeare Festival; *Shadow of Himself*, Denver Center Theater New Play Summit; *The Piano Teacher*, South Coast Rep Pacific Playwrights Festival, among many others. Scott is former Manager of Play Development at Cornerstone Theater Company, where his credits include world premieres by Octavio Solis, Sarah Ruhl, Alison Carey, James Still, Shishir Kurup, Cynthia Gates Fujikawa and Yehuda Hyman. He is also former Literary Director of the Black Dahlia Theatre. Mr. Horstein was Lecturer in Dramaturgy at UCSD from 2003-2005, and has translated Marivaux's *The Game of Love and Chance*. He is the 2004 winner of the LMDA Elliott Hayes Award in Dramaturgy. Member, Literary Managers and Dramaturgs of the Americas (LMDA); MFA in Dramaturgy from UCSD.

Mary K Klinger

(Stage Manager)

THE OLD GLOBE: *A Midsummer Night's Dream*, *Othello*, *Titus Andronicus*. BROADWAY: *QED* with Alan Alda, *Angels 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*, *Stars in the Morning Sky*, Los Angeles Theatre Center; *Agamemnon*, The Getty Villa. Ms. Klinger teaches stage management at USC. She is ever grateful to her husband Philip J. Hilow. Proud Member of Actors' Equity.

Moira Gleason

(Assistant Stage Manager)

THE OLD GLOBE: *The Sisters Rosensweig*, *The Constant Wife*, *Dr. Seuss' How the Grinch Stole Christmas!* ('05), 2005 Summer Shakespeare Festival, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Fiction*, *The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. ELSEWHERE: Stage Manager of *Adoption Project - Triad*, Mo'olelo; *Miss Witherspoon*, San Diego Rep; *Fathom*, Malashock Dance '06. Ms. Gleason has held many different positions at the Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Ms. Gleason holds a BA from Southern Oregon University.

Diana Moser

(Assistant Stage Manager)

THE OLD GLOBE: *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction*, *The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. EDUCATION: MFA in directing from Purdue University. When not doing theatre, Diana lives and travels aboard the classic wooden sailboat "Simba I" with her beloved captain, Paul. Proud member of Actors' Equity.

Anjee Nero

(Assistant Stage Manager)

THE OLD GLOBE: Debut. REGIONAL: *Mother Courage*, Berkeley Rep; *Mother Courage*, *Current Nobody*, La Jolla Playhouse; *Jem & I*, *Be Here Then*, id Theatre Company; *Seven Devils Playwrights Conference*; *Waiting for Godot*, *Hedwig and the Angry Inch*, Risk Theatre Initiative; *Cyrano*, *Inspecting Carol*, *A Chorus Line*, Plano Repertory Theatre; *Hamlet*, Curtis Theatre; *Lava*, Son of Semele Ensemble; *Men Are from Mars*, *Women Are from Venus*, Dallas Theater Center. DANCE: *Only Sound Remains*, Japan America Theatre; *Garden Trilogy*. IMAGO moves. EDUCATION: MFA Stage Management, UCSD. Proud member of Actors' Equity.

UNDERSTUDIES

Hamlet

Rosencrantz/Coffin Bearer/
English Ambassador/LaertesChris Breksy
Polonius.....Chip Brookes
Ophelia.....Kimberly Parker Green
Hamlet.....Rhett Henckel
Horatio.....Sam Henderson
Marcellus/Player King/Fortinbras/Priest/
Guildenstern/Coffin Bearer/English Ambassador/
1st Player/Gravedigger.....John Keabler
Claudius/Ghost.....Nathaniel McIntyre
Osric/Reynaldo/Player/Captain/Coffin Bearer/
Voltmand/Player/Captain/Francisco/Cornelius/
Player Queen/Captain/Barnardo/Player (Lucianus)/
Captain/2nd Gravedigger.....Aaron Misakian
Gertrude.....Kate Turnbull

The Two Gentlemen of Verona

Proteus.....Chris Bresky
Antonio/Eglamour/Speed.....Chip Brookes
Lucetta/Launce's Girl/
Ensemble/Duke's WhoreCara Greene
Duke of Milan.....Rhett Henckel
Pantino/HostSam Henderson
Valentine.....John Keabler
Ensemble.....Nathaniel McIntyre
Crab the Dog.....Monty
Thurio.....Aaron Misakian
JuliaCarolyn Ratteray
Silvia.....Summer Shirey

Measure for Measure

Pompey.....Chris Bresky
Duke Vincentio/BarnadineChip Brookes
Juliet/Francisca/The Court Clerk/
Mariana's MaidJoy Farmer-Clary
MarianaKimberly Parker Green
IsabellaCara Greene
Gentleman/Angelo's Attendant/
Abhorson/The ProvostSam Henderson
AngeloJohn Keabler
Froth/Gentleman/Friar Peter/
Claudio/Elbow/.....Michael Kirby
EscalusNathaniel McIntyre
Lucio.....Aaron Misakian
Mistress OverdoneSummer Shirey

ADDITIONAL STAFF

Assistant Director, *Hamlet*.....C.J. Keith
Assistant Director, *The Two Gentlemen of Verona*.....Caitlin Moon
Assistant Director, *Measure for Measure*.....Bruce Coughran
Assistant Scenic DesignKacie Hultgren
Assistants Costume DesignAshley Bruce, Shelly Williams, Shirly Pierson
Assistant Lighting DesignJason Bieber
Assistant Dramaturg.....Jacqueline Goldfinger
Stage Management Interns.....Samantha Beckhart, Amanda Kaplan,
Alicia Lerner, Sarah Lusby

SPECIAL THANKS

The Acting Company
Doug Langworthy
Linda Cho



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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



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

CRAIG NOEL LEAGUE MEMBERS

Planned Giving Society of The Old Globe

Anonymous (14)
Robert S. Albritton*
Nancine Belfiore
Alan Benaryoa
Dr. and Mrs. Edgar D. Canada
Garet and Wendy Clark
J. Dallas* and Mary H. Clark
R. Patrick and Sharon Connell
Patricia W. Crigler, Ph.D., CAPT/USN/Ret.
Carlos and Patricia Cuellar
Patricia and Donn DeMarce*
Mrs. Philip H. Dickinson
Dr. and Mrs. Robert Epsten
Frank A. Frye, III
Nancy Reed Gibson
Robert Gleason and Marc Matys
Marcy Goldstone
Kathryn Crippen Hattox
David and Debbie Hawkins

