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
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.
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
THE OLD GLOBE PRESENTS

HAMLET

BY

William Shakespeare

DIRECTED BY

Darko Tresnjak

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

Casting by Samantha Barrie

+ Associate Artist of The Old Globe
**HAMLET CAST**

Hamlet, Prince of Denmark .......................... Lucas Hall *
King Claudius, his uncle .......................... Bruce Turk *
Queen Gertrude, his mother ......................... Celeste Ciulla *
Ghost of Hamlet’s father .......................... Bruce Turk *

Polonius, Lord Chamberlain ........................ Charles Janasz *
Laertes, his son ....................................... Corey Sorenson *
Ophelia, his daughter ................................ Joy Farmer-Clary *

Horatio, Hamlet’s friend from Wittenberg University .................................... Ryan Quinn *
Rosencrantz, Hamlet’s friend from childhood ........................................ Chip Brookes 

Guildenstern, Hamlet’s friend from childhood ........................................ Nathaniel McIntyre *

Francisco, an officer ................................. Michael Kirby *
Barnardo, an officer ................................. Sam Breslin Wright *
Marcellus, an officer ................................ James Knight *

Cornelius, a courtier ............................... Michael Kirby *
Voltemand, a courtier ............................. John Keabler *
Reynaldo, a courtier ................................. Sam Henderson *
Osric, a courtier ..................................... Chris Bresky *

1st Player ........................................... Jonathan McMurtry *
Player King ......................................... James Knight *
Player Queen ...................................... Michael Kirby 
Player Lucianus ................................. Sam Breslin Wright *
Musician ............................................. John Keabler *

Fortinbras, Prince of Norway ........................ James Knight *
1st Captain ......................................... Sam Breslin Wright *
Captain ............................................... Sam Henderson 
Captain ............................................... Michael Kirby 
Captain ............................................... John Keabler *

1st Gravedigger .................................... Jonathan McMurtry *
2nd Gravedigger .................................... Sam Breslin Wright *

Priest .................................................. James Knight *
Coffin Bearer ....................................... Chip Brookes *
Coffin Bearer ....................................... Nathaniel McIntyre *
Coffin Bearer ....................................... Sam Henderson 
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 PRESENTS
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.
PERFORMANCES MAGAZINE PRESENTS

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
## IN ORDER OF APPEARANCE

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

* 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.
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

Imagine...

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

Imagine that. We can.

Qualcomm is proud to support The Old Globe's 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.
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.

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**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.
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

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.
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.

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

Joy Farmer-Clary
(Ophelia; Julia)
THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: Much Ado About Nothing. ELSEWHERE: The Lion, the Witch, and the Wardrobe, Lincoln Center Institute; Romeo and Juliet, Austin Shakespeare Festival; Crazy for You, Ziller 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 Ulder 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 Teatonic 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: 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: Stres. EDUCATION/TRAINING: Kimberly holds a BFA from Boston University's School for Theatre Arts and has studied additionally at the Neighborhood Playhouse and LAMDA.

Celeste Ciulla
(Gertrude; Lucetta; Laurence's Girl/Outlaw; Mistress Overdone)

Lucas Hall
(Hamlet; Lucio)

Tom Hammond
(Duke of Milan; Vincentio, Duke of Vienna)

Rhett Henkel
(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.

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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.
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 Barry. 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,
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.

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 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.

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**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
PERFORMANCES
MAGAZINE

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.

THE TWO GENTLEMEN OF VERONA:

What’s So Funny About Growing Up?

By Scott Horstein

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
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.

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

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.

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

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

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-
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 give 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.

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.
“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.

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

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.
Sam Henderson
(Reynaldo/Musician/Captain/CoffinBearer; ChurchGoer/Duke’sEntourage/Outlaw)

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)

John Keabler
(Voltimand/Musician/Captain/CoffinBearer; Duke’s Entourage/Outlaw; Gentleman)

Michael Kirby
(Francisco/Cornelius/Player Queen/Captain; Thario; Angelo’s Attendant)
THE OLD GLOBE: Othello, THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: Murat/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, Spit for Spite, Siglo de Oro Festival with Andak Stage Company (founding member); Checkmen x 4, Loves Fire, Nora, Antaeus Theatre Company. OTHER: Hamlet, 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.

