

performances



THE OLD GLOBE

JUNE - SEPTEMBER 2011

2011
**SHAKESPEARE
FESTIVAL**

MUCH ADO ABOUT NOTHING
THE TEMPEST
AMADEUS

— IN REPERTORY —

MAY 29th - SEPTEMBER 25th

THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

...

As a not-for-profit theatre with an annual budget averaging \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

...

The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

...

The Old Globe has sent 20 productions to Broadway since 1987.

...

In 1987, The Old Globe/University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.



J. KATARZYNA WIRONOWICZ

Welcome to the 2011 Shakespeare Festival. I'm delighted to have both Adrian Noble and Ron Daniels back after their great success with last summer's Festival as we once again present two of Shakespeare's plays alongside a modern classic.

This year's Festival is filled with music, magic and mystery. The summer includes Shakespeare's final (and some say his greatest) play, *The Tempest*, Shakespeare's wittiest comedy, *Much Ado About Nothing*, and Peter Shaffer's *Amadeus*, a lavish journey through the life of Mozart. Again and again in these plays, passions flare and jealousy leads to war, whether it be the fierce rivalry between two musicians, the epic power struggle between two dukes or the merry battle of two lovers destined for the altar.

Of course, what makes the Globe's Summer Shakespeare Festival truly distinctive is our talented cast of repertory actors. There is nothing more exciting than seeing an actor completely transform in order to play vastly different roles - a hero one night and maybe a villain the next.

As the sun fades in the San Diego sky and these stories are brought to life under the stars, the experience is truly spectacular. Please enjoy your evening, whichever show you are seeing. I hope that you will return for all three plays and make the Shakespeare Festival a part of your summer celebrations.

Sincerely,


Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

MUCH ADO ABOUT NOTHING

BY
WILLIAM SHAKESPEARE

Ralph Funicello⁺
SCENIC DESIGN

Deirdre Clancy
COSTUME DESIGN

Alan Burrett
LIGHTING DESIGN

Dan Moses Schreier
ORIGINAL MUSIC AND
SOUND DESIGN

Charlie Reuter
MUSIC DIRECTOR

Steve Rankin⁺
FIGHT DIRECTOR

Liz Shipman
MOVEMENT

Jan Gist
VOICE AND SPEECH COACH

Bret Torbeck
STAGE MANAGER

DIRECTED BY
RON DANIELS

Casting by Samantha Barrie, CSA

Lowell Davies Festival Theatre
May 29 - September 24, 2011

THE CAST

DON PEDRO	Donald Carrier*
BENEDICK	Jonno Roberts*
CLAUDIO	Kevin Alan Daniels*
DON JOHN	Jay Whittaker*
BORACHIO	Michael Stewart Allen*
CONRADE	Jonathan Spivey^
LEONATO	Adrian Sparks*
ANTONIO	Charles Janasz**
BEATRICE	Georgia Hatzis*
HERO	Winslow Corbett*
MARGARET	Ryman Sneed^
URSULA	Deborah Radloff^
DOGBERRY	John Cariani*
VERGES	Charles Janasz**
SEXTON	Anthony Cochrane*
FRIAR FRANCIS	Anthony Cochrane*
THE WATCH	Adam Daveline,^ Christian Durso,^ Andrew Hutcheson,^ Jesse Jensen,^ Jason Maddy
WOMEN IN LEONATO'S HOUSE	Shirine Babb,^ Rachael Jenison,^ Allison Spratt Pearce^
SOLDIER	Grayson DeJesus^
BALTHASAR	Ben Diskant^
OTHER SOLDIERS	Adam Daveline,^ Ben Diskant,^ Christian Durso,^ Andrew Hutcheson,^ Jesse Jensen,^ Jason Maddy

SETTING

An estate in the country.

There will be one 15-minute intermission.

STAGE MANAGEMENT STAFF

Stage Manager	Bret Torbeck*
Assistant Stage Managers	Deirdre Rose Holland,* Jess Slocum,* Annette Yé*
Production Assistant	Amanda Salmons
Stage Management Interns	Lauren Dougharty, Rafe Gandola, Ryan Heath, Michelle Heller, Christina Saballos

PRODUCTION STAFF

Assistant Director	Snehal Desai
Assistant Scenic Design	Sean Fanning
Associate Costume Design	Charlotte Devaux
Assistant Costume Design	Shelly Williams
Assistant Lighting Design	Amanda Zieve
Associate Sound Design	David Bullard
Lighting Design Assistant	Sherrice Kelly
Sound Design Assistant	Kevin Anthenill

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

^Associate Artist of The Old Globe.

^Student in The Old Globe/University of San Diego Graduate Theatre Program.

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 TEMPEST

BY

WILLIAM SHAKESPEARE

Ralph Funicello⁺
SCENIC DESIGN

Deirdre Clancy
COSTUME DESIGN

Alan Burrett
LIGHTING DESIGN

Dan Moses Schreier
SOUND DESIGN

Shaun Davey
ORIGINAL MUSIC

Charlie Reuter
MUSIC DIRECTOR

Joe Fitzpatrick
PUPPET ADVISOR

Steve Rankin⁺
FIGHT DIRECTOR

Jan Gist
VOICE AND SPEECH COACH

Bret Torbeck
STAGE MANAGER

DIRECTED BY

ADRIAN NOBLE

Casting by Samantha Barrie, CSA

Lowell Davies Festival Theatre
June 5 - September 25, 2011

THE CAST

ALONSO, King of Naples.....	Donald Carrier*
SEBASTIAN, his brother.....	Michael Stewart Allen*
PROSPERO, the right Duke of Milan	Miles Anderson*
ANTONIO, his brother, the usurping Duke of Milan	Anthony Cochrane*
FERDINAND, son to the King of Naples.....	Kevin Alan Daniels*
GONZALO, an honest old councilor.....	Charles Janasz*†
ADRIAN, a lord	Christian Durso^
FRANCISCO, a lord	Grayson DeJesus^
TRINCULO, a jester.....	John Cariani*
STEPHANO, a butler.....	Adrian Sparks*
MIRANDA, daughter to Prospero	Winslow Corbett*
CALIBAN, a savage and deformed slave.....	Jonno Roberts*
ARIEL, an airy spirit.....	Ben Diskant^
IRIS, a spirit	Shirine Babb^
CERES, a spirit	Allison Spratt Pearce^
JUNO, a spirit	Deborah Radloff^
SHIPMASTER	Adam Daveline^
BOATSWAIN	Andrew Hutcheson^
SPIRITS.....	Shirine Babb,^ Adam Daveline,^ Grayson DeJesus,^ Christian Durso, Andrew Hutcheson,^ Rachael Jenison,^ Jesse Jensen,^ Jason Maddy, Allison Spratt Pearce,^ Deborah Radloff,^ Ryman Sneed,^ Jonathan Spivey^

SETTING

A Mediterranean island.

There will be one 15-minute intermission.

STAGE MANAGEMENT STAFF

Stage Manager.....	Bret Torbeck*
Assistant Stage Managers	Deirdre Rose Holland,* Jess Slocum,* Annette Yé*
Production Assistant.....	Amanda Salmons
Stage Management Interns.....	Lauren Dougharty, Rafe Gandola, Ryan Heath, Michelle Heller, Christina Saballos

PRODUCTION STAFF

Assistant Director.....	C.J. Keith
Assistant Scenic Design	Sean Fanning
Associate Costume Design.....	Charlotte Devaux
Assistant Costume Design.....	Sonia Lerner
Assistant Lighting Design	Amanda Zieve
Associate Sound Design	David Bullard
Lighting Design Assistant	Sherrice Kelly
Sound Design Assistant.....	Kevin Anthenill

Shoe Dance Staging.....Annette Yé*

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

†Associate Artist of The Old Globe.

^Student in The Old Globe/University of San Diego Graduate Theatre Program.

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THE OLD GLOBE

PRESENTS

AMADEUS

BY

PETER SHAFFER

Ralph Funicello⁺
SCENIC DESIGN

Deirdre Clancy
COSTUME DESIGN

Alan Burrett
LIGHTING DESIGN

David Bullard
SOUND DESIGN

Charlie Reuter
MUSIC DIRECTOR

Steve Rankin⁺
FIGHT DIRECTOR

Jan Gist
DIALECT COACH

Bret Torbeck
STAGE MANAGER

DIRECTED BY

ADRIAN NOBLE

Casting by Samantha Barrie, CSA

AMADEUS is presented by special arrangement with SAMUEL FRENCH, INC.

Lowell Davies Festival Theatre
June 12 - September 22, 2011

THE CAST

ANTONIO SALIERIMiles Anderson*
 WOLFGANG AMADEUS MOZART..... Jay Whittaker*
 CONSTANCE WEBER, wife to MozartWinslow Corbett*
 JOSEPH II, Emperor of Austria Donald Carrier*
 COUNT VON STRACK, Royal Chamberlain..... Charles Janasz*+
 COUNT ORSINI-ROSENBERG, Director of the Imperial OperaAnthony Cochrane*
 BARON VAN SWIETEN, Prefect of the Imperial OperaMichael Stewart Allen*

KAPELLMEISTER BONNO Jonathan Spivey^
 TERESA SALIERI, wife to SalieriShirine Babb^
 KATHERINA CAVALIERI, Salieri's pupil..... Allison Spratt Pearce^
 TWO VENTICELLE, little windsGeorgia Hatzis,* Ryman Sneed^
 A MAJORDOMOChristian Durso^
 SALIERI'S COOK Adam Daveline^
 SALIERI'S VALET Andrew Hutcheson^
 PRIEST Jesse Jensen^
 CITIZENS OF VIENNA AND SERVANTS..... Shirine Babb,^ Adam Daveline,^ Grayson DeJesus,^
 Ben Diskant,^ Christian Durso,^ Andrew Hutcheson,^
 Rachael Jenison,^ Jesse Jensen,^ Jason Maddy,
 Allison Spratt Pearce,^ Deborah Radloff,^ Jonathan Spivey^

SETTING

Vienna. November 1823 and, in recall, 1781-1791.

There will be one 15-minute intermission.

STAGE MANAGEMENT STAFF

Stage Manager..... Bret Torbeck*
 Assistant Stage Managers Deirdre Rose Holland,* Jess Slocum,* Annette Ye*
 Production Assistant..... Amanda Salmons
 Stage Management Interns..... Lauren Dougharty, Rafe Gandola, Ryan Heath,
 Michelle Heller, Christina Saballos

PRODUCTION STAFF

Assistant Director..... C.J. Keith
 Assistant Scenic Design Sean Fanning
 Associate Costume Design..... Charlotte Devaux
 Assistant Costume Design.....Michelle Hunt Souza
 Assistant Lighting Design Amanda Zieve
 Lighting Design Assistant Sherrice Kelly
 Sound Design Assistant.....Kevin Anthenill

Prosthetics Scott Ramp

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

+Associate Artist of The Old Globe.

^Student in The Old Globe/University of San Diego Graduate Theatre Program.

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The 2011 Shakespeare Festival Company



Michael Stewart Allen*



Miles Anderson*



Shirine Babb[^]



John Cariani*



Donald Carrier*



Anthony Cochrane*



Winslow Corbett*



Kevin Alan Daniels*



Adam Daveline[^]



Grayson DeJesus[^]



Ben Diskant[^]



Christian Durso[^]



Georgia Hatzis*



Andrew Hutcheson[^]



Charles Janasz^{*,+}



Rachael Jenison[^]



Jesse Jensen[^]



Jason Maddy



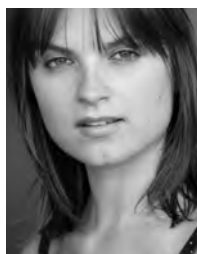
Allison Spratt Pearce[^]



Deborah Radloff[^]



Jonno Roberts*



Ryman Sneed[^]



Adrian Sparks*



Jonathan Spivey[^]



Jay Whittaker*

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

+ Associate Artist of The Old Globe.

[^]Student in The Old Globe/University of San Diego Graduate Theatre Program.

ACTOR/ACTRESS	MUCH ADO ABOUT NOTHING	THE TEMPEST	AMADEUS
Michael Stewart Allen*	<i>Borachio</i>	<i>Sebastian</i>	<i>Baron van Swieten</i>
Miles Anderson*		<i>Prospero</i>	<i>Antonio Salieri</i>
Shirine Babb [^]	<i>Woman in Leonato's House</i>	<i>Iris, Spirit</i>	<i>Teresa Salieri, Citizen of Vienna</i>
John Cariani*	<i>Dogberry</i>	<i>Trinculo</i>	
Donald Carrier*	<i>Don Pedro</i>	<i>Alonso</i>	<i>Joseph II, Emperor of Austria</i>
Anthony Cochrane*	<i>Friar Francis, Sexton</i>	<i>Antonio</i>	<i>Count Orsini-Rosenberg</i>
Winslow Corbett*	<i>Hero</i>	<i>Miranda</i>	<i>Constanze Weber</i>
Kevin Alan Daniels*	<i>Claudio</i>	<i>Ferdinand</i>	
Adam Daveline [^]	<i>The Watch, Soldier</i>	<i>Shipmaster, Spirit</i>	<i>Salieri's Cook, Citizen of Vienna</i>
Grayson DeJesus [^]	<i>Soldier</i>	<i>Francisco, Spirit</i>	<i>Citizen of Vienna, Servant</i>
Ben Diskant [^]	<i>Balthasar, Soldier</i>	<i>Ariel</i>	<i>Citizen of Vienna, Servant</i>
Christian Durso [^]	<i>The Watch, Soldier</i>	<i>Adrian, Spirit</i>	<i>A Majordomo, Citizen of Vienna</i>
Georgia Hatzis*	<i>Beatrice</i>		<i>Venticella</i>
Andrew Hutcheson [^]	<i>The Watch, Soldier</i>	<i>Boatswain, Spirit</i>	<i>Salieri's Valet, Citizen of Vienna</i>
Charles Janasz ^{*+}	<i>Antonio, Verges</i>	<i>Gonzalo</i>	<i>Count von Strack</i>
Rachael Jenison [^]	<i>Woman in Leonato's House</i>	<i>Spirit</i>	<i>Citizen of Vienna</i>
Jesse Jensen [^]	<i>The Watch, Soldier</i>	<i>Spirit</i>	<i>Priest, Citizen of Vienna, Servant</i>
Jason Maddy	<i>The Watch, Soldier</i>	<i>Spirit</i>	<i>Citizen of Vienna, Servant</i>
Allison Spratt Pearce [^]	<i>Woman in Leonato's House</i>	<i>Ceres, Spirit</i>	<i>Katherina Cavalieri, Citizen of Vienna</i>
Deborah Radloff [^]	<i>Ursula</i>	<i>Juno, Spirit</i>	<i>Citizen of Vienna, Servant</i>
Jonno Roberts*	<i>Benedick</i>	<i>Caliban</i>	
Ryman Sneed [^]	<i>Margaret</i>	<i>Spirit</i>	<i>Venticella</i>
Adrian Sparks*	<i>Leonato</i>	<i>Stephano</i>	
Jonathan Spivey [^]	<i>Conrade</i>	<i>Spirit</i>	<i>Kapellmeister Bonno, Citizen of Vienna</i>
Jay Whittaker*	<i>Don John</i>		<i>Wolfgang Amadeus Mozart</i>

Board of Directors



Welcome to The Old Globe's 2011 Shakespeare Festival!

