

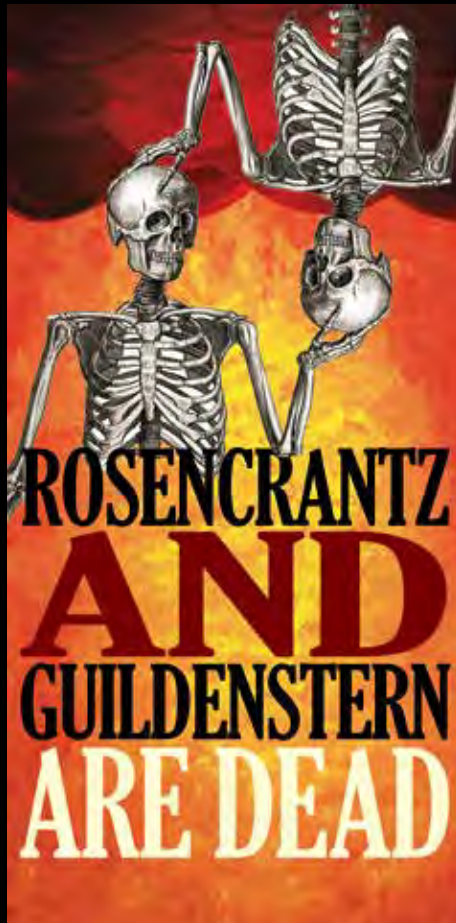
performances



THE OLD GLOBE

JUNE 2013

2013 SHAKESPEARE FESTIVAL





Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

The 2013 Summer Shakespeare Festival marks Adrian Noble's fourth and final year as Festival Artistic Director. We want to take this opportunity to thank not only Adrian (see Barry's note on page 23) and his fellow director this season, Ian Talbot, but also the truly excellent repertory company Adrian has built at the Globe over the past four years. These actors make a unique commitment to the Globe; from first rehearsal to closing night, they spend over five months with us. The process of rehearsing three plays simultaneously and then performing a different one every night requires mental

focus, transformative skill and the kind of trust that turns a cast into a company. They accomplish this feat with the support of some of the best stage managers and crew in the business, and we salute them as well.

This also seems the perfect moment to reaffirm Shakespeare's central place, not just in our history, but also in the future of The Old Globe. Next season, with Barry's production of *The Winter's Tale*, Shakespeare's work will return indoors at the Globe for the first time in more than a decade. In the seasons ahead, we look forward to exploring Shakespeare on all three of the Globe's stages, alongside the world classics, new American writing and musicals that make up the broad range of our programming. We are also committed to building new platforms, finding new ways to bring Shakespeare and our other work out into the San Diego community, making the finest plays ever written accessible to everyone in America's finest city.

According to the Institute of Outdoor Drama, in 2012 alone, more than a million Americans attended productions in outdoor theatres. The majority of them saw Shakespeare. We are proud to be part of a thriving tradition of outdoor Shakespeare that stretches back to the Bard's own Globe four centuries ago. What more perfect setting for these plays than Balboa Park, under the San Diego sky?

Enjoy the show!


Barry Edelstein
Artistic Director


Michael G. Murphy
Managing Director

Mission Statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

Board of Directors



Welcome to the 2013 Shakespeare Festival.

Shakespeare’s work has been at the heart of The Old Globe’s artistic life since the first performances took place in 1935. The Bard’s plays are central to our mission to “produce and present works of exceptional merit, designed to reach current and future audiences.”

Our mission goes much further, framed in words like “diversity,” “balance,” “growth” and “education,” and we take those words seriously. The result is one of the broadest repertoires produced by any American theatre company and all at consistently high standards.

Each year, patrons like you return back to the Globe to savor our programs, keep our box office humming and, through your generous philanthropy, cover the gap between ticket revenues and production costs.

Ask any actor and you will hear of the power of audiences to shape the arc of each performance as emotion flows from the stage to the seats and back again. Other critical interactive loops connect old audiences and new with generous donors and imaginative new artists eager to take risks. We need your support and your leadership to keep The Old Globe and the entire San Diego theatre scene at the very center of American stagecraft.

Nowhere is this scene more vibrant than on our outdoor Festival stage on San Diego summer evenings. Thank you so much for your presence in our seats and for your generous financial support. Have a wonderful evening!


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

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
Historical Endowment
Estate of Dorothy S. Prough
The Rivkin Family
Estate of Beatrice Lynds
Audrey S. Geisel/San Diego
Foundation Dr. Seuss Fund
Mr. and Mrs. Victor H.* Ottenstein
Mrs. Helen Edison*
The Stephen & Mary Birch Foundation
The Kresge Foundation

*In Memoriam

SHAKESPEARE FESTIVAL SPONSOR



The Qualcomm Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through our support of arts education and outreach programs, we help young people develop innovative minds and expand cultural enrichment opportunities to in-need populations. The Qualcomm Foundation is proud to support The Old Globe’s Summer Shakespeare Festival, many associated education programs and the 2013 touring production of *Twelfth Night* that recently reached more than 5,000 students at 20 schools throughout San Diego County. For more information about the Qualcomm Foundation and Qualcomm Incorporated’s global social responsibility programs, visit Qualcomm.com/Community.

SHAKESPEARE FESTIVAL SEASON SPONSORS

JOHN A. BEROL | *A Midsummer Night’s Dream*



Having previously enjoyed Shakespeare at school and on stage, John 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 and 2009), *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter’s Tale*, *Titus Andronicus*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *The Tempest* and *As You Like It* (pictured at left with Dana Green and Dan Amboyer).

KAREN AND DONALD COHN | *Rosencrantz and Guildenstern Are Dead*



Karen and Donald have served in leadership roles at The Old Globe for nearly 20 years. Karen, a graduate of University of San Diego law school, is involved with numerous major arts and cultural institutions. Don, founder and former CEO of Dataquick Information Systems Inc. – the nation’s foremost real estate data repository company – continues his career as an investor, and is owner of Ballena Vista Farms in Ramona, one of Southern California’s largest thoroughbred racing, breeding and training facilities.

Don serves as Immediate Past Board Chair, continuing his work on the Executive, Development, Investment and Finance Committees. Karen first joined the Globe Board in 1992, serving two terms as Chair. The Cohns have supported several productions, most recently *The Taming of the Shrew*, *The Tempest* and last year’s *Inherit the Wind*.

Karen and Don helped launch the Globe’s Capital Campaign in 2006 with a significant gift and in recognition, the Karen and Donald Cohn Education Center is named in their honor.

(continued on page 4)

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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DIRECTORS Mary Beth Adderley* Elizabeth Altman Pamela Cesak Nicole A. Clay Joseph J. Cohen Peter J. Cooper* Valerie S. Cooper Ann Davies Silvija Devine Stephen P. Embry Pamela A. Farr Karen Fox Victor P. Gálvez Kathryn Hattox* Deni Jacobs Daphne Jameson	Jo Ann Kilty Sheila Lipinsky Ramin Pourteymour Paula Powers* Conrad Prebys* Tim Rafalovich David L. Reagan Sandra Redman Crystal Sargent Jean Shekhter Ann Steck Steven J. Stuckey Daniel L. Sullivan, Ph.D. Rhona Thompson Evelyn Mack Truitt Debra Turner Linda Van Vark	Stacey LeVasseur Vasquez Jordine Von Wantoch Pamela J. Wagner Jim Wening Lynne Wheeler Debbie Wilson Karin Winner June Yoder Vicki Zeiger *Executive Committee Member	Paul Harter Gordon Luce (1925-2006) Dolly Poet (1921-2007) Deborah Szekely Hon. Pete Wilson
		HONORARY DIRECTORS Mrs. Richard C. Adams (1912-2005) Clair Burgener (1921-2006) Mrs. John H. Fox (1908-2003) Audrey Geisel	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 Carolyn Yorston-Wellcome

SHAKESPEARE FESTIVAL SEASON SPONSORS

(continued from page 3)

KATHRYN HATTOX | *The Merchant of Venice*



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, Nominating, Craig Noel League, Investment 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 Hattox Hall.

Kathryn has generously supported the Globe each year as a Production or Season Sponsor for such plays as *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *Measure for Measure*, *Cyrano de Bergerac*, *King Lear*, *Amadeus* and last year's production of *As You Like It*, directed by Shakespeare Festival Artistic Director Adrian Noble.

JOAN AND IRWIN JACOBS | *Rosencrantz and Guildenstern Are Dead*



Joan and Irwin 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 *Hershey Felder as George Gershwin Alone*, *Macbeth*, *Resurrection Blues*, *Smash*, *Julius Caesar*, *Avenue Q*, *The Merry Wives of Windsor*, *King Lear*, *Golda's Balcony*, *Amadeus* and last year's *Inherit the Wind*. The couple is active philanthropically throughout San Diego, supporting numerous organizations including University of California, San Diego (with a \$75 million gift to build

the new Jacobs' Medical Center), the new Central Library, Museum of Contemporary Art, San Diego Symphony, San Diego Opera, La Jolla Playhouse, Museum of Photographic Arts, The New Children's Museum and the San Diego Food Bank.

RHONA AND RICK THOMPSON | *A Midsummer Night's Dream*



Rhona and Rick are honored to be a part of the sponsorship of the 2013 Shakespeare Festival. The Thompsons believe the humanities are a vital part of a complete education. They recognize that theatre at its best can be transformative, delivering fresh perspective and focus on the news of the day. The Thompsons deeply appreciate the central role of The Old Globe in the San Diego community and its standing on a national level. Serial entrepreneurs in the internet space, they recently launched Signia Venture partners, an early-stage venture capital fund. Rhona and Rick's passion and philanthropic support for education and the arts have grown out of their conviction that creative,

out-of-the-box thinking is essential to the long-term success of individuals, families, businesses and communities. Rhona, who has been a long-time season ticket holder, is thrilled to join The Old Globe Board this year and to be a part of its future.

SHAKESPEARE FESTIVAL PRODUCTION SPONSORS

Ann Davies

Rosencrantz and Guildenstern Are Dead



Born and raised in England, Ann moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following her career as an elementary school teacher,

Ann now focuses much of her volunteer work on children's charities. Her involvement with San Diego organizations has included the Junior League, St. Germaine Auxiliary and Voices for Children. She has served on the Board of the Child Abuse Prevention Foundation and is a former Board President at the San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the Boards of The Old Globe and the Parker Foundation. She loves to travel and has enjoyed theatre at the Globe for many years.

Barbara Kjos

The Merchant of Venice

Barbara 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 San Diego Opera, San Diego Symphony and Mainly Mozart, among others, and enjoys time with her grandchildren.

Jeanette Stevens

A Midsummer Night's Dream



A Chicago native and graduate of Indiana University, Jeanette was first engaged in the arts as a devoted, passionate student of dance within a family and university dedicated to cultural appreciation. Subsequently moving to San Diego, her first profession was as a teacher in

public and private elementary schools and then later teaching and choreographing ballet. Currently, Jeanette is retired from her public relations career

at SDG&E, having developed and managed various programs and partnerships there for many years. A former Board member at San Diego Ballet, Jeanette currently serves on the San Diego Youth Symphony and La Jolla Music Society Boards and continues her enthusiastic involvement with arts organizations countrywide. A longtime Old Globe subscriber and patron, Jeanette derives immeasurable benefit from both performance experiences and her meaningful relationships established at the Globe.

Gillian and Tony Thornley

The Merchant of Venice

The connection between the Thornley family and Shakespeare is a deeply personal one. Amid the uncertainty and strife of World War II, Gillian's parents met and married in the Bard's rural hometown of Stratford-upon-Avon. They settled in a 17th-century home neighboring Anne Hathaway's cottage where the only source of running water was an outdoor pump and cold, damp trips "down the garden path" were frequent. Often through makeshift amateur productions, the plays of Shakespeare, particularly the comedies, provided respite from the hardships of life, creating a unique bond with the playwright. In honor of their parents, who experienced the profound impact of Shakespeare's works, as have theatergoers throughout the centuries and around the world, the Thornleys are proud to support The Old Globe in saluting this incredible playwright.



A Midsummer Night's Dream

Union Bank began supporting The Old Globe more than 25 years ago and has contributed over \$500,000 to the theatre's education and artistic programming, including providing bank employees to serve as volunteers in various capacities at the theatre. Vice President, Community Banking Group, Debbie Wilson serves on the Globe's Board of Directors and is a champion of arts education throughout the region. Union Bank's 10-year community commitment, has pledged to annually distribute at least two percent of its after-tax net profit to charitable organizations, which has resulted in donations exceeding \$84 million in just seven years. Union Bank has sponsored many productions including *The Glass Menagerie*, *Othello*, *As You Like It*, *Imaginary Friends* and *Allegiance - A New American Musical*. The Old Globe applauds Union Bank for its longtime and unwavering support.



A MIDSUMMER NIGHT'S DREAM

BY
WILLIAM SHAKESPEARE

Ralph Funicello[†]
SCENIC DESIGN

Deirdre Clancy
COSTUME DESIGN

Alan Burrett
LIGHTING DESIGN

Dan Moses Schreier
ORIGINAL MUSIC AND SOUND DESIGN

Elan McMahan
MUSIC DIRECTOR

George Yé
FIGHT DIRECTOR

James Vásquez
MOVEMENT

Jan Gist
VOICE AND DIALECT COACH

Samantha Barrie, CSA
CASTING

Bret Torbeck
STAGE MANAGER

DIRECTED BY
IAN TALBOT

LOWELL DAVIES FESTIVAL THEATRE
June 2 - September 29, 2013

THE CAST (in alphabetical order)

COBWEB..... Erin Elizabeth Adams[^]
BOTTOM..... Miles Anderson*
MOTH..... Meaghan Boeing[^]
STARVELING..... Donald Carrier*
HERMIA..... Winslow Corbett*
DEMETRIUS..... Nic Few*
LYSANDER..... Adam Gerber[^]
PUCK..... Lucas Hall*
EGEUS..... Sherman Howard*
PETER QUINCE..... Charles Janasz^{††}
SNUG..... John Lavelle*
TITANIA, HIPPOLYTA..... Krystal Lucas*
FIRST FAIRY..... Danielle O'Farrell[^]
MUSTARDSEED..... Stephanie Roetzel[^]
SNOUT..... Triney Sandoval*
HELENA..... Ryman Sneed*
PEASEBLOSSOM..... Whitney Wakimoto[^]
OBERON, THESEUS..... Jay Whittaker*
FLUTE..... Sean-Michael Wilkinson[^]

FAIRIES..... Matthew Bellows[^], Jeremy Fisher[^], Kushtrim Hoxha[^], Stephen Hu[^],
Allison Layman[^], Christopher Salazar[^], Robbie Simpson[^]

STAGE MANAGEMENT

Stage Manager..... Bret Torbeck*
Assistant Stage Managers..... Zach Kennedy*, Amanda Salmons*, Jess Slocum*
Production Assistant..... Kendra Stockton
Stage Management Interns..... Jessica Bryant, Sarah Dion, Betsy Dunbar,
Alex Eberle, Hannah May, Esther McFaden

