

performances

THE  LD GLOBE

JUNE 2014

OTHELLO



WELCOME



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

Earlier this year, theatre-lovers worldwide celebrated William Shakespeare's 450th birthday. We're delighted to contribute our own cake to the party with the start of our annual Summer Shakespeare Festival. America boasts a centuries-long tradition of great Shakespeare, and the Globe is proud to be one of this country's major Shakespeare theatres. This summer we are pleased to host artists who are some of the best we have at bringing Shakespeare to life today, including director Mark Lamos, who is helming *The Two Gentlemen of Verona*. Barry, directing for the first time in the Lowell Davies Festival Theatre, has assembled an astonishing team of actors for this production of *Othello*, including Blair Underwood, Richard Thomas, Kristen Connolly,

Jonny Orsini, Angela Reed, and Noah Bean. Several members of San Diego's own professional acting community are joining us too, and as always, our own Old Globe/University of San Diego M.F.A. students, a vital part of the fabric of the Festival, appear in both productions.

On our indoor stages this summer are two wonderful productions that complement our Shakespeare work. We welcome the landmark musical *Into the Woods* back to The Old Globe for the first time since it premiered here nearly three decades ago, in an inventive new production from Fiasco Theater. And we're offering San Diego audiences their first look at *Quartet*, Ronald Harwood's uplifting comedy about four retired opera singers who come together for one final encore.

The Old Globe has done its best to make San Diego as much of a hometown for Shakespeare as Stratford-upon-Avon. He's our resident playwright, never far from the heart of our mission, and we're thrilled to welcome you back to another summer with him—and other great theatre artists—under the stars.


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.

PRODUCTION SPONSORS



The Old Globe is pleased to acknowledge The Qualcomm Foundation as the 2014 Shakespeare Sponsor. Through a very generous grant, the Foundation is supporting three productions: *The Winter's Tale*, which ran earlier this year, and the two outdoor summer productions of *Othello* and *The Two Gentlemen of Verona*. The Qualcomm Foundation has supported The Old Globe's Shakespeare Festival and its many associated education programs for more than a decade, including the touring production of *Twelfth Night* that reached more than 6,000 students at 21 schools throughout San Diego County in 2013. The Qualcomm Foundation's leadership has helped to ensure that the work of Shakespeare will continue to grace the stages of The Old Globe year after year. The 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 its support of arts education and outreach programs, it helps young people develop innovative minds and expands cultural enrichment opportunities to in-need populations.



JOAN AND IRWIN JACOBS

Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the theatre and the San Diego community 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*, *Inherit the Wind*, and last year's *Rosencrantz and Guildenstern Are Dead*. The couple is active philanthropically throughout the San Diego community, 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, San Diego Symphony, La Jolla Playhouse, Museum of Photographic Arts, the New Children's Museum, and the San Diego Food Bank.



ANN DAVIES

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 an elementary school teaching career, Ann now focuses much of her volunteer work on children's charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the Board of the Child Abuse Prevention Foundation/Promises2Kids 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 has enjoyed theatre at the Globe for many years and last year sponsored *Rosencrantz and Guildenstern Are Dead*.



UNION BANK

Union Bank has proudly supported The Old Globe for nearly three decades. As a major arts and education institution in San Diego, The Old Globe has thrilled audiences with its performances and outreach programs in the community. Union Bank, which will celebrate its 150th anniversary in July 2014, has sponsored many Globe productions over the years, including *Othello* (2006), *The Glass Menagerie*, *As You Like It*, *Imaginary Friends*, *Allegiance – A New American Musical*, and *A Midsummer Night's Dream*. The Old Globe applauds Union Bank for its longtime and unwavering support and its commitment to the community.



BRIAN AND SILVIJA DEVINE

For Brian and Silvija, supporting the performing arts is a lifelong endeavor. Their regional theatre history spans nationwide and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company and Washington, D.C.'s Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander. After moving to San Diego in 1990, they became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silvija joined the Board of Directors in 2012. Brian and Silvija ardently support live music of all genres, including the La Jolla Music Society, on whose Board Silvija also serves, plus multiple charities for education. With Brian as Chairman of the Board at Petco, they are also strong advocates for animal welfare organizations, including the San Diego Human Society and SPCA.



NINA AND ROBERT DOEDE

Originally from Pennsylvania and Connecticut, Nina and Bob met through the investment banking firm Jefferies Group in Los Angeles and eventually settled in La Jolla in 1981. The Globe became one of their favorite organizations, and they have been committed ever since. The Doedes have been Circle Patrons for a number of years as well as Season Sponsors, and Nina has served on the Board and volunteered in numerous capacities including as Co-Chair of this year's Gala, "Summer Splendor," and last year's Gala, "A Magical Evening." In addition, Nina and Bob have been involved with many other medical, cultural, and educational organizations including University of California, San Diego, La Jolla Music Society, The Bishop's School, San Diego Museum of Art, and Rady Children's Hospital. Bob has a history in the investment business of over 35 years and is currently Chairman of the Board of United Capital Financial Partners. They have three children.



PAMELA FARR AND BUFORD ALEXANDER

Buford and Pam have homes in Rancho Santa Fe, Greenwich, Connecticut, and Amsterdam. Pam joined the Globe's Board of Directors in 2005 and is a member of the Audit, Finance, and Governance Committees. She is also a board member of the National Corporate Theatre Fund and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and the National Chair of Volunteers, and she received the Harriman Award for Distinguished Volunteer Service. Pam and Buford met through McKinsey & Company, where after 32 years, mostly in Europe, Buford is now a Director Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create the productions on the three stages, programs in the community, and our influence beyond this region.

— \$25 million and higher —
Donald* and Darlene Shiley

— \$11 million and higher —
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The Lipinsky Family	The Kresge Foundation	J. Dallas and Mary Clark*
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Jeannie and Arthur Rivkin	Estate of Beatrice Lynds*	
Wells Fargo	Victor H.* and Jane Ottenstein	*In Memoriam

THE COUNTY OF SAN DIEGO

The County of San Diego plays a major role in promoting the region’s cultural assets for all to enjoy.

Through the County’s Neighborhood Reinvestment and Community Enhancement Programs, a wide range of non-profit arts and culture organizations throughout the County have received funding for capital projects and programs that improve the quality of life for County residents and visitors, promote economic development, and encourage tourism.

The Old Globe is grateful to the San Diego County Board of Supervisors for approving the support of many of the theatre’s artistic and education programs and capital projects. This year, a Neighborhood Reinvestment Program grant is helping fund sets and costumes for Globe productions and, last year, funded a new wheelchair lift for the Lowell Davies Festival Theatre.

The Old Globe commends the County of San Diego and the County Board of Supervisors for valuing and supporting arts and culture.



In April, County Supervisor Dave Roberts presented Old Globe Artistic Director Barry Edelstein with a \$15,000 Neighborhood Reinvestment Program grant to help build sets and costumes for Globe productions.