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 Camelias, 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/CoffinBearer/English Ambassador; Abhorson)
THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: Murat/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 Jones, 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; Launcel; Barnardine)
THE OLD GLOBE: Over 200 productions since 1961, including Restoration Comedy, Frying (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 Darl, 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 Paré Award for “Shiley Lifetime Achievement” in Theatre, the ’92 Joe Callaway Award, I.A. Critics Circle Award for the title role in Uncle Vanya, and 30 Drama-Legue 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
(ChurchGoer/Duke’sEntourage/Outlaw; 4; Gentleman)
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).


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; Fug, 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/USP PROFESSIONAL ACTOR TRAINING PROGRAM: Munit/Snake, The Laramie Project, Much 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 Kalanazoo (one woman show), The Blackfriars. TV: Law & Order: Criminal Intent. Carolyn holds a BFA from NYU.

Summer Shirey
(Duke’s Entourage/Outlaw; Franciska)


Corey Sorenson
(Luets; Proteus)


Bruce Turk
(Cladius/Ghost; The Provoost)

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 Darren. 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 Nose, Goodman Theatre; The Miser, Geva Theatre; A Midsummer Night’s Dream, She Snoops 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 Spins. INTERNATIONAL: Resident member of Tadasu Suzuki’s Acting Company in Tokyo, Mito and Tomagura, Japan. AEA, SAG, AFTRA.

Kate Turnbull
(Duke’s Mistress/Outlaw; Mariana)


Sam Breslin Wright
(Barnardo/Player Lucianus/1st Captain/ 2nd Gravedigger; Speck; Elbow)


Darko Tresnjak
(Artistic Director 2007 Summer Shakespeare Festival; Director: Hamlet)


He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theatre 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 Patè 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, NMF. REGIONAL: A Christmas Carol (‘04, ‘05, ‘06), Ford’s Theater; Baby Taj, Theatreworks, CA; The Real Dr. Strangelove (‘04, ‘05, ‘06), Ford’s Theater; John Doe


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, Williamsstown 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)

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, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park, 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; Shemuel the First, Geffen Playhouse; The Board 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, 52nd Street Y: A Midsummer Night’s Dream, Commonwealth Shakespeare Co. of Boston; Long Day’s Journey
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, Compelet 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.

Scott Horstine (Dramaturg)
OLD GLOBE: Resurrection Blues, Pentecost, Compelet Female Stage Beauty, Oron's Shadow. ELSEWHERE: Fiss 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. Horstine 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)

Anjee Nero (Assistant Stage Manager)
THE OLD GLOBE: Debut. REGIONAL: Mother Courage, Berkeley Rep; Mother Courage, Current Nobody, La Jolla Playhouse; Jew & I, Be Here Then, id Theatre Company; Seven Devils Playwrights Conference; Waiting for Godot, Hedwig and the Angry Inch, Risk Theatre Initiative; Cyra, Inspecting Carol, A Chorus Line, Piano Repertory Theatre; Hamlet, Curtis Theatre; Laura, Son of Semele Ensemble; Men Are from Mars, Women Are from Venus, Dallas Theatre Center. DANCE: Only Sound Remains, Japan America Theatre; Garden Trilogy, IMAGO moves. EDUCA- TION: MFA Stage Management, UCSD. Proud member of Actors’ Equity.
### UNDERSTUDIES

**Hamlet**

<table>
<thead>
<tr>
<th>Character</th>
<th>Understudy</th>
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<tbody>
<tr>
<td>Rosencrantz/Coffin Bearer</td>
<td>Chris Breisky</td>
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<tr>
<td>English Ambassador/Laertes</td>
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<tr>
<td>Polonius</td>
<td>Chip Brooks</td>
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<tr>
<td>Ophelia</td>
<td>Kimberly Parker Green</td>
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<td>Hamlet</td>
<td>Rhett Henkel</td>
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<tr>
<td>Horatio</td>
<td>Sam Henderson</td>
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<tr>
<td>Marcellus/Ghost</td>
<td>Nathaniel McIntyre</td>
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<tr>
<td>Osric/Reynaldo/Player/Captain/Coffin Bearer/Voltemand/Player/Captain/Francisco/Cornelius/Player Queen/Captain/Barnardo/Player (Lucius)/Captain/1st Player/Gravedigger</td>
<td>John Keabler</td>
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**The Two Gentlemen of Verona**