Craig and Mary Hunter
Barbara Iredale*
Bob Jacobs
Joseph E. Jessop*
J. Robert and Gladys H. King
Marilyn Kneeland
Jean and David Laing
Jerry Lester Foundation
Dr. Bernard Lipinsky*
Heather Manion
Calvin Manning
Paul I. and Margaret W. Meyer
Judy and George Miller
Steve Miller
Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadel and Cecilia Carrick
Alice B. Nesnow

Arthur and Marilyn Neumann
Craig Noel
Greg and Polly Noel
PACEM (Pacific Academy of
Ecclesiastical Music)
Mrs. Margaret F. Peninger*
Velda Pirtle*
Florence Borgeson Plunkert*
Dolly and Jim Poet
Dorothy Shorb Prough*
Brenda Marsh-Rebello and John Rebello
Donald and Darlene Shiley
Patsy and Forrest Shumway
B. Sy and Ruth Ann Silver
Stephen M. Silverman
Roberta Simpson
Dolores and Rod Smith
John and Cindy Sorensen
Marje Spear

Nancy A. Spector and Alan R. Spector
Jeanette Stevens
Eric Leighton Swenson
Anne C. Taubman
Cherie Halladay Tirschwell
Marian Trevor (Mrs. Walter M.)*
Evelyn Mack Truitt
Ginny Unanue
Carol and Lawrence Veit
Harvey and Jordine Von Wantoch
Merle and Phil Wahl
Holly J.B. Ward
Sheryl and Harvey P. White
Mrs. Jack Galen Whitney
Stanley E. Willis II*
Julie Meier Wright
Carolyn Yorston

*Deceased

THE OLD GLOBE EDUCATION PROGRAMS

Enrich...Enlighten...Entertain and Engage

There's a whole lot of learning going on at The Old Globe!

Student Matinees

Literacy Initiatives

**Professional Development
for Teachers**

Theatre Tours

In-school Touring Production

**Insights Seminars and
Post-Show Forums**



Professional Development programs for teachers provide opportunities for educators to work with high level theatre professionals and Arts Integration specialists to hone their skills and re-invigorate their teaching.



A part of The Old Globe's Literacy Initiatives, The Globe Readers program supports educators' efforts to teach reading to young children. The program instills a love of reading, writing, and performing by working with children to create plays from their own stories. Now in its second year, the program serves over 1,400 children.





Behind-the-scenes tours give visitors of all ages a chance to see how our shows are created. Tour groups visit the scenic and costume shops, backstage and more. Follow the Bard Tours take students on a Shakespeare scavenger hunt to learn about his plays in an entertaining and enlightening way.



The Old Globe student matinees provide young people with the opportunity to see live theatre at its best. Students see full productions of many of The Old Globe's shows each season. The experience is enhanced by in-classroom workshops conducted by our professional Teaching Artists. Study Guides are provided to support teachers' curriculum goals.



Contact us for details on any of our programs, (619) 231-1941. Roberta Wells-Famula, Director of Education, Rwells-famula@TheOldGlobe.org
 To volunteer contact Raul Moncada, Education Associate rmoncada@TheOldGlobe.org

INSIGHTS SEMINARS

This Monday night series provides Old Globe patrons with an opportunity to be more closely connected to the work on stage and backstage at our three theatres. A panel selected from the artistic company of each production (playwrights, actors, directors, designers, and technicians) engages patrons in an informal and illuminating presentation of ideas and insights to enhance the theatre-going experience. Insights Seminars take place in the theatre where the production is performed and each Seminar is followed by an informal champagne reception. Insights Seminars are free to all donors and subscribers. For those not in either category, single seminars are \$5. Teachers, students and seniors \$3.00.

Age appropriateness: Teens and adults.

2007 Summer Insights Seminar Schedule:

June 18	<i>Hamlet</i>	Lowell Davies Festival Theatre	July 16	<i>Hay Fever</i>	Old Globe Theatre
June 25	<i>Two Gentlemen</i>	Lowell Davies Festival Theatre	August 6	<i>Bell, Book and Candle</i>	Cassius Carter Centre Stage
July 9	<i>Measure for Measure</i>	Lowell Davies Festival Theatre			

Annual Fund Donors

The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 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 our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

Benefactors

(\$100,000 and above)

City of San Diego, Commission for
Arts & Culture
Audrey S. Geisel/The San Diego
Foundation Dr. Seuss Fund

William Randolph Hearst Foundation
The James Irvine Foundation
The San Diego Union-Tribune
Donald & Darlene Shiley

The Shubert Foundation
Supervisor Pam Slater-Price
and the County of San Diego

Season Sponsors

(\$50,000 to \$99,999)

AT&T
California Bank & Trust
J. Dallas & Mary H. Clark Fund at
The San Diego Foundation
Karen & Donald Cohn

Valerie & Harry Cooper
Globe Guilders
The Legler Benbough Foundation
The Lipinsky Family
Patrons of the Prado

Conrad Prebys
QUALCOMM, INC.
Union Bank of California
Wells Fargo
Sheryl & Harvey P. White

Production Sponsors

(\$25,000 to \$49,999)

Mary Beth Adderley-Wright,
Richard Wright & Elizabeth Adderley
American Airlines
Bank of America
Alan Benaroya
John A. Berol
Mary Ann Blair Fund
at The San Diego Foundation

Bombardier Flexjet
Cohn Restaurant Group/Prado Restaurant
Continental Airlines
Danah H. Fayman
Jake & Todd Figi
Kathryn & John Hattox
HM Electronics, Inc.