COUNTY OF SAN DIEGO BOARD OF SUPERVISORS



The Heart and Future of American Theatre



(from left) Donald Shiley, Old Globe Founding Director Craig Noel, and Darlene Marcos Shiley celebrate their long and fruitful relationship at The Old Globe.

For more than 30 years, Darlene Marcos Shiley, along with her late husband Donald, has shown an inspiring vision for The Old Globe and the American Theatre.

The plays of William Shakespeare provide lasting and powerful insight into the human experience, exploring motivations, fears, triumphs, and dilemmas in complex and moving ways. And producing these works requires skilled talent in direction; set, costume, lighting, and sound design; and large acting ensembles.

For nearly 80 years, The Old Globe has drawn on a myriad of talented professionals to mount these works, and the Old Globe/University of San Diego Graduate Theatre Program has played a vital role, enabling the theatre to cast these large Shakespeare productions with some of America’s finest young actors.

In 1985, Globe Founding Artistic Director Craig Noel and University of San Diego Provost Sister Sally Furay saw a need in American theatre for young actors trained in classical theatre. Out of these early conversations, The Old Globe/USD M.F.A. Program was born.

Knowing the program’s future would only be certain through a permanent funding source, Noel and Furay approached 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 talented and prominent performers whose careers have led to Broadway, regional theatre, television, and film.

In addition to their support of the M.F.A. program, the Shileys’ gift of \$20 million to the Globe’s capital and endowment campaigns 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.

It’s hard to imagine The Old Globe without the tremendous history of support from Donald and Darlene, and the Board, staff, and artists of the theatre are pleased to salute the Shileys during the 2014 Shakespeare Festival.



Members of the Old Globe/USD M.F.A. Program surround Darlene Marcos Shiley (center): (from left) Robbie Simpson, Adam Gerber, Danielle O’Farrell, Erin Elizabeth Adams, Allison Layman, and Jeremy Fisher.

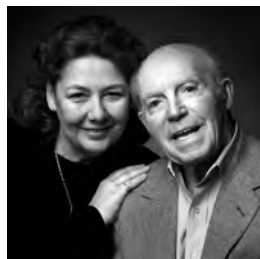
OUR THANKS

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 Season Sponsors who have generously supported the 2013-2014 season.

Leading Season Sponsors \$75,000 and higher



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For additional information on how you may become a Season Sponsor, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

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Sponsors since 2009



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Brian and Silvija Devine
Sponsors since 2012



Gloria Rasmussen
Sponsor since 2012



Rhona and Rick Thompson
Sponsors since 2013



Ann Davies
Sponsor since 2013



Hal and Pam Fuson
Sponsors since 2013



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Sponsors since 2014

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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013; for The County of San Diego: Participants of the 2010 Summer Shakespeare Intensive.



Thank you for joining us for *Othello*, Shakespeare’s classic tale of true love destroyed by jealousy and incipient evil. I cannot wait to see this amazing cast of some of America’s best-known actors, led by Blair Underwood, Richard Thomas, and Kristen Connolly, as they stride our boards under Barry Edelstein’s able direction.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Qualcomm Foundation, Joan and Irwin Jacobs, Union Bank, Ann Davies, Brian and Silvija Devine, Nina and Robert Doede, and Pamela Farr and Buford Alexander.

Show us *your* commitment—your philanthropy can make a difference. Your financial support of the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. We are grateful for our audiences, our supporters, and everything you do including purchasing tickets, attending performances, and spreading the word about our productions and education programs among your friends.

We hope you will be immensely moved by this powerful story of love and betrayal. Again, thank you for your presence and for all that you do for the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

BOARD OF DIRECTORS

Elaine Bennett Darwin* CHAIR	Harold W. Fuson, Jr.* IMMEDIATE PAST CHAIR	Peter J. Cooper* VICE CHAIR, EDUCATION
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	Ann Steck*	

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
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Victor Buono*	Robert Foxworth	Peggy Kellner*	Patrick Page	David F. Segal	James Winker
Wayland Capwell*	Ralph Funicello	Diana Maddox	Ellis Rabb*	Richard Seger*	Robert Wojewodski
Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin*	Steve Rankin	Diane Sinor*	G Wood*
Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Don Sparks	
Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM THE ARTISTIC DIRECTOR

Four centuries later his works are still savored in the open air. The elements, after all, are Shakespeare’s natural element.

I’ve been fortunate to work on open-air Shakespeare from the earliest days of my career. In college I directed *Hamlet* on a patch of grass behind the Tufts University library (and I got busted by the campus police for illuminating a scene with my car’s headlights). In graduate school I again dispatched the Melancholy Dane into the great outdoors, this time in the 17th-century front quadrangle of Oxford’s Oriel College (and I got busted by the Provost for using a Jacobean-era chair as Claudius’s throne without permission—the prop guy promised up and down that it had been authorized, I swear!). My first professional gig was at the Idaho Shakespeare Festival, a bucolic outdoor amphitheatre on the banks of the Boise River. And both my apprenticeship and later some of my most significant professional work happened in Central Park’s Delacorte Theatre, the wonderful 2,000-seat outdoor home of New York’s Shakespeare in the Park. (To my relief, I got busted in neither place!)

That it is now my privilege to make my directorial debut on one of America’s greatest outdoor Shakespeare stages, the Globe’s Lowell Davies Festival Theatre, is a true good fortune. Here are all the things that I’ve learned make Shakespeare under the stars so thrilling: abundant fresh air, a breathtakingly beautiful physical location, the benediction of the moon and the twinkling stars, and theatrical talent at the highest level. This summer, returning to a producing model that the Globe employed for decades prior to introducing rotating rep 10 years ago, we once again allow our designers to imagine and con-

jure whole, self-contained worlds that operate on their own terms and without reference to stage designs for two other plays. We also roll out the first phase of a major overhaul of our sound system, which will deliver Shakespeare’s magnificent language to our audience’s ears with renewed brightness and clarity.

Othello is one of Shakespeare’s true masterpieces, and to my mind one of his most effective pieces of theatre. The story unfolds with hurtling inevitability and lands with an impact that’s almost physical in its power. Along the way, Shakespeare deploys some of his most astounding mid-period lyricism, a language whose distinctiveness the great early-20th century scholar G. Wilson Knight recognized and aptly dubbed “the Othello music.” In the play Shakespeare depicts a martial world where, curiously, war never happens; he creates a glorious romantic relationship only, terribly, to crush it. Too, he gives us a villain whose scale is simultaneously metaphysical in his scorching rage and banal in his ordinariness. It’s a striking work. *Othello* is a gigantic achievement of dramatic art.