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director..... C.J. Keith
Assistant Scenic Design..... Sean Fanning
Assistant Costume Design..... Elisa Benzoni
Assistant Lighting Design..... Amanda Zieve, Sherrice Kelly
Assistant Sound Design..... 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

THE MERCHANT OF VENICE

BY
WILLIAM SHAKESPEARE

Ralph Funicello[†]
SCENIC DESIGN

Deirdre Clancy
COSTUME DESIGN

Alan Burrett
LIGHTING DESIGN

Dan Moses Schreier
SOUND DESIGN

George Yé
FIGHT DIRECTOR

Jan Gist
VOICE AND DIALECT COACH

Samantha Barrie, CSA
CASTING

Bret Torbeck
STAGE MANAGER

DIRECTED BY
ADRIAN NOBLE

LOWELL DAVIES FESTIVAL THEATRE
June 9 - September 28, 2013

THE CAST (in alphabetical order)

SHYLOCKMiles Anderson*
SALERIO..... Matthew Bellows[^]
ANTONIO Donald Carrier*
JESSICA..... Winslow Corbett*
PRINCE OF MOROCCO.....Nic Few*
STEPHANO Jeremy Fisher[^]
LORENZO Adam Gerber[^]
BASSANIO..... Lucas Hall*
LEONARDO, GAOLER Kushtrim Hoxha[^]
TUBAL, DUKE OF VENICE Charles Janasz*[†]
LANCELOT GOBBO John Lavelle*
PORTIA Krystel Lucas*
PRINCE OF ARRAGON.....Christopher Salazar[^]
GRATIANO Triney Sandoval*
BALTHAZAR.....Robbie Simpson[^]
NERISSA Ryman Sneed*
SOLANIO Sean-Michael Wilkinson[^]

PORTIA'S SERVANTS..... Allison Layman[^], Danielle O'Farrell[^], Whitney Wakimoto[^]
ENSEMBLE.....Erin Elizabeth Adams[^], Meaghan Boeing[^], Stephen Hu[^], Allison Layman[^],
Danielle O'Farrell[^], Stephanie Roetzel[^], Whitney Wakimoto[^]

STAGE MANAGEMENT

Stage ManagerBret Torbeck*
Assistant Stage ManagersZach Kennedy*, Amanda Salmons*, Jess Slocum*
Production Assistant..... Kendra Stockton
Stage Management Interns Jessica Bryant, Sarah Dion, Betsy Dunbar,
Alex Eberle, Hannah May, Esther McFaden

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant DirectorAnnette Yé
Assistant Scenic Design..... Sean Fanning
Assistant Costume Design.....Shelly Williams
Assistant Lighting Design..... Amanda Zieve, Sherrice Kelly
Assistant Sound Design 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.

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ROSENCRANTZ AND GUILDENSTERN ARE DEAD

BY
TOM STOPPARD

Ralph Funicello[†]
SCENIC DESIGN

Deirdre Clancy
COSTUME DESIGN

Alan Burrett
LIGHTING DESIGN

Dan Moses Schreier
SOUND DESIGN

Peter Golub
ORIGINAL MUSIC

George Yé
FIGHT DIRECTOR

Jan Gist
VOICE AND DIALECT COACH

Samantha Barrie, CSA
CASTING

Bret Torbeck
STAGE MANAGER

DIRECTED BY
ADRIAN NOBLE

Rosencrantz and Guildenstern Are Dead is presented
by special arrangement with Samuel French, Inc.

LOWELL DAVIES FESTIVAL THEATRE
June 16 – September 26, 2013

THE CAST (in alphabetical order)

TRAGEDIAN (Player King)..... Matthew Bellows[^]
OPHELIA..... Winslow Corbett*
HORATIO..... Nic Few*
TRAGEDIAN (Spy), LAERTES..... Jeremy Fisher[^]
TRAGEDIAN (Spy)..... Adam Gerber[^]
HAMLET..... Lucas Hall*
THE PLAYER..... Sherman Howard*
TRAGEDIAN (Poisoner)..... Kushtrim Hoxha[^]
ALFRED (Player Queen)..... Stephen Hu[^]
POLONIUS..... Charles Janasz*[†]
ROSENCRANTZ..... John Lavelle*
AMBASSADOR..... Christopher Salazar[^]
CLAUDIUS..... Triney Sandoval*
SOLDIER, FORTINBRAS..... Robbie Simpson[^]
GERTRUDE..... Ryman Sneed*
GUILDENSTERN..... Jay Whittaker*

FILM CREW..... Erin Elizabeth Adams[^], Meaghan Boeing[^],
Whitney Wakimoto[^], Sean-Michael Wilkinson[^]
ATTENDANTS..... Allison Layman[^], Danielle O'Farrell[^], Stephanie Roetzel[^]

STAGE MANAGEMENT

Stage Manager..... Bret Torbeck*
Assistant Stage Managers..... Zach Kennedy*, Amanda Salmons*, Jess Slocum*
Production Assistant..... Kendra Stockton
Stage Management Interns..... Jessica Bryant, Sarah Dion, Betsy Dunbar,
Alex Eberle, Hannah May, Esther McFaden

There will be two 15-minute intermissions.

PRODUCTION STAFF

Assistant Director..... Annette Yé
Assistant Scenic Design..... Sean Fanning
Assistant Costume Design..... Michelle Hunt Souza
Assistant Lighting Design..... Amanda Zieve, Sherrice Kelly
Assistant Sound Design..... 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.

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If you would like a synopsis of this production in English or Spanish, please request it from an usher.

The 2013 Shakespeare Festival Company



Erin Elizabeth Adams[^]



Miles Anderson^{*}



Matthew Bellows[^]



Meaghan Boeing[^]



Donald Carrier^{*}



Winslow Corbett^{*}



Nic Few^{*}



Jeremy Fisher[^]



Adam Gerber[^]



Lucas Hall^{*}



Sherman Howard^{*}



Kushtrim Hoxha[^]



Stephen Hu[^]



Charles Janasz^{**}



John Lavelle^{*}



Allison Layman[^]



Krystel Lucas^{*}



Danielle O'Farrell[^]



Stephanie Roetzel[^]



Christopher Salazar[^]



Triney Sandoval^{*}



Robbie Simpson[^]



Ryman Sneed^{*}



Whitney Wakimoto[^]



Jay Whittaker^{*}



Sean-Michael Wilkinson[^]

^{*}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 NAME	<i>A Midsummer Night's Dream</i>	<i>The Merchant of Venice</i>	<i>Rosencrantz and Guildenstern Are Dead</i>
Erin Elizabeth Adams [^]	<i>Cobweb</i>	<i>Ensemble</i>	<i>Film Crew</i>
Miles Anderson [*]	<i>Bottom</i>	<i>Shylock</i>	
Matthew Bellows [^]	<i>Fairy</i>	<i>Salerio</i>	<i>Tragedian (Player King)</i>
Meaghan Boeing [^]	<i>Moth</i>	<i>Ensemble</i>	<i>Film Crew</i>
Donald Carrier [*]	<i>Starveling</i>	<i>Antonio</i>	
Winslow Corbett [*]	<i>Hermia</i>	<i>Jessica</i>	<i>Ophelia</i>
Nic Few [*]	<i>Demetrius</i>	<i>Prince of Morocco</i>	<i>Horatio</i>
Jeremy Fisher [^]	<i>Fairy</i>	<i>Stephano</i>	<i>Tragedian (Spy), Laertes</i>
Adam Gerber [^]	<i>Lysander</i>	<i>Lorenzo</i>	<i>Tragedian (Spy)</i>
Lucas Hall [*]	<i>Puck</i>	<i>Bassanio</i>	<i>Hamlet</i>
Sherman Howard [*]	<i>Egeus</i>		<i>The Player</i>
Kushtrim Hoxha [^]	<i>Fairy</i>	<i>Leonardo, Gaoler</i>	<i>Tragedian (Poisoner)</i>
Stephen Hu [^]	<i>Fairy</i>	<i>Ensemble</i>	<i>Alfred (Player Queen)</i>
Charles Janasz ^{**}	<i>Peter Quince</i>	<i>Tubal, Duke of Venice</i>	<i>Polonius</i>
John Lavelle [*]	<i>Snug</i>	<i>Lancelot Gobbo</i>	<i>Rosencrantz</i>
Allison Layman [^]	<i>Fairy</i>	<i>Portia's Servant, Ensemble</i>	<i>Attendant</i>
Krystel Lucas [*]	<i>Titania, Hippolyta</i>	<i>Portia</i>	
Danielle O'Farrell [^]	<i>First Fairy</i>	<i>Portia's Servant, Ensemble</i>	<i>Attendant</i>
Stephanie Roetzel [^]	<i>Mustardseed</i>	<i>Ensemble</i>	<i>Attendant</i>
Christopher Salazar [^]	<i>Fairy</i>	<i>Prince of Arragon</i>	<i>Ambassador</i>
Triney Sandoval [*]	<i>Snout</i>	<i>Gratiano</i>	<i>Claudius</i>
Robbie Simpson [^]	<i>Fairy</i>	<i>Balthazar</i>	<i>Soldier, Fortinbras</i>
Ryman Sneed [*]	<i>Helena</i>	<i>Nerissa</i>	<i>Gertrude</i>
Whitney Wakimoto [^]	<i>Peaseblossom</i>	<i>Portia's Servant, Ensemble</i>	<i>Film Crew</i>
Jay Whittaker [*]	<i>Oberon, Theseus</i>		<i>Guildenstern</i>
Sean-Michael Wilkinson [^]	<i>Flute</i>	<i>Solanio</i>	<i>Film Crew</i>

ERIN ELIZABETH ADAMS (Cobweb, *A Midsummer Night's Dream*; Ensemble, *The Merchant of Venice*; Film Crew, *Rosencrantz and Guildenstern Are Dead*) was last seen in the Globe's production of *Pygmalion* and the Old Globe/USD M.F.A. production of *Measure for Measure* and reading of *Once in a Lifetime*. She has worked in New York City on *Gated* (Midtown International Theatre Festival) and regionally on *Heist!*, *A Midsummer Night's Dream* and *Post Wave Spectacular* (Actors Theatre of Louisville), *Henry IV Parts I and II* (Actors' Shakespeare Project) and *Done* (Providence Black Repertory Company). She is a former Acting Apprentice with the Actors Theatre of Louisville. Ms. Adams received her B.A. in Theatre and Literary Arts from Brown University.

MILES ANDERSON (Bottom, *A Midsummer Night's Dream*; Shylock, *The Merchant of Venice*) has been acting for stage and screen for many years. He has just completed a run at Ahmanson Theatre in *The End of the Rainbow*. His previous roles at The Old Globe include Prospero in *The Tempest*, Salieri in *Amadeus*, Leonardo da Vinci in *Divine Rivalry* and King George in *The Madness of George III*, for which he received the San Diego Theatre Critics Circle Craig Noel Award. Mr. Anderson's previous work with Adrian Noble at the Royal Shakespeare Company includes *Macbeth* and *The Comedy of Errors*. His other appearances include his Olivier Award-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 his 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 notability and popularity. Originally from Zimbabwe, Mr. Anderson currently resides in Los Angeles with actor-writer Bella Merlin. He has two brilliant sons: the actor Joe Anderson and Max, a chef and world champion streetboarder.

MATTHEW BELLOWES (Fairy, *A Midsummer Night's Dream*; Salerio, *The Merchant of Venice*; Tragedian (Player King), *Rosencrantz and Guildenstern Are Dead*) was featured in last year's Shakespeare Festival productions of *Richard III*, *As You Like It* and *Inherit the Wind* at The Old Globe. He has also appeared in the Old Globe/USD M.F.A. productions of *Measure for Measure*, *Twelfth Night* and *Fathers and Sons* as well as *Sunset Boulevard* (Pioneer Theatre Company), *The Scarlet Pimpernel* and *Beauty and the Beast* (Hale Center Theatre), *The Cherry Orchard* (The People's Theater), *The Ark* and *Big River* (Provo Theatre Company) and *The Sound of Music*, *Big River* and *Les Misérables* (Tuacahn Center for the Arts). His other credits include *Misalliance*, *Handing Down the Names*, *The Beggar's Opera*, *Elton John and Tim Rice's Aida*, *The Zoo Story* and the title role in *Hamlet*. His television and film credits include The WB's "Everwood," *Forever Strong*, *Beauty and the Beast: A Latter-Day Tale*, *Civil Love* and *The Letter Writer*. He produced and starred in the short film *Hellespont*, competing in festivals now. He has a B.F.A. in Acting from Brigham Young University. matthewbellows.com.

MEAGHAN BOEING (Moth, *A Midsummer Night's Dream*; Ensemble, *The Merchant of Venice*; Film Crew, *Rosencrantz and Guildenstern Are Dead*) was most recently seen in the Old Globe/USD M.F.A. Program production of *Measure for Measure*. Her Los Angeles credits include the world premiere of *Imagine* (South Coast Repertory), *Master Class* (The Will Geer Theatricum Botanicum), *Man of La Mancha* (A Noise Within), *Surf Orpheus* (Getty Villa) and The Antaeus Company. Other favorite productions include *King Lear*, *The Two Gentlemen of Verona*, *As You Like It*, *The Misanthrope*, *Sunday in the Park with George*, *The Pirates of Penzance* and *The Sound of Music* as well as a world premiere translation of *Don Juan*. Ms. Boeing has appeared in national commercials as well as independent films, performs vocal music of various styles and is a teacher of piano and voice. Ms. Boeing received her Bachelor of Music in Voice Performance from Ithaca College. meaghanboeing.com.

DONALD CARRIER (Starveling, *A Midsummer Night's Dream*; Antonio, *The Merchant of Venice*) was last seen at The Old Globe in the 2011 Shakespeare Festival, appearing in *Much Ado About*

Nothing, *The Tempest* and *Amadeus*. In 2010 he was 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), 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 *The Three Trials of Oscar Wilde* (Huntington Theatre Company). He recently appeared in *Ten Chimneys* and *In the Next Room* (Cleveland Play House) and *Hamlet* (NDSF). His other theatre credits include Great Lakes Theatre Festival, Maltz Jupiter Theatre, The Wilma Theater, Intiman Theatre and TheatreWorks Silicon Valley. Mr. Carrier spent nine seasons at the Stratford Festival appearing as Orlando in *As You Like It*, Charles Surface in *The School for Scandal*, Quince in *A Midsummer Night's Dream*, John Worthing in *The Importance of Being Earnest*, Bassanio in *The Merchant of Venice* and Lucio in *Measure for Measure*. Mr. Carrier is Associate Director of the Case Western Reserve University/Cleveland Play House M.F.A. Acting Program.