Deni & Jeff Jacobs
Joan & Irwin Jacobs
Nokia
Sempra Energy
Sheraton San Diego Hotel & Marina
Starbucks Coffee
Mandell Weiss Charitable Trust

Director Circle

(\$10,000 to \$24,999)

Anonymous (1)
Charles & Molly Brazell
Arthur & Sophie Brody Fund of the
Jewish Community Foundation
The Louis Yager Cantwell Private
Foundation
Deni & Ken Carpenter
Peter Cooper & Norman Blachford
Advised Fund at the San Diego Human
Dignity Foundation
Mr. & Mrs. Brian Devine
Dr. & Mrs. Robert Epsten
Pamela A. Farr
F. George Gilman & Dale Burgett
Lee & Frank Goldberg
Susan & Dr. Ronald Heller

Dr. & Mrs. Harry F. Hixson, Jr.
Supervisor Bill Horn
and the County of San Diego
Mr. & Mrs. Neil Kjos
Dr. Ronald & Mrs. Ruth Leonardi
Sue & John Major
Dr. Patricia Montalbano
Robin & Hank Nordhoff
The Kenneth T. & Eileen L. Norris
Foundation
Allison & Robert Price
Sandra & Allen Redman
Patsy & Forrest Shumway
Chris Skillern
Nancy & Alan Spector and Family
Ms. Jeanette Stevens

Anne Taubman & David Boyle
Gillian & Tony Thornley
Evelyn Mack Truitt
Erna & Andrew Viterbi
Weingart-Price Fund at
The San Diego Foundation
Stewart & Brenda Weissman
Brent V. Woods & Laurie C. Mitchell
June E. Yoder
Carolyn W. Yorston
Robert & Deborah Young
Ellen & Tim Zinn

Founder Circle**(\$5,000 to \$9,999)**

Lawrence G. Alldredge & Dawn Moore
Anonymous (1)
Ken & Ginger Baldwin
Jane Smisor Bastien
The Colwell Family Fund at The San Diego Foundation
Ann & John Davies
Nina & Robert Doede
Bernard J. Eggertsen & Florence Nemkov
Alan & Pauline Fatayerji
Mary Ann & Arnold Ginnow
Robert Gleason & Marc Matys
Leo S. Guthman Fund
Melissa & James Hoffmann
Carol & George Lattimer
Peter & Inge Manes
Bob Martinet
Paul I. & Margaret W. Meyer
Money/Arenz Foundation, Inc.
Harle Garth Montgomery
Arthur & Marilyn Neumann
Charles Noell & Barbara Voss
Patti* & Mike Rabbitt
Ellen C. Revelle
Jeannie & Arthur Rivkin
Deborah Szekely
Pamela & Marty Wygod

PLAYWRIGHT CIRCLE**(\$2,500 to \$4,999)**

Dr. & Mrs. Wayne Akeson
Gail, John & Jennifer Andrade
Dr. Bob & Jill Andres
Mr. & Mrs. Richard Baldwin
Melissa Garfield Bartell & Michael Bartell
Joan & Jeremy Berg
Perry S. Binder, MD
Paul Black
Dr. & Mrs. Edgar D. Canada
Cecilia Carrick & Stan Nadel
Carol & Jeff Chang
Garet & Wendy Clark
Jack & Carol Clark
Ms. Heidi Conlan/The Sahan Daywi Foundation
R. Patrick & Sharon Connell
Susan B. Cowell
Gigi & Ed Cramer
Mrs. Philip H. Dickinson
Samuel I. & John Henry Fox Foundation at Union Bank of California
Millicent & Charles Froehlich
Martha & George Gafford
GSG Capital Advistors, LLC/Laura & Glenn Goodstein
Ms. Cheryl Haimsohn
Fred & Alicia Hallett
Alexa Kirkwood Hirsch
Leonard & Elaine Hirsch

Tish & Jere Horsley
Richard & Janet Hunter
Al & Pat JaCoby
Mary & Russell Johnson
Dr. & Mrs. Richard L. Kahler
Bob & Gladys King
Rosalie Kozanzer & Mike Keefe
Bob & Laura Kyle
Merriel F. Mandell, Ph.D.
Dr. Marianne McDonald
Judy & George Miller
David & Noreen Mulliken
Tom & Lisa Pierce
Dolly & Jim Poet
Mr. & Mrs. Matthew Pollack
The Pratt Memorial Fund at Union Bank of California
John & Marcia Price Family Foundation
Brenda Marsh-Rebelo & John Rebelo
Margery P. Schneider
Roberta J. Simpson
Marisa SorBello & Peter Czipott
Julie & Bob Sullivan
Jay & Diane Sweeney
Mr. & Mrs. Joseph Taft
Marilyn Elizabeth Thompson
Dixie & Ken Unruh
Carol Vassiliadis
Doris & Lou Vetese
Jordine & Harvey Von Wantoch
Patricia & Christopher Weil Family Foundation
Jean & Tim Weiss
Helene & Allan Ziman

CRAIG NOEL CIRCLE**(\$1,500 to \$2,499)**

The Family of Richard & Mary Adams
Richard Adesso
Anonymous (1)
Edwin Bacher
Mr. & Mrs. John E. Barbey, Jr.
Diana Barliant & Nowell Wisch
Mrs. Inge Lehman Barta
Mrs. Lazare F. Bernhard
Sally & John Berry
Charles & Charlotte Bird
Cynthia Bolker & Greg Rizzi
Ronda & Stanley Breitbard
Terry & Bill Burd
Clint & Susie Burdett
Anita Busquets & William Ladd
Dr. & Mrs. Robert M. Callicott
Ruth Mary Campbell
Pam & Jerry Cesak
Carol & Rudy Cesena
Mike Conley & Sue Steele
Roger Cornell, M.D.
Richard & Stephanie Coutts
Sally & Pat Crahan
Mrs. Willard T. Cudney
Dr. & Mrs. Francis C. Cushing, Jr.

Darlene G. Davies in memory of Lowell Davies
Mrs. Gail Powell Davis
Pat & Dan Derbes
Dean & Mrs. Michael H. Dessent
Jim & Sally Ditto
Marion Eggertsen
Peter & Doris Ellsworth
Noddy & Ira Epstein
Carol Fink
Dieter & Susan Fischer/Dieter's Mercedes Service
Mary & David Fitz
Susanna & Michael Flaster
Sid & Jean Fox
Karen & Orrin Gabsch
Deede Gales
Elaine & Murray Galinson
Barbara & Albert Garlinghouse
Bill & Judy Garrett
Leslie Gartman
Drs. Thomas H. & Jane D. Gawronski
Mr. & Mrs. Daniel Genis
Teresa C. George
Martin & Enid Gleich
Tom & Sheila Gorey
Drs. Barbara & Leonard Gosink
Dr. & Mrs. William Gott
Jay & Mary Hanson
Norm Hapke & Valerie Jacobs Hapke
Drs. Patrick Harrison & Eleanor Lynch
Salah M. Hassanein
Dr. & Mrs. Peter K. Hellwig
Rhonda Heth & Thomas Mabie
Michael & Jill Holmes
Gary & Carrie Huckell
Roberta Hussey
Al Isenberg & Regina Kurtz
Jerri-Ann & Gary Jacobs
Daphne Jameson
Mr. & Mrs. David J. Johnson
William W. Karatz
Marge & Jerry Katleman
William & Edythe Kenton
Jo Ann Kilty
Ken & Sheryl King
Dr. & Mrs. Ara S. Klijian
Dr. & Mrs. R.W. Kloforn
Brooke & Dan Koehler
Mr. & Mrs. Richard S. Ledford
Terry & Mary Lehr
Ms. Sherrill Leist
James & Pamela Lester
Jerry Lester, M.D./Rosarito, Mexico
Mr. & Mrs. Paul Levin
Sandy & Arthur Levinson
Jerry & Elsa Lewis
Don & Mary Jane Lincoln
Mathew & Barbara Loonin
Maday/O'Donnell Design Collective —
Dimitri J. Callian III & Lauren Zarobinski
Charles & Jackie Mann
F. Dale & Lois Marriott