I am proud to attempt the play’s heights in the company of a particularly fine ensemble of distinguished American actors, led by Blair Underwood, with whom I’m honored to work for the first time, and Richard Thomas and Kristen Connolly, colleagues from my New York career I’m thrilled to welcome to my production at this theatre. Along with a first-rate design team and the always brilliant Globe staff, we dedicate ourselves to the venerated tradition of outdoor Shakespeare as it is practiced in one of its most illustrious and storied homes.

Thanks for coming. Enjoy the show.

Barry Edelstein

OTHELLO

BY
WILLIAM SHAKESPEARE

Wilson Chin
SCENIC DESIGN

Katherine Roth
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Acme Sound Partners
with Jason Crystal
SOUND DESIGN

Curtis Moore
ORIGINAL MUSIC

Ryan Nestor
MUSIC DIRECTOR

Jacob Grigolia-
Rosenbaum
FIGHT DIRECTOR

Ursula Meyer
VOICE AND TEXT COACH

Tara Rubin Casting
CASTING

Leila Knox
STAGE MANAGER

DIRECTED BY
BARRY EDELSTEIN

Lowell Davies Festival Theatre

June 22 - July 27, 2014

THE CAST

OTHELLO, the Moor of Venice..... Blair Underwood*
DESDEMONA, his wife Kristen Connolly*

MICHAEL CASSIO, his lieutenant..... Noah Bean*
BIANCA, in love with Cassio..... Erin Elizabeth Adams✧

IAGO, the Moor's ensign Richard Thomas*
EMILIA, Iago's wife Angela Reed*

RODERIGO, a Venetian gentleman, in love with Desdemona Jonny Orsini*

The DUKE of Venice Mark Pinter*
BRABANTIO, Desdemona's father, a Senator of Venice Mike Sears*
GRATIANO, Brabantio's brother Mike Sears*
LODOVICO, kinsman of Brabantio Patrick Zeller✧

MONTANO, Governor of Cyprus..... Kushtrim Hoxha✧
OTHELLO'S AIDE-DE-CAMP..... Jamal Douglas✧

MESSENGERS, SENATORS OF VENICE, SOLDIERS OF VENICE AND CYPRUS, WOMEN OF
CYPRUS, ATTENDANTS..... Meaghan Boeing✧, Lindsay Brill✧, Charlotte Bydwell✧,
Lowell Byers✧, Adam Gerber✧, Stephen Hu✧,
Tyler Kent✧, Robbie Simpson✧, Megan M. Storti✧

MUSICIANS..... Jonathan Hepfer, Ryan Nestor

UNDERSTUDIES For Emilia – Meaghan Boeing✧; for Duke's Attendant – Lindsay
Brill✧; for Desdemona – Charlotte Bydwell✧; for Michael Cassio –
Lowell Byers✧; for Othello – Jamal Douglas✧; for Roderigo – Adam
Gerber✧; for Brabantio, Gratiano, Lodovico, Othello's Aide-de-Camp –
Stephen Hu✧; for Duke of Venice, Montano, Senators of Venice – Tyler
Kent✧; for Iago – Robbie Simpson✧; for Bianca – Megan M. Storti✧

STAGE MANAGEMENT

STAGE MANAGER Leila Knox*
ASSISTANT STAGE MANAGER..... Jess Slocum*
STAGE MANAGEMENT INTERNS Savannah Goza, Nicole Hageman

SETTING

Venice and Cyprus

There will be one 15-minute intermission.

PRODUCTION STAFF

DANCE CONSULTANT Annette Yé
ASSISTANT DIRECTOR Jason McDowell-Green
ASSISTANT COSTUME DESIGN Shelly Williams
ASSISTANT LIGHTING DESIGN Jason Bieber
ASSOCIATE MUSIC DIRECTOR..... Jonathan Hepfer
MUSIC ASSISTANT..... Meaghan Boeing✧

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

✧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.

GREAT TRAGEDY, Human-Scaled

An interview with director Barry Edelstein

By Danielle Mages Amato

What drew you to *Othello* for this summer?

It's been a while since *Othello* has been seen at the Globe, and it's been a while since we've done a major tragedy. Also, the roles in *Othello* are all tremendously great. In some of the other Shakespearean tragedies, there are maybe two or three superb roles, but *Othello* is unusual in that there are eight fea-

tured characters who drive the action, and all eight of them are just tremendously juicy roles. So I thought we'd be creating opportunities for really interesting actors to come and do really interesting work. The way the casting has unfolded, that view's been vindicated.

Plus, it's just a really good play. It's exceedingly powerful. It has an emotional impact, greater, I think, even than *King Lear*. That kind of emotional experience is a function of the intensity of the characters in the play and the feelings they have for each other. In form, the play is a melodrama, domestic in scope. And that makes the characters human-scaled in a way that the heroes of the other great tragedies aren't. These people are more accessible to us, and I think that's why the emotional experience is as completely overwhelming as it is. The last scene, in particular, is almost unbearable in the power that it manifests.

Othello and Desdemona love each other with a love that is as pure as any in the canon. That love is then flouted, crushed, by Iago's evil. It reminds me of the great line in Shakespeare's Sonnet 65: "How with this rage shall beauty hold

a plea, / Whose action is no stronger than a flower?" What chance does beauty have against rage? It's a mismatch: beauty is gossamer like a flower, but rage is titanic. That's the tragic struggle in the play, and Iago's rage defeats the beauty of *Othello* and Desdemona's love.

What are your thoughts on the great villain of the piece, Iago?

There is a history of wildly different interpretations of the character. There are the hugely melodramatic, mustachio-twirling Iagos; there are the banal Iagos; there are the Iagos driven by latent homosexual desire for *Othello*; there are the Iagos who are driven by misogyny; there are the Iagos who are plain old psychopaths. I've cast an incredibly gifted actor in the role who's known as an extremely nice guy. One of the interesting things to me about the casting of Richard Thomas is that he's most famous for playing one of the sweetest characters in American cultural history, John-Boy Walton. Everybody in the play goes around talking about how honest Iago is and how terrific he is, and I think having a guy who seems to be genuinely nice and yet is going around doing all these evil things is a conundrum that's provocative in a fabulously theatrical way.

As I read Shakespeare's plays in the order he wrote them, I see him digging deeper and deeper into questions that he seems to know cannot be answered, and I see him trying to tease out explanations for mysteries that obsess him. I think that in *Othello*, he confronts the ineffable and unexplained through Iago in particular. He gives us six or seven reasons for why Iago's doing the things he does: he's a racist; he's jealous because he wasn't promoted; he loves Desdemona and he can't have her; he thinks that *Othello* has been sleeping with his own wife; he's riven by envy and class animosity. I think we have to take each one of these explanations at face value even as we accept that ultimately, there is no explanation. A scorched-earth evil as tremendously potent as his can't be explained. It can only be witnessed. At the end of the play, Iago says, "Demand me nothing. What you know, you know," and then he says that he's never going to speak again. It's Shakespeare's view that there's no point in

Iago talking: what he did can't be comprehended anyway. It's a strikingly modern, existential stance, and it's a chilling, terrifying moment for the surviving characters in the play, and for us, too.