WINSLOW CORBETT (Hermia, *A Midsummer Night's Dream*; Jessica, *The Merchant of Venice*; Ophelia, *Rosencrantz and Guildenstern Are Dead*) last appeared at The Old Globe in the 2011 Shakespeare Festival as Constanze Weber in *Amadeus*, Miranda in *The Tempest* and Hero in *Much Ado About Nothing*. She 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* and *Trying* (Rubicon Theatre, StageSceneLA Award) and *Arcadia* and *Grand Magic* (A Contemporary Theatre). Her other regional credits include *David Copperfield* directed by Joanne Woodward and Anne Keefe (Westport Country Playhouse), *The Underpants* directed by Gene Saks (PlayMakers Repertory Company), *The Importance of Being Earnest* (Pittsburgh Public Theater), *The Learned Ladies* and *The Mother of Us All* (Williamstown Theatre Festival), *Noises Off*, *Born Yesterday* and *Fabuloso* (Wellfleet Harbor Actors Theater), *Private Lives* (Pittsburgh Irish and Classical Theatre), *Ah, Wilderness!*

and *The Foreigner* (Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis) and *Doubt* (Capital Repertory Theater). Ms. Corbett's New York credits include *The Skin Game* (Mint Theater), Romulus Linney's *Lark* (The Ensemble Studio Theatre) and *Everything That is the Case for Two Young Women on the Eve of the Great War Among Other Elegant Lies* (Incubator Arts Project). Her screen work includes Lifetime's *A Change of Heart*, Comedy Central's "Stand-Up Nation with Greg Giraldo" and the web series "The Digressions" and "Submissions Only." She can be seen in "The Digressions" at thedigressions.com.

NIC FEW (Demetrius, *A Midsummer Night's Dream*; Prince of Morocco, *The Merchant of Venice*; Horatio, *Rosencrantz and Guildenstern Are Dead*) is honored and excited to make his Globe debut. Mr. Few is a graduate of Brown University, where he earned his M.F.A. in Acting and Directing, and Clark Atlanta University, where he earned his M.A. in Education Administration. His theatre credits include Eli in *The Dinosaur Within* (Boston Court Performing Arts Center), Oberon and Theseus in *A Midsummer Night's Dream*, Ghost of Christmas Present in *A Christmas Carol and Confluence* (Guthrie Theater), Romeo in *Romeo and Juliet* (The Shakespeare Center of Los Angeles, St. Louis Black Repertory Company), Jack in *Black Birds* (Horizons Theatre Company), *The Misanthrope* (New York Theatre Workshop), *End's Eve* (New York International Fringe Festival), Via Prada in *Sex Acts* (PushPush Theater), Wheeler in *The Ballad of Emmett Till* (The Eugene O'Neill Theater Center), *The America Play* (Actor's Express Theatre Company), Lincoln in *Topdog/Underdog* and Station Master in *The Cherry Orchard* (Trinity Repertory Company), Angelo in *Measure for Measure* (Chautauqua Theater Company), Loyale in *Tartuffe* (Theatre in the Square), Super Fu Jones in *Action Movie II* (Dad's Garage Theatre Company), Buddy Lomax in *Tambourines to Glory* and Slangtalk in *Spunk* (Jomandi Productions) and Cassius in *Julius Caesar* (Brown University/Trinity Repertory Company), to name a few. His television and film credits include Donovan in *The Chadwick Journals*, Bill in *Purple Skinny Jeans*, Lawrence in "Eleventh Hour," Iceman in *Balls to the Wall*, Officer Jim Carter in "Blotter," Mark in *The Undying*, Rookie Cop in "The John Mulaney Show," Nelson in *Better Half*, Man

in "Go On," Fenix in *Retail Therapy* and Chief Wilder in *Sparky*.

JEREMY FISHER (Fairy, *A Midsummer Night's Dream*; Stephano, *The Merchant of Venice*; Tragedian (Spy), Laertes, *Rosencrantz and Guildenstern Are Dead*) appeared in The Old Globe's *Pygmalion* and the 2012 Shakespeare Festival productions of *Richard III*, *As You Like It* and *Inherit the Wind*. He has also appeared in the Old Globe/USD M.F.A. productions of *Measure for Measure*, *Twelfth Night*, *Fathers and Sons* and a staged reading of *Pygmalion*. His Chicago productions include *Coronado and Hollow Lands* (Steep Theatre Company), *Stage Door* and *No More Dead Dogs* (Griffin Theatre Company), the title role in *Ivanov*, *Sweet Confinement* (After Dark Award for Outstanding Ensemble), *The Incredibly Famous Willy Rivers and Bible B-Sides* (Sinnerman Ensemble), *Sweet Bird of Youth* (The Artistic Home), *Election Day* (Theatre Seven), *Odin's Horse* (Infamous Commonwealth Theatre), *Hot N' Throbbing* (Pine Box Theater Company) and *Another Day in the Empire* (Black Sheep Productions). Mr. Fisher is a graduate of Indiana University and The School at Steppenwolf.

ADAM GERBER (Lysander, *A Midsummer Night's Dream*; Lorenzo, *The Merchant of Venice*; Tragedian (Spy), *Rosencrantz and Guildenstern Are Dead*) was last seen in The Old Globe's production of *Pygmalion* and the Old Globe/USD production of *Measure for Measure*. His New York credits include *As You Like It* and the Off Broadway revival of *Lebensraum* (Harold Clurman Lab Theatre). He has also worked in Tokyo, Japan on *Hikobae* (The Actors Clinic, Will Do). Mr. Gerber has performed in numerous other productions including *Sex and the Holy Land* (New York International Fringe Festival) and *Much Ado About Nothing*, *Macbeth*, *Twelfth Night*, *In the Boom Boom Room* and *Dancing at Lughnasa* (Stella Adler Studio of Acting), and he has been featured in various national commercials. He is a graduate of the Stella Adler Studio of Acting and received his B.A. from The George Washington University where he appeared in *The Winter's Tale* and *Metamorphosis*.

LUCAS HALL (Puck, *A Midsummer Night's Dream*; Bassanio, *The Merchant of Venice*; Hamlet, *Rosencrantz and Guildenstern Are Dead*) has previously appeared at The Old Globe in *Hamlet*, *Measure for Measure*

and *The Violet Hour*. His Off Broadway credits include *Beyond the Horizon* (Irish Repertory Theatre), *The Merchant of Venice*, *Othello* and *All's Well That Ends Well* (Theatre for a New Audience), *Edward II* (Red Bull Theater) and *The Hasty Heart* (Keen Company). He has appeared regionally in the world premiere of *A Dram of Drummhicit* (La Jolla Playhouse), *Twelfth Night* (Westport Country Playhouse), the world premiere of *A True History of the Johnstown Flood* (Goodman Theatre), *The Two Noble Kinsmen* (Chicago Shakespeare Theater), *Almost, Maine* (TheaterWorks, Hartford), *The Tempest* (Pittsburgh Public Theater), *Cyrano de Bergerac* and *Henry IV* (The Shakespeare Theatre Company) and *Romeo and Juliet* (New Repertory Theatre). His film and television credits include *The Love Letter*, *Late Summer*, "Guiding Light" and "As the World Turns." Mr. Hall trained at University of North Carolina School of the Arts under Gerald Freedman.

SHERMAN HOWARD (Egeus, *A Midsummer Night's Dream*; The Player, *Rosencrantz and Guildenstern Are Dead*) has appeared on Broadway in Gore Vidal's *The Best Man*, *Bengal Tiger at the Baghdad Zoo*, *All My Sons* and *Inherit the Wind*. His Off Broadway credits include *Another Part of the Forest* (The Peccadillo Theater Company), *Titus Andronicus* and *Tell Out My Soul* (The Public Theater), *Geography of a Horse Dreamer* and *The Crate* (The Ensemble Studio Theatre) and *I'm Not Rappaport* (Roundabout Theatre Company). His recent regional credits include *The Lion in Winter*, *No Man's Land*, *The Cherry Orchard*, *Much Ado About Nothing*, the title roles of both *Galileo* and *Enrico IV* and Scrooge in *A Christmas Carol* (The Shakespeare Theatre of New Jersey). His further regional credits include the title roles in *Hamlet* (Kentucky Shakespeare Festival), *Macbeth* (North Carolina Shakespeare Festival) and *Sheridan* (La Jolla Playhouse). He appeared in *The Price* (Pittsburgh Public Theater), *Nine Armenians* (Intiman Theatre), *Jumpers* (Northlight Theatre) and *The Contractor* (American Conservatory Theater). Some of his many television credits include "Homeland," "Person of Interest," "Cold Case," "Malcolm in the Middle," "Law & Order," "Seinfeld," "ER," *The Stand*, all three "Star Trek" spin-offs and more. He most recently performed with the New Jersey Symphony Orchestra as Prospero in a unique presentation of Sibelius' *The Tempest Suite*, but his legacy performance

is as the iconic zombie Bub in George Romero’s *Day of the Dead*.

KUSHTRIM HOXHA (Fairy, *A Midsummer Night’s Dream*; Leonardo, Gaoler, *The Merchant of Venice*; Tragedian (Poisoner), *Rosencrantz and Guildenstern Are Dead*) was recently seen in *Tartuffe* and *Measure for Measure* with the Old Globe/USD M.F.A. program. He has appeared in *Rock ‘n’ Roll*, *King Lear*, *Sun Monkey*, *The Glass Menagerie* and *Hamlet* (National Theater of Kosovo), *Senior Carrar’s Rifles* and *Scapin’s Deceits* (Professional Theater of Gjakova), *Patriotic Hypermarket* (Bitef Theater, Belgrade), *Yue Madeline Yue* (Multimedia Center, Kosovo and Volkstheater, Vienna) and *Hamlet* (Children’s Theatre of Charlotte). He has performed in numerous theatre festivals such as Festival Iberoamericano in Columbia, Mess Festival in Bosnia and Herzegovina, Ex-Ponto Festival in Slovenia, VIE Scena Contemporanea Festival in Italy, ASSITEJ Festival in Sweden, Dezire Festival in Serbia, Durban Theatre Festival in South Africa, Skupi Festin Macedonia and SKENA UP Festival in Kosovo. He is the cofounder of Teatri Urban Theater Company in Prishtina, Kosovo. His film and television credits include *Human Zoo*, *I Need You and “Familja Moderne.”* Mr. Hoxha studied Acting at the Academy of Dramatic Arts at University of Prishtina in Kosovo and received a B.A. in Theater Performance from Greensboro College.

STEPHEN HU (Fairy, *A Midsummer Night’s Dream*; Ensemble, *The Merchant of Venice*; Alfred (Player Queen), *Rosencrantz and Guildenstern Are Dead*) was last seen in the Old Globe/USD M.F.A. Program’s *Tartuffe* and *Measure for Measure*. He has recently appeared in Los Angeles productions of *Macbeth* and *Richard III* (The Will Geer Theatricum Botanicum) and in the title role of *Ching Chong Chinaman* (Artists at Play). His Bay Area credits include *Over the Asian Airwaves* (Ferocious Lotus Theatre Company), *Concerning Strange Devices from the Distant West* (Berkeley Repertory Theatre) and *Beijing, CA* (Asian American Theater Company). Mr. Hu holds a B.A. in Theater Performance Studies from University of California, Berkeley and is a founding member of the Bay Area Trifecta Ensemble.

CHARLES JANASZ (Peter Quince, *A Midsummer Night’s Dream*; Tubal, Duke of Venice, *The Merchant of Venice*; Polonius, *Rosencrantz and Guildenstern*

Are Dead) is an Associate Artist of The Old Globe and has appeared in 29 Globe productions including *Pericles* and the Summer Shakespeare Festivals of 1985 and 2004-2012. He appeared on Broadway in the 1999-2000 revival of *Amadeus* and has been a leading company member and returning guest artist of both Guthrie Theater and Arena Stage. His 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 University of Washington and The Juilliard School and has been a proud member of Actors’ Equity Association since 1980.

JOHN LAVELLE (Snug, *A Midsummer Night’s Dream*; Lancelot Gobbo, *The Merchant of Venice*; Rosencrantz, *Rosencrantz and Guildenstern Are Dead*) last performed at The Old Globe in *Bell, Book, and Candle* directed by Darko Tresnjak. His favorite theatre credits include Benjamin in *The Graduate* (Broadway), Gratiano in *The Merchant of Venice* (Royal Shakespeare Company), Achilles in *The Iliad* (Syros Festival, Greece), Yosarian in *Catch-22* (Lucille Lortel Theatre), *Spatter Pattern* (Playwrights Horizons), *The Jew of Malta* (Theatre for a New Audience), *On the Razzle* directed by David Jones (Williamstown Theatre Festival), *Burleigh Grimes* (New World Stages), *Rope* (Drama Dept.) and *Touchstone* in *As You Like It* (The Shakespeare Center of Los Angeles). He has performed regionally at La Jolla Playhouse, McCarter Theatre Center and Hartford Stage. Mr. Lavelle’s television and film credits include “Law & Order: Trial by Jury,” *The Black Donnellys*,” “Numb3rs,” “NCIS,” “Guiding Light,” “All My Children,” *The Taking of Pelham 1 2 3*, *Zerosome*, *August* and *Broadway’s Finest*. Mr. Lavelle is a graduate of New York University’s Tisch School of the Arts.

ALLISON LAYMAN (Fairy, *A Midsummer Night’s Dream*; Portia’s Servant, Ensemble, *The Merchant of Venice*; Attendant, *Rosencrantz and Guildenstern Are Dead*) recently appeared at the Globe in *Pygmalion* and the Old Globe/USD M.F.A. production of *Measure for Measure*. She spent two years as a company member of The Shakespeare Theatre of New Jersey

where her mainstage roles included Luciana in *The Comedy of Errors* and Sempronious in *Timon of Athens* as well as multiple roles in the educational touring productions of *A Midsummer Night’s Dream*, *Julius Caesar* and *Macbeth*. Her other regional work includes Petra in *An Enemy of the People* (Playhouse on Park) and a wide range of roles in productions at the Monomoy Theatre in Chatham, Massachusetts. Ms. Layman studied with Bill Esper at his studio in New York and received her B.A. in French Language and Literature from Wesleyan University in Connecticut.

KRYSTEL LUCAS (Titania, Hippolyta, *A Midsummer Night’s Dream*; Portia, *The Merchant of Venice*) is thrilled to be making her Globe debut. Her regional credits include *Death and the King’s Horseman*, *Macbeth* and *All’s Well That Ends Well* (Oregon Shakespeare Festival), *Good People* (Dorset Theatre Festival), *Love’s Labour’s Lost* (Shakespeare in the Parking Lot), *The Sty of the Blind Pig* (TheaterWorks), *In the Next Room, or the vibrator play* (The Repertory Theatre of St. Louis), *The Summer House* (Passage Theatre Company), *Postcards from Earth* (Guthrie Theater), *Memories...* (Salt and Pepper Mime Theatre) and *Trifles* (Carol Belk Theatre). Ms. Lucas has also appeared in *The Winter’s Tale*, *Tiger Tiger*, *Our Lady of 121st Street*, *Smash*, *A Doll’s House*, *Gem of the Ocean*, *Sliding into the Beast*, *Angels in America: Millennium Approaches* and *All’s Well That Ends Well* (Tisch School of the Arts). She was featured in the indie film *The Q* and is currently an associate producer of the film *The Weekend* (soon to be released). She received her B.A. from the University of North Carolina at Asheville and her M.F.A. from the New York University Graduate Acting Program.