Annual Fund Donors *continued*

R.J. Maus, Architects
Nancy McCune
Bill & Jeri McGaw
Elizabeth & Edward McIntyre
Harold O. McNeil
Elizabeth Meyer
Joel & Deirdre Mick
Estelle & Jim Milch
Rena Minisi & Rich Paul
Judith & Neil Morgan
Coralee Ann Morris
James & Nancy Mullen
Jan & David Mullin
Ruth & Jim Mulvaney
Bette Nagelberg
Josiah & Rita Neeper
Bob Nelson & Murray Olson
Eileen & Lawrence Newmark
Nordstrom
Mr. & Mrs. Victor H. Ottenstein
Sigrid Pate & Glenn Butler
Marcia & Jim Piper
Martha Meade Pitzer
Mo & Bill Popp
Dr. & Mrs. Daniel Porte
Joanne Powers
Jim & Claudia Prescott
RAdm. Arthur & Peggy Price, Jr.
Don & Marie Prisky
Joseph & Jane Rascoff
Nancy J. Robertson
Rachel A. Rosenthal
Mr. & Mrs. Charles P. Royce
Susan & Edward Sanderson
C.A. & Sherry Sheppard
Dee E. Silver, M.D.
Dotti & Joel Sollender
Herbert & Elene Solomon
N.L. Stanworth in loving memory of Scott
Nancy Steinhart & Rebecca Goodpasture
Mickey Stern
Marc R. Tarasuck, AIA
The Tarlov Family
Mr. & Mrs. Charles Taubman
Cherie Halladay Tirschwell
Gene & Celeste Trepte
Carol & Larry Veit
Pamela J. Wagner
Merle & Phil Wahl
Jan Harden Webster & Raul Ortega
Shirli Fabbri Weiss
Michael & Penny Wilkes
Mr. & Mrs. Harold B. Williams
Alice Marie Young

PLATINUM

(\$1,000 to \$1,499)

Anonymous (1)
In Memory of Charles R. Allen
Mr. & Mrs. Robert Beck
Drs. Gary & Barbara Blake

H.L. & Irene Boschken
Sandra & Harry Carter
Jane Cowgill
Deloitte/Mauricio Monroy
Ron & Devora Eisenberg—Great News!
Earl N. Feldman
Richard & Donna Ferrier
Peter & Christine Gault
Sandra Gulden & Leon J. Goldberger
Gulden Private Foundation
Mr. & Mrs. Thomas M. Henry
Suzanne & Lawrence Hess
Drs. Sonia & Andy Israel
Warren & Karen Kessler Fund of the
Jewish Community Foundation
James Klein Insurance
Dr. Eric Lasley
Dr. & Mrs. James E. Lasry
Mr. & Mrs. James Lim
Jasna Markovac & Gary Miller
Akiko Charlene Morimoto &
Hubert Frank Hamilton, Jr.
Parker & Crosland, LLP
Susan Parker
William & Sandra Peavey
Deborah B. Pettry
Jeanette Rubin Family Fund of the
Jewish Community Foundation
Don & Darlene Russell
Cheryl & Frank Ruyak
Marilies Schoepflin, Ph.D.
Alice & Lewis Silverberg
Alan & Esther Siman
John & Margery Swanson
Janet & Bernard Trabin
W. Bruce & Cynthia Tuckerman
Stan & Anita Ulrich
James & Ellen Weil
The Grey White Family Fund
Keith J. Wong
Christy & Howard Zatkin

GOLD

(\$500 to \$999)

Anonymous (3)
Mr. & Mrs. Bill Arnold
Arthur Family Fund at The San Diego Foundation
Rhoda & Mike Auer
Mrs. & Mrs. David A. Baer
Shawn & Jennifer Baker
Ina S. Bartell
Jack & Dorothy Baser Foundation
Richard & Linda Basinger
Judy & Larry Belinsky
Lee & Amnon Ben-Yehuda
Nicholas B. Binkley
Robert & Nancy Blaney
Joyce & Bob Blumberg
Mrs. Suzanne I. Bond
Mrs. Wyloma Bradshaw
Mrs. Henri Brandais

Mr. & Mrs. Blaine A. Briggs
Beth & Tim Cann
Greg & Loretta Cass
Harry & Carol Cebron
Ray & Shelley Chalupsky
Lynne Champagne & Wilfred Kearse
Doug & Elisabeth Clark
Robin & William Comer
Steve & Carolyn Conner
Alan L. & Frances E. Cornell
A.W. Dibelka
Dr. Donald & Eileen Dose
Peggy Elliott
Dan & Phyllis Epstein
Mr. & Mrs. Jesse Fadick
Dr. Susan Dersnah Fee
Richard & Beverly Fink Family Foundation
Dr. & Mrs. Frederick A. Frye
Sally Fuller
Theresa & Craig Georgi
Arthur & Judy Getis
The Golemb Family
Louise & Doug Goodman
Robert & Edry Goot
Chris Graham & Michael Albo
Carol & Don Green
Mr. George Guerra
Linda E. Hanson
Alex & Mary Hart
Stephanie & Scott Herman
Arnie & Barbara Hess
Mr. Stephen Hopkins & Dr. Carey Pratt
Margot Reinke Humphreys
Viviana Ibanez
Isabella Fund at The San Diego Foundation
Jackie Johnston-Schoell
Dr. Clyde W. Jones
Kathy & Rob Jones
Kenneth & Marilyn Jones
Andrew & Denise Kaplan
Lloyd & Joanna Kendall
Helen & Webster Kinnaird
Gayle & Jerry Klusky
Jo Ann & Lee Knutson
Curt & Nancy Koch
Bill & Linda Kolb
Jeri Koltun
LABS, Inc./Silvia Dreyfuss
John Q. L alas, Jr.
Janet & Dan La Marche
Thomas Leighty
Richard C. Levi
Sherry & Rick Levin
Robin J. Lipman
Marc C. Lorenzo
Dr. & Mrs. Leeland M. Lovaas
Dr. & Mrs. David D. Lynn
Edward H. & Nancy B. Lyon
Dr. Carl Maguire & Margaret Sheehan
Brian C. Malk & Nancy H. Heitel Fund at
The San Diego Foundation