Last year's Festival marked the Globe's milestone 75th Anniversary and launched a year of celebrations. Occasions for celebrating were plentiful last year, and now we celebrate yet another San Diego summer with our nationally-acclaimed Festival.

Schools were scarce in Shakespeare's era and standing as groundlings at the original Globe may have been the only education available to many. The Globe's own summer education programs, known as The Shakespeare Initiatives, flourish in the summer, bringing a wide array of opportunities for theatregoers of all ages to enhance their theatrical understanding and enjoyment. The Insights Seminars and Shakespeare in the Garden lectures feature discussions with artists and scholars, and the Summer Shakespeare Intensive for high school students immerses young actors in live theatre, culminating in a performance on the Festival stage. Go to our website or call the Globe to learn more about our rich education programs that annually reach tens of thousands of San Diegans.

We extend our warmest thanks to the donors, subscribers and ticket buyers whose generosity makes the work on our stages possible, especially all Annual Fund donors, Season and Production Sponsors, Circle Patrons, Globe Ambassadors, Corporate Partners and those leaving a legacy gift through the Craig Noel League.

Now sit back in our new Festival seats and celebrate the evening.

Sincerely,

Harold W. Fuson, Jr.
Chair, Board of Directors

BOARD OF DIRECTORS

Harold W. Fuson, Jr.*
Chair

Donald L. Cohn*
Immediate Past Chair

Anthony S. Thornley*
Vice Chair,
Finance & Treasurer

Elaine Bennett Darwin*
Vice Chair, Nominating

Harvey P. White*
Secretary

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Elizabeth Altman
Joseph Benoit
Pamela Cesak
Marsha Chandler
Peter J. Cooper*
Valerie S. Cooper
Pamela A. Farr
Karen Fox
Victor P. Gálvez
Jean-Marie Hamel, Ph.D.
Kathryn Hattox*
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Nanci Hull
Viviana Ibañez

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Daphne Jameson
Jo Ann Kilty
Mitzi Yates Lizarraga
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Dean Thorp
Evelyn Mack Truitt

Debra Turner
Stacey LeVasseur Vasquez
Crystal Watkins
James A. Wening
June Yoder
Carolyn Yorston-Wellcome
Vicki Zeiger

*Executive Committee Member

HONORARY DIRECTORS

Mrs. Richard C. Adams
(1912-2005)
Clair Burgener (1921-2006)
Mrs. John H. Fox (1908-2003)
Audrey Geisel

Paul Harter
Gordon Luce (1925-2006)
Dolly Poet (1921-2007)
Deborah Szekely
Hon. Pete Wilson

EMERITUS DIRECTORS

Garet B. Clark
J. Dallas Clark (1913-2005)
Bea Epsten
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914-2001)
Delza Martin (1915-2005)
Darlene Shiley
Patsy Shumway

LEADERSHIP GIFTS

The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, 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 White

Kathryn Hattox

Karen and Donald Cohn

\$2,000,000 or greater

Viterbi Family Foundation

\$1,000,000 or greater

California Cultural and
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Audrey S. Geisel/
San Diego Foundation
Dr. Seuss Fund

Mr. and Mrs. Victor H.* Ottenstein

Mrs. Helen Edison*

The Stephen &
Mary Birch Foundation

The Kresge Foundation

*In Memoriam

The 2011 Shakespeare Festival is dedicated to Globe Benefactors

J. Dallas Clark & Mary Hollis Clark

(1913 - 2005)

(1921 - 2010)



Dallas and Mary Clark in 2004 in front of Mary's family home in Columbus, Georgia.

The Old Globe is deeply saddened by the recent loss of longtime friend and benefactor Mary Hollis Clark, and with the passing of Mary, The Old Globe would like to dedicate the 2011 Shakespeare Festival to Mary and her husband Dallas, who began his service on The Old Globe's Board of Directors in 1946.

A Georgia native, Mary wasted no time in immersing herself in the community after arriving here in 1946 as the bride of an Army captain who had deep San Diego roots - J. Dallas Clark. Mary and Dallas played a vital role in the city's cultural growth, helping to shape modern-day San Diego through their community involvement and generosity. They were passionate about Balboa Park, where they both

fostered longtime relationships. For 18 years, Mary served as a trustee of the San Diego Museum of Art and from 1964 on served as a trustee of the Natural History Museum. For his part, Dallas worked tirelessly on behalf of the Zoo, serving as trustee and president, as well as a trustee at the Mingei International Museum. As philanthropists, the Clarks' gifts were often quiet and anonymous - except when they believed their gifts would encourage others to donate. But it was the time and work they put into the organizations they cared about that distinguished them as the true philanthropists they were.

Dallas played a key role in the Rebuilding Campaign immediately following the Globe's devastating fire of 1978. In the 1980s, he served as one of the Chairs of the Theatre's Advancement Campaign and helped establish the Globe's Endowment Fund with Mary, making one of its charter gifts.

Globe Executive Producer Louis G. Spisto said, "Dallas and Mary were extraordinarily critical to the development of The Old Globe. The fondness I felt for the couple will remain in my heart forever."

Of all the work on our stages, Dallas and Mary particularly loved the Shakespeare Festival and the Lowell Davies Festival Theatre. With great respect and affection, we dedicate this year's Shakespeare Festival, so dear to their hearts, to Dallas and Mary Clark.

Those interested in honoring the life of this tremendous couple through a gift to The Old Globe may contact Marilyn McAvoy Bergman at (619) 231-1941 x2309.

Joan and Irwin Jacobs

SEASON SPONSORS | AMADEUS



Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the theatre and San Diego communities have greatly benefited from their generosity and involvement. Previous Globe productions sponsored by Joan and Irwin include *George Gershwin*

Alone, *Macbeth*, *Resurrection Blues*, *Smash*, *Julius Caesar*, *Avenue Q*, *The Merry Wives of Windsor* and last year's acclaimed productions of *King Lear* and *Golda's Balcony*.

The couple has been active philanthropically throughout the San Diego community, supporting numerous organizations including University of California, San Diego (most recently with a \$75 million gift to build the new Jacobs' Medical Center), the new Central Library, the Museum of Contemporary Art, the San Diego Symphony, the San Diego Opera, La Jolla Playhouse, Museum of Photographic Arts, the New Children's Museum and the San Diego Food Bank.

Karen and Donald Cohn

75th ANNIVERSARY SPONSORS | THE TEMPEST



Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 20 years. Karen is a graduate of USD School of Law and is involved with numerous major arts and cultural institutions. As the founder and

former CEO of Dataquik Information Systems Inc. — the nation's foremost real estate data repository company — Don continues his career as an investor and is active in thoroughbred racing as owner of Ballena Vista Farms in Ramona, one of Southern California's largest breeding and training facilities.

Don serves as Immediate Past Board Chair and continues his work on the Executive and Finance Committees. Karen first joined the Globe Board in 1992 and served two terms as Chair. The Cohns have supported several productions including *A Midsummer Night's Dream*, *The Doctor is Out*, *Restoration Comedy*, *Cyrano de Bergerac* and last year's *The Taming of the Shrew*.

Karen and Don helped launch the Globe's Capital Campaign in 2006 by making a significant gift, and in recognition, the new education center is named in their honor.

John A. Berol

SEASON SPONSOR | THE TEMPEST

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 *Dancing at Lughnasa*, *Voir Dire*, *Labor Day*, *Twelfth Night* (2001), *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter's Tale*, *Titus Andronicus*, *Measure for Measure*, *The Merry Wives of Windsor*, *Twelfth Night* (2009) and last year's *The Taming of the Shrew*.

Kathryn Hattox

SEASON SPONSOR | AMADEUS



In 1997 Kathryn joined The Old Globe Board of Directors. She has served as Board Chair and continues today as a member of the Executive, Finance, Craig Noel League and Endowment Committees. In

recognition of her leadership gift to the Globe's historic Capital Campaign, the multipurpose performance and event room located in the Education Center carries the name of Hattox Hall. Kathryn has generously supported the Globe each year as a Production Sponsor for such plays as *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *As You Like It*, *Measure for Measure*, *Cyrano de Bergerac* and last year's critically acclaimed *King Lear*.

Legler Benbough Foundation

SEASON SPONSOR | MUCH ADO ABOUT NOTHING

The Legler Benbough Foundation is committed to improving the quality of life for people throughout the city of San Diego. The Foundation addresses a wide range of issues and challenges and invests in rebuilding disadvantaged communities, preserving valuable cultural assets like Balboa Park for future generations and supporting nonprofit scientific research and development organizations. The Globe appreciates the Foundation's generous support.

Pamela A. Farr

PRODUCTION SPONSOR | MUCH ADO ABOUT NOTHING

With homes in San Diego and Greenwich, Connecticut, Pam has served on the Globe's Board of Directors since 2005 and currently heads the Audit Committee. After many years as Chair of the Greenwich Chapter of the American Red Cross, Pam was appointed National Chair of Volunteers in 2008 after serving as National Finance Chair. She was involved in several national and state initiatives including the 9/11 Recovery Program Advisory Group. Pam is a partner in Muirhead Holding, a private equity investment firm in Greenwich, and as a former consultant with McKinsey & Co. served a variety of Fortune 500 companies.

Barbara Kjos

PRODUCTION SPONSOR | AMADEUS

Barbara Kjos has been a loyal patron of The Old Globe since the summer of 1973, when she and her late husband, Neil, moved to San Diego from Chicago. Their love of Shakespeare originally drew them to the Globe,

and providing support for the Festival was a natural fit for the couple. Neil owned and operated the enormously successful Neil A. Kjos Music Company, which continues to set the standard in the educational music publishing industry. Barbara continues to support the San Diego Opera, San Diego Symphony and Mainly Mozart, among others, and enjoys time with her grandchildren.

Union Bank

PRODUCTION SPONSOR | THE TEMPEST

As part of its pledge to reinvest in the communities it serves, Union Bank supports The Old Globe in many ways. Bank employees have regularly volunteered with education programs attached to *Dr. Seuss' How the Grinch Stole Christmas!*, Executive Vice President, Retail Banking Group, Joseph Benoit serves on the Board of Directors and Union Bank has supported numerous productions including *The Glass Menagerie*, *Othello*, *A Midsummer Night's Dream*, *Imaginary Friends* and *As You Like It*. The Old Globe salutes Union Bank for its longtime support.



For Qualcomm, corporate citizenship is much more than a responsibility. It's who we are. We are proud to support organizations that promote educated, healthy, sustainable, culturally vibrant communities.



www.qualcomm.com/community





Jim Parsons (M.F.A. '01) and Jim Winker in the Globe's production of *Da*.

DID YOU KNOW...

The Old Globe is home to one of the top actor training programs in the nation?

A joint venture of The Old Globe and the University of San Diego, the Graduate Acting Program nationally recruits students each year to participate in an intensive two-year, year-round Master of Fine Arts degree program.

Seven students are selected from hundreds that audition in New York, Chicago, San Francisco and San Diego to be a part of this prestigious program. Our graduates have gone on to successful careers in the theatre and entertainment industry, including alumnus Jim Parsons (class of 2001), who won Golden Globe and Emmy Awards for his starring role in "The Big Bang Theory."

**TO LEARN MORE, VISIT US ONLINE AT
WWW.GLOBEMFA.ORG**



Robert Foxworth and Aubrey Saverino (M.F.A. '10) in the Globe's production of *King Lear*.



Andrew Hutcheson (M.F.A. '11) in the M.F.A. production of *The Two Gentlemen of Verona*.



Andrew Dahl (M.F.A. '10) in the Globe's production of *The Madness of George III*.