DANIELLE O’FARRELL (First Fairy, *A Midsummer Night’s Dream*; Portia’s Servant, Ensemble, *The Merchant of Venice*; Attendant, *Rosencrantz and Guildenstern Are Dead*), a proud member of the M.F.A. program, recently appeared at The Old Globe in *Pygmalion* as Clara and the Shakespeare Festival productions of *As You Like It* as Audrey, *Richard III* and *Inherit the Wind*. She also performed in *Measure for Measure*, *Twelfth Night* and *Fathers and Sons* (Old Globe/USD M.F.A. Program). Previously she worked in Chicago with Remy Bumpo Theatre Company, Chicago Shakespeare Theater, American Theater

Company, the side project theatre company, First Folio Theatre, Signal Ensemble Theatre, and many others. Her film credits include *Farewell Darkness* and *Stay with Me*. Her television credits include “My Boys.” Ms. O’Farrell received her B.F.A. in Theatre from the Chicago College of Performing Arts at Roosevelt University. danielleofarrell.com.

STEPHANIE ROETZEL (Mustardseed, *A Midsummer Night’s Dream*; Ensemble, *The Merchant of Venice*; Attendant, *Rosencrantz and Guildenstern Are Dead*) appeared in the 2012 Shakespeare Festival at The Old Globe and in *Tartuffe*, *Measure for Measure*, *Pygmalion*, *Fathers and Sons* and *Twelfth Night* for the Old Globe/USD M.F.A. Program. Ms. Roetzel has previously performed regionally in *Best Weekend Ever* (Williamstown Theatre Festival Apprentice Company), *The Seagull*, *The Beauty Queen of Leenane* and *Brighton Beach Memoirs* (Vanderbilt University), *My Fair Lady* (The Victory Theatre Center) and *Little Women* (Lake Charles Little Theatre). She holds a B.A. from Vanderbilt University.

CHRISTOPHER SALAZAR (Fairy, *A Midsummer Night’s Dream*; Prince of Arragon, *The Merchant of Venice*; Ambassador, *Rosencrantz and Guildenstern Are Dead*) appeared in last year’s Shakespeare Festival and in the Old Globe/USD M.F.A productions of *Measure for Measure*, *Tartuffe*, *Twelfth Night* and *Fathers and Sons*. He has appeared in New York in the World Premiere of *Thieves* (The Public Theater/AMERINDA Theater), *Hamlet* (Gorilla Repertory Theater Company, Inc.), *The Merchant of Venice* (Inwood Shakespeare Festival), *The Tempest* (Brave New World Repertory Theatre) and *Big Love* (Columbia University Stage). His regional credits include *Romeo and Juliet* (Shakespeare Center of Los Angeles), *Saint Joan* and *Peter Pan* (Barter Theatre), *Deathtrap* (The Barnstormers Theatre), *The Winter’s Tale*, *Antony and Cleopatra* and *Love’s Labour’s Lost* (American Shakespeare Center) and understudying the East Coast Premiere of *Outrage* (The Wilma Theater). Mr. Salazar has a B.A. in Dramatic Arts from The University of North Carolina at Chapel Hill. ChristopherJSalazar.com.

TRINEY SANDOVAL (Snout, *A Midsummer Night’s Dream*; Gratiano, *The Merchant of Venice*; Claudius, *Rosencrantz and Guildenstern Are Dead*) was born and raised in San Diego and is very happy

to be returning to the Globe. His last performance in the area prior to last year, when he played Gromov in *Blood and Gifts* at La Jolla Playhouse, was in 1991 when he appeared at The Old Globe as Launcelot Gobbo in *The Merchant of Venice* and Boatswain in *The Tempest*. His Broadway credits include Napoleon and Intendente Morales in *A Free Man of Color*, Chapuys in *A Man for All Seasons* and Manolo Sanchez in *Frost/Nixon*. His other New York theatre credits include *Timon of Athens*, *The Idiot*, *Elliot, a Soldier’s Fugue*, *As You Like It* and *Whisper*. Regionally he has been seen at La Jolla Playhouse, Cincinnati Playhouse in the Park, The Wilma Theater, Round House Theatre, Actors Theatre of Louisville, Alliance Theatre, Two River Theater Company, Virginia Stage Company, CENTERSTAGE, Yale Repertory Theatre, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, Great Lakes Theater, Idaho Shakespeare Festival, Alabama Shakespeare Festival, California Shakespeare Theater, Shakespeare Santa Cruz and five seasons as a resident company member with Oregon Shakespeare Festival. Mr. Sandoval’s television credits include “The Sopranos,” “Lights Out,” “One Life to Live,” “All My Children” and recurring roles on both “Law & Order” and “Law & Order: Special Victims Unit.”

ROBBIE SIMPSON (Fairy, *A Midsummer Night’s Dream*; Balthazar, *The Merchant of Venice*; Soldier, Fortinbras, *Rosencrantz and Guildenstern Are Dead*) was most recently seen as Freddy Eynsford Hill in *Pygmalion* directed by Nicholas Martin at The Old Globe. His Old Globe/USD M.F.A. Program credits include *Measure for Measure* and the staged reading of *Once in a Lifetime*. His U.K. credits include Orlando in *As You Like It* (Shakespeare’s Globe). His New York and Off Broadway credits include *A Class Act* directed by Bob Moss (Playwrights Horizons) and Hanschen in *Spring Awakening* (Roy Arias). His favorite regional credits include *A Class Act* (Berkshire Theatre Festival), *Rent* and *Almost, Maine* (Papermill Theatre), *The Sisters Rosensweig* and *The House of Blue Leaves* (New Century Theatre) and *Miss Saigon*, *Inherit the Wind*, *The Sunshine Boys* and *Lost in Yonkers* (The Majestic Theatre). He has appeared on television in NBC’s “30 Rock” and “Smash,” Syfy’s “Can You Survive a Horror Movie?” and numerous commercials. Mr. Simpson holds a B.F.A. in Acting from Syracuse University.

RYMAN SNEED (Helena, *A Midsummer Night’s Dream*; Nerissa, *The Merchant of Venice*; Gertrude, *Rosencrantz and Guildenstern Are Dead*) is a 2011 graduate of the Old Globe/USD M.F.A. Program and happy to return to the Shakespeare Festival. Her previous Globe credits include *Much Ado About Nothing*, *The Tempest*, *Amadeus*, *Death of a Salesman*, *The Winter’s Tale*, *King Lear* and *The Madness of George III*. Her Off Broadway and other New York credits include *None of the Above*, *Technicolor Life* and *The Tempest*. Ms. Sneed has worked on television series such as “Law & Order: Criminal Intent” and “The Good Wife,” as well as several commercials. rymansneed.com.

WHITNEY WAKIMOTO (Peaseblossom, *A Midsummer Night’s Dream*; Portia’s Servant, Ensemble, *The Merchant of Venice*; Film Crew, *Rosencrantz and Guildenstern Are Dead*) appeared in the 2012 Shakespeare Festival and has recently appeared in *Measure for Measure*, *Twelfth Night*, *Tartuffe*, *Fathers and Sons* and the staged reading of *Pygmalion* with the Old Globe/USD M.F.A. Program. Her New York credits include *The Tempest* (Stages on the Sound Theatre). Her regional credits include *Endgame* and *Big Love* (Montana Repertory Theatre), *A Midsummer Night’s Dream* and *Romeo and Juliet* (The Shakespeare Theatre of New Jersey), *Bug* (Montana Rep Missoula) and *The Good Person of Szechwan* (The Open Space Theatre). She has a B.F.A. in Acting from the University of Montana.

JAY WHITTAKER (Oberon, Theseus, *A Midsummer Night’s Dream*; Guildenstern, *Rosencrantz and Guildenstern Are Dead*) appeared in the Globe’s 2012 Shakespeare Festival as the title role in *Richard III* and Oliver in *As You Like It*. He also appeared in the 2011 Festival as Mozart in *Amadeus* and Don John in *Much Ado About Nothing*, and in the 2010 Festival as Edgar in *King Lear*, Lucentio in *The Taming of the Shrew* and William Pitt in *The Madness of George III*, for which he received the San Diego Theatre Critics Circle Craig Noel Award honoring his work in all three productions. He was most recently seen as Angelo in *Measure for Measure* at Goodman Theatre. 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 Parts 1 and 2* (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."

SEAN-MICHAEL WILKINSON (Flute, *A Midsummer Night's Dream*; Solanio, *The Merchant of Venice*; Film Crew, *Rosencrantz and Guildenstern Are Dead*) was most recently seen in *Richard III*, *As You Like It* and *Inherit the Wind* (The Old Globe 2012 Shakespeare Festival) and *Tartuffe*, *Measure for Measure*, *Twelfth Night*, *Fathers and Sons* and *Pygmalion* (The Old Globe/USD M.F.A. Program). His New York credits include *The Party* (Schapiro Theatre), *The Joy of Sex* (American Globe Theatre), *Romeo + Juliette* (Collective Company), *The Lunar Adventure of Dar and Matey* (Stolen Chair Theatre Company) and *The Old Law* (Theresa Lang Theatre). His national credits include *Charlotte's Web* (TheatreworksUSA). His regional credits include *The Comedy of Errors* (Lake George Theater Lab). He has a B.A. in Theatre Arts from Marymount Manhattan College.

TOM STOPPARD (Playwright, *Rosencrantz and Guildenstern Are Dead*) worked as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*) and the first of his plays to be staged in England, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for Best Play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, *Arcadia* (Olivier Award, New York Drama Critics' Circle Award and Tony Award nomination), *Indian Ink*, *The Invention of Love* and *Rock 'n' Roll*. The 2006 American premiere of Mr. Stoppard's trilogy, *The Coast of Utopia*,

at Lincoln Center Theater won seven Tony Awards. Mr. Stoppard's translations and adaptations include *Lorca's House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Václav Havel's *Largo Desolato*, *Rough Crossing* (based on Ferenc Molnár's *Play in the Castle*) and Gérard Sibleyras' *Heroes*. He has written screenplays for *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil* (co-author), *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed and which won the Prix d'Or for Best Film at the 1990 Venice Film Festival), *Shakespeare in Love* (Golden Globe Award and Academy Award, with co-author Marc Norman) and *Enigma*.

ADRIAN NOBLE (2013 Shakespeare Festival Artistic Director; Director, *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*) has served as Artistic Director of The Old Globe Shakespeare Festival since 2010, where his productions have included *As You Like It*, *Inherit the Wind*, *The Tempest*, *Amadeus*, *King Lear* and *The Madness of George III*. Mr. Noble was educated at Chichester High School and the University of Bristol. His professional training began at the Drama Centre London, and he moved from there into community theatre and young people's theatre at the Trinity Arts Centre, Birmingham. His most recent work in theatre includes *The King's Speech* (on tour and West End) and *The Tempest* (Theatre Royal, Bath). He was Artistic Director and Chief Executive of the Royal Shakespeare Company between 1991 and 2003. His productions there include *A Doll's House*, *A New Way to Pay Old Debts*, *The Comedy of Errors*, *Measure for Measure*, *King Lear*, *Antony and Cleopatra*, *Henry V*, *Desert Air*, *As You Like It*, *Kiss Me, Kate*, *The Art of Success*, *The Plantagenets*, *Henry IV, Parts I and II*, *The Thebans*, *The Winter's Tale*, *Hamlet*, *Travesties*, *Macbeth*, *A Midsummer Night's Dream* (also on Broadway), *Romeo and Juliet*, *The Cherry Orchard*, *Cymbeline*, *Twelfth Night*, *The Tempest*, *The Lion, the Witch and the Wardrobe*, *The Family Reunion* and *The Secret Garden*. His other work in theatre includes *The Duchess of Malfi* and *Dr. Faustus* (Royal Exchange Theatre), *Hamlet* (Stratford Festival), *Kean* (Noël Coward Theatre), *The Art of Success* (Manhattan Theatre Club), *Three Sisters* (Gate Theatre and Royal Court Theatre), *Summer and Smoke*, *A Woman of No Importance* and *Brand* (West End),

The Home Place (Gate Theatre and West End) and *Chitty Chitty Bang Bang* (London Palladium and Broadway). Mr. Noble's opera credits include *Don Giovanni* (Kent Opera), *The Faerie Queen* and *Il Ritorno d'Ulisse* (Festival d'Aix-en-Provence), *The Magic Flute* (Glyndebourne), Mozart/Da Ponte Trilogy (Opéra de Lyon), *Carmen* (Opéra Comique), *Macbeth* (Metropolitan Opera), *Alcina* (Vienna Staatsoper), *Serse* (Theater an der Wien) and *Simon Boccanegra* (Rome Opera). He directed the 1996 version of *A Midsummer Night's Dream* and is the author of the book *How to Do Shakespeare*. He has Hon. D. Litt. from the Universities of Birmingham, Bristol, Warwick and Exeter and is an Honorary Bencher of Middle Temple.

IAN TALBOT (Director, *A Midsummer Night's Dream*) was Artistic and Managing Director of the Open Air Theatre in Regent's Park, London from 1987 to 2007. His directing credits at this theatre were *Babes in Arms*, *The Fantasticks*, *Lady, Be Good*, *The Card*, *Kiss Me, Kate*, *A Funny Thing Happened on the Way to the Forum*, *Oh, What a Lovely War*, *High Society* and *H.M.S. Pinafore* (all nominated for Olivier Awards), *The Pirates of Penzance* (Olivier nomination for Best Director), *Much Ado About Nothing*, *Androcles and the Lion*, *Look Here Old Son*, *The Two Gentlemen of Verona*, *Twelfth Night*, *A Midsummer Night's Dream*, *A Connecticut Yankee*, *The Comedy of Errors*, *Paint Your Wagon*, *Gentlemen Prefer Blondes*, *The Music Man*, *Where's Charley?*, *Camelot* and *The Boy Friend*. His other directing credits include *The Secret Garden* (Watermill Theatre, Newbury), *Yeoman of the Guard* (Savoy Theatre), *Peter Pan* (Royal Festival Hall), *High Society* (Shaftesbury Theatre), *The Pirates of Penzance* (West Yorkshire Playhouse), *Anything Goes* (National Tour), *Kiss Me, Kate* (Brisbane Festival), *Doctor in the House* (National Tour), *Noises Off* (Birmingham Repertory Theatre), *Lend Me a Tenor the Musical* (Gielgud Theatre), *The Invisible Man* and *Charley's Aunt* (Menier Chocolate Factory), *Third Finger Left Hand* (Trafalgar Studios) and *Love Letters* (Dubai Festival). He has also directed many pantomimes with stars such as Henry Winkler, Pamela Anderson, David Hasselhoff and Priscilla Presley. He also has many acting credits in television and the theatre including the Royal Shakespeare Company and the West End. In 2007 he was awarded the Order of the British Empire for his services to the Open Air Theatre.

RALPH FUNICELLO (Scenic Design) is an Associate Artist of The Old Globe and has designed the sets for over 70 productions for the company including the Summer Shakespeare Festivals 2004-2012. 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) is in her fourth year designing all three Shakespeare Festival shows at The Old Globe. She 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. 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*. clancy.uk.com.