Are there particular challenges that the play presents in production?

It's a long play. I've cut it pretty heavily, because I've learned over the years that when you're doing Shakespeare outdoors, it's wise to hone it down. Still, it demands a kind of mental intensity, particularly from the actors who play Iago and *Othello*, but also from the entire company. There is a pressurized quality to it, a relentlessness, that's the most difficult thing about the play. Building the intensity by driving the language quickly and pushing the actors to really dig into the dark emotional territory that the play goes to—that's really hard to do.

What's your general approach to the play? Are there particular themes or elements that you're most interested in?

Our setting is inspired by Europe in the Napoleonic period, in the early 19th century. It's not strictly located there, but close enough. I think it's really important that the play take place in a period where there are city-states warring, where that warfare takes place on horseback, where there are swords, where travel is done by sailing vessel. The kind of modern technology that would allow someone to pick up the phone and say, "Hey Desdemona, have you seen Cassio this morning?" would wreck the play. Most of the time, I like to do modern-dress productions. But this is one of the very few Shakespeare plays where I just don't think it works. I know others disagree—the National Theatre did a very famous and hugely successful *Othello* last year set among the British military forces serving in Afghanistan today. To me, not enough of the play works in our period: all the very theatrical eavesdropping, the men bent on getting copies of an embroidered handkerchief. Even the particular racial attitudes so central to the play feel like they are not from our time. Basic pillars of the story stop making sense unless they are located in the past.

As I read Shakespeare's plays in the order he wrote them, I see him digging deeper and deeper into questions that he seems to know cannot be answered, and I see him trying to tease out explanations for mysteries that obsess him.

And I'm really interested in the idea that it's a play about a man who has been a killer all his life deciding that he wants to become a lover. Shakespeare will write one more play about that—*Antony and Cleopatra*—but this is his first sustained attempt at the idea. One of the things that's very clear in the play is that *Othello*'s feeling that he wants to be a different man, and Shakespeare generally frowns on that idea—that someone can completely reinvent himself in the opposite direction. Or at least, he takes pains to show how difficult it is to do. Few things in Shakespeare defeat heroes more completely than a divided sense of self.

But even these thematic questions in the play are for me secondary to the yarn of it—it's just an amazingly captivating, riveting story. From the second it starts you're carried away: by the insinuation, by the conflagration. Before you even know what's happened, you are plunged into a maelstrom of recrimination and misunderstanding and loss. I don't have some big Director's Concept about it. I just think it's an amazing play. I boggle at its power in the theatre, and I want to unleash it.

Old Globe Artistic Director and *Othello* director Barry Edelstein (second from right) with cast members Richard Thomas, Kristen Connolly, and Blair Underwood.



JIM COX

Othello, OR, LOVE'S LABOR'S LOST

By David Kastan



David Kastan is one of America's most respected Shakespeare scholars. He is the George M. Bodman Professor of English at Yale University, and in addition to editing Henry IV Part I for the Arden Shakespeare, his publications include Shakespeare after Theory and Shakespeare and the Book. His most recent book is A Will to Believe: Shakespeare and Religion, published by Oxford University Press. We asked him to share his thoughts on Othello, and we are delighted to be able to include them here.

Othello could have been comedy. It is easy to forget that the plot traces the almost inevitable arc of romantic comedy: a couple falls in love, the woman's father doesn't approve of the man, the couple leave the conventions of the city for a place where they can be together, and.... But there is no "they live happily ever after" here.

The question is: "Why not?" Why isn't *Othello* a comedy? Is it that it was impossible for Shakespeare to imagine a happy marriage between a young white woman and an older black man?

Or maybe it's just that it is part of Shakespeare's genius to be able to imagine how difficult any relationship is, given the inevitable differences existing between any two human beings. Certainly he puts the relationship in his play under incredible strain. Othello is black, Desdemona is white; he is old, she is young; he is African, she is Venetian; his life has been exotic and dangerous, hers has been privileged and predictable. They differ in race, age, culture, and experience.

But the problem is not that Othello and Desdemona love each other less than the lovers of the comedies. Surely they know each other at least as well—and they risk as much or more for their love—as, say, Viola and Orsino in *Twelfth Night*, or Portia and Bassanio in *The Merchant of Venice*.

I suppose we could name what differentiates *Othello* from the comedies "Iago." But that may give him more agency than Shakespeare does. Certainly Iago plays a role in bringing about the play's terrible events, pushing Othello towards doubts that ultimately destroy the lovers.

Iago sets out to destroy what makes him feel inadequate. His malevolence is the attempted compensation for his own self-loathing. He cannot in fact turn Desdemona's "virtue into pitch." All he can do is make it seem as if she is not virtuous. And what works on Othello is the manipulation of Othello's own insecurities. The reason Othello believes Iago rather than Desdemona is that it is easier for him to do so. He has internalized his outsider status. Desdemona's father is sure that only witchcraft could explain his daughter falling "in love with what she feared to look on." Nothing else could account "for nature so preposterously to err." And Othello, however much he wants to believe that Desdemona loves him, finally cannot sustain the belief. He will himself speak the racist language of Brabantio: "And yet how nature erring from itself." That is the line that marks the crumbling of both his belief in Desdemona's honesty and in his own self-worth. Iago jumps in there, "Ay, there's the point," and pushes what might have been a comedy to the tragedy it was meant to be. "My life upon her faith," Othello says hopefully, but finally it is her life that rests on his faith, and his fails.

At the end of the play, Othello finds himself impossibly divided:

in Aleppo once,
Where a malignant and turbaned Turk
Beat a Venetian and traduced the state,
I took by th' throat the circumcised dog,
And smote him – thus.

He is both the menacing Turk and the champion of Christian Venice. He is the one who "beat a Venetian and traduced the state," and he is the one who will execute justice upon the evil-doer. His act completes his terrible journey to destruction, but at the same time it marks the return to his former dignity. He enacts the paradox that he knows himself to be. He cannot be made one with the culture or even one with himself. The play, when it was first published, was called *Othello, The Moor of Venice*, but what makes the play a tragedy is that the Moor of Venice names not a well-integrated social identity but an impossibly divided self.



ERIN ELIZABETH ADAMS

(Bianca) was last seen in the Globe's productions of *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead*, and *Pygmalion*, as well as 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.