MICHAEL STEWART ALLEN (Borachio, *Much Ado About Nothing*; Sebastian, *The Tempest*; Baron van Swieten, *Amadeus*) was last seen at the Globe in the 2010 Shakespeare Festival (San Diego Critics Circle Craig Noel Award nomination). He has been in several Off Broadway productions, most recently *Margaret* (Red Bull Theater), and including *Moby Dick Rehearsed*, *The Tempest*, *The Two Gentlemen of Verona* and *Love, Shakespeare* (The Acting Company) and the title role in *Don Carlos* (Prospect Theater Company). His recent credits include *The Foreigner* (Festival Stage of Winston-Salem), *Hamlet* (The Shakespeare Theatre of New Jersey), *A Tale of Two Cities* (People's Light & Theatre Company), *King Lear* and *Much Ado About Nothing* (North Carolina Shakespeare Festival), *Doubt* (Hippodrome State Theatre), *The Tempest* (Folger Theatre) and *Of Mice and Men* and *The Grapes of Wrath* (Arkansas Repertory Theatre). He has performed at theatres all over the country, including Arkansas Repertory Theatre, Pennsylvania Shakespeare Festival, The Festival Stage of Winston-Salem, North Carolina Shakespeare Festival, PlayMakers Repertory Company, Contemporary American Theater Festival and 12 Miles West Theater Company, and he has spent 11 seasons as a company member at The Shakespeare Theatre of New Jersey. His film and television credits include "Law & Order: Special Victims Unit" and voice work on *Cold Mountain*.

MILES ANDERSON (Prospero, *The Tempest*; Antonio Salieri, *Amadeus*) has been acting for stage and screen for many years. Last season's production of *The Madness of George III* (for which he received the San Diego Theatre Critics Circle Craig Noel Award) reunited Mr. Anderson with Adrian Noble after their work at the Royal Shakespeare Company, which included *Macbeth* and *The Comedy of Errors*. Other appearances include his Olivier-nominated Sigismund in *Life's a Dream*, *Twelfth Night* and *Volpone* and the receipt of three British Theatre Awards. His West End appearances include *The Weir*, *Oliver!* and *The Rehearsal*. His film work includes *Cry Freedom!* and *The Shepherd*. Mr. Anderson's television appearances

include "Criminal Minds," and U.K. credits including Dempsey in ITV's "Ultimate Force," Roger O'Neill in BBC's award-winning "House of Cards" and Dan Fortune in the hit series "Soldier, Soldier." His work with directors, including Richard Attenborough, Trevor Nunn, Max Stafford-Clark and Sam Mendes, has established Mr. Anderson internationally as an actor of immense versatility, notability and popularity. Originally from Zimbabwe, Mr. Anderson currently resides in Los Angeles with acting coach Bella Merlin. He has two brilliant sons: the actor Joe Anderson and Max, a chef and world champion streetboarder.

SHIRINE BABB (Woman in Leonato's House, *Much Ado About Nothing*; Iris, Spirit, *The Tempest*; Teresa Salieri, Citizen of Vienna, *Amadeus*) previously appeared at The Old Globe in *The Madness of George III*, *King Lear* and *The Taming of the Shrew*. She recently appeared in The Old Globe/USD M.F.A. productions of *The Importance of Being Earnest*, *The Winter's Tale*, *The Country Wife* and *The Two Gentlemen of Verona*. Her London credits include *Widows*, and her New York credits include *A Midsummer Night's Dream* (Pulse Ensemble Theatre), *Trickle* (The Ensemble Studio Theatre), *Single Black Female* (The Duke on 42nd Street), *Aliens with Extraordinary Skills* (Women's Project), *A Role Once Played* (29th Repertory Theatre, 2004 AUDELCO nominee) and *American Girls Revue* (American Girl Place). Ms. Babb's regional credits include *Twelfth Night*, *Measure for Measure*, *Antony and Cleopatra*, *She Stoops to Conquer*, *A Christmas Carol*, *Omnium Gatherum*, *Play to Win: The Jackie Robinson Story*, *Almost Heaven: The John Denver Story* and *Bessie: Life & Music of Bessie Smith*. Her television and film credits include "All My Children" and *Picture Perfect*. Her commercial work includes WE tv, Optimum Light Path and Fair Housing Act. Ms. Babb holds an M.A. from East 15 Acting School, U.K. and a B.F.A. from SUNY Fredonia.

JOHN CARIANI (Dogberry, *Much Ado About Nothing*; Trinculo, *The Tempest*) was last seen at The Old Globe in *The Mystery of Irma Vep*. He has appeared on Broadway (*Motel in Fiddler on the Roof*) and Off Broadway (New York

Shakespeare Festival/The Public Theater, Transport Group, Arclight Repertory Theatre and New World Stages). He has worked regionally at Ahmanson Theatre, Williamstown Theatre Festival and Hudson Valley Shakespeare Festival. His film work includes the forthcoming independent feature *Elephant Sighs* starring Ed Asner. He has appeared in several films and television shows (most people know him as CSU tech Beck on "Law & Order") and is also a playwright (*Almost, Maine*).

DONALD CARRIER (Don Pedro, *Much Ado About Nothing*; Alonso, *The Tempest*; Joseph II, Emperor of Austria, *Amadeus*) was last seen at The Old Globe in the 2010 Shakespeare Festival, appearing in *King Lear*, *The Madness of George III* and *The Taming of the Shrew*. His regional credits include Joseph Surface in *The School For Scandal* (Chicago Shakespeare Theater), Ferdinand in *The Duchess of Malfi* (The Shakespeare Theatre Company, Helen Hayes Award nomination), Frederick in *Noises Off* and Francis in *Lincolnesque* (Cleveland Play House), Ian in *Shining City* (The Studio Theatre), Malvolio in *Twelfth Night* (Notre Dame Shakespeare Festival) and the title role in *Gross Indecency: The Three Trials of Oscar Wilde* (Huntington Theatre Company). He most recently played Bob Cratchit in *A Christmas Carol* at Great Lakes Theatre Festival and directed *The Two Gentlemen of Verona* for the University of Notre Dame. Other theatre credits include Maltz Jupiter Theatre, The Wilma Theater, Intiman Theatre and TheatreWorks. Mr. Carrier spent nine seasons at Stratford Shakespeare Festival appearing as Orlando in *As You Like It*, Charles Surface in *The School for Scandal*, Peter Quince in *A Midsummer Night's Dream*, John Worthing in *The Importance of Being Earnest*, Sicinius in *Coriolanus*, Bassanio in *The Merchant of Venice* and Lucio in *Measure for Measure*. His television and film credits include *The Time Traveler's Wife*, *The Passion of Ayn Rand*, "Earth: Final Conflict," *Dead by Monday* and *54*. His writing credits include the musical *Evangeline*, written with Anaya Farrell.

ANTHONY COCHRANE (Friar Francis, *Sexton*; *Much Ado About Nothing*; Antonio, *The Tempest*; Count Orsini-Rosenberg, *Amadeus*) is an actor/composer from Scotland who now resides in New York. Mr. Cochrane's Broadway acting credits include the Tony Award-winning trilogy *The Coast of Utopia* by Tom Stoppard and *Cymbeline* at Lincoln Center Theater. His Off Broadway credits include *Othello*, *Cyrano de Bergerac*, *Much Ado About Nothing* (also at La Jolla Playhouse and The White House), *Julius Caesar*, *King Lear*, *Twelfth Night*, *The Iliad*, *The Man Who Would Be King*, *The Invisible Man* and the European Tour of *Romeo and Juliet* (Aquila Theatre Company), Doug Varone and Dancers' *Dense Terrain* (Brooklyn Academy of Music) and *Médée* (Carnegie Hall). His regional credits include *Henry VIII* (2011 Helen Hayes Award nomination), *The Winter's Tale* and *Julius Caesar* (Folger Theatre) and *Hamlet*, *All's Well That Ends Well* and *Lettice and Lovage* (Alabama Shakespeare Festival). His U.K. credits include *The Broken Heart*, *The Wives' Excuse*, *Coriolanus* and *Julius Caesar* (Royal Shakespeare Company), *The Merchant of Venice*, *Measure for Measure* and *Hiawatha* (Royal Lyceum Theatre Edinburgh), *Hamlet* and *The Jungle Book* (The Lyric Theatre, Belfast). Mr. Cochrane's films include *Wall Street: Money Never Sleeps* and *The Apocalypse Watch*. His television credits include "Law & Order: Special Victims Unit," *Benjamin Franklin* (PBS) and "Taggart" (STV). Mr. Cochrane was Associate Director and Composer/Musical Director of the Aquila Theatre Company for 12 years. In this capacity he has written musical scores and collaborated on the creation of more than 20 productions. Mr. Cochrane's film scores include Alex Webb's *Pizza*, the award-winning *The Girl in 2C* and *Hove (The Wind)*. www.anthonycochrane.com.

WINSLOW CORBETT (Hero, *Much Ado About Nothing*; Miranda, *The Tempest*; Constanze Weber, *Amadeus*) appeared as Elaine Robinson in the National Tour of *The Graduate*, Nora Ephron's *Love, Loss, and What I Wore* (Geffen Playhouse), *Private Lives* (Laguna Playhouse), *Noises Off* (South Coast Repertory), *You Can't Take It With You* (Rubicon Theatre

Company, Independent Theatre Award), *Trying* (Rubicon Theatre, StageSceneLA Award), *David Copperfield* (Westport Country Playhouse, directed by Joanne Woodward and Anne Keefe), *The Underpants* (PlayMakers Repertory Company, directed by Gene Saks), *The Importance of Being Earnest* (Pittsburgh Public Theater), *The Learned Ladies* and *The Mother of Us All* (Williamstown Theatre Festival), *Arcadia* and *Grand Magic* (A Contemporary Theatre), *Private Lives* (Pittsburgh Irish and Classical Theatre), *Ah, Wilderness!* (Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis), *Doubt* (Capital Repertory Theater), *Born Yesterday* (Garvin Theatre), *Pericles* (Shakespeare & Company), *Arcadia* (Portland Repertory Theatre), *Twelfth Night* (Tygre's Heart Shakespeare Company), *The Skin Game* (Mint Theater Company), the premiere of *Romulus Linney's Lark* (The Ensemble Studio Theatre) and *Noises Off*, *Born Yesterday* and the premiere of *Fabuloso* (Wellfleet Harbor Actors Theater). Ms. Corbett's television work includes *A Change of Heart* for Lifetime and Comedy Central's "Stand-Up Nation with Greg Giraldo."

KEVIN ALAN DANIELS (Claudio, *Much Ado About Nothing*; Ferdinand, *The Tempest*) is proud to make his Globe debut and share in its theatrical history. He was last seen in *The Nacriema Society* by Pearl Cleage (directed by Susan V. Booth), which premiered at Alabama Shakespeare Festival before moving to the Alliance Theatre. An alumnus of the Yale School of Drama, he received his M.F.A. in Acting in 2010. Some roles while attending Yale are Vershinin in *Three Sisters* (directed by Ron Van Lieu), Macduff in *Macbeth* (directed by Devin Brain) and Dr. Kori Shah and Munkrat in *Homebody/Kabul* (directed by Joan MacIntosh). He was a 2009 ensemble member of the Chautauqua Theater Company where he was Jim in *The Glass Menagerie* (directed by Ethan McSweeney) and Cleomenes in *The Winter's Tale* (directed by Anne Kauffman). In 2007 he received a B.F.A. in Acting from Southern Methodist University's Meadows School of the Arts. A writer of the verse himself, he has written two rap theatre plays that both premiered at the Yale Cabaret, one being

honored as one of the Best Theatre of New Haven in 2008. He is an avid student of hip hop, drawn more specifically to the aesthetics of rap music.

ADAM DAVELINE (The Watch, Soldier, *Much Ado About Nothing*; Shipmaster, Spirit, *The Tempest*; Salieri's Cook, Citizen of Vienna, *Amadeus*) recently made his Globe debut in *Jane Austen's Emma - A Musical Romantic Comedy* and also appeared as The Shepherd in the Globe/USD M.F.A. production of *The Winter's Tale*. Some of his regional credits include Bruce in *Finding Nemo - The Musical* (Walt Disney Creative Entertainment), Javert in *Les Misérables*, David in *Company*, Peter in *Jesus Christ Superstar*, Carl in *Bus Stop*, Zoser in *Elton John and Tim Rice's Aida*, Adam in *Seven Brides for Seven Brothers*, Smudge in *Forever Plaid* and The Baker in *Into the Woods*. His film and commercial work includes *Fire Creek* (Lifesong Productions), *City Search.com* and *Glow After Dark* (Jennifer Lopez Productions). His recordings include the concept albums of *The Legend of Sleepy Hollow* and *Savior of the World*. He has also performed as a featured soloist in Carnegie Hall with the National Alliance for Excellence. Mr. Daveline received his B.F.A. in Musical Theatre from Brigham Young University and is currently pursuing his M.F.A. in Dramatic Arts from the University of San Diego/Old Globe. He is a proud member of Actors' Equity Association.

GRAYSON DEJESUS (Soldier, *Much Ado About Nothing*; Francisco, Spirit, *The Tempest*; Citizen of Vienna, Servant, *Amadeus*) has appeared at The Old Globe in *The Madness of George III*, *The Taming of the Shrew* and *King Lear*. He was last seen as Algernon in *The Importance of Being Earnest* with The Old Globe/USD M.F.A. program where he was also seen in *The Winter's Tale*, *The Country Wife* and *The Two Gentlemen of Verona*. His regional credits include *Romeo and Juliet*, *All's Well That Ends Well* and *The Antiquarian's Family* (Shakespeare Santa Cruz). His National Tours include *Winnemucca (three days in the belly)* (San Jose Stage Company, New York International Fringe Festival and Minnesota Fringe Festival), and his

(continued on page 25)

2011 SHAKESPEARE FESTIVAL



KEN HOWARD

It seems like yesterday that I boarded a plane to San Diego to direct my first season as Artistic Director of The Old Globe Shakespeare Festival last year. In fact there was a time when I thought I was never going to make it, as all flights out of the U.K. were grounded on account of an ash cloud over Europe.

But arrive in San Diego I did, albeit a full half-week late for rehearsals. And what a momentous time it proved to be! We had assembled a terrific, talented, highly motivated group of actors, supported and inspired by our very special M.F.A.s, and together we created a season of plays of which I am enormously proud.