<table>
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<tr>
<td>Proteus</td>
<td>Chris Breisky</td>
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<tr>
<td>Antonio/Eglamour/Speed</td>
<td>Chip Brooks</td>
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<tr>
<td>Lucetta/Launce's Girl/Ensemble/Duke's Whore</td>
<td>Cara Greene</td>
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<td>Duke of Milan</td>
<td>Rhett Henkel</td>
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<td>Pantino/Host</td>
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<td>Valentine</td>
<td>John Keabler</td>
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<td>Thurio</td>
<td>Aaron Misakian</td>
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<tr>
<td>Julia</td>
<td>Carolyn Ratliff</td>
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<td>Silvia</td>
<td>Summer Shirey</td>
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**Measure for Measure**

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<tr>
<td>Duke Vincentio/Barnadine</td>
<td>Chip Brooks</td>
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<tr>
<td>Aurelius</td>
<td>John Keabler</td>
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<tr>
<td>Mariana's Maid</td>
<td>Joy Farmer-Clary</td>
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<tr>
<td>Mariana</td>
<td>Kimberly Parker Green</td>
</tr>
<tr>
<td>Isabella</td>
<td>Cara Greene</td>
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</table>

**SPECIAL THANKS**

The Acting Company
Doug Langworthy
Linda Cho

---

**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 Design | Kacie Hultgren |
Assistant Costume Design | Ashley Bruce, Shelly Williams, Shirl Pierson |
Assistant Lighting Design | Jason Bieber |
Assistant Dramaturg | Jacqueline Goldfinger |
Stage Management Interns | Samantha Beckhart, Amanda Kaplan, Alicia Lerner, Sarah Lusby |

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Carolyn Yorston

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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:

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

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

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

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

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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’. 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 premiers 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 premiers of Terrence McNally’s Up in Sanzoteg, A.R. Gurney’s The Snow Ball and The Cocktail Hour, Tom Dudlack’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, Happiness (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; Cosi 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.
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Su-Lin Chen, Gwen Dunham, Louise M. Herman, Marsha Kuligowski, Wendy Miller, Karen Ross, Randal Sumabat ............................................. Drapers

Babs Behling, Gloria Bradford, Anne Gildner Grace, Pilar Machonche, Leslie Malitz, Vicky Nebeker-De Staio, Susan Sachs ........................................ Titus Carpenter

Joan Mathison, Mary Miller, Nuncia Pecoraro .......................................................... Costume Assistants

Hermie Arco, Mike Baiza, Gabriella Biro, Terrie Cassidy, Melissa Rick Cochran, Marnee Davis, Rebecca Fabares, Elizabeth Fleck, Thresa Fresse, Sarah Hendel, Holly Hess, Jennifer Kingsley, Nancy Liu, Julio Ortiz-Rios, Debbie Pelich, Marge Selensky, Jordyn Smiley, Thomas Walker .................................... Stitchers

Tenn Tavares ...................................................... Dye/Painter

Judith Craig ....................................................... Lead Crafts Artisan

Kelley Convery, Stephanie Parker, Svi Roussourov, Dragana Vuetic ........................................... Craft Artisans

Molly O’Connor ..................................................... Wig and Makeup Supervisor

Kim Parker ........................................................ Assistant to Wig and Makeup Supervisor

Molly Yoder-Williams ......................................... Wardrobe Supervisor

Marne Davis ...................................................... Festival Crew Chief

Ashlyn Angel, Kristin Bon Giovanni, Marcella Hammond, Jasmin Mellado ................................ Festival Run Crew

Marie Jereba ...................................................... Rental Agent

Properties

Neil A. Holmes .................................................. Properties Director

Amy beans ........................................................ Properties Buyer

Jennifer Gittinger, Merianne Nedergren ................................ Properties Assst.