NOAH BEAN

(Michael Cassio) has appeared in New York in *One Arm* (The New Group), *Yellow Face* (The Public Theater), *Mary Rose* (Vineyard Theatre), *The Voyage of the Carcass* (Soho Playhouse), *The Rise and Fall of Annie Hall* (Acorn Theater), and *Kid Simple* and *The Map Maker's Sorrow* (Summer Play Festival), among others. Regionally he has appeared at Williamstown Theatre Festival, Mark Taper Forum, Bay Street Theatre, and Huntington Theatre Company. His films include *Morning Glory*, *The Pill*, *Little Murder*, *Black Marigolds*, and *Stay*. He was a series regular on the Emmy Award-nominated series "Damages" for FX and "Nikita" for The CW. He has also been seen in recurring and guest-starring appearances on many other television series. Next up, he will appear as a series regular in the upcoming television movie *12 Monkeys* for SyFy. He is a graduate of Boston University's College of Fine Arts.



MEAGHAN BOEING

(Ensemble, Music Assistant) was most recently in The Old Globe's *The Winter's Tale*, *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Rosencrantz*

and *Guildenstern Are Dead*, as well as the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Measure for Measure*, and *Tartuffe*. Her regional credits include *Imagine* (South Coast Repertory), *Master Class* (The Will Geer Theatre/Tricium Botanicum), *Man of La Mancha* (A Noise Within), *Surf Orpheus* (Getty Villa), various productions with The Antaeus Company, *King Lear*, *The Two Gentlemen of Verona*, *As You Like It*, *The Misanthrope*, *Sunday in the Park with George*, *The Pirates of Penzance*, *The Sound of Music*, and a world premiere translation of *Don Juan*. Ms. Boeing has appeared in national commercials and 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.



LINDSAY BRILL

(Ensemble) most recently appeared as Mopsa and Lady in *The Winter's Tale* at The Old Globe. She also appeared as Antonia and Verges in *Much Ado About Nothing* and Pooty in *Reckless* with the Old Globe/USD M.F.A. Program. In New York, Ms. Brill has performed at The Lion's Theatre, The Ensemble Studio Theatre, Prospect Theater Company, The Actors Studio, Nora's Playhouse, and New York Theatre Workshop. She recently won the John Chatterton Short Play Festival award for the one-woman show *Testify!* in New York. She also performed sketch comedy in the Chicago Women's Funny Festival and finished shooting the new web series "Annie and Brie." Ms. Brill holds a B.A. in Dramatic Arts from Washington University in St. Louis. lindsaybrill.com.



CHARLOTTE BYDWELL

(Ensemble) is a graduate of The Juilliard School and began her career as a dancer with Monica Bill Barnes Company and Keigwin + Company, performing at Jacob's Pillow Dance, American Dance Festival, La Jolla Playhouse, and The Joyce Theater. As a member of the resident acting company at The Flea Theater

she appeared in Sean Graney's highly acclaimed *These Seven Sicknesses* directed by Ed Iskandar. At the 2012 Williamstown Theatre Festival, she appeared in *The Importance of Being Earnest* directed by David Hyde Pierce and *A Month in the Country* directed by Richard Nelson. Her one-woman show, *Woman of Leisure and Panic*, debuted in the eighth-annual solo-NOVA Arts Festival (New York Innovative Theatre Award nomination), played the 2013 New York International Fringe Festival, and was translated into Spanish for performances in Mexico. Ms. Bydwell was most recently seen in the Old Globe/USD M.F.A. Program productions *Much Ado About Nothing*, *Antigone*, and *Reckless*. charlottebydwell.com.



LOWELL BYERS

(Ensemble) appeared in the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Antigone*, and *Reckless*. His Off Broadway credits include *Night Float* (Playwrights Horizons), *Othello* (Theatre Row), *Balm in Gilead* (New York Innovative Theatre Award for Outstanding Production of a Play), and *You Never Can Tell* and *The Changing Room* (T. Schreiber Studio). He has been seen regionally in *North Shore Fish* (Gloucester Stage Company), *As You Like It* (Vermont Stage Company), and *SMILE: The Musical* (Deane Center for the Performing Arts). He played the title role in *Caligula: 1400 Days of Terror* (History Channel) and appeared in the films *Chilling Visions: 5 Senses of Fear* (Chiller/NBC Universal), *Brewsie and Willie* (Rocam Productions), and *Things I Don't Understand* (Best Feature Film winner, Burbank International and Philadelphia Independent Film Festivals). His original play, *Luft Gangster*, had its 2013 world premiere at Abingdon Theatre Company directed by Austin Pendleton. A New York City native, he received a B.A. in Theatre from Denison University where he competed as a 26-time All-American Swimmer.



KRISTEN CONNOLLY (Desdemona) is making her Globe debut, having worked with Barry Edelstein on *King Lear*, *All's Well That Ends Well*, and *Measure for Measure*, all at The Public Theater/New York Shakespeare Festival. She most recently completed work on the History Channel miniseries *Houdini* opposite Adrien Brody and is best known for playing Christina Gallagher on Netflix's series "House of Cards." Her other film credits include *The Cabin in the Woods*, *The Bay*, *The Hapening*, *Revolutionary Road*, *Certainty*, and the soon-to-be-released *A Good Marriage*, written by Stephen King. Her television credits include "Nurse Jackie," "The Good Wife," "Law & Order: Criminal Intent," "Mercy," and the web series "iChannel." She is a graduate of Middlebury College (B.A.) and the Yale University School of Drama (M.F.A.).



JAMAL DOUGLAS (Othello's Aide-de-Camp) is an M.F.A. candidate with the Old Globe/University of San Diego Graduate Theatre Program. He was recently seen in the Globe's production of *The Winter's Tale*. He also appeared in the Old Globe/USD M.F.A. Program productions of *Reckless* and *Much Ado About Nothing*. Mr. Douglas has worked with Philadelphia Young Playwrights, PlayPenn, Simpatico Theatre Project, Delaware Shakespeare Festival, Arden Theatre Company, Plays & Players, and the National Constitution Center, among others. In his spare time, he teaches with SAY (The Stuttering Association for the Young) in New York City. He holds a B.F.A. in Acting from Arcadia University.



ADAM GERBER (Ensemble) was last seen in The Old Globe's productions of *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead*, and *Pygmalion*, and the Old Globe/USD M.F.A. productions of *Measure for Measure*, *Much Ado About Nothing*, and

Antigone. 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*.



KUSHTRIM HOXHA (Montano) was recently seen at The Old Globe in *The Winter's Tale* and the 2013 Shakespeare Festival productions of *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead*, and *The Merchant of Venice*. He also appeared in the Old Globe/USD M.F.A. Program productions *Much Ado About Nothing*, *Tartuffe*, and *Measure for Measure*. He has appeared in *Rock 'n' Roll*, *King Lear*, *Sun Monkey*, *The Glass Menagerie*, and *Hamlet* (National Theater of Kosovo), *Patriotic Hypermarket* (Bitef Theater, Belgrade), and *Yue Madeline Yue* (Multimedia Center, Kosovo and Volkstheater, Vienna). He has performed in numerous theatre festivals in Columbia, Bosnia and Herzegovina, Slovenia, Italy, Sweden, Serbia, South Africa, Macedonia, and Kosovo. His film and television credits include *Human Zoo*, *I Need You*, and "Familja Moderne." Mr. Hoxha studied at Kosovo's University of Prishtina/Academy of Dramatic Arts and received a B.A. in Theater Performance from Greensboro College.