I said in my introduction to last year's program that I wanted to build something special. I couldn't have hoped for a better foundation, and this year we will indeed build on last year's success. I have invited back most of last year's acting company, as well as Ron Daniels, director of *The Taming of the Shrew*. We will also have the same set, costume and lighting designers and the same composer. We have a great team, and we will again endeavor to achieve the highest standards of verse-speaking combined with visually ravishing, indeed spectacular production values.

I will be directing *The Tempest*, a mysterious, beautiful and very funny play, written just before Shakespeare's retirement to Stratford. Miles Anderson, who triumphed in last year's *The Madness of George III*, returns to play Prospero, as well as Salieri to Jay Whittaker's Mozart in Peter Shaffer's multi-award-winning *Amadeus*, which I will also direct.

Much Ado About Nothing, one of the greatest comedies in the language, completes our repertoire. The odd couple of Beatrice and Benedick is played by Georgia Hatzis and Jonno Roberts (who you may remember as last year's Petruchio and Edmund).

I am sure you will enjoy all of these productions.

A handwritten signature in black ink, reading "Adrian Noble".

Adrian Noble, Artistic Director,
2011 Shakespeare Festival

S^{the}ALIERI

rumor

BY ROMEO VITELLI

If it ever becomes possible for the dead to sue the living for slander, there aren't many who would have a stronger case than poor Antonio Salieri.

Although he was one of the most important Viennese composers of his time, he is mainly remembered today as the villain in Peter Shaffer's 1979 play *Amadeus*. The play, which was later made into a film of the same name in 1984, presents Salieri as a mediocre musician who becomes Wolfgang Amadeus Mozart's archenemy out of jealousy. After sabotaging Mozart's career and having a role in his death, Salieri eventually ends up in an insane asylum following a suicide attempt. In a futile effort to be remembered, Salieri leaves behind a confession that he had poisoned the great composer but eventually dies in obscurity. If Salieri is remembered at all these days, that memory is largely shaped by F. Murray Abraham's haunting performance as Salieri in the movie version.

While Shaffer took considerable liberties with the story of Mozart and Salieri, the actual facts about their relationship, the circumstances of Salieri's death and what happened afterward are considerably more complicated. Although Mozart and Salieri had been rivals (they both wrote Italian operas) and Mozart would accuse Salieri of using his influence with Emperor Leopold against him, their relationship seemed friendly enough on the surface. There is evidence that Salieri had undermined Mozart's success at times (although Mozart often caused many of his own problems with his abrasive personality), but never to the extent suggested in Shaffer's play. After Mozart's premature death, Salieri was one of the few mourners who attended his sparse funeral and would later train Mozart's son, Franz Xavier, as a musician.

There were numerous theories surrounding the death of Wolfgang Amadeus Mozart on December 5, 1791, but modern historians tend to agree that he died of natural causes (probably due to rheumatic fever as well as the repeated bleedings that doctors gave him to treat his final illness). Despite numerous rumors at the time that Mozart had been poisoned (with possible villains including the Freemasons, fellow musicians

or even the husband of one of his students), Salieri wasn't implicated.

After a lifetime as a successful composer and musician, Antonio Salieri's health began to decline. His music began to fade in popularity as more prominent composers came along, although he trained some of the greatest musicians of his generation. Salieri began to suffer regular episodes of depression and, by the early 1820s, had become increasingly frail. In the spring of 1823, Salieri fell and struck his head, which apparently left his legs paralyzed. While his eldest surviving daughter cared for him at home, she eventually arranged for him to be transferred to the Vienna General Hospital in October of that year. Which is when the rumors started.

Although there is some evidence that Salieri had somehow injured his throat before being taken to the hospital, the rumors suggested far more. Old allegations that Mozart had made against Salieri emerged, accusing him of sabotaging Mozart's career. The story that Salieri had confessed to poisoning Mozart and cut his throat out of remorse became the talk of Vienna. It probably didn't help that Mozart's widow, Constanze, did nothing to put the rumors down (despite the help that Salieri had given her son in launching his musical career). The idea that Mozart had been poisoned had never really died down, and the circumstances of Salieri's illness made him a perfect suspect. If there's any mercy, it's that Salieri was probably too ill to even be aware of the allegations made against him (which also made it impossible for him to defend himself).

While Salieri's friends and colleagues rallied to his defense, the rumormongers were hard at work. At an 1824 performance in Vienna, a leaflet was distributed to the audience containing a poem that depicted Salieri as Mozart's rival "standing by his side with the poisoned cup." Letters on the subject were written back and forth, and Mozart's own physician was pressed to provide details of the composer's final illness to rule out the possibility of poisoning. (Since Mozart's grave was lost, an autopsy would have been out of the question even for 19th century medicine.)

the MUSIC of MOZART



Portrait of Antonio Salieri painted by Joseph Willibrod Mähler in 1825.

Even after Salieri finally died on May 7, 1825, the accusations continued. To try settling the rumor that Salieri had confessed to the murder, his physician, Joseph Rohrig, and the two attendants who had been with him continually during his illness signed sworn affidavits that no confession had been made in their hearing. Although the accusations died down, a juicy rumor isn't so easily suppressed.

The poisoning rumor seemed largely forgotten until the Peter Shaffer play and the movie version brought it back to public attention. Ironically, the publicity from the poison rumor has also sparked a renewed interest in Salieri's music. Many of his operas have been released on DVD and there has even been a push by opera companies to feature some of his work as part of their regular season.

If Salieri does manage a comeback, it may represent an intriguing example of the lasting power of rumor. Even after centuries, a good story can still linger—especially when Hollywood is involved.

Romeo Vitelli received his doctorate in Psychology from York University in Toronto and spent 15 years as a staff psychologist in a maximum security prison. In 2003, he went into full-time private practice. www.drvitelli.typepad.com/providentia.

"Serenade No. 10 for winds" ("Gran Partita") (K361)

Composed: Vienna, 1781 or 1781-84

Most likely started in 1781 while Mozart was in Munich, this serenade is a prime example of how he elevated the musical form, far surpassing previous composers' uses of the same ensemble.

"C Minor Mass" (K427)

Composed: Vienna, July 1782 - May 1783

Mozart was not known for his sacred works, having composed them only to gain favor of the clergy when necessary. The "Kyrie" and "Gloria" were likely written in thanks for his marriage and probably written for Constanze, his new wife, to sing. The work, however, was abandoned and never completed.

"Le nozze di Figaro, ossia la folle giornata"

("The Marriage of Figaro, or the Day of Madness") (K492)

Premiere: Vienna, Burgtheater, May 1, 1786

The first of his three opera collaborations with librettist Lorenzo Da Ponte. According to legend, "Figaro" was completed in just six weeks from the time that Mozart was presented the libretto.

"Don Giovanni" (K527)

Premiere: Prague, National Theatre, Oct 29, 1787

The second of the Da Ponte collaborations, this opera reflects a refinement of the style. Mozart crafted the opera in just two acts, instead of the traditional three (or in the case of "Figaro," four). Mozart requested a libretto from Da Ponte in February 1787 and, owing to the resounding reception of "Figaro" in Prague, premiered the opera only eight months later.

"Così fan tutte" ("Thus do all [women]") (K588)

Premiere: Vienna, Burgtheater, Jan 26, 1790

The third and final collaboration between Mozart and Da Ponte. There is now belief that Salieri also attempted to set this libretto to music, with two pieces having been discovered in 1994 in the Austrian National Library. In a letter dated December 29, 1789, Mozart makes references to Salieri's plot, which "have completely failed already."

"Die Zauberflöte" ("The Magic Flute") (K620)

Premiere: Vienna, Theater auf der Wieden,

Sept 30, 1791

The last of Mozart's operas that premiered during his lifetime. The opera is the result of an apparently very enjoyable collaboration with theatre troupe manager Emanuel Schikaneder. The style of the piece is that of Singspiel, a style more like the operetta of today.

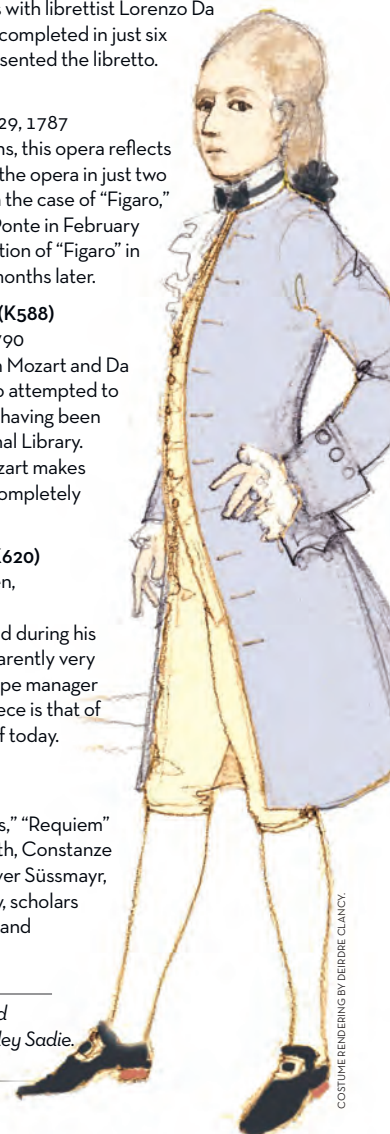
"Requiem" (K626)

Composed: Vienna, late 1791

His only sacred work since "C Minor Mass," "Requiem" was not finished by Mozart. After his death, Constanze passed the unfinished works to Franz Xaver Süssmayr, a friend and copyist of Mozart. To this day, scholars disagree as to where Mozart's work ends and Süssmayr's begins.

Compiled by sound designer David Bullard

Text from The New Grove Mozart by Stanley Sadie.



COSTUME RENDERING BY DEIRDRE CLANCY.

MUCH ADO ABOUT NOTHING

COLLIDING CULTURES

BY RON DANIELS



Perhaps an interesting, if obvious, way to describe *Much Ado About Nothing* for theatre-goers who saw *The Taming of the Shrew* at the Festival last year would be to say that in spite of sharing some themes, *Much Ado About*

Nothing is quite different from *The Taming of the Shrew*!

Gone is the near-farcical tone of *Shrew*. Gone, the raucous free-for-all encounters. Gone, the boisterous goings-on in the streets of the city.

Much Ado has moved indoors, into the halls and gardens of Leonato's country estate. There is no brawling with strangers and no fractious name-calling between angry neighbors.

A darker tone has crept into *Much Ado*, and the witty exchanges between old lovers and longstanding friends is quieter, more mature and more domestic.

A sense of a real place and a real period pervades *Much Ado*. The characters themselves are far more complex than in *Shrew*, and the situations they find themselves in are not just extravagantly performed but also more fully experienced.

As the army of rough soldiers fresh from the battlefield enters into the peaceful world of women, two very different cultures collide: that of the soldiers, who mask their insecurities in manly gruffness and easygoing affability, and that of the women, who hide their strength in politeness and poise.

Strangers to each other, the men and women regard one another with as much wariness as they do with curiosity and delight. How is it possible to know what someone really thinks or feels without looking into their heart? How is it possible to know who they really are? Or even to trust them?

Much Ado About Nothing is full of jokes that seem to denote a general sense of emotional instability and sexual anxiety. Commitment to one another is fraught with danger. Infidelity and betrayal seem inevitable in a marriage. Appearances deceive and lead to heartache. Tragedy is barely—and only accidentally—averted.

But as the two worlds clash, the way the men and women see each other is comically turned upside-down and challenged, and it is only then, with penitent remorse and prayers of contrition as much as with a simple shrug of the shoulders, that they begin to recognize themselves for who they really are and accept the love they truly feel for one another.

Ron Daniels is the director of Much Ado About Nothing.



COSTUME RENDERINGS BY DEIRDRE CLANCY

IF MUSIC BE *the* FOOD *of* LOVE, PLAY ON!

This year's Shakespeare Festival is one of the most musical ever. In addition to the lyricism of Much Ado About Nothing and the music and ceremony of The Tempest, this season features Peter Shaffer's Amadeus, about one of the greatest musicians the world has ever known, Wolfgang Mozart. Below, Dan Moses Schreier and Shaun Davey, who have each composed original music for this year's Festival, share their experiences and inspirations while composing for these plays.



I have been fortunate to work with Adrian Noble on five Royal Shakespeare Company productions. Adrian is one of the few directors who makes me feel I can tackle anything with confidence and freedom. It's a collaboration in which ideas are easily shared and understood.

The music for *The Tempest* was composed in a shed in a leafy valley in County Wicklow, Ireland. In rehearsal we explored ways of adding the live musical talents of the cast, largely through percussion and singing. Broadly speaking, the melodies of the songs provide the seeds of the underscore – carried on the air of Prospero's island – and a sound that reminds us of past wrongs in a distant society, important to help understand the ruthlessness of Prospero's hunger for revenge.

It is often said that *The Tempest* is the most musical of Shakespeare's plays; certainly music is the specified medium through which Ariel does his master's bidding. The characters are required by Shakespeare to move in a virtual cloud of musical sounds. Although Shakespeare's stage directions indicate where music is vital, the placement and style of the music has to have a rationale, a storytelling logic that makes sense to the audience. Unusually, the challenge seems to have more to do with finding the correct placements of silence.

In Shakespeare's late plays, music is often summoned at points of reconciliation, healing or awakening from death. In *The Tempest*, his last play, music is used in a much wider sense. Firstly, music as a charm: Prospero's spirit-agent, Ariel, is in effect armed by Shakespeare with the power of underscore, amplified from time to time in song. The shipwrecked nobles and politicians are both governed and policed by the music of Ariel. In raucous contrast, with the arrivals of Caliban, Stephano and Trinculo, a clumsy, rough and tumble music grows into a song of rebellion. Another form of music, increasingly present, is the music of ceremony. This is created by Prospero himself, notably in his creation of a musical pageant to celebrate the betrothal of his daughter. This is the music that, with "spirits to enforce, art to enchant," Prospero, in his final address, tells us he will never use again.