ALAN BURRETT (Lighting Design) has had his designs seen regularly in many countries around the world. This is his fourth season designing the Shakespeare Festival at The Old Globe. His theatre

work has included many productions for the Royal Shakespeare Company as well as productions for the National Theatre, Royal Opera House, Paris Opera, Munich Opera and 25 productions for LA Opera. He lit large-scale arena productions for operas in London, Germany, Australia and Japan as well as the complete works of Beckett for Gate Theatre in Dublin, New York and London. Recently he designed *Murder in the Cathedral* for San Diego Opera, *Simon Boccanegra* at Rome Opera and the opera *Xerxes* in Vienna. Since 2008 Mr. Burrett has served as professor of design at UC San Diego.

DAN MOSES SCHREIER (Sound Design; Original Music, *A Midsummer Night's Dream*) most recently sound designed the Globe production of *A Gentleman's Guide to Love and Murder* and previously composed original music for *Much Ado About Nothing* and sound designed *The Tempest* and *Much Ado About Nothing* for the Globe's 2011 Shakespeare Festival. He has sound designed 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 Diary of Anne Frank*, *The Tempest* and *Bring in 'Da Noise, Bring in 'Da Funk*. His Off Broadway sound design credits include *Road Show*, *Stuff Happens*, *Homebody/Kabul* and *Floyd Collins*. He composed music for the Broadway productions of *The Merchant of Venice* with Al Pacino, *Julius Caesar* with Denzel Washington and *The Tempest* with Patrick Stewart and the Off Broadway production of *Disfarmer* at St. Ann's Warehouse. He has received three Tony Awards nominations, three Drama Desk Awards and an Obie Award for Sustained Excellence. danmosesschreier.com.

PETER GOLUB (Original Music, *Rosencrantz and Guildenstern Are Dead*) has worked at The Old Globe on *Richard III* and *Dinner with Friends*. His Broadway credits include *The Heiress*, *Time Stands Still*, *Come Back, Little Sheba* and *Hedda Gabler*. His Off Broadway credits include *The Laramie Project* (Brooklyn Academy of Music), *Suddenly Last Summer* (Roundabout Theatre Company) and *Macbeth* with Liev Schrieber (Delacorte Theater). His other credits include New

York Shakespeare Festival, Playwrights Horizons, American Repertory Theater, Manhattan Theatre Club, Roundabout Theatre Company, La Mama, Huntington Theatre Company, Williamstown Theatre Festival, La Jolla Playhouse, Seattle Repertory Theatre and others. His musical *Amphigorey*, written with Edward Gorey, was nominated for a Drama Desk Award. For 10 years he was Composer-in-Residence at Charles Ludlam's legendary Ridiculous Theatrical Company in Greenwich Village. His film scores include *Countdown to Zero*, *Frozen River*, *The Great Debaters*, *Wordplay*, *The Laramie Project* and *These Amazing Shadows*. He is the composer of numerous concert works and ballets and is the Director of the Sundance Film Music Program.

ELAN MCMAHAN (Music Director, *A Midsummer Night's Dream*) is in her second season as music director for the Globe's Shakespeare Festival. She will return to the Globe later this year as music director for *Dr. Seuss' How the Grinch Stole Christmas!* Ms. McMahan is the resident music director for Moonlight Stage Productions in Vista. Her work at Moonlight and the Globe has received critical acclaim, including this year's Craig Noel Award for Outstanding Musical Direction from the San Diego Theatre Critics Circle for a body of 2012 work that included the Globe's *As You Like It* and Moonlight's *Fiddler on the Roof* and *Sweeney Todd*. Ms. McMahan holds music degrees from Brigham Young University and the St. Louis Conservatory of Music.

GEORGE YÉ (Fight Director) has worked as a fight director on stage and film. His credits at The Old Globe include *Allegiance - A New American Musical*, *The Recommendation*, *Anna Christie*, *August: Osage County*, *Groundswell*, *God of Carnage*, *Somewhere*, *The Whipping Man*, *Dancing in the Dark*, *Richard O'Brien's The Rocky Horror Show*, *Rafta, Rafta....*, *The Price and Whisper House*. His favorite credits also include *Peter and the Starcatchers*, *Blood and Gifts*, *Hands on a Hardbody*, *Restoration* and *Tobacco Road* (La Jolla Playhouse), *Hoodoo Love* and *Stick Fly* (Mo'olelo Performing Arts Company), *The Bluest Eye* (Mo'olelo/MOXIE Theatre) and *Cabaret*, *Mauritius* and *Communicating Doors* (Cygnat Theatre Company). He choreographed and performed the opening duel in *The King's Guard* with Eric Roberts and Ron Pearlman

and directed *The Dark Forest* (ShowTec). He is an associate artistic director with Cygnet, teaches at University of San Diego and San Diego Mesa College and is a member of the Society of American Fight Directors and Actors' Equity Association. Aside from fight work, Mr. Yé has a number of directing credits under his belt and is an award-winning sound designer. He is currently directing Shakespeare's R&J by Joe Calarco at Cygnet Theatre Company.

JAMES VÁSQUEZ (Movement, *A Midsummer Night's Dream*) received San Diego Theatre Critics Circle Award nominations for Outstanding Direction of a Musical for the world premiere of *Harmony, Kansas* and the West Coast premiere of *[title of show]* (Diversionary Theatre), and won the award in 2010 for *Sweeney Todd* (Cygnet Theatre). His other recent directing/choreography credits include *Richard O'Brien's The Rocky Horror Show*, *Dr. Seuss' How the Grinch Stole Christmas!* (2003-2013), *Jane Austen's Emma - A Musical Romantic Comedy* (associate director) and *Boeing-Boeing* (The Old Globe), the workshop of *Harmony, Kansas* (Goodspeed Musicals), *Birds of a Feather*, *Pippin* and *Next Fall* (Diversionary Theatre), *Hedwig and the Angry Inch* and *Little Shop of Horrors* (Cygnet Theatre Company) and *Into the Woods* (New Village Arts). In 2004, Mr. Vásquez founded Daisy 3 Pictures with Mark Holmes and Carrie Preston. Their first two feature films, *29th and Gay* (TLA Releasing, Here TV) and *Ready? OK!* (Wolfe Video, LOGO) have played national and international film festivals, with *Ready? OK!* winning Best Feature Film awards in Seattle, North Carolina and San Diego. Their latest feature film, *That's What She Said*, starring Anne Heche, made its world premiere at the 2012 Sundance Film Festival. As an actor, Mr. Vásquez has appeared on film, television, Off Broadway and regional and local stages. He is a graduate of The Juilliard School.

JAN GIST (Voice and Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company in DC, The American Shakespeare Center, Utah Shakespeare Festival, Alabama Shakespeare Festival, Arena Stage, San Diego Repertory Theatre, 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. She has taught workshops at London's Central School of Speech and Drama and the International Voice Teachers Exchange at The Moscow Art Theatre. 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 is a professor in The Old Globe/USD Graduate Theatre Program. jangistspeaking.com.

C.J. KEITH (Assistant Director, *A Midsummer Night's Dream*) has worked for nine years with the Shakespeare Festival. Her Festival assistant director credits are *Richard III*, *The Tempest*, *Amadeus*, *Hamlet*, *Othello*, *All's Well That Ends Well*, *Coriolanus*, *Cyrano de Bergerac* and *The Taming of the Shrew*. Her regional directing credits include *Eurydice*, *The Clean House*, *Doubt* (2012 Bravo San Diego Award for Best Play), *Crimes of the Heart*, *The Maids*, *Present Laughter*, *The Fantasticks*, *The Unsinkable Molly Brown* and *The Cherry Orchard*. Ms. Keith is the undergraduate advisor at San Diego State University's School of Theatre, Television, and Film where she teaches acting, directing and script analysis. She is also the executive producer of the independent film company Jabronie Pictures. She trained at HB Studios 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 *The Laramie Project*.

ANNETTE YÉ (Assistant Director, *Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead*) served as stage manager for The Old Globe's *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell* and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* ('11

and '12), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever* and the Summer Shakespeare Festivals 2008 and 2010-2012.

SAMANTHA BARRIE, CSA (Casting) is thrilled to have been asked back to cast the 2013 Shakespeare Festival. Her casting credits at The Old Globe include more than 60 productions encompassing revivals, new plays, the 2006-2011 Shakespeare Festivals and nine world premieres. She has received the Casting Society of America's Artios Award for Outstanding Achievement in Casting for *August: Osage County* at The Old Globe. She also received Artios nominations for the Globe's *The Glass Menagerie*, *Lost in Yonkers* and *Cornelia*. The Globe's productions of *August: Osage County*, *A Body of Water*, *Measure for Measure* and *Opus*, all of which Ms. Barrie cast, have received San Diego Theatre Critics Circle Craig Noel Awards for Best Ensemble. She has also cast for Hartford Stage. Her non-casting work has included the artistic departments of National Artists, Roundabout Theatre Company and The Public Theater. Ms. Barrie recently started Frozen Rope Productions and is currently in development for a play about Toni Stone, the first woman to play professional baseball in the Negro League. Ms. Barrie holds a B.A. in Arts Management and Theatre and Film Production from New York University.

BRET TORBECK (Stage Manager) is excited to return to The Old Globe where his previous credits are the 2011 and 2012 Shakespeare Festivals, *The Women*, *The Sisters Rosensweig* and *Take Me Out*. This winter he worked on *Coriolanus* at The Shakespeare Theatre Company in Washington, DC. His previous regional theatre credits include The 5th Avenue Theatre, Seattle Repertory Theatre, CENTERSTAGE, Actors Theatre of Louisville, Long Wharf Theatre, Arizona Theatre Company, La Jolla Playhouse, American Conservatory Theater, Kansas City Repertory Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre and Pittsburgh Public Theater. He teaches for the University of Washington School of Drama and volunteers for the ALS Association.

ZACH KENNEDY (Assistant Stage Manager) has previously worked at The Old Globe on *Richard O'Brien's The Rocky Horror Show* and *Somewhere*. His

(continued on page 30)

2013 SHAKESPEARE FESTIVAL


When I was first asked to become Artistic Director of the Shakespeare Festival, four years ago now, I thought a lot about Shakespeare's original company at the original Globe, 400-odd years ago! They rehearsed quickly and intensely, a repertoire of Shakespeare and non-Shakespearean plays. The company was led by senior actors capable of rising to the heights demanded by the house dramatist, supported by well-seasoned players, but leaving room for apprentice actors, talented youngsters, starting out on their careers. This is what I saw was possible here in San Diego and what I sought to emulate.

Looking at what we've achieved over the past seasons, I hope some of that dream has come true.

Looking at our present season, I think you'll agree that those original principles are still very much in evidence. We have two Shakespeare plays supported and complimented by Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, not only a seminal play of the 20th century but a great, great comedy by one of the giants of the modern stage. The Shakespeare plays hardly need any introduction: *The Merchant of Venice*, a play of staggering beauty that touches on dark and dangerous themes, and *A Midsummer Night's Dream*, perhaps the great Shakespeare comedy. I've invited a very special actor/director to lead us with this one. I know you will love Ian Talbot's warm, funny and totally accessible production, perfectly suited to the open air — as it should be, for Ian was the acclaimed Artistic Director of London's Regent's Park Open Air Theatre for many years.

Our acting company is led, as it has been throughout my tenure, by two extraordinary talents, Miles Anderson and Jay Whittaker. But just as important, for my last season, we are fielding perhaps the strongest-ever company. Some of the faces you will know, others you will quickly identify as terrific talents. Supported, of course, by our splendid M.F.A. students.

So farewell to San Diego. I've loved my time here. I love the friends I've made here, and I shall miss you all very much.


Adrian Noble,
Shakespeare Festival Artistic Director

FOUR NOBLE SEASONS

Four Extraordinary Summers of
Theatre Under the Stars with Adrian Noble



Robert Foxworth and Catherine Gowl (center) with the cast of *King Lear*.



Ben Diskant in *The Tempest*.



Adrian Sparks and Joseph Marcell in *As You Like It*.



Miles Anderson and Ben Diskant in *The Tempest*.



Jay Whittaker in *Amadeus*.



Robert Foxworth (center) and the cast of *Inherit the Wind*.



Dana Green (center) and the cast of *As You Like It*.



Robert Foxworth in *King Lear*.



Miles Anderson (center) with (from left) Christian Durso, Steven Marzolf, Shirine Babb, Ben Diskant and Emily Swallow in *The Madness of George III*.

a note from BARRY EDELSTEIN

This summer marks Adrian Noble's fourth and, alas, final season as Artistic Director of the Globe's world-famous Shakespeare Festival. Since 2010, he has supervised 12 productions in the Lowell Davies Festival Theatre and directed eight of them. This body of work leaves a rich legacy of excellence and delight that I will strive to match in the years ahead as I program our summer season. It's my honor to congratulate Adrian and to thank him for the contribution he's made to our city, our region, our audience, and our institution.

I hope Adrian will forgive me if I append a personal note to my official expression of gratitude. I first encountered his Shakespeare work way back in 1984. It was my sophomore year of college (sorry, Adrian!), and I spent the summer in England studying Shakespeare. On weekends I would make my way to Stratford or London to inhale as much great theatre as I could. I'd heard that a 23-year-old hotshot actor straight out of RADA was giving an extraordinary Henry V at the Barbican, then the Royal Shakespeare Company's London base, so I finagled a ticket. That hotshot actor went by the name of Kenneth Branagh, and the production in which he was so thrilling was directed by Adrian Noble.

Scene after scene was so vivid, so visceral, so brilliantly staged, that to this day I remember specific images as freshly as if I'd seen the show last night. I remember Branagh scaling way up a rusty steel wall to exhort his troops "Once more unto the breach," then falling backward into their arms to begin the charge. That was Adrian's wizardry at staging. I remember the chamber of the Princess of France made with hundreds of shafts of gray light tracing lines through hazy air as they reflected off a mirror ball hung stationary high above the stage. That was Adrian's astonishingly economical way with design. I remember Branagh's ramrod-spined impatience during the peace negotiations that end the play, and how he softened into smooth, charming romance as Henry wooed the Princess and won not only her heart but mine and every other audience member's, too. That was Adrian's complete command of tone. And I remember line after line after line after line of the play spoken plainly, rapidly, and with such clarity that I would still swear that the actors were making them up as they went. That was Adrian's unparalleled mastery with text.

Adrian's *Henry V* remains one of the top 10 nights of Shakespeare I've seen, and I've seen hundreds. It is a source of some amazement to me, and no little humility, that the course of my life has been such that the man who gave me that extraordinarily beautiful theatrical memory is now my colleague and friend. And it is a source of very real happiness that I've been able to watch him work up close. I shall not soon forget this opportunity. And I know that San Diego will not soon forget the magic that Adrian Noble conferred on four years of our balmy summer nights. The Old Globe, and I, wish him well.