STEPHEN HU (Ensemble) was last seen in The Old Globe/USD M.F.A. Program's *Antigone*, *Much Ado About Nothing*, *Tartuffe*, and *Measure for Measure*. He also appeared in *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Rosencrantz and Guildenstern*

Are Dead for the Globe's 2013 Shakespeare Festival. His Los Angeles credits include *Macbeth* and *Richard III* (The Will Geer Theatrum Botanicum) and the title role in *Ching Chong Chinaman* (Artists at Play). Some of 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 UC Berkeley.



TYLER KENT (Ensemble) recently appeared in *Much Ado About Nothing*, *Antigone*, and *Reckless* with the Old Globe/USD M.F.A. Program. His regional credits include *The Arabian Nights* (Berkeley Repertory Theatre, Kansas City Repertory Theatre), *The Cherry Orchard* (Eugene O'Neill Foundation), *A Doctor in Spite of Himself* and *The Lieutenant of Inishmore* (Berkeley Rep), *Much Ado About Nothing* (Extant Arts Company), *Twelfth Night* (The San Francisco Shakespeare Festival), *MEDEASTORIES* (SITI Company), *Little Shop of Horrors* (Broadway By The Bay), *Snapshots* and *Auctioning the Ainsleys* (TheatreWorks Silicon Valley), *Finian's Rainbow* (Woodminster), *Vera Wilde* (Shotgun Players), and *What the Butler Saw* (Pacific Repertory Theatre). Mr. Kent was among the American participants in Kevin Spacey's international Bridge Project with The Old Vic. His cabarets *Nobody's Hart* and *Give Me the Simple Life* toured China in 2009 and 2011. He is a graduate of Whitman College and also trained with CAP21, SITI Company, and the British American Drama Academy. tylerkent.com.



JONNY ORSINI (Roderigo) made his Broadway debut last year opposite Nathan Lane in *The Nance*, for which he received an Outer Critics Circle Award nomination and won Theater World's Dorothy Loudon Award for Excellence in the Theater and the Clive Barnes Award. *The Nance* was recorded and will air on PBS in fall

2014. His other theatre credits include the Broadway revival of *Macbeth* (Lincoln Center Theater) and the Off Broadway productions of *An Early History of Fire* (The New Group), and *Be a Good Little Widow* (Ars Nova). He has appeared regionally in *The Little Dog Laughed* (Hartford TheaterWorks), and *After Ashley* (Company One, IRNE Award nomination for Best Actor). His film work includes *Generation Um...*, *Girl Most Likely*, *Beneath*, *King Kelly*, *Rocksteady*, and *Cigarette Candy*, winner of Best Short Film at South by Southwest (SXSW), Palm Springs, and Cleveland International Film Festivals, as well as Outstanding Performance at the Florida Film Festival for his portrayal of a young Marine suffering from PTSD. @JonnyOrsini on Twitter.



MARK PINTER (The Duke of Venice) appeared in The Old Globe's 1977 Summer Shakespeare Festival as Horatio in *Hamlet* and Jack Chesney in *Charley's Aunt*. His Off Broadway credits include *My Sweetheart's the Man in the Moon* (Hypothetical Theatre Company) and *Three on the Couch* (Soho Repertory Theater). Regionally he has been seen in *Book of Days* (Arena Stage), *Clybourne Park* (San Diego Repertory Theatre), *The Price* (Northern Stage), *The Sound of Music* (Syracuse Stage), *West Side Story* (Pittsburgh Civic Light Opera), *Victor/Victoria* (North Shore Music Theatre), *Equus* (Arizona Theatre Company), and *The Lion in Winter* (North Coast Repertory Theatre). Mr. Pinter has appeared in the world premieres of Anna Ziegler's *Another Way Home* (Magic Theatre), and Richard Montoya's *Federal Jazz Project* (San Diego Repertory Theatre), and Melinda Lopez's *Becoming Cuba* (North Coast Rep). His television credits include "Mad Men," "NCIS: Los Angeles," "Cold Case," "Law & Order," "All My Children," and "Another World." His films include *Other People's Money*, *Vanilla Sky*, *The Eden Myth*, *Season of Youth*, and the short *Play*. He received his M.F.A. from Hilberry Theatre/Wayne State University.



ANGELA REED (Emilia) is thrilled to return to the Globe, where she played Barbara in *August: Osage County*. Her credits include Broadway's *The Country Girl*, *Rock 'n' Roll*, and *The Rainmaker*, first national tours of *War Horse* and *Spring Awakening*, and Off Broadway productions at Mint Theater Company, Keen Company, The Actors Company Theatre, Classic Stage Company, and Primary Stages. Her regional credits include *The Whale*, *After Ashley*, and *Map of Heaven* (The Denver Center for the Performing Arts), *Time Stands Still* (City Theatre), *Rabbit Hole* (Cleveland Play House), *Olly's Prison* (American Repertory Theater), *Talley's Folly* (Pasadena Playhouse), *The Real Thing* and *Crimes of the Heart* (Syracuse Stage), *Proof* (Coconut Grove Playhouse), *How I Learned to Drive*, *Angels in America*, *Othello*, *The Triumph of Love*, *Dracula*, and *In Her Sight* (Actors Theatre of Louisville), Center Stage, Round House Theatre, The Shakespeare Theatre of New Jersey, Two River Theater Company, and The Repertory Theatre of St. Louis. Her television credits include "The Blacklist," "Believe," all the "Law & Order" series, "Third Watch," and "Blue Bloods." She received her M.F.A. from UC San Diego.



MIKE SEARS (Brabantio, Gratiano) has appeared Off Broadway in *When Words Fail* (John Houseman Theater), *Leap* (Abingdon Theatre Company), and *To Have and to Hold* (Phil Bosakowski Theatre). His Off Broadway credits include American Globe Theatre, Boomerang Theatre Company's Summer Shakespeare, New Dramatists, New York International Fringe Festival, The Present Company, Musical Theatre Works, Producer's Club Theatres, and The Duplex. His regional credits include *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, and *Bonnie & Clyde* (La Jolla Playhouse), *A Behanding in Spokane* and *Man from Nebraska* (Cygnet Theatre Company), *Tortilla Curtain* (San Diego Repertory Theatre), *Killer Joe* (Compass Theatre), *The Foreigner*, *The Glory Man*, and *Rehearsal for Murder* (Lamb's Play-

ers Theatre), *Birds of a Feather* (Diversions Theatre), *Simpatico* (New Village Arts), *Good Boys* (Mo'olelo Performing Arts Company), and *Tuesdays with Morrie* (North Coast Repertory Theatre). Mr. Sears is a graduate of the William Esper Studio in New York City.