Shaun Davey is the composer for *The Tempest*.



I start by reading the play and meeting with the director. What is wonderful about Shakespeare is that there are so many possible directions one can take the interpretation of the play. Sitting down with the director and hearing his or her ideas about how to approach

the text is the real beginning of my process. Music is also suggested by the different worlds the characters inhabit. The women's world is one of domesticity and the men's world is military. These worlds inform the music.

Shakespeare leads the way in *Much Ado About Nothing* because he has written lyrics for songs that are part of the play. He has also notated that the actors dance at certain points of the play. I start with the songs, then work to the dance sections. Then there are scenes that cry out for musical scoring, like the funeral procession and the cemetery, which I approach next.

The first thing I composed for *Much Ado* was Shakespeare's song "Sigh No More" that Balthasar sings. The style of the song is based on director Ron Daniels' suggestion that it would have been performed at a Schubertiade (an event held to celebrate the music of Franz Schubert). Ron is very imaginative and erudite. He has very specific ideas about how he would like to approach the play and at the same time has been very open to the musical ideas I have suggested based on our discussions.

Dan Moses Schreier is the composer and sound designer for *Much Ado About Nothing* and sound designer for *The Tempest*.



Inspiring a *Sea of Artists*

The Tempest is generally acknowledged as William Shakespeare's final play and one of his most poetic. Magic, humor, regret and love weave together into a beautiful exploration and celebration of life. These facets of The Tempest have inspired many other artists over the past four centuries in all fields of art: painting, literature, opera, dance, film and more.

Many poets have been inspired by the lyricism of *The Tempest*. Following the publication of Charles Darwin's ideas on evolution, Robert Browning (pictured here) explored questions of mankind and religion in "Caliban upon Setebos," which imagines the play's characters grappling with theological and philosophical quandries.



From the mid-18th century, *The Tempest* began to appear as the subject of paintings. Instead of focusing on the central character of Prospero, John William Waterhouse based his 1916 painting "Miranda - The Tempest" on Prospero's daughter as she worriedly witnesses the shipwreck that begins their story.



At least 46 operas and semi-operas based on *The Tempest* exist. Lee Hoiby's *The Tempest*, pictured here in a 2007 production at Purchase Opera, uses instruments and voice to not just communicate the words of the characters, but also to simulate the shipwreck and Ariel's flight. Grand, colorful costumes and sets also enhance the theme of magic that pervades the piece.

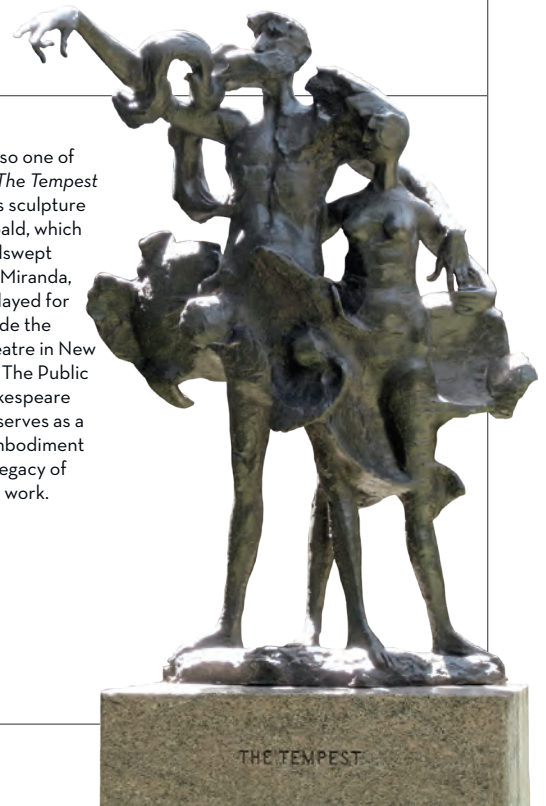


A number of choreographers have adapted *The Tempest* for ballet, transforming Shakespeare's poetic dialogue into the equally poetic language of movement. For example, Gordon Peirce Schmidt's 2008 ballet, pictured here, was charged with athleticism and energy that breathed new life into the characters.



The Tempest first appeared on film in 1905 in a two-and-a-half-minute snippet by Charles Urban that was hand-tinted to provide color to the otherwise-monochrome film. Over the years, many versions have been filmed, including modern-day updates and even B-movie sci-fi flicks. The play was most recently seen on film in a 2010 movie directed by Julie Taymor that cast Prospero as a woman, played by Helen Mirren.

Sculpture is also one of the art forms *The Tempest* has taken. This sculpture by Milton Hebald, which depicts a windswept Prospero and Miranda, has been displayed for decades outside the Delacorte Theatre in New York, home of The Public Theater's Shakespeare in the Park. It serves as a permanent embodiment of the lasting legacy of Shakespeare's work.



SHAKESPEARE FESTIVAL CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MAY 29 Much Ado 8pm PRE	30	31	JUNE 1	2	3	4
5 Tempest 8pm PRE	6	7	8	9	10	11
12 Amadeus 8pm PRE	13 INSIGHTS Tempest	14	15	16 Tempest 8pm PRE	17 Tempest 8pm PRE	18 Tempest 8pm PRE
19 Tempest 8pm OPEN	20 INSIGHTS Amadeus	21 Amadeus 8pm PRE	22 Amadeus 8pm PRE	23 Amadeus 8pm PRE	24 Amadeus 8pm OPEN	25 Much Ado 8pm PRE
26 Much Ado 8pm PRE	27 INSIGHTS Much Ado	28 Much Ado 8pm PRE	29 Much Ado 8pm OPEN	30 Much Ado 8pm	JULY 1 Tempest 8pm	2 Much Ado 8pm
3* Tempest 8pm	4	5 ☼ Tempest 8pm	6 Amadeus 8pm	7* Much Ado 8pm	8 Amadeus 8pm	9 Tempest 8pm
10 Much Ado 8pm	11	12 ☼ Amadeus 8pm	13 ☼ Much Ado 8pm	14 Tempest 8pm	15 Much Ado 8pm	16* Amadeus 8pm
17	18 Tempest 8pm	19 Much Ado 8pm	20* Tempest 8pm	21 Much Ado 8pm	22 Amadeus 8pm	23 Tempest 8pm
24 Amadeus 8pm	25	26 Tempest 8pm	27 ☼ Amadeus 8pm	28 Amadeus 8pm	29 Much Ado 8pm	30 GALA
31 Much Ado 8pm	AUGUST 1	2 ☼ Much Ado 8pm	3 Tempest 8pm	4 Much Ado 8pm	5 TGIF Amadeus 8pm	6* Much Ado 8pm
7 Tempest 8pm	8	9* Amadeus 8pm	10 Much Ado 8pm	11 OATG Amadeus 8pm	12 TGIF Much Ado 8pm	13 Tempest 8pm
14 Much Ado 8pm	15	16 ☼ Much Ado 8pm	17 Amadeus 8pm	18* Tempest 8pm	19 Tempest 8pm	20 Much Ado 8pm
21 Amadeus 8pm	22	23 Tempest 8pm	24 ☼ Tempest 8pm	25 Amadeus 8pm	26 Much Ado 8pm	27 Amadeus 8pm
28 Tempest 8pm	29	30 ☼ Amadeus 8pm	31* Much Ado 8pm	SEPTEMBER 1 Tempest 8pm	2 Much Ado 8pm	3 Amadeus 8pm
4 Much Ado 8pm	5	6 ☼ Tempest 7pm	7 Amadeus 7pm	8 Much Ado 8pm	9* Amadeus 8pm	10 Tempest 8pm
11* Much Ado 7pm	12	13 Amadeus 7pm	14 Much Ado 7pm	15 Tempest 8pm	16 Tempest 8pm	17 Amadeus 8pm
18 Amadeus 7pm	19	20 Much Ado 7pm	21 Tempest 7pm	22* Amadeus 8pm	23* Tempest 8pm	24 Much Ado 8pm
25 Tempest 7pm						

CALENDAR LEGEND

☼ Post-Show Forums: Discuss the play with members of the cast following the performance.

* Shakespeare in the Garden: Free presentations.

*Presentation will begin at 6:00 p.m. due to an earlier performance.

INSIGHTS

Insights Seminars: A free seminar series featuring a panel selected from the artistic company of the current show. Reception at 6:30 p.m., Seminar at 7:00 p.m.

OATG

OUT at the Globe: A pre-show event for gay and lesbian theatre-lovers and friends with food and cocktails. Everyone is welcome. \$20/person. (Show sold separately.)

TGIF

Thank Globe It's Friday: A Friday pre-show bash with food and cocktails. \$20/person. (Show sold separately.)

Shakespeare in the Garden

Shakespeare in the Garden is a series of informal presentations of ideas and insights that enhance the theatre-going experience. The seminars feature members of the Shakespeare Festival creative team and take place in the Craig Noel Garden. **Presentations begin at 7:00 p.m. Admission is free and reservations are not required.**

Much Ado About Nothing

Thursday, July 7; Saturday, August 6; Wednesday, August 31; Sunday, September 11*

The Tempest

Sunday, July 3; Wednesday, July 20; Thursday, August 18; Friday, September 23

Amadeus

Saturday, July 16; Tuesday, August 9; Friday, September 9; Thursday, September 22

*Presentation will begin at 6:00 p.m. due to an earlier performance.

(continued from page 16)

West Coast credits include *Film* (Theatre of NOTE) and New Playwrights Project (TheatreWorks). His New York credits include *Here I Go Boys*, *A Diner*, *a Shiner* and *New Beulah* (Shelby Company). Mr. DeJesus received his B.A. in Theatre from Occidental College.

BEN DISKANT (Balthasar, Soldier, *Much Ado About Nothing*; Ariel, *The Tempest*; Citizen of Vienna, Servant, *Amadeus*) has previously appeared in The Old Globe/USD M.F.A. productions of *The Winter's Tale*, *The Two Gentlemen of Verona*, *The Country Wife* and *The Chekhov/Carver Project*. At the Globe he has appeared in *Death of a Salesman*, *King Lear*, *The Madness of George III* and *The Taming of the Shrew*. His regional credits include *Speech and Debate* (TheaterWorks, Hartford), *The History Boys* (The Studio Theatre), *Anything Goes* (Williamstown Theatre Festival) and the National Tour of *Freedom Train* (TheatreworksUSA). Mr. Diskant holds a Bachelor's of Music and a B.A. in Sociology from Northwestern University.

CHRISTIAN DURSO (The Watch, Soldier, *Much Ado About Nothing*; Adrian, Spirit, *The Tempest*; A Majordomo, Citizen of Vienna, *Amadeus*) was last seen in The Old Globe/USD M.F.A. productions of *The Winter's Tale*, *The Country Wife* and *The Two Gentleman of Verona*. His New York credits include *Nocturne* (UNDER St. Marks), *Cinephilia* (Theatre Row), *Spring Awakening* (Blue Heron Theatre), *A Midsummer Night's Dream* (The Ensemble Studio Theatre), *Julius Caesar* (Theater for the New City), *Shoe Polish* (13th Street Repertory Company) and *Crazy Gary's Mobile Disco* (The Tank). Mr. Durso's regional credits include *Macbeth* and *A Midsummer Night's Dream* (Shakespeare Santa Cruz), *Macbeth* (Royal Academy of Dramatic Art) and *Minnesota Moon* (Boulder International Fringe Festival). His television credits include "One Life to Live" and "Guiding Light." Mr. Durso holds a B.F.A. from the Tisch School of the Arts. www.christiandurso.com.

GEORGIA HATZIS (Beatrice, *Much Ado About Nothing*; Venticella, *Amadeus*) has appeared in IRNE Award-nominated performances as Ophelia in *Hamlet* and Beatrice in *Much Ado About Nothing* (Commonwealth Shakespeare Company). Her regional credits also include Anne Bogart's *La Dispute*, Andre Serban's *Pericles* and Janos Szasz' *Uncle Vanya* (American Repertory Theater), *Macbeth* and *Henry V* (Commonwealth Shakespeare Company) and *A Bright Room Called Day*, *Ghetto*, *Malady of Death* and *God's Country* (Theatre Outlet). Ms. Hatzis has worked extensively in New York with Greek-language ensemble KEP Theatre Company and has toured Russia and Europe with Robert Woodruff's *Phaedra 4:48*, based on the writings of Sarah Kane. Her film and television credits include Adam Sandler's upcoming feature *Jack and Jill*, *Bunker Hill*, *BTK*, HBO's "Hung," "The Defenders," "The Whole Truth," "CSI: NY," "Medium," "Lie to Me," "Without a Trace," "Numb3rs" and "Law & Order: Criminal Intent." Ms. Hatzis received her M.F.A. from Harvard University/Moscow Art Theatre School.

ANDREW HUTCHESON (The Watch, Soldier, *Much Ado About Nothing*; Boatswain, Spirit, *The Tempest*; Salieri's Valet, Citizen of Vienna, *Amadeus*) was last seen in The Old Globe/USD M.F.A. productions of *The Importance of Being Earnest*, *The Winter's Tale*, *The Country Wife* and *The Two Gentleman of Verona*, as well as last summer's productions of *The Madness of George III*, *King Lear* and *The Taming of the Shrew*. His New York credits include *Elizabeth Rex*, *Kosher Harry* and *Richard III* (Nicu's Spoon Theatre), *Romeo and Juliet* (Staten Island Shakespeare) and *Titus Andronicus* (Rising Phoenix Productions). His National Tours include *Julius Caesar* and *A Midsummer Night's Dream* (The Shakespeare Theatre of New Jersey) and *Beauty and the Beast* (American Family Theatre). His regional credits include *Much Ado About Nothing*, *The Crucible*, *The Lion in Winter*, *As You Like It* and *Jungalbook* (Austin Live Theatre) and *Julius Caesar*, *Twelfth Night*, *1776*, *Tartuffe*, *Romeo and Juliet* and *Love's Labour's Lost* (Texas Shakespeare Festival). Mr. Hutcheson received his B.A. in Acting from The University of Texas at Austin.