Pari Can ........................................................ Property Master, Globo

David Bues ....................................................... Property Master, Carter

Trevor Hay ....................................................... Property Master, Festival

M.H. Schrenklenis ............................................ Shop Foreman

Rory Murphy ..................................................... Lead Craftsman

Ryan Buckalew, Kristin Steva Campbell, Laura Harper, Patricia Hoffman, Patricia Rutter .................................................. Craftspersons

Lighting

Chris Ryanne ...................................................... Lighting Director

Megan Forsey ..................................................... Lighting Assistant

Tonne Ficken ..................................................... Master Electrician, Globo

Jim Dodd .......................................................... Master Electrician, Carter

Todd Adams, Jason Bieber, Meghan Bourdette, Bonnie Breckendridge, Bonnie Dreuldbelts, Kristen Flesher, Maureen Hanstraty, Justin Hobson, Shawna Kyesy, Terica Lesinski, Andy Lowe, Areta MacKevie, Leah Nellman, Michael Paulien, Ashley Roberts, Amanda Ziere .................................................. Electricians

Sound

Paul Peterson ..................................................... Sound Director

Erik Carstensen .................................................. Master Sound Technician, Globo

Rachel Eaves ..................................................... Master Sound Technician, Carter

Jeremy Nelson .................................................. Master Sound Technician, Festival

Jeremy Siebert .................................................. Mic Runner, Festival

Maintenance

Chad Oakley ..................................................... Facilities Manager

Violanda Corona, Israel Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Martha Latina, Jose Morales, Albert Rios, Maria Rios, Nicolas Torres .................................................. Building Staff

PROFESSIONAL TRAINING

Lianne Bowler .................................................... 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 Ye .................................................. 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 Hayattshah, Dana Hooley, David Tierney .................................................. Teaching Artists

FINANCE

Paula Niedomus .................................................. Senior Accountant

J Adam Latham .................................................. Accounts Payable/Accounting Assistant

Angela Yoshida .................................................. Payroll Coordinator/Accounting Assistant

Tim Cole .......................................................... Receptionist

DEVELOPMENT

Annamarie Marin .............................................. Associate Director, Institutional Grants

Christina Greenfield ......................................... Associate Director, Advancement Gifts

Eileen A. Prisy ................................................... 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 Del .......................................................... Graphic Designer

Craig Schwartz ................................................... Production Photographer

Subscription Sales

Scott Cooke ....................................................... Subscription Sales Manager

Russ Allen, Anna Bowen-Davis, Arthur Fano, Andy Fink, Randi Hawkins, Steven Huffman, Andrea Leigh Walsh, Patrisha Malone, Jessica Morrow, Ken Seper, Cassandra Sheppard, Grant Walpole .................................................. Subscription Sales Representatives

Ticket Services

Shari Ressell ..................................................... Ticket Services Manager

Mari Roche ....................................................... Ticket Operations Manager

Lyle Wilson ....................................................... Training Coordinator/Ticket Services Supervisor

Josh Martinez-Nelson ......................................... Group Sales Coordinator/Ticket Services Supervisor

Shouna Shoemaker .............................................. Lead Ticket Services Representative

Elizabeth Brown, Tony Dixon, Taylor Embrite, Marie Gile, Jacqueline Goldfinger, Renetta Happi, Gunther Kivist, Alicia Lerner, Jami-Anne Linton, Serve Lone, Jenna Long, Cassie Lopez, Kendra McCall, Cathryn Morgan, Carlos Quezada, Guy Rachac, Jessica Seaman, Arksan Siarak, Brandon Smithy

Molly Wilmot, Chris Wyle .................................................. Ticket Sales Representatives

PATRON SERVICES

Mike Callaway .................................................... Theatrical Manager

Danielle Burnett .............................................. Front of House Assistant


Rob Novak, Ashley Roberts .................................. House Managers

Dana Juhl ......................................................... Food and Beverage Manager

Haydee Aldas, Brandi Mahan, Caryn Nowak, Roland Robeger, Anne-Marie Shaker, Tess Thompson, Felicia Tobias ................................... Pub Staff

Babs Behling, Rose Espinu, Stephanie Rakojski .................................................. Gift Shop Supervisors

Security/Parking Services

Rachel “Bear” Garcia ........................................ Security/Parking Services Supervisor

Irene Harrig ...................................................... Acting Security Supervisor

Sherise Eislin, Janet Larson, Jeffrey Neizel, Sonia Paul .................................................. Security Officers

Daniel Alvarez, Deborah Elliott, Nicole Hagemeier, Michael Moran, Roman Terrado ................................... Parking Lot Attendants

Mark Brickman, David Nguyen, Michael Susong .................................................. V.P. Valet Attendants

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