ROBBIE SIMPSON (Ensemble) was most recently seen at The Old Globe in Barry Edelstein's inaugural production of *The Winter's Tale*. His other Globe credits include the 2013 Shakespeare Festival and Freddy Eynsford Hill in the 100th anniversary production of *Pygmalion* directed by Nicholas Martin. Mr. Simpson's Old Globe/USD M.F.A. Program credits include Benedick in *Much Ado About Nothing* as well as *Measure for Measure*. His U.K. and New York credits include Orlando in *As You Like It* (Shakespeare's Globe), *A Class Act* directed by Bob Moss (Playwrights Horizons), and Hanschen in *Spring Awakening* directed by Lauren Coulson (Roy Arias). His favorite regional credits include *A Class Act* (Berkshire Theatre Festival), *Rent* and *Almost, Maine* (Papermill Theatre), *The Sisters Rosensweig* (New Century Theatre), and *Miss Saigon*, *Inherit the Wind*, and *Lost in Yonkers* (The Majestic Theatre). Mr. Simpson holds a B.F.A. in Acting from Syracuse University. @MrRobbieSimpson on Twitter and Instagram.



MEGAN M. STORTI (Ensemble) is excited to be back at The Old Globe after appearing last fall as Bazira in *Much Ado About Nothing*. Her other credits with The Old Globe/USD M.F.A. Program include Rachael in *Reckless* and Ismene in *Antigone*. Her Chicago credits include *The Liar* (Writers' Theatre), *As You Like It* (Chicago Shakespeare Theater), *The Woman in White* and *The City & the City* (Lifeline Theatre), *A Christmas Carol* (Metropolis Performing Arts Centre), *Marat/Sade* (The Right Brain Project), *Romeo and Juliet* (Glass Onion Theatre), and *Titus Andronicus* (DreamLogic Theatreworks). Her regional credits include Shakespeare Festival St. Louis, Illinois

Shakespeare Festival, Heartland Theatre Company, Phoenix Theatre Ensemble, and Putnam County Playhouse. Ms. Storti received her B.A. in Acting from Illinois State University.



RICHARD THOMAS

(Iago) starred in the award-winning series “The Waltons,” for which he won an Emmy Award for Best Lead Actor in a Drama Series, and has continued to star in series, films, plays, and over 50 movies for television. His theatre career began at age seven in 1958 with Broadway’s *Sunrise at Campobello* and continued with *Fifth of July*, *The Seagull*, *The Front Page*, *Tiny Alice*, *Peer Gynt*, *Richard II*, *Richard III*, *Hamlet*, *The Stendhal Syndrome*, *Democracy*, and *A Naked Girl on the Appian Way*, as well as the Broadway national tour of *12 Angry Men* and Terrence McNally’s *Unusual Acts of Devotion*. His recent projects include David Mamet’s *Race* (Broadway), *Timon of Athens* (The Public Theater), *Standing on Ceremony: The Gay Marriage Plays*, and *An Enemy of the People* (Manhattan Theatre Club). Mr. Thomas starred in the series “Just Cause,” “It’s a Miracle,” and “The Adventures of Swiss Family Robinson.” His television films include Stephen King’s *Nightmares & Dreamscapes* and *It, All Quiet on the Western Front*, *The Red Badge of Courage*, *The Master of Ballantrae*, *Johnny Belinda*, *Berlin Tunnel 21*, *Living Proof: The Hank Williams, Jr. Story*, *Hobson’s Choice*, *Roots: The Next Generations*, *Go Toward the Light*, *The Christmas Secret*, *Beyond the Prairie: The True Story of Laura Ingalls Wilder*, *Annie’s Point*, *Wild Hearts*, and Hallmark’s *Yesterday, Today and Tomorrow*. Mr. Thomas produced *What Love Sees* and *For All Time* for television and appeared in the films *The Wonder Boys*, *Battle Beyond the Stars*, *The Todd Killings*, *Last Summer*, *Winning*, *Red Sky at Morning*, Ang Lee’s *Taking Woodstock*, and the forthcoming *Anesthesia*. He most recently appeared as Jimmy Carter in *Camp David* at Arena Stage and can currently be seen as Agent Frank Gaad on FX’s “The Americans.”



BLAIR UNDERWOOD

(Othello) is an award-winning actor/director/producer. Mr. Underwood has received two Golden Globe Award nominations, 10 NAACP Image Award nominations (six wins), and was awarded a Grammy Award for Best Spoken Word Album for former Vice President Al Gore’s album *An Inconvenient Truth*. His theatre credits include the recent Broadway revival of Tennessee Williams’s *A Streetcar Named Desire*, which garnered him a 2012 Drama League Distinguished Performance Award nomination; his one-man show *IM4: From the Mountaintop to Hip Hop*; and *Purlie*, New York Shakespeare Festival’s *Measure for Measure*, *The Game of Love and Chance*, and *Love Letters*. His television credits include “Ironside,” *The Trip to Bountiful*, “The Event,” “In Treatment,” “Dirty Sexy Money,” “The New Adventures of Old Christine,” “Sex and the City,” *Mama Flora’s Family*, *Murder in Mississippi*, *Soul of the Game*, “City of Angels,” *The Wishing Tree*, *Heat Wave*, and “L.A. Law.” His film credits include *The Art of Getting By*, *Madea’s Family Reunion*, *Something New*, *Full Frontal*, *Rules of Engagement*, *Deep Impact*, *Just Cause*, *Posse*, *Set It Off*, *The Second Coming* (director, executive producer, writer, and star), and *The Bridge to Nowhere* (directorial debut). Mr. Underwood earned his Bachelor of Fine Arts from Carnegie Mellon University. He has served as an artist-in-residence at Harvard University and holds two honorary doctorates, from Emerson College and Xavier University.



PATRICK ZELLER

(Lodovico) is thrilled to be at The Old Globe again. He was last seen as Jailer in *The Winter’s Tale* and Borachio in *Much Ado About Nothing*. Mr. Zeller’s classical theatre credits include *The Mysteries* (Shakespeare & Company), *The Comedy of Errors* (New York Classical Theatre), *Edward II* (Pet Brick Productions), *Hamlet* (Maine Shakespeare Festival), and *Romeo and Juliet* and *Midsummer Night’s Dream* (Shakespeare Now! Theatre Company). Mr. Zeller has appeared on “Law & Order,” “Medium,” “All My Chil-

dren,” “One Life to Live,” and “The Young and the Restless.” He also co-starred in the award-winning feature film *Virgin Alexander*. His other film credits include *No Reservations*, *End of the Spear*, and *A Totally Minor Motion Picture*. Most recently Mr. Zeller has worked as a mentor and teaching artist with The Unusual Suspects Theatre Company in Los Angeles. patrickzeller.com.