CHARLES JANASZ (Antonio, Verges, *Much Ado About Nothing*; Gonzalo, *The Tempest*; Count von Strack, *Amadeus*) is an Associate Artist and has been seen in 23 Old Globe productions including *Pericles* and the Summer Festivals of 1985 and 2004-2010. He was seen on Broadway in *Amadeus* ('99-'00 revival) and has been a leading company member and returning guest artist of both Guthrie Theater and Arena Stage. Mr. Janasz's other credits include work at Ahmanson Theatre, New York Shakespeare Festival, Playwrights Horizons, Williamstown Theatre Festival, Geffen Playhouse, Seattle Repertory Theatre, La Jolla Playhouse, CENTERSTAGE, Empty Space Theatre, Huntington Theatre Company, Walker Art Center, and Loring Playhouse. He trained at the University of Washington and The Juilliard School. He has been a proud member of Actors' Equity Association since 1980.

RACHAEL JENISON (Woman in Leonato's house, *Much Ado About Nothing*; Spirit, *The Tempest*; Citizen of Vienna, *Amadeus*) was last seen in the Globe/USD M.F.A. production of *The Importance of Being Earnest*. Other Globe/USD M.F.A. credits include *The Winter's Tale*. Her Chicago credits include *Magnolia* (Goodman Theatre), *Wood Demon* (The Library Theatre) and *Hedda Gabler* and *Misanthrope, or the Impossible Lovers* (Vintage Theater Collective). Her regional credits include *Almond and the Seahorse* (Madison Repertory Theatre) and *Twelfth Night* (Great River Shakespeare Festival). Ms. Jenison has a B.F.A. in acting from The University of Minnesota/Guthrie Theater Actor Training Program.

JESSE JENSEN (The Watch, Soldier, *Much Ado About Nothing*; Spirit, *The Tempest*; Priest, Citizen of Vienna, Servant, *Amadeus*) was recently featured at The Old Globe in *Death of a Salesman*, directed by Pam MacKinnon. He has also appeared in The Old Globe/USD M.F.A. productions of *The Winter's Tale* and *Dear Harvey*. His regional credits include *The Heiress* (Long Beach Playhouse), *West Side Story* (Musical Theater Los Angeles), *The Merry Wives of Windsor* (Kingsmen Shakespeare Festival) and the National Tour of *The Art of Being* (Adriana Garza Productions). His Los

Angeles credits include *Brilliant Traces*, *Sex, Drugs, Rock & Roll* and *Feeding the Moonfish* (Front Porch Players) and the title role in *Hamlet* (Loyola Marymount University). His film and television credits include *Wasted*, *Annabelle*, *Nomad* and *Charley* as well as primetime roles on "CSI: Crime Scene Investigation," "Cane" and "Cold Case." In addition to acting Mr. Jensen has written, produced, and directed for theatre and film. He received a B.A. in Film Production with a minor in Theater Arts from Loyola Marymount University.

JASON MADDY (The Watch, Soldier, *Much Ado About Nothing*; Spirit, *The Tempest*; Citizen of Vienna, Servant, *Amadeus*) received his B.A. at California State University, San Bernardino in Theatre and his M.F.A. at the University of Illinois Urban-Champaign in Acting. He teaches theatre at Mt. San Jacinto College as well as having taught for numerous companies and age groups across the country including La Jolla Playhouse, Utah Shakespeare Festival and right here at The Old Globe. His San Diego theatre credits include performances with Premiere Productions, Welk Resorts Theatre, San Diego Musical Theatre, Moonlight Stage Productions, Intrepid Shakespeare Company and North Coast Repertory Theatre. Outside of San Diego Mr. Maddy has performed with Utah Shakespeare Festival, Illinois Shakespeare Festival, Theatrical Arts International Productions and Kingsmen Shakespeare Festival. Some of his favorite roles and plays are Iago in *Othello*, Touchstone and Trinculo in *As You Like It* (not at the same time), Jacques Brel in *Is Alive and Well and Living in Paris*, Voice of the Prairie and the comedic show host for the sea lion and otter show at SeaWorld San Diego in 2007.

ALLISON SPRATT PEARCE (Woman in Leonato's House, *Much Ado About Nothing*; Ceres, Spirit, *The Tempest*; Katherina Cavalieri, Citizen of Vienna, *Amadeus*) was recently seen in the Globe production of *Jane Austen's Emma - A Musical Romantic Comedy* and the Globe/USD M.F.A. production of *The Winter's Tale*. Her Broadway and Off Broadway credits include *Cry-Baby*, *Curtains*, *Good Vibrations* and originating

the role of Miss B. in *Enter Laughing*. She has appeared in National and European Tours as Sally in *Cabaret* and Sandy in *Grease*. She has been fortunate to play the leading roles regionally in *My Fair Lady* (Capital Repertory Theater), *The Girl in the Frame* (Goodspeed Musicals and Manhattan Theatre Club), *Cinderella* (Arkansas Repertory Theatre), *Oklahoma!* (Casa Mañana), *Barnum*, *Footloose* and *Singin' in the Rain* (Westchester Broadway Theatre), *Thoroughly Modern Millie* and *Seven Brides for Seven Brothers* (Flat Rock Playhouse). In film and television her roles include *The Smurfs* (summer 2011), *He Got Game*, NY-70 (NBC pilot) and hosting on HSN. Her commercials include McCormick Spices, Kohl's, Empire City Casino and Lee Riders Jeans. She received her B.F.A. in Music Theatre from Elon University.
www.allisonsprattpearce.com.

DEBORAH RADLOFF (Ursula, *Much Ado About Nothing*; Juno, Spirit, *The Tempest*; Citizen of Vienna, Servant, *Amadeus*) made her Globe debut in *Death of a Salesman* and was recently seen in The Old Globe/USD M.F.A. staging of *The Winter's Tale*. Her Off Broadway credits include *Girls Night: The Musical* (Sophia's Downstairs Cabaret), and her Off Off Broadway credits include *Dance Dance Revolution* (Les Freres Corbusier). Her other New York credits include *Mosheh: A Video* (HERE Arts Center) and *Powerhouse* (New York International Fringe Festival). She has appeared regionally in *The Yiddish Are Coming: The Chosen Musical* (world premiere, Denver Civic Theatre), *Pericles*, *Othello*, *Richard III*, *The Merry Wives of Windsor*, *Twelfth Night* and *Measure for Measure* (Nebraska Shakespeare Festival) and *A Christmas Carol* (Cincinnati Playhouse in the Park). She received her B.F.A. in Acting from The University of Nebraska-Omaha.

JONNO ROBERTS (Benedick, *Much Ado About Nothing*; Caliban, *The Tempest*) is thrilled to be back at The Old Globe this summer after appearing here last year as Petruchio in *The Taming of the Shrew* and Edmund in *King Lear*. His other major credits include the original Broadway production of *Take Me Out* and the Off Broadway productions of *Bug*, *Monster*

and *Uncle Vanya*. His regional credits include *King Lear* (Goodman Theatre and The Shakespeare Theatre Company), *Mother Courage and Her Children*, *Richard II* and *Antigone* (American Repertory Theater), *Betty's Summer Vacation* (Huntington Theatre Company), *The Taming of the Shrew* (Dallas Theater Center), *A Streetcar Named Desire* (Intiman Theatre) and *Much Ado About Nothing*, *Twelfth Night*, *Henry V* and *Hamlet* (Commonwealth Shakespeare Company). Mr. Roberts has also toured or created performances in theatres in Canada, Switzerland, Italy, Germany, Russia and extensively back home in New Zealand. His television credits include "CSI: Miami," "Detroit 187," "The Flight of the Conchords," "Lie to Me," "Medium," "Without a Trace," "CSI:NY," "NCIS: Naval Criminal Investigative Service," "Numb3rs," "The Unit," "Brotherhood," "Love Monkey," "Shark," "Law & Order," "Law & Order: Criminal Intent," "Jericho," "As the World Turns," "Xena: Warrior Princess," "Hercules: The Legendary Journeys," "Shortland Street," "A Bit of a Hoot" and "In Search of the Kiwi Male." Mr. Roberts' film credits include *The Elephant King*, *Downstream*, *Footsteps* and *BTK*. He received an M.F.A. from the Institute for Advanced Theatre Training at Harvard University and the Moscow Arts Theatre School.

RYMAN SNEED (Margaret, *Much Ado About Nothing*; Spirit, *The Tempest*; Venticella, *Amadeus*) has appeared in The Old Globe/USD M.F.A. productions of *The Winter's Tale*, *The Two Gentlemen of Verona*, *The Country Wife* and *The Chekhov/Carver Project* and in The Old Globe productions of *Death of a Salesman*, *King Lear* and *The Madness of George III*. Her Off Broadway and other New York credits include *None of the Above* and *The Tempest*. Ms. Sneed holds a B.F.A. in Acting from Marymount Manhattan College.
www.RymanSneed.com.

ADRIAN SPARKS (Leonato, *Much Ado About Nothing*; Stephano, *The Tempest*) was most recently seen at the Globe as Uncle Ben in *Death of a Salesman*. 2010 Festival audiences will remember Mr. Sparks playing Baptista in *The Taming of the Shrew* and the dual roles of Sir Boothby and Dr. Pepys in *The Madness*

of *George III*. He also performed the role of Kent for the final performance of *King Lear*. Mr. Sparks first came to The Old Globe in 1976 playing the roles of Corin in *As You Like It*, Gratiano in *Othello* and Diomedes in *Troilus and Cressida*. Since then he has played leading roles in a wide variety of theatre classics at such theatres as Guthrie Theater, Seattle Repertory Theatre, Long Wharf Theatre, Stage West, CENTERSTAGE, Indiana Repertory Theatre, Laguna Playhouse and Cincinnati Playhouse in the Park. His extensive Shakespearean credits include acting or directing assignments in *Romeo and Juliet*, *A Midsummer's Night Dream*, *Macbeth*, *Troilus and Cressida*, *Love's Labour's Lost*, *Much Ado About Nothing*, *King Lear*, *Othello*, *The Two Gentlemen of Verona*, *Twelfth Night*, *Julius Caesar*, *The Tempest*, *As You Like It*, *The Merry Wives of Windsor*, *Richard II*, *Henry IV* (Parts I and II), *Henry V*, *Henry VI* (Parts I, II and III) and *Richard III*. His 2009 portrayal of Sharky in *The Seafarer* for Ensemble Theatre of Cincinnati led to Best Actor Awards from both the Acclaim and Cincinnati Entertainment Awards. In 2005, Mr. Sparks was honored by the highly-respected Ovation Awards Committee with a Best Actor nomination for his portrayal of Ernest Hemingway in the one-man show *Papa* by Pulitzer Prize-winning author John deGroot. He has since performed this solo show at numerous venues across the United States and across the world with an extended tour of major theatres and universities throughout Turkey. Mr. Sparks has also portrayed cowboys, doctors, soldiers, professors, best friends and archenemies in more than 75 film and television projects.

JONATHAN SPIVEY (Conrade, *Much Ado About Nothing*; Spirit, *The Tempest*; Kapellmeister Bonno, *Citizen of Vienna*, *Amadeus*) was recently seen at the Globe in *Death of a Salesman* (Howard Wagner) and The Old Globe/USD M.F.A. productions of *The Winter's Tale*, *The Importance of Being Earnest* and *Dear Harvey*. His New York credits include *The Naked Side of Grace* and *The Last Chanukah*. His regional credits include *The Merchant of Venice*, *The Two Gentlemen of Verona* and *Romeo and Juliet* (Richmond Shakespeare), *Cyrano de Bergerac*, *Souvenir* and *Anything*

(Barksdale Theatre), *Around the World in 80 Days* (Sierra Repertory Theatre), *Black Gold* (Phoenix Theatre), *Dogpark: The Musical* (Milwaukee Repertory Theatre), *Beauty and the Beast* (Theatre IV), *Gypsy* (Modlin Center for the Arts), and *A Midsummer Night's Dream*, *The Complete Works of William Shakespeare* (Abridged), *The Imaginary Invalid*, *Shakespeare in Hollywood*, *Room Service*, *The Foreigner*, *Kiss Me, Kate*, *She Loves Me*, *Oliver!*, *Forever Plaid* and *A Year with Frog and Toad* (Hope Summer Repertory Theatre). Mr. Spivey is a Second City-trained improv artist, a jazz pianist, the co-author of the musical comedy *Murphy's Law* and the recipient of the 2011 Craig Noel MFA Fellowship.

JAY WHITTAKER (Don John, *Much Ado About Nothing*; Wolfgang Amadeus Mozart, *Amadeus*) appeared in the 2010 Festival productions of *King Lear* (Edgar), *The Taming of the Shrew* (Lucentio) and *The Madness of George III* (William Pitt), for which he received the San Diego Theatre Critics Circle Craig Noel Award honoring his work in all three productions. He has been seen Off Broadway in *Frank's Home* at Playwrights Horizons and *Rose Rage* at The Duke on 42nd Street. His other credits include *Old Masters*, *Mother Courage and Her Children* and *David Copperfield* (Steppenwolf Theatre Company), *Sense and Sensibility*, directed by Jon Jory, and *Awake and Sing!*, directed by Amy Morton (Northlight Theatre), *Shining City* (Huntington Theatre Company), *Tamburlaine* and *Edward II* (The Shakespeare Theatre Company), *Shining City* and *Frank's Home* (Goodman Theatre), *The Merchant of Venice*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *Measure for Measure*, *Julius Caesar*, *Love's Labour's Lost* and *The Tempest* (Chicago Shakespeare Theater) and *Henry IV* (Royal Shakespeare Company). Mr. Whittaker's film and television credits include *Dustclouds*, *Let's Go to Prison*, *Death of a President*, "Prison Break" and "Early Edition."