Dr. Robert & Marcia Malkus
 Ron & Mercy Mandelbaum
 Joanne D. Marugg
 Christopher Maxin & Stephanie Buttell-Maxin
 Dr. & Mrs. M. Joseph McGreevy
 Mr. & Mrs. William McKenzie
 Theodore A. Milby
 Joel, Annette & Arianna Millman
 Carol & Michael Morris
 Susan & Charles Muha
 Katherine Newton
 Willene D. Nichols
 Jack & Virginia Oliver
 Rod & Barbara Orth
 Mr. & Mrs. David J. Pettitt
 Dr. Ken Pischel & Dr. Katherine Ozanich
 Dr. Julie Prazich & Dr. Sara Rosenthal
 Mr. & Mrs. Kedar Pyatt
 Mrs. Charlotte Rees
 Joseph W. Robinson
 Stuart & Linda Robinson
 Dr. H. Warren Ross
 Mr. Joseph Rusche
 Dr. Joseph & Carol Sabatini
 Phoebe & David Sackett
 John & Patricia Seiber
 Ms. Debbie Seid
 Richard Shapiro & Marsha Janger
 Mr. & Mrs. Randall Silvia
 Rodney & Dolores Smith Fund at
 The San Diego Foundation
 Gloria Penner Snyder & Bill Snyder
 Ron & Susan Styn
 Edward D.S. Sullivan
 Clifford & Kay Sweet
 Tracy Tajbl & Neil Kent Jones
 Mrs. Terry Tidmore
 Ms. C. Anne Turhollow & Mr. Michael Perkins
 Midgie Vandenberg
 Will & Vanessa Van Loben Sels
 Natalie C. Venezia & Paul A. Sager
 Pat & Allen Weckerly
 Zona Weekley
 Jo & Harold Weiner
 Janice Weinrick
 Mr. & Mrs. David Weinrieb
 Dennis & Carol Wilson
 Mr. & Mrs. C.E. Wylie/C.E. Wylie
 Construction Company
 Dr. Joseph Yedid & Susan Sincoff
 Elizabeth Zeigler & Bernard J. Kuchta

SILVER

(\$250 to \$499)

Margaret Acampora
 Mr. Gale Acker & Dr. Nancy Acker
 Dr. & Mrs. Maurice Alfaro
 George Amerault
 Mr. & Mrs. Thomas Anderson
 Anonymous (8)
 Antique Row Café - Normal Heights

Drs. Michael & Gabriela Antos
 Robert W. Arnhyrn
 Earl Asbury
 John & Elizabeth Bagby
 Mr. Allen & Mrs. Nancy Bailey
 Beverly Bartlett & Barbara Sailors
 James & Ruth Batman
 Sharon & Bill Beamer
 Bruce & Patricia Becker
 Bee Best Bee Removal, Inc.
 Mr. & Mrs. T.K. Bell
 Armand Bernheim, Jr.
 Mr. & Mrs. Stanley Birstein
 Daniel & Barbara Black
 Bruce & Linda Blakley
 Robert Blanton & Ann Clark
 Mr. & Mrs. Ronald Brady
 Dr. & Mr. Cecelia Brock
 Ed Brookins
 Perla Brownlie
 Dr. & Mrs. Simon C. Brumbaugh, Jr.
 Beth Bruton
 Barbara Bry & Neil Senturia
 Mr. Glenn Buberl
 David Burns & Diane Lischio
 John & Kirk Butler
 Helen M. Caldwell
 Jane Carrigan
 Ellen Casey
 Luc & Ann Marie Cayet-Pleska
 Charlene Chatham & William Price
 Ronald D. Culbertson
 Glenn Currie Photography
 John Davis & Bill Hughes
 Mr. & Mrs. William Deatrick
 Mr. & Mrs. Homer Delawie
 Mr. & Mrs. Wes Dillon
 Patricia & Glen Doughty
 Sean & Kellie Doyle
 Stephen & Sandra Drew
 Lizbeth Ecke & David Meyer
 Patricia Eichelberger
 Judge & Mrs. Harry Elias
 Barbara & Dick Enberg
 Larry & Jan Ford
 Clare & Paul Friedman
 Dr. Richard & Randee Friedman
 Ferdinand Gasang
 Thomas Gass, DDS & Chester McLemore
 David & Marcia Gill
 Norman & Patricia Gillespie
 Dr. & Mrs. Michael Goldbaum
 Howard & Carole Goldfeder
 Euvoughn L. Greenan
 Mr. & Mrs. Arthur A. Greenberg
 Jerome & Anita Gutkin
 Margaret Hall
 Helen M. Hammond
 Robert M. & Helen M. Hansen
 C. Harbordt