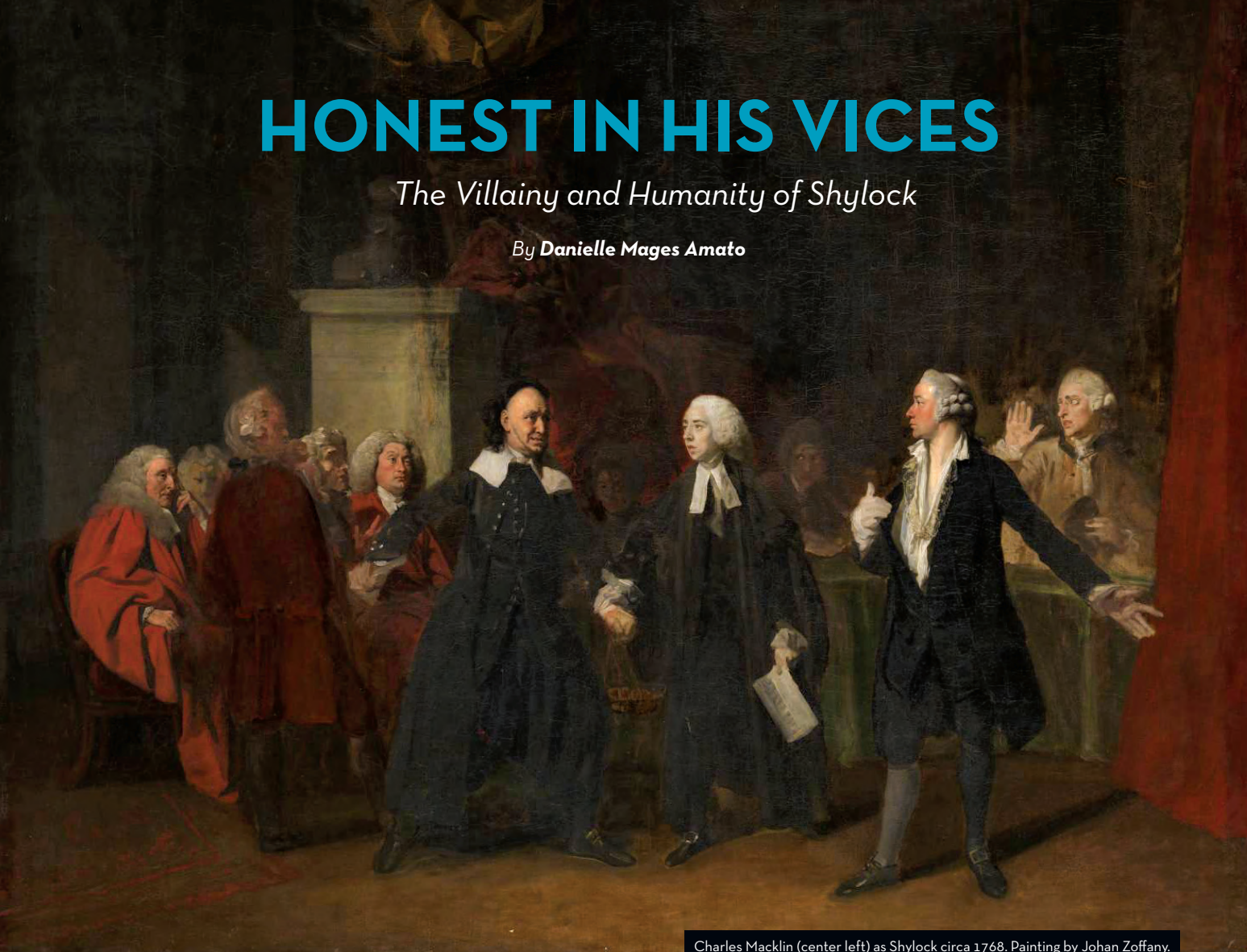
Thanks for coming. Enjoy the show.


Barry Edelstein,
Artistic Director

HONEST IN HIS VICES

The Villainy and Humanity of Shylock

By Danielle Mages Amato



Charles Macklin (center left) as Shylock circa 1768. Painting by Johan Zoffany.

Shylock is not the largest role in *The Merchant of Venice* (Portia speaks nearly twice as many lines), nor is he the play's title character (that honor goes to Antonio). In fact, Shylock appears in only five of the play's 20 scenes. And yet, his character has dominated the play's critical and performance history for over 400 years.

Why? Actors, directors and critics have long debated whether *The Merchant of Venice* should be classified and performed as a comedy, tragicomedy, tragedy or even fairy tale. That question cannot be answered without confronting the character of Shylock. In lesser hands than Shakespeare's, Shylock might have simply been a structural device — a blocking character created to keep the play's comic lovers apart — or yet another iteration

of a well-known period stereotype — the evil Jew audiences would have recognized from plays like Christopher Marlowe's highly successful *The Jew of Malta*. Instead, Shakespeare created a character of nuance and weight, a fulcrum around which the entire play turns.

The Merchant of Venice was first printed in 1600, but the date of its first production is uncertain. The title

page of the first quarto indicates that the play had been "divers times acted" by Shakespeare's company, the Lord Chamberlain's Men, so the play is most often dated to 1596 or 1597. Most likely, this meant that Richard Burbage, Shakespeare's leading actor at the time and the man who first played Lear, Hamlet and Richard III, would have taken the role of Shylock, but some speculation remains that the part may have been played by a comedian

instead. "Perhaps the role was originally played by Will Kemp, the leading comic actor in the group," writes Shakespeare performance historian Rebecca Brown, "and the portrayal was harshly comic and influenced by the traditions of commedia dell'arte, or, perhaps, played in the red wig and false nose worn by villainous Jewish characters in the medieval mystery plays. Perhaps Richard Burbage, the actor building a reputation for himself in tragic roles, took the part — we simply don't know."

What we do know is that until the 20th century, the critical and performance history of *The Merchant of Venice* is largely a history of how Shylock was interpreted and performed. There are no recorded productions of the play between 1603 and 1701, when it returned to the English stage in a highly altered version by George Granville, Lord Landsdowne. In this version, called *The Jew of Venice*, the comic aspects of the play were fully embraced. Nicholas Rowe, the first editor of Shakespeare's plays, wrote in 1709 that he had seen *The Merchant of Venice* "receiv'd and acted as a comedy, and the part of the Jew perform'd by an Excellent Comedian." Despite this fact, he adds: "Yet I cannot but think it was design'd Tragically by the Author."

A major change in the interpretation of the play came in 1741, when Charles Macklin shocked audiences with his sinister and terrifying Shylock, an approach so novel at the time that the manager of the Theatre Royal did not want to allow it. But Macklin prevailed, and he was so successful that he went on to play Shylock in that vein for nearly 50 years. In 1814, Edmund Kean put his own stamp on the role, interpreting Shylock as a villain, yes, but one with a sense of true dignity and humanity. His portrayal led critic William Hazlitt



Henry Irving as Shylock, 1879.

famously invented a moment in which Shylock knocked on his own door and discovered to his great sorrow that his daughter had eloped. Renowned actress Ellen Terry, who played Portia to Irving's Shylock, felt that Irving's approach unbalanced the play to its detriment. She wrote in her memoirs that "his heroic saint was splendid, but it wasn't good for Portia." After Irving, the tradition of largely sympathetic Shylocks continued into the 20th century.

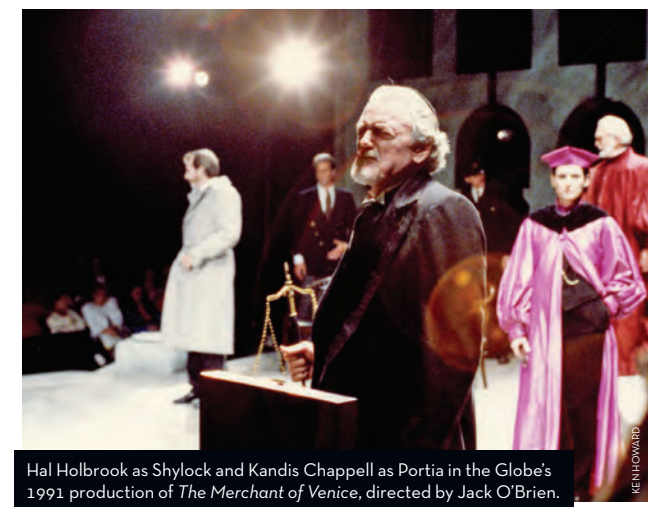
Since World War II there has been a growth of critical conversation around the question of the play's anti-Semitism. Critics debate: is Shakespeare himself expressing the anti-Semitic views common in his time, or is he providing an opportunity for audiences to examine that anti-Semitism critically? Or both? In Shylock, Shakespeare has immortalized a particularly vicious stereotype. As Joseph Telushkin writes, "The damage inflicted on the Jews by *The Merchant of Venice* has been far greater than a pound of flesh. The image of Jews as moneylending Shylocks has persisted...to this day." In a post-Holocaust world, the question has been raised: should theatres

to write, "Our sympathies are much oftener with him than with his enemies. He is honest in his vices; they are hypocrites in their virtues."

In 1879, actor Henry Irving took this approach to Shylock even further, making Shylock in effect the central character of the piece. Irving cut the text to remove much of its bawdy humor, and he

continue to produce *The Merchant of Venice* at all? Many voices say yes. In James Shapiro's 1996 study *Shakespeare and the Jews*, Shapiro concludes that productions of the play provide a valuable opportunity to see the "faultlines" in a society, the places where we define our own cultural identities by rejecting otherness. "Censoring the play is always more dangerous than staging it," he writes. Productions that have explicitly confronted the play's anti-Semitism include director George Tabori's 1966 staging, a play-within-a-play in which a group of concentration-camp prisoners are forced to perform *The Merchant of Venice* for their guards. In the last 25 years, productions featuring well-known Jewish actors (Dustin Hoffman, Antony Sher, Henry Goodman) as Shylock have also flourished.

Writing about Shakespeare's plays, the critic Northrup Frye observed: "A comedy is not a play which ends happily: it is a play in which a certain structure is present and works through to its own logical end, whether we or the cast or the author feel happy about it or not." To this day, critics and artists still struggle with — and embrace — the contradictions in *The Merchant of Venice*, a comedy both funny and deeply unfunny, a love story that ends not only with multiple marriages but also with profound loss, a play dominated by a side character complex and unsettling enough to preoccupy audiences for hundreds of years.



Hal Holbrook as Shylock and Kandis Chappell as Portia in the Globe's 1991 production of *The Merchant of Venice*, directed by Jack O'Brien.

ROSENCRANTZ AND GUILDENSTERN ARE OURS



John Stride and Edward Petherbridge in the first production of *Rosencrantz and Guildenstern Are Dead* at The Old Vic, 1967.

By **Danielle Mages Amato**



Tom Stoppard

In 1961, Polish theatre scholar Jan Kott wrote the revolutionary work *Shakespeare Our Contemporary*, which passionately argues for the relevance of Shakespeare's plays to the 20th century and beyond. "Shakespeare is like the world, or life itself," Kott says. "Every historical period finds in him what it is looking for and what it wants to see."

What Tom Stoppard found in Shakespeare's *Hamlet* were the seeds for *Rosencrantz and Guildenstern*

Are Dead, a groundbreaking modern classic that brilliantly reconceives the Shakespearean original. Stoppard recasts two minor characters from *Hamlet* as the heroes of their own play. As *Rosencrantz and Guildenstern* try to figure out where they are, what's going on and which of them is which, their comic interludes are continually interrupted by scenes from the great tragedy, which appears to be taking place just offstage.

Rosencrantz and Guildenstern marked Stoppard's theatrical debut when it appeared at the Edinburgh Festival Fringe in 1966. The National Theatre gave the play its professional premiere at The Old Vic in 1967 on

the same stage where John Gielgud, Laurence Olivier and Peter O'Toole had all played *Hamlet*. On the page and on the stage, *Rosencrantz and Guildenstern* is haunted by echoes of Shakespeare's play.

Before *Rosencrantz and Guildenstern*, Stoppard was a journalist and television writer, but with the play's premiere, he became the dramatic voice of a generation. He has written more than 30 other plays, including *The Coast of Utopia*, *The Invention of Love*, *Arcadia* and *The Real Thing* – and all of his writing shows the hallmarks of this earliest work, with its witty verbal gymnastics, strong intellectual underpinning and true theatrical flair. *Rosencrantz and Guildenstern* is not Stoppard's only play inspired by a previous literary work; his *Travesties* draws on Oscar Wilde's *The Importance of Being Earnest*, and he has written two other Shakespearean homages: *Dogg's Hamlet* and *Cahoot's Macbeth*. (Stoppard also won an Academy Award for his work on the screenplay for *Shakespeare in Love*.)

Hamlet was not Stoppard's only inspiration for *Rosencrantz and Guildenstern*, however; he also borrows motifs and theatrical elements from Samuel Beckett's *Waiting for Godot*. Both plays feature a pair of clowns trapped in a world over which they have no control, performing repetitive bits of comic business as they wait for events around them to unfold. The characters in both plays find themselves at sea (literally, in Stoppard's case), unable to

find solid ground, unable to settle into a truth that might give meaning to their actions. "Beckett gives me more pleasure than I can express,"

Stoppard wrote, "because he always ends up with a man surrounded by the wreckage of a proposition he had made in confidence only two minutes before." But Stoppard's clowns, unlike Beckett's,

“***Rosencrantz and Guildenstern* is about *Hamlet* as seen by two people driving past Elsinore.**”

Tom Stoppard

BOTTOMS UP

A *Midsummer Night's Dream* director Ian Talbot on...



Ian Talbot

...THE POPULARITY OF A MIDSUMMER NIGHT'S DREAM

I think it's the magic, I think it's the romance. I think this play is totally accessible, even for five-year-olds. For kids, this play is often their first Shakespeare.

And my goodness, what a wonderful play to start with. And for adults whose first Shakespeare was *Dream*, they get a great thrill from sitting next to a nine-year-old who squeals with delight. Part of the enjoyment is watching your child or grandchild being excited as well. And it's a brilliantly constructed play, so that actors who appear in it love it. The fairies get a crack at the whip, the lovers do, and the mechanicals do, and then they all come together.

...THIS PRODUCTION

It's a play that I think particularly suits the open air. It doesn't have the same

impact indoors. Hopefully it's funny and hopefully it's romantic, but there's a darker side as well, and the darker elements might come out more in this production. And never, ever have I done a production with so many fairies! Usually, with the restraints of budget, you're lucky when you can get four fairies, plus Puck and the First Fairy. Because of the Globe's repertory company, we've got 12! So they take part in the play much more than usual. They will really inhabit the world of the play, especially in the woods, watching "what fools these mortals be."

And it must have magic, the feeling of magic. The magic is the most important thing.

...PLAYING BOTTOM

I first played Bottom in secondary school, when I was about 14. And I fell in love with it. In 1971, just a few years after I graduated from the Central School of Speech and Drama, I was cast as Bottom at the Regent's Park Open Air Theatre.