PETER SHAFFER (Playwright, *Amadeus*) wrote his first play, *The Salt Land*, about the foundation of the state of Israel, and it was produced for television in 1955.

Three years later his play *Five Finger Exercise* was successfully directed by Sir John Gielgud at the Comedy Theatre in London and transferred to Broadway in 1959. Two one-act comedies, *The Private Ear* and *The Public Eye*, followed as a double bill at the Globe Theatre in London in 1962, both featuring Maggie Smith. *The Royal Hunt of the Sun*, an epic play concerning Spain's conquest of Peru in the 16th century, became a smash hit at London's National Theatre and consequently appeared on Broadway starring Christopher Plummer. The piece was revived at the National in 2006. *Equus* was also produced by the National Theatre and on Broadway, where it ran for more than 1,200 performances and won the Tony Award for Best Play in 1975. *Amadeus*, concerning the rivalry between the composers Antonio Salieri and Wolfgang Mozart, opened in London to great acclaim starring Paul Scofield in 1979 and transferred to Broadway the following year starring Sir Ian McKellan. *Amadeus* won the Tony Award for Best Play in 1981 and the 1984 film won Mr. Shaffer one of its eight Oscars. *Yonadab*, set at the court of King David, and *Lettice and Lovage*, which won the Evening Standard Award for Best Comedy in London and Tony Awards for Dame Maggie Smith and Margaret Tyzak. His other plays include *Black Comedy*, *Whom Do I Have the Honour of Addressing?* and *The Gift of the Gorgon*. Mr. Shaffer was awarded the prestigious Shakespeare Prize in 1987 and was made a Commander of the British Empire in the same year. He was knighted by Queen Elizabeth in 2001 for Services to Drama.

RON DANIELS (Director, *Much Ado About Nothing*) was a founding member of the Teatro Oficina in São Paulo. He is a former Artistic Director of Royal Shakespeare Company's experimental theatre, The Other Place, at Stratford-upon-Avon, England. After 15 years with the company, directing many Shakespeare plays, including two productions of *Hamlet* (one with Roger Rees and the second with Mark Rylance, the "pajama Hamlet") as well as works by contemporary British writers, Mr. Daniels was appointed an Honorary Associate Director. He is a former Associate Artistic Director of the American Repertory

Theater and is now a freelance director. He has worked in many theatres and opera houses across the U.S., in Japan and in Brazil, where he staged *King Lear* in his own translation into Portuguese. At The Old Globe, he directed last season's Festival production of *The Taming of the Shrew* and the hip hop musical *Kingdom*, which was performed at both the Lincoln High School Center for the Arts and at the Globe. His production of *Il Postino* for LA Opera opened in Los Angeles in 2010 starring Plácido Domingo. The production has since been seen in Paris and Vienna. Mr. Daniels' first feature film, *The War Boys*, is being distributed by Maya Entertainment.

ADRIAN NOBLE (2011 Shakespeare Festival Artistic Director; Director, *The Tempest*, *Amadeus*) is currently the Artistic Director of The Old Globe's Shakespeare Festival. He led the Royal Shakespeare Company (RSC) as Artistic Director and Chief Executive from 1990-2003, where he produced nearly 300 productions. Mr. Noble's most recent theatre productions include *King Lear* and *The Madness of George III* (The Old Globe,) *Hamlet* (Stratford Shakespeare Festival), *Kean* (West End), *Hedda Gabler* (Theatre Royal Bath), *Summer and Smoke* and *A Woman of No Importance* (West End), *The Home Place* by Brian Friel at Gate Theatre and the West End, *Brand* by Henrik Ibsen starring Ralph Fiennes and *Pericles* at (Roundhouse and Stratford) and *Chitty Chitty Bang Bang* starring Michael Ball (The London Palladium and on Broadway). In 1980 he joined the RSC as Assistant Director, becoming an Associate Director almost immediately. His first production for the RSC was Ostrovsky's *The Forest*, which transferred first to the Warehouse Theatre Company and then to the Aldwych Theatre and was named Best Revival at the 1981 Drama Awards. In 1988 he was appointed Artistic Director of the RSC's Stratford season and in 1989 went on to be Artistic Director of the RSC London season. His RSC productions include *A Doll's House*, *A New Way to Pay Old Debts*, *The Comedy of Errors*, *Measure for Measure*, *King Lear*, *Antony and Cleopatra*, *The Winter's Tale*, *Henry V* with Kenneth Branagh, *As You Like It*, *Macbeth*, *Kiss Me, Kate*, *The Art of Success*, *The Plantagenets* and

The Master Builder. Mr. Noble's opera credits include *Alcina* at the Wiener Staatsoper, Vienna, *Macbeth* at the Metropolitan Opera, *Carmen* in Paris and Mozart's *Da Ponte's Trilogy* in Lyon. His film of *A Midsummer Night's Dream* was released in 1995, and his book, *How to do Shakespeare*, was published in 2010.

RALPH FUNICELLO (Scenic Design) is an Associate Artist of The Old Globe and has designed the Summer Shakespeare Festivals 2004-2010, *Brighton Beach Memoirs*, *Broadway Bound*, *Lost in Yonkers*, *Restoration Comedy*, *The Constant Wife*, *The Lady with All the Answers*, *Julius Caesar*, *Pericles*, *The Taming of the Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Way of the World*, *Twelfth Night*, *King Lear*, *Ghosts*, *Interior Decoration*, *From the Mississippi Delta*, *The Winter's Tale*, *Mr. Rickey Takes a Meeting*, *Bargains*, *The Tempest*, *The Merchant of Venice*, *The White Rose*, *Hamlet*, *Our Town*, *Driving Miss Daisy* and *Measure for Measure*. Elsewhere, Mr. Funicello has designed scenery on and off Broadway and for many theatres across the country, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theater, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Denver Center Theatre Company, The Shakespeare Theatre Company, Guthrie Theater, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre, Stratford Shakespeare Festival, Royal Shakespeare Company, New York City Opera, LA Opera and San Diego Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

DEIRDRE CLANCY (Costume Design) began her career as house designer for the Royal Court Theatre in the late 1960s with such cutting-edge authors as Edward Bond, Joe Orton and D.H. Lawrence.

She went on to design all over the world for the stage, opera, film and television. Among Ms. Clancy's many successes were costumes for Kiri Te Kanawa in *Così Fan Tutte* at The Metropolitan Opera, Ian McKellen in *Wild Honey* at The National Theatre, Los Angeles and Broadway and Glenda Jackson in *Strange Interlude* in the West End and on Broadway. She won a BAFTA Best Costume Design Award for *Mrs. Brown* featuring Dame Judi Dench and Billy Connolly and Olivier Awards for her work on *Twelfth Night* and *Love's Labour's Lost*, both for the Royal Shakespeare Company. She returned to RSC with costume designs for *All's Well That Ends Well* with Dame Judi Dench, for which Ms. Clancy received another Olivier nomination, and *Romeo and Juliet*, directed by Peter Gill. In 2011 Ms. Clancy completed the trilogy of Mozart operas for Opera de Lyon, directed by Adrian Noble, with costumes for *Così Fan Tutte*, *The Marriage of Figaro* and *Don Giovanni*. Ms. Clancy has written and illustrated *Costume Since World War Two*. www.clancy.uk.com.

ALAN BURRETT (Lighting Design) recently designed the 2010 Shakespeare Festival and *The Savannah Disputation* at The Old Globe. Mr. Burrett's work has been seen in over 30 countries. His theatre work has included 15 productions for the Royal Shakespeare Company as well as at The Royal National Theatre, Royal Opera House, The Paris Opera, Munich Opera, Burgtheater in Vienna and 25 productions for LA Opera. He lit large-scale arena productions of the operas *Carmen* and *Tosca* in London, Germany, Australia and Japan and the complete works of Beckett for Gate Theatre in Dublin, New York and London. Later this year he will collaborate with Adrian Noble on the opera *Xerxes* in Vienna. Mr. Burrett is Professor of Design at UC San Diego.

DAVID BULLARD (Sound Design, *Amadeus*) has sound designed *One Night Only: A Night with Al Pacino* (International Tour), *On Golden Pond* (National Tour) and *The Unexpected Man* (New York and Los Angeles). His regional credits include associate sound designs for *Little Miss Sunshine* (La Jolla Playhouse) and *Whisper House* and *A Catered Affair* (The Old Globe). His

Broadway associate sound design credits include *Sondheim on Sondheim*, *West Side Story* (New York and National Tour), *Xanadu* (New York and National Tour), *A Catered Affair*, *Gypsy*, *Radio Golf*, *The Gem of the Ocean*, *Sweeney Todd* and *The 25th Annual Putnam County Spelling Bee*. He has designed live and studio work for Steve Reich and Meredith Monk.

DAN MOSES SCHREIER (Original Music, *Much Ado About Nothing*; Sound Design, *Much Ado About Nothing*, *The Tempest*) has worked on the Broadway productions of *Sondheim on Sondheim*, *A Little Night Music*, *West Side Story*, *Gypsy*, *Radio Golf*, John Doyle's production of *Sweeney Todd*, *The 25th Annual Putnam County Spelling Bee*, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *Into the Woods*, *Topdog/Underdog*, *Dirty Blonde*, *The Tempest* and *Bring in 'Da Noise, Bring in 'Da Funk*. His Off Broadway credits include *Road Show*, *Stuff Happens*, *Homebody/Kabul*, *Floyd Collins* and others. He recently composed scores for the Broadway production of *The Merchant of Venice* starring Al Pacino and Dan Hurlin's *Disfarmer* at St. Ann's Warehouse. He has received three Drama Desk Awards, three Tony Award nominations and an Obie Award for Sustained Excellence. www.danmosesschreier.com.

SHAUN DAVEY (Original Music, *The Tempest*) was born in Belfast and lives in Dublin. His concert music includes the widely performed "The Brendan Voyage" (the first work for an Irish traditional musician and orchestra), "The Deers' Cry" (St. Patrick's prayer) and "Suite for the Dublin Special Olympics." His "Relief of Derry Symphony" was part of the early Northern Ireland Peace Process. His work features in the Irish schools syllabus and can be heard on seven albums on the Tara label, the most recent being *Voices from the Merry Cemetery*. His international credits include the music for the BBC's *Ballykissangel* (BAFTA nomination) and "The Hanging Gale" (Ivor Novello Award and BAFTA nomination) and scores for the feature films *Waking Ned Devine*, *The Tailor of Panama* and *Twelfth Night* (Ivor Novello nomination) and Hallmarks' *David Copperfield*. In theatre he has worked both on and off Broadway, including the

musical *James Joyce's The Dead* (Tony nomination for Best Original Musical Score). In the U.K. he composed for many Royal Shakespeare Company productions including *A Winter's Tale*, *King Lear*, *The Tempest*, *Pericles*, *Fair Maid of the West* and *The Lion, the Witch and the Wardrobe*, and in Ireland at Abbey Theatre he composed for *The Silver Tassie*, *Well of the Saints*, *Angels from America*, *The Crucible* and *Observe the Sons of Ulster Marching Towards the Somme*. www.web.me.com/shauncarrickdavey/Site.

STEVE RANKIN (Fight Director) is an Associate Artist of The Old Globe as an actor and fight director. This is his 25th season staging fights for the Globe, including the 2004-2010 Summer Shakespeare Festivals, *The First Wives Club - A New Musical*, *The Mystery of Irma Vep*, *Cornelia*, *In This Corner*, *Pig Farm*, *Pentecost*, *Compleat Female Stage Beauty*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like It*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *Othello*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar*, *Henry V* and *Richard II*. His Broadway credits include *Henry IV, Parts 1 and 2* (directed by Jack O'Brien), *Memphis*, *Jersey Boys*, *Guys and Dolls*, *Twelfth Night*, *Getting Away with Murder*, *Dracula*, *The Who's Tommy*, *Anna Christie*, *The Real Inspector Hound* and *Two Shakespearean Actors*. His Off Broadway credits include *The Third Story*, *Pig Farm*, *The Night Hank Williams Died* and *Richard Dresser's Below the Belt*. Regionally he has worked at La Jolla Playhouse, Mark Taper Forum, Ahmanson Theatre, Geffen Playhouse, Berkeley Repertory Theatre, CENTERSTAGE, Geva Theatre, Asolo Repertory Theatre, Philadelphia Drama Guild, Virginia Stage Company and Actors Theatre of Louisville. Mr. Rankin's films include *Renaissance Man*, *Human Error* and *Tumbleweeds*. His other credits include the Stratford Shakespeare Festival as well as Seattle, San Diego and Metropolitan Opera companies. Mr. Rankin plays mandolin with the Appalachian Roots artist Susie Glaze and the Hilonesome Band.