Joel Harms
 James & Ruth Harris of the Jewish
 Community Foundation
 Mrs. Corrine M. Harvey
 Jane & Richard Haskel
 Lucy & Jim Haugh
 Mr. & Mrs. William Hawkins
 Michele D. Hearn, Inc.
 Joan Henkelmann
 Mr. & Mrs. Stanley Herskovitz
 Donald J. Hickey
 Christine B. Hickman & Dennis A. Ragen
 Raymond L. Higgins
 Mr. & Mrs. Thomas O. Hippié
 Leslie Hodge
 John & Peggy Holl
 Paul & Barbara Holz
 Nancy & Bill Homeyer
 Bonnie & Cecil Hornbeck
 Mr. & Mrs. Lee Horowitz
 Kendyl & Merri Houdyshell
 Steven & Nancy Howard
 Stephanie B. & Carl A. Hurst
 Robert Hyman
 Joseph & Donna Hynes
 Mr. & Mrs. Joseph & Eileen Innecken
 Susan D. Inot
 Mr. & Mrs. David Ives
 Bill & Cheri James
 Nancy B. James
 Edward & Linda Janon
 Lucy & Jones Jaworski
 Cameron Jay & Kathleen Rains
 In Memory of Donald Jenkins
 Judge & Mrs. Anthony C. Joseph
 James & Sharon Justeson
 Elaine R. Kalin
 Michael Keehan, MD FACS
 Patricia & Alexander Kelley
 Gail Kendall
 Kathleen Kim & Zachary Rattner
 Mr. & Mrs. Albert W. Krasnoff
 Marvin M. Kripps, M.D.
 Lou Krueger
 Janay Kruger
 Betty & Richard Kuhn
 Vic & Mary Landa
 Elizabeth Lasley
 Dixon & Pat Lee
 Tom & Terry Lewis
 Roy & Carol Long
 Sally & Bill Luster
 Jeanne Maltese
 Judge & Mrs. Frederick Mandabach
 Mr. & Mrs. Norman Mann
 Patricia Manning
 Kathleen Markham
 Harold & Beverly Martyn
 Bruce & Brenda Mason
 Cdr. & Mrs. John C. Mathews III
 Ronald McCaskill & Robyn Rogers

Annual Fund Donors *continued*

Oliver McElroy & Karen Delaurier
Teresa McEuen
Steve McIntee
Charles & Billie McKnight
Mr. & Mrs. Jim Melcher
Drs. John Meyers & Betty Joan Maly
Dr. & Mrs. Paul E. Michelson
James & Dorothy Mildice
Dr. James & Mrs. Nancy Miller
Margaret Mitchell
Mark & Margie Morel
Dr. & Mrs. Robert Morrison
Mary Jo Murphy
Michael & Danna Murphy
Mr. & Mrs. H. Martin Nash
Tom & Doris Neuman
Mark Niblack
Mr. & Mrs. J. Gregory Noel
Floyd T. Olson
Dr. David & Elizabeth Ostrander
Carolann Pagliuso
Julius J. Pearl Fund at The San Diego Foundation
In Memory of Margaret Peninger
Clifford T. Pentrack & Mary E. Giovaniello
Mr. & Mrs. James Perley
Drs. Mark & Darcey Perlman
Lawrence Roy Perrin
Barbara Pricola
Mr. & Mrs. Merlin Puck
John Quesenberry
Anne Ratner
Daniel & Lynn Reisfeld
Elaine Rendon
Brent & Bev Robinson
Gerald & Ruth Rosenbaum
Ursula R. Roth

Dr. & Mrs. Richard Rowen
Dr. Norman & Barbara Rozansky
Peter & Donna Russell
Fran & Tom Ryan
George & Karen Sachs
Debbie & Wayne Sakarias
Patrick Sammon & Mark Munsey
Josiah & Abigail Sand
Barbara A. Sawrey
Simon & Ruth Sayre
Dr. & Mrs. Roger H. Schmitt
Martin & Connie Schroeder
RAdm. & Mrs. H. James T. Sears
Linda J. Seifert
Lori Severson & Eric Longstreet
Glenda Allen Shekell
Hano & Charlotte Siegel
Kevin & Diane Silke
Jerry & Beth Silverman
Eunice M. Simmons, M.D.
Anne & Ronald Simon
Kathryn & Terrence Slavin
Patti Sloan in honor of Jack Sloan
Charles & Julie Smith
Norman & Judith Solomon
Fred & Christine Stalder
Alan M. Stall
Paul & Janet Stannard
Mark & Dale Steele
Ann & Robert Steiner
Mr. & Mrs. Harris Steiner
James K. Stenderup
Edward Stickgold & Steven Cande
Sharon S. Storey
Dave & Jan Stormoen
Helga & Sam Strong

Abbe Wolfsheimer Stutz
John & Linda Sunkel
Mrs. J.B. Swedelius
Donald & Margaret Sweimler
Dr. Blake S. & Mrs. Peggy Jean Talbot
Dr. Terry & Naomi Tanaka
Dr. Marshall & Leila Taylor
Linda Terramagra
Mr. & Mrs. Jack Timmons
Ned A. Titlow
Mr. & Mrs. John Torell
Robert C. & Melesse W. Traylor
Mr. & Mrs. Jeffrey C. Truesdell
Iwona A. Trybus
Bill & Barbara Ward
Kathy & Jim Waring
William Weeks
Mr. & Mrs. James Welterlen
Ross & Barbara White
Cass Witkowski Family
Mr. & Mrs. John W. Witt
Dr. Perri L. Wittgrove
Janet Wolf
Mr. & Mrs. H.D. Wolpert
David Workman
Dr. Dolores Wozniak
M.J. Zahnle
Paul & Claudia Zimmer
Vicky Zollweg & Michael Dunteman

This list is current as of May 15, 2007

To learn more about supporting The Old Globe's performances and education and outreach programs, please visit our website at www.TheOldGlobe.org or call Courtney Quinn at (619) 231-1941 x2311.

Globe Ambassadors

Lawrence G. Alldredge and Dawn Moore
Perry S. Binder, M.D.
Paul Black
Dr. and Mrs. Edgar D. Canada
Jack and Carol Clark
Mary H. Clark
Steven J. Cologne
R. Patrick and Sharon Connell
Susan B. Cowell
Gigi and Ed Cramer
Mrs. Philip H. Dickinson
Nina and Robert Doede
Marion Eggertsen
Bernard J. Eggertsen and Florence Nemkov

Danah H. Fayman
Susanna and Michael Flaster
Mary Ann and Arnold Ginnow
Alexa Kirkwood Hirsch
Leonard and Elaine Hirsch
Al and Pat Jacoby
Mary and Russell Johnson
Bob and Gladys King
Rosalie Kostanzer and Mike Keefe
Bob and Laura Kyle
Merriel F. Mandell, Ph.D.
Peter and Inge Manes
Bob Martinet
Dr. Marianne McDonald
Paul I. and Margaret W. Meyer

David and Noreen Mulliken
Charles Noell and Barbara Voss
Jeannie and Arthur Rivkin
Donald and Darlene Shiley
Roberta J. Simpson
Ms. Jeanette Stevens
Dixie and Ken Unruh
Doris and Lou Vettese
Jordine and Harvey Von Wantoch
June E. Yoder

For more information please contact Courtney Quinn at (619) 231-1941 x2311.