Talbot as Bottom in the 2007 production of *A Midsummer Night's Dream* at Regent's Park Open Air Theatre.

find themselves in a world that is self-consciously theatrical, their fates predetermined by Shakespeare's pen. Stoppard's play is less an attempt to analyze *Hamlet* than to re-examine its significance in the light of the zeitgeist and aesthetics of his own time.

The great Shakespeare critic Harold Bloom once said of *Hamlet*: "As a meditation on human fragility in confrontation with death, it competes only with the world's scriptures." With *Rosencrantz and Guildenstern Are Dead*, Stoppard has truly made *Hamlet* and his cohorts our contemporaries, re-imagining Shakespeare for a new generation and creating a landmark work of modern drama.



Joseph Fiennes and Gwyneth Paltrow in the 1998 film *Shakespeare in Love*.

2013 SHAKESPEARE FESTIVAL CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE 2 Midsummer 8 p.m.	3	4	5	6	7	8
9 Merchant 8 p.m.	10	11	12	13	14	15
16 Rosencrantz 8 p.m.	17 Insights 7 p.m. (Merchant, Rosencrantz)	18	19	20 Midsummer 8 p.m.	21 Midsummer 8 p.m.	22 Midsummer 8 p.m.
23 Midsummer 8 p.m.	24 Insights (Midsummer) 7 p.m.	25 Merchant 8 p.m.	26 Merchant 8 p.m.	27 Merchant 8 p.m.	28 Merchant 8 p.m.	29 Rosencrantz 8 p.m.
30 Rosencrantz 8 p.m.	JULY 1 Rosencrantz 8 p.m.	2 Rosencrantz 8 p.m.	3 Midsummer 8 p.m. ♫	4	5 Rosencrantz 8 p.m.	6 Merchant 8 p.m.
7 Midsummer 8 p.m.	8	9 Merchant 8 p.m. ♫	10 Rosencrantz 8 p.m.	11 *SIG 7 p.m. Midsummer 8 p.m.	12 Merchant 8 p.m.	13 Rosencrantz 8 p.m.
14	15 Rosencrantz 8 p.m.	16 *SIG 7 p.m. Midsummer 8 p.m. ♫	17 Merchant 8 p.m.	18 Rosencrantz 8 p.m.	19 Midsummer 8 p.m.	20 Midsummer 8 p.m.
21 Merchant 8 p.m.	22	23 Rosencrantz 8 p.m.	24 Midsummer 8 p.m.	25 *SIG 7 p.m. Merchant 8 p.m.	26 *SIG 7 p.m. Rosencrantz 8 p.m.	27 Rosencrantz 8 p.m.
28 Midsummer 8 p.m.	29	30 Midsummer 8 p.m.	31 Rosencrantz 8 p.m.	AUGUST 1 Midsummer 8 p.m.	2 Merchant 8 p.m.	3 Midsummer 8 p.m.
4 *SIG 7 p.m. Rosencrantz 8 p.m.	5	6 *SIG 7 p.m. Merchant 8 p.m.	7 Midsummer 8 p.m.	8 Rosencrantz 8 p.m.	9 Rosencrantz 8 p.m.	10 Midsummer 8 p.m.
11 Merchant 8 p.m.	12	13 Rosencrantz 8 p.m.	14 Merchant 8 p.m.	15 Rosencrantz 8 p.m.	16 *SIG 7 p.m. Midsummer 8 p.m.	17 *SIG 7 p.m. Merchant 8 p.m.
18 Midsummer 8 p.m.	19	20 Midsummer 8 p.m. ♫	21 *SIG 7 p.m. Rosencrantz 8 p.m. ♫	22 Midsummer 8 p.m.	23 Rosencrantz 8 p.m.	24 Midsummer 8 p.m.
25 Rosencrantz 8 p.m.	26	27 Merchant 8 p.m.	28 Midsummer 8 p.m.	29 Merchant 8 p.m.	30 Midsummer 8 p.m.	31 Rosencrantz 8 p.m.
SEPTEMBER 1 *SIG 7 p.m. Midsummer 8 p.m.	2	3 *SIG 6 p.m. Rosencrantz 7 p.m. ♫	4 *SIG 6 p.m. Merchant 7 p.m. ♫	5 Midsummer 8 p.m.	6 Rosencrantz 8 p.m.	7 Merchant 8 p.m.
8 Rosencrantz 7 p.m.	9	10 Merchant 7 p.m. ♫	11 Midsummer 7 p.m.	12 Rosencrantz 8 p.m.	13 Merchant 8 p.m.	14 Midsummer 8 p.m.
15 Merchant 7 p.m.	16	17 Midsummer 7 p.m.	18 Rosencrantz 7 p.m.	19 Merchant 8 p.m.	20 Midsummer 8 p.m.	21 Old Globe Gala
22 Merchant 7 p.m.	23	24 Rosencrantz 7 p.m. ♫	25 Midsummer 7 p.m.	26 Rosencrantz 8 p.m.	27 Midsummer 8 p.m.	28 Merchant 8 p.m.
29 Midsummer 7 p.m.	30					

LEGEND

🗣️ POST-SHOW FORUMS

An after-show informal and enlightening question-and-answer session with cast members. Get the “inside story” on creating a character and putting together a professional production.

✳️ SHAKESPEARE IN THE GARDEN

A series of informal presentations that enhance the theatregoing experience. These seminars feature members of the Shakespeare Festival creative team and take place in the

👁️ INSIGHTS SEMINARS

This Monday night series provides Old Globe patrons with an opportunity to closely connect with productions both onstage and backstage. A panel selected from the artistic company of each show engages patrons in an informal and illuminating

Post-show forums are scheduled after selected Tuesday and Wednesday evening performances. No reservations necessary. Post-show forums are free.

Craig Noel Garden before each performance listed above. No reservations necessary. Shakespeare in the Garden is free.

presentation of ideas and insights. Each seminar takes place in its respective theatre and includes an informal reception.No reservations necessary. Insights Seminars are free.

THE OLD GLOBE
2013/2014 SEASON

Donald and Darlene Shiley Stage OLD GLOBE THEATRE Conrad Prebys Theatre Center

■ THE LAST GOODBYE

Conceived and Adapted by MICHAEL KIMMEL
Music and Lyrics by JEFF BUCKLEY
Orchestrations, Music Direction and Arrangements by KRIS KUKUL
Choreography by SONYA TAYEH
Directed by ALEX TIMBERS

SEPTEMBER 20 – NOVEMBER 3, 2013

A musical adaptation of Shakespeare’s Romeo and Juliet featuring the incendiary songs of Jeff Buckley, directed by the brightest star in today’s Broadway theatre.

■ THE WINTER’S TALE

By WILLIAM SHAKESPEARE
Original Music by MICHAEL TORKE
Directed by BARRY EDELSTEIN

FEBRUARY 8 – MARCH 16, 2014

Called by NPR “one of the country’s leading Shakespeareans,” Artistic Director Barry Edelstein brings Shakespeare back indoors at the Globe for the first time in over a decade.

■ TIME AND THE CONWAYS

By J.B. PRIESTLEY
Directed by REBECCA TAICHMAN

MARCH 29 – MAY 4, 2014

A powerful period classic, reimagined with the visual splendor and sumptuousness for which The Old Globe is celebrated.

■ VANYA AND SONIA AND

MASHA AND SPIKE

By CHRISTOPHER DURANG
Directed by NICHOLAS MARTIN

MAY 17 – JUNE 22, 2014

Straight from Broadway, Associate Artist Nicholas Martin returns to the Globe with the funniest new American play of the year.

■ THE FEW

By SAMUEL D. HUNTER
Directed by DAVIS MCCALLUM

SEPTEMBER 28 – OCTOBER 27, 2013

A world premiere comedy by a writer hailed by the Los Angeles Times as a “Face to Watch in 2013.”

■ BETHANY

By LAURA MARKS
Directed by GAYE TAYLOR UPCHURCH

JANUARY 25 – FEBRUARY 23, 2014

The West Coast premiere of a new American play praised by The New York Times as a “trenchant, compassionate, incisive drama.”

■ WATER BY THE SPOONFUL

By QUIARA ALEGRIA HUDES
Directed by EDWARD TORRES

APRIL 12 – MAY 11, 2014

Winner of the 2012 Pulitzer Prize for Drama, in its California premiere.

■ DOG AND PONY

Book by RICK ELICE
Music and Lyrics by MICHAEL PATRICK WALKER
Directed by ROGER REES

MAY 28 – JUNE 29, 2014

A world premiere musical comedy romance from the award-winning talents behind Jersey Boys, Peter and the Starcatcher and Altar Boyz.

SHERYL AND HARVEY WHITE THEATRE Conrad Prebys Theatre Center

Profiles

(continued from page 20)

other credits include the TheatreWorks Singapore production of *Continuum: Beyond the Killing Fields* directed by Ong Keng Sen in Shizuoka, Japan, *The Cherry Orchard Sequel* written and directed by Nic Ularu at (La MaMa) and *Glengarry Glen Ross* (La Jolla Playhouse). He spent two seasons at The Lost Colony, America’s largest outdoor theatre, and has worked with Seven Devils Playwrighting Conference, Patricia Rincon Dance Collective, The Palmetto Opera and Theatre South Carolina. He is a freelance line producer and content manager for Blue Flame Events, most recently on Google’s International Science Fair, and has stage managed for MSI Events. He holds his M.F.A. in Stage Management from UC San Diego.

AMANDA SALMONS (Assistant Stage Manager) has worked previously at The Old Globe on the 2011 and 2012 Shakespeare Festivals, *Anna Christie*, *Dr. Seuss’ How the Grinch Stole Christmas!*, *Somewhere, Groundswell, Welcome to Arroyo’s, Lost in Yonkers, I Do! I Do!, The Savannah Disputation* and *The Price*. In addition, she stage managed for the Summer Shakespeare Intensive through the Globe’s education department, working with high school students on *Love’s Labour’s Lost*, *As You Like It* and *Pericles*. Her other San Diego credits include *miXtape*, *See How They Run*, *The Music Man* and *The Rivalry* (Lamb’s Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury* and *Rumpelstiltskin* (Lyric Opera San Diego) and SummerFest (La Jolla Music Society).

JESS SLOCUM (Assistant Stage Manager) has previously worked at The Old Globe on *A Doll’s House*, *Pygmalion*, *A Room with a View*, *Richard O’Brien’s The Rocky Horror Show*, the 2011 and 2012 Shakespeare Festivals, *Rafta, Rafta..., Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss’ How the Grinch Stole Christmas!* and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Ruined*, *The Third Story*, *Memphis* and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group) and *Tranquility Woods* (Steppenwolf Theatre Company). Her San Diego credits include *Yellow Face* (Mo’olelo Performing Arts Company), *Words By* (North Coast Repertory Theatre) and *Festival of Christmas* (Lamb’s Players

Theatre). She is a graduate of Vanderbilt University. Proud member of Actors’ Equity.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard’s works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company’s Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman’s Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York’s most memorable classical productions. Mr. Edelstein’s Shakespearean directorial credits include productions of *The Winter’s Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller’s *All My Sons*; the world premiere of Steve Martin’s *The Underpants*, which he commissioned; Molière’s *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander’s play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Edelstein has taught Shakespearean acting at The Juilliard School, NYU’s Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine “a must-read for actors”) was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012,

overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe’s new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation’s American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O’BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O’Brien most recently directed Nathan Lane in Douglas Carter Beane’s *The Nance* on Broadway. His Broadway credits also include: *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride’s Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate,

University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, will be released this summer by Farrar, Straus and Giroux.

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 M.F.A. 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.

SPECIAL THANKS

Jeffrey S. Keeny, DDS



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



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



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



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

UNDERSTUDIES

ACTOR	<i>A Midsummer Night's Dream</i>	<i>The Merchant of Venice</i>	<i>Rosencrantz and Guildenstern Are Dead</i>
Erin Elizabeth Adams	<i>First Fairy, Hermia</i>	<i>Balthazar</i>	
Matthew Bellows	<i>Oberon, Theseus</i>	<i>Antonio, Prince of Arragon</i>	<i>Hamlet</i>
Meaghan Boeing	<i>Hyppolyta, Titania</i>	<i>Portia’s Servant</i>	
Jeremy Fisher	<i>Demetrius, Quince</i>	<i>Bassanio</i>	<i>Guildenstern</i>
Adam Gerber			<i>Rosencrantz</i>
Kushtrim Hoxha	<i>Egeus, Snout</i>	<i>Prince of Morocco, Shylock</i>	
Stephen Hu	<i>Flute, Starveling</i>	<i>Duke Venice, Gaoler, Leonardo, Solanio, Tubal</i>	
Allison Layman	<i>Cobweb, Helena, Moth, Mustardseed, Peaseblosom</i>		<i>Film Crew</i>
Danielle O’Farrell		<i>Portia</i>	
Stephanie Roetzel		<i>Jessica</i>	<i>Ophelia, Film Crew</i>
Christopher Salazar	<i>Bottom</i>	<i>Gratiano</i>	<i>Claudius, The Player, Tragedian (Player King)</i>
Robbie Simpson	<i>Lysander, Snug</i>	<i>Lorenzo, Salerio, Stephano</i>	<i>Ambassador, Horatio, Tragedian (Spies)</i>
Whitney Wakimoto		<i>Nerissa</i>	<i>Gertrude</i>
Sean-Michael Wilkinson	<i>Puck</i>	<i>Lancelot Gobbo</i>	<i>Alfred/Laertes/Polonius/Soldier/ Tragedian (Poisoner)</i>

Erin Elizabeth Adams, Matthew Bellows, Meaghan Boeing, Jeremy Fisher, Adam Gerber, Kushtrim Hoxha, Stephen Hu, Allison Layman, Danielle O’Farrell, Stephanie Roetzel, Christopher Salazar, Robbie Simpson, Whitney Wakimoto and Sean-Michael Wilkinson appear in these productions courtesy of Actors’ Equity Association.

The Old Globe campus has been bustling with activity, with two productions and many associated events. The Old Globe celebrated the opening of *Other Desert Cities* on Thursday, May 2. The evening began with a pre-show Circle Patron Dinner. Following the performance, donors, sponsors and Board members mingled with the cast and other members of the creative team at the opening night cast party. On Monday, March 18, 2013, Board Member Ramin Pourteymour hosted a reception at his beautiful home giving all Circle Patrons the opportunity to meet Old Globe Artistic Director Barry Edelstein.



1. (from left) Board members and Production Sponsors Debra Turner and Conrad Prebys with Loretta Adams and Board member Joe Cohen at the opening night Circle Patron Dinner. 2. (from left) Caroline Nierenberg, Board member Evelyn Mack Truitt and Artistic Director Barry Edelstein at the Circle Patron Reception. 3. Production Sponsors Brian Powers and Board member Paula Powers (seated) with Director Richard Seer (far right) and the cast of *Other Desert Cities*: (from left) Robert Foxworth, Kandis Chappell, Dana Green, Andy Bean and Robin Pearson Rose at the opening night cast party. 4. (from left) Bob Wailes, Reneé Schatz and Board member Peter Cooper at the opening night Circle Patron Dinner. 5. (from left) Denny Sanford, Artistic Director Barry Edelstein, Board Chair Harold W. Fuson and Board member Ramin Pourteymour at the Circle Patron Reception at Mr. Pourteymour's home. 6. (from left) Production Sponsor Mary Ann Blair, Todd Schultz and Marlene Turrentine at the Circle Patron Dinner.