LIZ SHIPMAN (Movement, *Much Ado About Nothing*) was Co-Founder/Artistic Director for Kings County Shakespeare Company (KCSC) in New York City from 1983 to 2001. Ms. Shipman has directed and/or choreographed productions for KCSC (over 50 productions), New Avenue Theatre Project, Utah Shakespeare Festival, The Repertory Theatre of St. Louis, The Old Globe, Playwright's Project, New Village Arts and lots of little loft-type theatres throughout New York. She has directed, choreographed and taught movement and acting at the American Academy of Dramatic Arts, Technique for the Whole Actor Studio, T. Schreiber Studio, Manhattan Marymount College, Atlantic Theater Company, Webster Conservatory of Theatre Arts, University of San Diego's Undergraduate Theatre Arts Department and The Old Globe/USD Graduate Acting Department where she serves as a member of the core faculty. Her favorites projects include *Genet/Hamlet*, *The Winter's Tale*, *Rough Crossing*, *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *As You Like It*, Aphra Behn's *The Rover*, *Blood Wedding*, *On the Verge*, *Lysistrata*, *O Jerusalem*, *Fifth of July*, *The Water Engine*, *An Experiment with an Air Pump* and *The Creation Project*.

CHARLIE REUTER (Music Director) received a Master of Fine Arts degree in musical theatre from San Diego State University after earning a degree in music education from the University of Central Florida. In New York, he served as a pianist for New York University, accompanist for Chelsea Opera, music director for the Lee Strasberg Theatre and Film Institute and studied conducting at The Juilliard School. He served as music director for Moonlight Stage Productions' *Miss Saigon* and is an Associate Artist of Lamb's Players Theatre, where he conducted the regional premiere of *The Light in the Piazza*. At The Old Globe, he was assistant to the conductor of *Sammy*. Most recently, he conducted Cygnet Theatre Company's *Sweeney Todd* and frequently assists the music staff at La Jolla Playhouse.

JOE FITZPATRICK (Puppet Advisor, *The Tempest*) began performing puppets with San Diego Museum of Art's "Art Rig." From 1992 to 1995, Mr. Fitzpatrick toured San Diego schools with a mobile art exhibit titled "Extended Personae: The Art of Puppetry." Through his work with this exhibit, he has now performed puppetry throughout the San Diego area at Marie Hitchcock Puppet Theater, North Coast Repertory Theatre, San Diego Children's Museum, San Diego Model Railroad Museum, San Diego Nighttime Zoo and many schools, libraries, parades and special events such as "KidzArtz" in Balboa Park. Since 2001, Mr. Fitzpatrick has been the theatre manager and a resident puppeteer at Marie Hitchcock Puppet Theater in Balboa Park.

JAN GIST (Voice, Speech and Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. Previously she was Head of Voice and Speech for Alabama Shakespeare Festival for nine years and 140 productions. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company, The American Shakespeare Center, Utah Shakespeare Festival, Arena Stage, Milwaukee Repertory Theater, PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's "A Way with Words," narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*. She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. Recently she was invited to Russia to teach in the International Voice Teachers Exchange at The Moscow Art Theatre and to London's Central School of Speech and Drama to teach Shakespeare. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New*

Millennium: Conversations with Master Teachers. She teaches in The Old Globe/USD Graduate Theatre Program.

SNEHAL DESAI (Assistant Director, *Much Ado About Nothing*) has directed productions of *Baal*, *Edward II*, *FOB: Fresh Off the Boeing*, *One Night with Rael*, *Booty Fire*, *Cabaret* and *Marisol*. Mr. Desai has worked at theatres across the county including The Public Theater, The Old Vic, Dad's Garage Theatre Company, Alliance Theatre, HERE Arts Center, Ars Nova and Theatre Rhinoceros. He has performed his solo show, *Finding Ways to Prove You're NOT an Al-Qaeda Terrorist When You're Brown*, to great acclaim in San Francisco, New York, New Haven and Philadelphia. He is the inaugural recipient of The Drama League's Classical Fellowship for Directors of Color. He received a B.A. from Emory University and an M.F.A. from Yale University.

C.J. KEITH (Assistant Director, *The Tempest*, *Amadeus*) has worked for six years with the Shakespeare Festival. Her Festival assistant director credits are *Hamlet*, *Othello*, *All's Well That Ends Well*, *Coriolanus*, *Cyrano de Bergerac* and *The Taming of the Shrew*. Her extensive regional directing credits include *Eurydice*, *The Clean House*, *The Laramie Project*, *Side Man*, *The Maids*, *Present Laughter*, *The Fantasticks*, *The Unsinkable Molly Brown*, *The Cherry Orchard*, *The Miracle Worker* and *Eleemosynary*. During the year, Ms. Keith is the undergraduate advisor at San Diego State University's School of Theatre, Television, and Film where she teaches acting, script analysis and voice and speech. She is the executive producer of the independent film company Jabronie Pictures. Ms. Keith trained at HB Studio in New York, is an alumna of the National Theatre Conservatory and holds a B.A. in Dramatic Arts from Berkeley and an M.F.A. in Drama from SDSU. Her next directing project is John Patrick Shanley's *Doubt*.

BRET TORBECK (Stage Manager) is very happy to return to The Old Globe after working here on *The Women*, *The Sisters Rosensweig* and *Take Me Out*. In Seattle, he has worked on *A Christmas Story*, *Candide*, *Catch Me If You Can*, *Sunday*

in the Park with George, *Cabaret* and *Into the Woods* (The 5th Avenue Theatre) and *The Brothers Size*, *Fences*, *Doubt*, *Restoration Comedy*, *Topdog/Underdog*, *Wit*, *Sisters Matsumoto* and *The Time of Your Life*, among others (Seattle Rep). His other regional theatre work includes *The Wiz* and *Around the World in 80 Days* (CENTERSTAGE), *Uncle Vanya* and *The Triumph of Love* (Long Wharf Theatre), the world premiere of Jeffrey Hatcher's *Dr. Jekyll and Mr. Hyde* (Arizona Theatre Company), *When Grace Comes In* (La Jolla Playhouse), American Conservatory Theater, Kansas City Repertory Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre and Pittsburgh Public Theater. He has worked on the National Tours of *Proof*, *Spamalot* and *The Phantom of the Opera*. Mr. Torbeck also volunteers for the Cascade Bicycle Club in Seattle and teaches for the University of Washington School of Drama.

DEIRDRE ROSE HOLLAND (Assistant Stage Manager) has previously worked at The Old Globe on *Dr. Seuss' How the Grinch Stole Christmas!* (2010), *Brighton Beach Memoirs*, *Broadway Bound*, *Lost in Yonkers*, *The Mystery of Irma Vep* and *The Pleasure of His Company*. Regional credits include *Legacy of Light* (San Jose Repertory Theatre) and the world premiere of *Bonnie & Clyde* and *The Laramie Project: Ten Years Later* (La Jolla Playhouse). Her additional credits include Opera San José, La Jolla Music Society, Palo Alto Children's Theatre and Summer Repertory Theatre. Ms. Holland holds a B.A. from California State University, Chico, and she received her M.F.A. in Stage Management from UC San Diego. She is a proud member of Actors' Equity Association.

JESS SLOCUM (Assistant Stage Manager) has previously worked on the Globe productions of *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!* ('07-'09) and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Regional credits include *Ruined*, *The Third Story*, *Memphis* and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theater Group), *Yellow Face* (Mo'olelo Performing Arts Company) and *Tranquility Woods* (Steppenwolf

Theatre Company). She is a graduate of Vanderbilt University. Proud member of Actors' Equity Association.

ANNETTE YÉ (Assistant Stage Manager) recently was the Stage Manager for The Old Globe's *Groundswell* and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever* and the 2008 and 2010 Summer Shakespeare Festivals. Ms. Yé's regional credits include *Peter and the Starcatchers*, *Tobacco Road* and *iSalsalandia!* (La Jolla Playhouse). Her other credits include *9 Parts of Desire* (Mo'olelo Performing Arts Company), *Honky Tonk Angels*, *Baby and No Way to Treat a Lady* (North Coast Repertory Theatre) and *Forbidden Broadway: Special Victims Unit* (Theatre in Old Town).

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LOUIS G. SPISTO (Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in 12 world premiere plays and 10 world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a summer Shakespeare intensive, a major initiative in southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. 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!* West End: *Love Never Dies* (sequel to Andrew Lloyd Webber's *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). Broadway: *Catch Me If You Can*, *Impressionism* (Creator/ Supervisor), *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), *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*, *Hapgood* (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, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 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. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include The San

Diego Union-Tribune list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts - the nation's highest honor for artistic excellence - in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

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For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

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What is the Craig Noel League?

Founded in 2000 and named for the Globe's Founding Director, the League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these supporters of the Theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.

What is a Planned Gift?

Planned giving is simply a way to support The Old Globe through your estate plans by establishing an irrevocable bequest of property, stock or cash; a charitable trust; a living estate; or some other deferred giving instrument. In your estate plans, you have the ability to designate the specific use of the funds given to the Globe, and to help guide your decision, The Old Globe Board of Directors has established specific giving areas that you may choose from, including classical theatre and Shakespeare, education programs and new works.

How do I make a Planned Gift?

Simply call the Globe and schedule an appointment for a confidential meeting, or visit with your estate planner or attorney. You may also attend one of several seminars held throughout the year to become more acquainted with estate planning.

How can a Planned Gift help me?

A planned gift can reduce your income tax, increase your yearly income, help you avoid capital gains tax, distribute your assets to family members at a reduced tax rate and, most importantly, support an organization you love! You will also have the satisfaction of knowing your gift will impact generations of future theatregoers and that The Old Globe will remain a leader in the theatre arts for decades to come!

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 ext. 2312 or bcantuwear@TheOldGlobe.org.

Join us and become a part of our active community with a variety of exciting events like our Annual Member Event on Thursday, August 25 in the Craig Noel Garden followed by a theatre performance. Attend one of our monthly lunches – “Food for Thought” – and meet a Globe artist or attend one of the many Opening Night receptions.



CRAIG NOEL, 1957



JOANEE UDELF

Craig Noel League members Garet and Wendy Clark enjoy lunch with *Jane Austen's Emma* star Patti Murin at the monthly luncheon series, “Food for Thought.”

Associate Artists of The Old Globe

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

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Hours subject to change. Please call ahead.

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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

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Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the Festival Theatre.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers

may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

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Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard of hearing and hearing-impaired, The Old Globe has an Assistive Listening System in both the Sheryl and Harvey White Theatre and the Old Globe Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 238-0043 x2145 for information/reservations.

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

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 Leonardo Rodriguez **Building Staff**

PROFESSIONAL TRAINING

Lance Bower **Program Coordinator**
 Maria Carrera, Cynthia Caywood, Ray Chambers,
 Gerhard Gessner, Jan Gist, Fred Robinson,
 Liz Shipman, Abraham Stoll, George Yé **MFA Faculty**

EDUCATION

Kim Montelibano Heil **Education Associate**
 Carol Green **Speakers Bureau Coordinator**
 David Carson, Amanda Cooley Davis, James Cota,
 Marisela De la Parra, Jo Anne Glover, Brian Hammond,
 Sarah Price-Keating, Jennifer Barclay Newsham,
 Radhika Rao **Teaching Artists**

FINANCE

Carly Bennett **Senior Accountant**
 Trish Guidi **Accounts Payable/Accounting Assistant**
 Adam Latham **Payroll Coordinator/Accounting Assistant**
 Tim Cole **Receptionist**

DEVELOPMENT

Marilyn McAvoy Bergman **Major Gifts Director**
 Annamarie Maricle **Associate Director, Institutional Grants**
 Bridget Cantu Wear **Associate Director, Planned Giving**
 Eileen Prisby **Events Manager**
 Rachel Plummer **Development Manager,
 Individual Annual Giving**
 Diane Addis **Membership Administrator**
 Kacie Bluhm **Development Assistant**
 Katie Dupont **VIP Donor Ticketing**

Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,
 Pamela Malone, Richard Navarro, Stephanie Reed,
 Judy Zimmerman **Suite Concierges**

MARKETING

Jeffrey Weiser **Public Relations Director**
 Mike Hausberg **Public Relations Associate**
 Kelly Barry **Digital and Print Publications Coordinator**
 Marissa Hayward **Marketing Assistant**
 Monica Jorgensen,
 Susie Virgilio **Marketing/Events Assistants**

Subscription Sales

Scott Cooke **Subscription Sales Manager**
 Anna Bowen-Davies, Arthur Faro, Andy Fink,
 Janet Kavin, Pamela Malone, Yolanda Moore,
 Jessica Morrow, Keith Perkins, Ken Seper,
 Cassandra Shepard, Jerome Tullmann,
 Grant Walpole **Subscription Sales Representatives**

Ticket Services

Bob Coddington **Ticket Services Manager**
 Marsi Fisher **Ticket Operations Manager**
 Dani Meister **Group Sales Manager**
 Tony Dixon,
 Rob Novak **Lead Ticket Services Representatives**
 Brian Abraham, Kari Archer, Brittany Bailey,
 Sarah Ditzes, Merri Fitzpatrick, Stephen Greenhalgh,
 Tyler Jones, Angela Juby, Cassie Lopez, Caryn Morgan,
 Christopher Smith, Diana Steffen,
 Rico Zamora **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway **Theatre Manager**
 Brian Davis, Jessica Talmadge **House Managers**
 A. Samantha Beckhart **Front of House Assistant**
 Elaine Gingery **Food and Beverage Manager**
 Timothy Acosta, June Owatari, Nicole A. Patmon,
 Paige Pihlal, Amanda Rhoades, Ben Salazar-Dunbar,
 Michelle Thorsen, Michelle R. Witmer **Pub Staff**
 Rose Espiritu, Jasmine Morgan,
 Stephanie Rakowski **Gift Shop Supervisors**

Security/Parking Services

Rachel "Beahr" Garcia **Security Supervisor**
 Dallas Chang, Sherisa Eselin,
 Janet Larson, Jeffrey Neitzel **Security Officers**
 Patricia Ceja, Andre Holmes,
 Jeff Howell **Parking Lot Attendants**
 Norman Ramos, Danny Wilcox **V.I.P. Valet Attendants**

Jack O'Brien **Artistic Director Emeritus**
 Craig Noel **Founding Director**