Special Thanks to our Corporate Donors

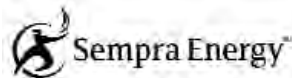
SEASON SPONSORS

(\$50,000 and more)



PRODUCTION SPONSORS

(\$25,000-\$49,999)



DIRECTOR CIRCLE

(\$10,000-\$24,999)

Break-Away Tours

Evans Hotels

Fashion Valley

Higgs, Fletcher & Mack, LLP

KPMG, LLP

Mercer Health & Benefits

Neiman Marcus

Relocation Coordinates

Torrey Pines Bank

U.S. Bank

Vistage

FOUNDER CIRCLE

(\$5,000-\$9,999)

Citigroup Foundation/Smith Barney

Nissan Foundation

Northern Trust

Oakwood Worldwide

The Westgate Hotel

XLNC1

PLAYWRIGHT CIRCLE

(\$2,500-\$4,999)

Cush Family Foundation

GSG Capital Advisors, LLC

Mission Federal Credit Union

Nicholas-Applegate

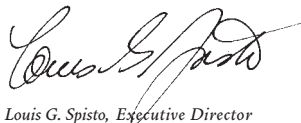
Seltzer Caplan McMahon Vitek

WD-40 Company

Corporate Partners enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.

Associate Artists of The Old Globe

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



Louis G. Spisto, Executive Director



Jack O'Brien, Artistic Director



Jerry Patch, Resident Artistic Director



Craig Noel, Founding Director

William Anton
Jacqueline Brookes
Lewis Brown
Kandis Chappell
George Deloy
Tim Donoghue
Richard Easton

Tovah Feldshuh
Monique Fowler
Ralph Funicello
Lillian Garrett-Groag
Harry Groener
A.R. Gurney
Joseph Hardy

Mark Harelik
Bob James
Tom Lacy
Diana Maddox
Dakin Matthews
Deborah May
Katherine McGrath

John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Steve Rankin
Robin Pearson Rose
Marion Ross

Steven Rubin
Ken Ruta
Douglas W. Schmidt
Seret Scott
David F. Segal
Don Sparks
David Ogden Stiers

Conrad Susa
Deborah Taylor
Sada Thompson
Paxton Whitehead
James R. Winker
Robert Wojewodski

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: noon – 6pm

Tuesday - Sunday: noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am – 5pm

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS / CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS AND TELEPHONES

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

SENNHEISER® LISTENING SYSTEM

For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

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

LOST AND FOUND

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

Director Profiles



LOUIS G. SPISTO
Executive Director

Louis G. Spisto has served as 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 *Dirty Rotten Scoundrels*, *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*, which transferred to Broadway in September, 2006, along with the Globe's annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. In March, 2006, Spisto spearheaded the launch of the Globe's Capital Campaign, "Securing a San Diego Landmark," to raise \$75 million by the Theatre's 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, 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 two 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 opened to critical acclaim on Broadway; Margaret Edson's Pulitzer Prize-winning *Wit*; Howard Korder's *Search and Destroy*; Amy Freed's *The Beard of Avon*, *Safe in Hell* and *Freedomland*; Lynn Nottage's *Intimate Apparel* and nine world-premieres by Richard Greenberg, including *Three Days of Rain*. 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 also serves as Consulting Dramaturg for New York's Roundabout Theatre Company.



JACK O'BRIEN
Artistic Director

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1982. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!*, 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*. BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia*, *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination: Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *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 is a member of the College of Fellows of the American Theatre.

Staff

Louis G. Spisto
Executive Director

Jack O'Brien
Artistic Director

Jerry Patch
Resident Artistic Director

Craig Noel
Founding Director

Michael G. Murphy General Manager
Dave Henson Director of Marketing
and Communications
Todd Schultz Director of Development
Mark Somers Director of Finance
Richard Seer Director of Professional Training
Robert Drake Director of Production
Roberta Wells-Famula Director of Education
Darko Tresnjak Artistic Director, Shakespeare Festival

ARTISTIC

Samantha Barrie Artistic Coordinator
Diane Sinor Dramaturgy Associate
Kim Montelibano Heil Literary Associate
Jan Gist Voice and Speech Coach
Bernadette Hobson Artistic Assistant

Stage Management

Leila Knox Production Stage Manager
Tracy Skoczelas Assistant Stage Manager

PRODUCTION

Debra Pratt Ballard Associate Director of Production
Ellen Dieter Company Manager
Carol Donahue Production Coordinator

Technical

Benjamin Thoron Technical Director
Wendy Stymerski Assistant Technical Director
Eliza Korshin Technical Assistant/Buyer
Kacie Lyn Hultgren Resident Design Assistant
Christian Thorsen Stage Carpenter/Flyman, Globe
Carole Payette Charge Scenic Artist
Adam Bernard, Steven High, Suzanne Reyes Scenic Artists
Mike Harris Master Carpenter
William Barron, Matthew Clark, Sheldon Goff, Gillian Kelleher,
Jason McIntyre, Laura McIntyre, Ryan Meinhardt, Mongo
Moglia, Jay Newington, Mason Petersen,
Andy Recker Carpenters

Costumes

Stacy Sutton Costume Director
Charlotte Devaux Resident Design Assistant
Maureen Mac Niallais Assistant to the Director
Shelly Williams Design Assistant/Shopper
Ashley Bruce, Shirley Pierson Design Assistants
Su-Lin Chen, Gwen Dunham, Louise M. Herman,
Marsha Kuligowski, Wendy Miller, Karen Ross,
Randal Sumabat Drapers
Babs Behling, Gloria Bradford, Anne Glidden Grace,
Pilar Macchione, Leslie Malitz, Vicky Nebeker-De Stasio,
Susan Sachs Assistant Cutters
Joan Mathison, Mary Miller,
Nunzia Pecoraro Costume Assistants
Hermie Arceo, Mark Baiza, Gabriella Biro, Terrie Cassidy,
Melissa Rick Cochran, Marnee Davis, Rebecca Fabares,
Elizabeth Fleck, Theresa Freese, Sarah Hendel, Holly Hess,
Jennifer Kingsley, Nancy Liu, Julia Ortiz-Rios, Debbie Pelich,
Margo Selensky, Jordyn Smiley, Thomas Walker Stitchers
Teri Tavares Dyer/Painter
Judith Craigo Lead Crafts Artisan
Kelley Convery, Stephanie Parker, Svi Roussanof,
Dragana Vucetic Craft Artisans
Molly O'Connor Wig and Makeup Supervisor
Kim Parker Assistant to Wig and Makeup
Supervisor