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 curriculum.

Seven students are selected from hundreds who audition in New York, Chicago, San Francisco, and San Diego to be part of this prestigious program. Training goes beyond the classroom, with students performing in productions at The Old Globe, including many of the actors in tonight's company.

To learn more, visit us online at www.GraduateActing.com



Allison Spratt Pearce (M.F.A. 2012) and Christopher Salazar (M.F.A. 2013) in *As You Like It*.



Ryman Sneed (M.F.A. 2011) in *Amadeus*.



Jim Parsons (M.F.A. 2001) and Associate Artist James Winker in *Da*.



Shirine Babb (M.F.A. 2011) in *The Taming of the Shrew*.

Season Sponsors

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following donors who have generously supported the 2012-2013 season.

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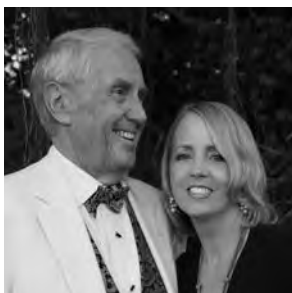
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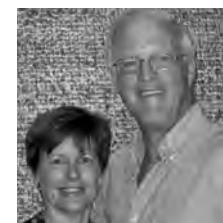
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Photo for Globe Guilders: Euan Morton and Miles Anderson in *Divine Rivalry*, 2012. Photo for John A. Berol: Dana Green and Dan Amboyer in *As You Like It*, 2012. Photos by Henry DiRocco.

Endowment

Vital for the Future of **Your** Old Globe

The financial crisis of 2008 served as an important reminder of the fragility of the cultural institutions in our communities. Performing arts organizations throughout the U.S. suffered greatly in the wake of the economic shift, forcing many to scale back programs or close down entirely.

Thanks to you and many friends in the community, The Old Globe has remained solvent and stable, largely due to the leadership of a small group of generous individuals who ensure that the Globe remains at the forefront of American theatre and a vital part of our city's cultural landscape.

As the economy waxes and wanes, The Old Globe must create a robust and substantial endowment that can ensure long-term stability for the high quality and meaningful artistic and community programs you have come to expect and love.

An endowment is essentially a trust fund that covers a portion of a not-for-profit institution's annual operating expenses and serves as a buffer against hard times. The Old Globe Board of Directors is planning short- and long-term strategies that will enable the creation of an appropriate endowment for an institution with a \$20 million annual budget. And one day very soon you will be asked to help.

The two ways to support the endowment are either through a cash gift or through planned giving, such as a bequest or estate gift. Your support can ensure that generations to come will continue to learn about the works of Shakespeare, Shaw and O'Neill, as well as the new voices in the American theatre that will join their ranks.



(above left) Joshua Elijah Reese (foreground) and (background, from left) Antwan Hopper and Okieriete Onaodowan in *The Brothers Size*; (above right) Robin Pearson Rose, Eva Kaminsky and Carol Halstead in *Good People*; (lower right) Heather Ayers, Ken Barnett and Jefferson Mays in *A Gentleman's Guide to Love and Murder*. Photos by Henry DiRocco.



To learn more about the Globe's planned giving program or ways to support the Endowment, please contact Director of Development Todd Schultz at (619) 231-1941 x2310.

RELAX IN STYLE BEFORE YOUR NEXT GLOBE PERFORMANCE



Are you interested in becoming more involved with The Old Globe? When you join the Circle Patron family of donors with a gift of \$2,500 or more, you will embark on a new level of theatrical enjoyment. You will support the Globe's artistic and education programs while enjoying a variety of benefits, such as:

- **Unlimited admission to the Lipinsky Family Suite private donor lounge when attending Globe performances**
- **Personal VIP ticketing and subscription services plus priority seating upgrades**
- **Complimentary Globe valet parking for one performance of each production with Globe artists**
- **Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists**
- **Personal VIP ticketing for productions at participating theatres in New York and London**
- **Access to Globe facilities for private meetings or events**

To learn more about the Globe's Circle Patron program, contact Angelique von Thun at (619) 231-1941 x2350 or AVonThun@TheOldGlobe.org.

Robert Sean Leonard in *Pygmalion*.

Save
the
Date

2013 GLOBE GALA

Saturday, September 21

Mark your calendar for San Diego's favorite gala!
An exquisite evening of dinner and dancing awaits,
and no live auction to slow down the fun!

Co-Chairs
Nina Doede and Sheryl White

For Gala information and early reservations, call Eileen Prisby at (619) 231-1941 x2303.

Travel with the Globe to London and Paris This Fall!



October 17 - October 26, 2013

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- 6 days/5 nights in a first class hotel
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- Guided walking tours
- Theatre discussions

IN PARIS

- Eurostar: London to Paris
- 4 Days/3 nights first class hotel
- 1 show in Paris
- Daily Continental breakfasts
- Bateaux Mouches river cruise

- Afternoon lunch
- Guided walking tours
- Rodin Museum
- Opera House tour
- Farewell dinner

To learn more, call (619) 231-1941 x2317 or email TheatreTours@TheOldGlobe.org.

The Old Globe Tours *Twelfth Night* to San Diego Schools



Recognizing the importance of exposure to the arts in the development and education of young people, The Old Globe produced a special hour-long production of William Shakespeare's *Twelfth Night* that toured over 20 San Diego County middle and high schools. The imaginative, fun and accessible production introduced the wonders of Shakespeare to over 5,000 students. The production toured from April 23 through May 17, 2013, with 12 Title One schools receiving discounts or scholarships. The Globe's tour of *Twelfth Night*, directed by Nelson Eusebio III, was part of *Shakespeare for a New Generation*, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

Shakespeare's tale of unrequited love and hidden identities delighted students and teachers alike and introduced students to theatre with a top-quality production right in

their own schools. The production did not require a traditional stage so the show could be performed at any school regardless of the size of its performance space. Free in-classroom workshops were also provided to enhance the theatre experience and give students an opportunity to explore the play more deeply.

The Old Globe was one of 42 professional theatre companies selected by Shakespeare in American Communities to participate in the *Shakespeare for a New Generation* program during 2012-13. The program helps to bring productions



(clockwise from top left) Caroline Kinsolving and Allison Spratt Pearce; Jason Maddy; Caroline Kinsolving, Jason Frank and Jason Heil; Jason Heil; High Tech High students. Photos by J. Katarzyna Woronowicz.

of Shakespeare's works to middle and high school students in communities across the United States. Currently celebrating its 10th year, *Shakespeare for a New Generation* is the largest tour of Shakespeare in American history.

The Old Globe's 2013 touring production of *Twelfth Night* was supported by



PETER COOPER AND NORMAN BLACHFORD

THE HULL FAMILY



Major funding provided by



Shiley Vision

Endowing the Future of Classical Theatre in America

In 1985, Globe Founding Artistic Director Craig Noel and University of San Diego Provost Sister Sally Furay began conversations about creating a partnership to train young actors in classical theatre. The Old Globe/USD Master of Fine Arts program was born. But Noel and Furay knew the program's future would only be certain through a permanent funding source.

Enter Donald and Darlene Shiley, who established the program with a \$1 million endowment gift, permanently designated to help provide full scholarships for students in the program.

Since then the vision of Noel, Furay and the Shileys has become the most respected classical theatre M.F.A. program in the U.S., turning out performers whose careers have led to regional theatre, Broadway, television and film, including two-time Emmy Award



Darlene Shiley (center) with M.F.A. candidates (from left) Robbie Simpson, Adam Gerber, Danielle O'Farrell, Erin Elizabeth Adams, Allison Layman and Jeremy Fisher.

winner and star of "The Big Bang Theory" Jim Parsons.

For more than 25 years, Darlene — with her late husband Donald — has continued her stalwart support of the Globe and USD, and only with their leadership has the security of this M.F.A. program been possible.

M.F.A. students receive practical experience on Globe stages in leading and supporting roles, and all 14 students appear in and serve as the backbone of the Shakespeare Festival.

In addition to their support of the M.F.A. program, the Shileys' gift of \$20 million to the Globe's capital and endowment campaign in 2005 marked the largest contribution in Globe history. They have been Season Sponsors since 1995, underwriting dozens of productions, and have helped fund numerous major projects, including the Shiley Artist-in-Residence and the Shiley Terrace Apartments, which provide housing for Globe artists. In honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.

Enhance Your Theatre Experience

Become a Member of the Globe's Annual Fund



Even with strong ticket sales, income from the box office only accounts for approximately 50% of the theatre's \$20 million operating budget. As a not-for-profit theatre, The Old Globe primarily relies on the generous support from patrons like you to contribute the rest. Annual Fund donations support artistic work and educational programs that the Globe offers to the San Diego community. As an Annual Fund member, you will receive benefits that enhance your theatregoing

experience. Enjoy one-of-a-kind activities, including special artist events, technical insights from professional artisans, backstage tours and access to the private donor lounge.

Double the impact of your gift!

Many companies match their employees' charitable donations. To find out if your company has a matching gift policy, check with your company's human resources department.

Annual Fund Benefits (by membership level)

- Invitation to the Annual Meeting (\$50)
- Complimentary backstage tour (\$125)
- Subscription seating upgrade priority (commensurate with giving level)
- Discounts at participating restaurants (\$250)
- Opportunity to purchase tickets before the general public (\$250)
- Listing as an Annual Fund donor in all programs for one year (\$500)

- Invitations to attend Meet the Artist events (\$500)
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- Invitations to all opening night dinners (\$1,500)
- Gift from the Helen Edison Gift Shop (\$1,500)

- Unlimited admission to the Lipinsky Family Suite (\$2,500)
- Personal VIP ticketing and subscription assistance (\$2,500)
- Invitation to the Annual Founder Circle Dinner (\$5,000)
- Complimentary Globe valet parking (\$10,000)

To learn more about Annual Fund giving and benefits, contact Jessica Burger, Development Manager of Individual Annual Giving, at (619) 231-1941 x2311.

WHY WE SUPPORT THE GLOBE



"We love the Globe because of the great people we have met, doing incredible work, bringing fantastic theatre to our home town."

VICKI ZEIGER, *Globe Board member*

"SDG&E is proud to support the Globe's outreach programs for underserved youth. Their successful programs allow youth from our underserved communities access to learning programs that they might not otherwise get to experience."

FRANK URTASUN, *Regional Vice President at SDG&E*

(from left) Carl Zeiger, Board member Vicki Zeiger, Artistic Director Barry Edelstein and SDG&E Regional Vice President Frank Urtasun at the 15th anniversary celebration for *Dr. Seuss' How the Grinch Stole Christmas!*



"The Globe not only provides San Diegans with world class theatre, it also educates thousands of school children through its programs. I consider it an honor to support and serve on the Board and am fortunate to enjoy the Globe's incredible plays."

PETER COOPER, *Old Globe Board member, Lead Season Sponsor*

(from left) Norman Blachford, director and choreographer Susan Stroman and Board member Peter Cooper at *The Scottsboro Boys* opening night.



"My husband Dave and I take pride in supporting the Globe because of its contribution to San Diego's cultural reputation and its commitment to serve the community. Plus, it's exciting to be part of the Globe's future!"

ELAINE DARWIN, *Globe Board member, Production Sponsor*

"From my initial experience as an enthralled young theatre novice in the '70s to my current, deeply meaningful involvement as a patron, all aspects of that initial awe, enchantment, inspiration, magic and wonder remain. What a privilege it is to have the Globe as an ongoing, integral, utterly engaging part of my life!"

JEANETTE STEVENS, *Production Sponsor*

"It is an honor to serve on the Board of the Globe, a nationally and internationally respected company which continues to produce award winning theatre with arts outreach programs to benefit all of San Diego."

LYNNE WHEELER, *Old Globe Board member*

(from left) Board member Elaine Darwin, Jeanette Stevens and Board member Lynne Wheeler at the 15th anniversary celebration for *Dr. Seuss' How the Grinch Stole Christmas!*



"We love the Globe, so it is very easy for us to support it. The energy and talent from the performers on stage transform us to another time and place, and we have loved being entertained for the past 38 years."

LIZ HELMING, *Circle Patron, Globe Guilder*

"I support the Globe because it is a dynamic and exciting organization with which to be involved. They constantly strive for perfection in all aspects of their operation."

JO ANN KILTY, *Old Globe Board member, Production Sponsor, Globe Guilder*

(from left) Liz Helming, Old Globe Associate Artist Deborah Taylor and Board member Jo Ann Kilty at the opening night cast party for *Pygmalion*.

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FOR THE ARTS

Thank You, Wells Fargo

WELLS
FARGO



The Old Globe is pleased to recognize Wells Fargo as a stalwart supporter of the theatre for 35 years, beginning in 1978 with a gift to

help rebuild the Old Globe Theatre after its devastating arson fire. Since that time, Wells Fargo has played an enormous role at the Globe as a corporate leader, including major support to the Advancement Campaign, which upgraded the administrative offices in 1990, and serving as a Season Sponsor since 1995. Wells Fargo has funded important education programs such as free student matinees, the Grinch Children’s Initiatives, Teatro Meta, Globe Readers and much more. Since its first gift in 1978, Wells Fargo has contributed a total of \$1.5 million to The Old Globe.

Senior Vice President Tim Rafalovich serves on the Board of Directors and is helping ensure the theatre’s future

by continuing the bank’s tradition of support for artistic programming. Wells Fargo believes in sharing its success with this community and investing in not-for-profits and education institutions that address vital community needs and services.



The Old Globe’s production of *Pygmalion*, sponsored in part by Wells Fargo.

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JOIN THE CRAIG NOEL LEAGUE TODAY

Ensure a Stronger Future for The Old Globe!

Founded in 2000 and named for the Globe’s Founding Director, the Craig Noel 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 members of the theatre are helping to ensure a long and bright future for San Diego’s leading cultural landmark.



(left) Darlene Geer (Davies) in *The Remarkable Mr. Pennypacker* directed by Jackson Woolley, 1956; (right) Lowell Davies and Craig Noel.

“I joined the Junior Theatre Wing of The Old Globe in 1951. That is when I was introduced to Craig Noel, the Globe’s artistic visionary. Over the years, I performed in a half dozen Globe shows and danced on the green during the Shakespeare Festival. Years later, I married Lowell Davies, who was President of the Old Globe Board of Directors for 31 years and a Board member for an additional 13 years. Together, Craig and Lowell ran the Globe. They were a team. I’ve had the pleasure of serving the Globe in many ways, as a Board member for 12 years, as chair of the annual gala, Honorary Chair for the opening of the Lowell Davies Festival Theatre and, now, as The Old Globe Historian. Of course we want to ensure the future of this theatre jewel. The Old Globe changes lives.”

—Darlene Davies

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*In Memoriam

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 x2312 or bcantuwear@TheOldGlobe.org.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre and adjacent to the Lowell Davies 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.

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

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The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

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

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