Molly Yoder-Williams Wardrobe Supervisor
Marnee Davis Festival Crew Chief
Ashlyn Angel, Kristin Bon Giovanni,
Marcella Hammond, Jasmin Mellado Festival Run Crew
Marie Jezbera Rental Agent
Properties

Neil A. Holmes Properties Director
Amy Reams Properties Buyer
Jennifer Gittings, Merriane Nedreberg Properties Asst.
Pat Cain Property Master, Globe
David Buess Property Master, Carter
Trevor Hay Property Master, Festival
M.H. Schrenkeisen Shop Foreman
Rory Murphy Lead Craftsman
Ryan Buckalew, Kristin Steva Campbell, Laura Harper, Patricia
Hoffman, Patricia Rutter Craftspersons

Lighting

Chris Rynne Lighting Director
Megan Fonseca Lighting Assistant
Tonnie Ficken Master Electrician, Globe
Jim Dodd Master Electrician, Carter
Todd Adams, Jason Bieber, Meghan Bourdeau, Bonnie
Breckenridge, Bonnie Dreibelbis, Kristen Flores, Maureen
Hanratty, Justin Hobson, Shawna Kyees, Tricia Lesinski, Andy
Lowe, Areta MacKelvie, Leah Nellman, Michael Paolini, Ashley
Roberts, Amanda Zieve Electricians

Sound

Paul Peterson Sound Director
Erik Carstensen Master Sound Technician, Globe
Rachel Eaves Master Sound Technician, Carter
Jeremy Nelson Master Sound Technician, Festival
Jeremy Siebert Mic Runner, Festival

ADMINISTRATION

Darla Lopez Executive Assistant
Brian Ulery Assistant to the General Manager

Information Technology

Dean Yager Information Technology Manager
Thad Steffen Information Technology Assistant

Human Resources

Sandra Parde Human Resources Administrator

Maintenance

Chad Oakley Facilities Manager
Virolanda Corona, Ismael Delgado, Miguel Gaspar, Roberto
Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert
Rios, Maria Rios, Nicolas Torres Building Staff

PROFESSIONAL TRAINING

Llance Bower Program Coordinator
Maria Carrera, Cynthia Caywood, Sabin Epstein, Robert
Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred
Robinson, Liz Shipman MFA Faculty
Corey Johnston, Robin Sanford Roberts,
Ben Siebert, George Yé MFA Production Staff

EDUCATION

Raúl Moncada Education Associate
Holly Ward Tour Coordinator
Carol Green Speakers Bureau Coordinator
Marisela De la Parra, Kimberly Green, Cara Greene, Janet
Hayatshahi, Dana Hooley, David Tierney Teaching Artists

FINANCE

Paula Nickodemus Senior Accountant
J. Adam Latham Accounts Payable/Accounting Assistant
Angela Yoshida Payroll Coordinator/Accounting Assistant
Tim Cole Receptionist

DEVELOPMENT

Annamarie Maricle Associate Director,
Institutional Grants
Christina Greenfield Associate Director,
Advancement Gifts

Eileen A. Prisby Events Manager
Courtney Quinn Development Coordinator,
Individual Annual Giving

Diane Addis Membership Administrator
Erin McKown Development Assistant
Diana Steffen Development Assistant

Donor Services

Babs Behling, Barbara Lekes, Richard Navarro,
Judy Zimmerman Suite Concierges

MARKETING

Becky Biegelsen Public Relations Director
Ed Hofmeister Audience Development Manager
Jackie Anderson Publications Coordinator
Claire Kennelly Marketing Assistant
Samantha Haskins Public Relations Assistant
Judy Zimmerman Marketing/Events Assistant
Erica Dei Graphic Designer
Craig Schwartz Production Photographer

Subscription Sales

Scott Cooke Subscription Sales Manager
Russ Allen, Anna Bowen-Davies, Arthur Faro, Andy Fink, Randi
Hawkins, Steven Huffman, Andrea Leigh Walsh, Pamela
Malone, Jessica Morrow, Ken Seper, Cassandra Shepard,
Grant Walpole Subscription Sales Representatives

Ticket Services

Shari Ressel Ticket Services Manager
Marsi Roche Ticket Operations Manager
Lyle Wilson Training Coordinator/
Ticket Services Supervisor
Josh Martinez-Nelson Group Sales Coordinator/
Ticket Services Supervisor

Shouna Shoemake Lead Ticket Services Representative
Elizabeth Brown, Tony Dixon, Taylor Embree, Mame Gile,
Jacqueline Goldfinger, Renetta Happé, Gunther Kusior, Alicia
Lerner, Jimi-Anne Linton, Steve Lone, Jenna Long, Cassie
Lopez, Kendra McCall, Caryn Morgan, Carlos Quezada, Gary
Rachac, Jessica Seaman, Arksan Siarak, Brandon Smithey,
Molly Wilmot, Chris Wylie Ticket Services
Representatives

PATRON SERVICES

Mike Callaway Theatre Manager
Danielle Burnett Front of House Assistant
Merlin D. "Tommy" Thompson Patron Services Rep.
Rob Novak, Ashley Roberts House Managers
Dana Juhl Food and Beverage Manager
Haydee Aldas, Brandi Mahan, Caryn Nowak, Roland Roberge,
Anne-Marie Shafer, Tess Thompson, Felicia Tobias ... Pub Staff
Babs Behling, Rose Espiritu,
Stephanie Rakowski Gift Shop Supervisors

Security/Parking Services

Rachel "Behr" Garcia Security/Parking
Services Supervisor
Irene Herrig Acting Security Supervisor
Sherisa Eselin, Janet Larson, Jeffrey Neitzel,
Sonia Paul Security Officers
Daniel Alvarez, Deborah Elliot, Nicole Hagemeyer,
Michael Moran, Roman Terrado Parking Lot Attendants
Mark Brickman, David Nguyen,
Michael Susong V.I.P. Valet Attendants