BARRY EDELSTEIN

(Director, Old Globe 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. He recently made his Globe directorial debut with Shakespeare’s *The Winter’s Tale* starring Billy Campbell, the first Shakespeare to be staged in the company’s indoor theatre in over a decade. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company’s Shakespearian productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, 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. Edelstein’s Shakespearian directorial credits include *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*. Edelstein has taught Shakespearian acting at The Juilliard School, NYU’s Graduate Acting Program, and the

University of Southern California. 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 Shakespearian acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

WILSON CHIN

(Scenic Design) returns to The Old Globe after designing *The Winter’s Tale*, *Anna Christie* (Craig Noel Award nomination), *Engaging Shaw*, and *The American Plan*. His New York credits include *Next Fall* (Broadway, Naked Angels), *Too Much, Too Much, Too Many* (Roundabout Theatre Company), *The Jammer* (Atlantic Theater Company), *Len*, *Asleep in Vinyl* (Second Stage Theatre), *Dark Matters* (Rattlestick Playwrights Theatre), *Boom* (Ars Nova), *As You Like it* (Poortom Productions), and *King of Shadows* (Working Theater). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragodie* and *Gianni Schicchi* (Canadian Opera Company, Dora Award), *The Saint of Bleecker Street* (Central City Opera), and *Don Giovanni* (San Francisco Opera Merola). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Cincinnati Playhouse in the Park, Gefen Playhouse, Guthrie Theater, Hartford Stage, The Shakespeare Theatre Company, Signature Theatre Company, Westport Country Playhouse, and Yale Repertory Theatre. Mr. Chin is a graduate of UC Berkeley and Yale School of Drama. wilsonchin.com.

KATHERINE ROTH

(Costume Design) recently designed the Globe production of *The Rainmaker*. She designed the Broadway and international tour productions of Twyla Tharp’s *Come Fly Away* and the recent New York production of *The Twenty-Seventh Man* directed by Barry Edelstein at The Public Theater. She has designed costumes for many regional theatres and in New York. Ms. Roth’s film credits include Neil LaBute’s *Some Velvet Morning*, and her television credits include “All My Children” (two Daytime Emmy Awards). She received her M.F.A. from Yale University School of Drama.

STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe’s production of *Double Indemnity*. He has designed more than 200 productions on and Off Broadway and at most leading regional theatres and opera houses across the U.S. His international credits include major premieres in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stockholm, and Vienna. His recent credits include *Henry IV Parts I and II* (The Shakespeare Theatre Company), *Antony and Cleopatra*, (The Public Theater, Royal Shakespeare Company), *Marie Antoinette* (Soho Repertory Theater), *Proof* (McCarter Theatre Center), *The Happy Ones* (Magic Theatre), *The Dining Room* (Westport Country Playhouse), *The Train Driver* and *The Blood Knot* (Signature Theatre Company), *Rigoletto* (Dallas Opera), *Madame Butterfly* (Houston Grand Opera), and *Azimuth* (Pilobolus Dance Theatre). He has received American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, Henry Hewes Design, and Lucille Lortel Awards and nominations. He is Co-Chair of the design department at Yale University School of Drama and Resident Lighting Designer for Yale Repertory Theatre.

ACME SOUND PARTNERS

(Sound Design) is pleased to be returning to The Old Globe where they designed *Dirty Rotten Scoundrels*. Acme has designed sound for over 30 Broadway shows, including *The Gershwins’ Porgy and Bess* (Tony Award nomination, Drama Desk Award), *The Merchant of Venice* (Drama Desk nomination), *Ragtime* (Drama Desk Award), *Hair* (Tony nomination), *In The Heights* (Tony and Drama Desk nominations), *Spamalot*, and Baz Luhrmann’s *La Bohème* (Drama Desk and Ovation Awards). Acme is Tom Clark, Mark Menard, and Sten Severson.

JASON CRYSTAL

(Sound Design) is proud to be making his Old Globe debut. His recent designs include *Somewhere* (Hartford Stage) and *Lady Day* (Little Shubert). Mr. Crystal’s Broadway associate work includes *Mothers and Sons*, *Rodgers + Hammerstein’s*

Cinderella, *The Performers*, *Magic/Bird*, *The Gershwins’ Porgy and Bess* (Broadway and national tour), *Venus in Fur*, *Bengal Tiger at the Baghdad Zoo*, *Lombardi*, and *The Addams Family* (Broadway, national tour, and four international companies). Mr. Crystal works in the sound and media departments of the Metropolitan Opera House.

CURTIS MOORE

(Original Music) is a composer, songwriter, and musician in New York. He recently composed the music for *Venice* with Matt Sax and Eric Rosen, which had a sold-out extended run at The Public Theater, as well as for Nora Ephron’s play *Lucky Guy* starring Tom Hanks in his Broadway debut. In collaboration with Thomas Mizer, he was awarded the 2009 Jonathan Larson Grant. Together they wrote the musicals *Triangle* (Lyric Theatre of Oklahoma), *The Legend of Stagecoach Mary* (National Alliance for Musical Theatre), and *The Bus to Buenos Aires* (The Ensemble Studio Theater). He conducted and performed the music in The Bridge Project’s critically acclaimed world tour of *Richard III*, directed by Sam Mendes and starring Kevin Spacey, and composed the score for Barry Edelstein’s production of *Timon of Athens* at The Public Theater. With Matthew Brookshire, he wrote and performed the music for Todd Solondz’s film *Palindromes* (Venice, Toronto, Telluride, New York Film Festivals). trickybox.com.

RYAN NESTOR

(Music Director) is a percussionist specializing in classical music of the 20th century. Currently a candidate for the Doctorate in Contemporary Music Performance at UC San Diego, Mr. Nestor is active with the percussion group red fish blue fish and was recently the principal percussionist of the La Jolla Symphony Orchestra. Mr. Nestor has performed at the Sweet Thunder Festival, Monday Evening Concert Series, Ojai Music Festival, Carlsbad Music Festival, Aspen Music Festival, and Bang on a Can Marathon. He was an adjunct lecturer in music at Queensborough Community College in New York City and has presented master classes and performances at universities around the country. Mr. Nestor earned

his Master's degree in Percussion Performance at Stony Brook University and his Bachelor's degree in Music Education from University of Kentucky. Mr. Nestor is originally from Indianapolis, Indiana.

JACOB GRIGOLIA-ROSENBAUM (Fight Director) is honored to return to the Globe after 2013's *The Last Good-bye*. His credits as fight director include *Peter and the Starcatcher* (Broadway, New York Theatre Workshop, New World Stages, national tour), *Bloody Bloody Andrew Jackson* (Broadway, The Public Theater, Williamstown Theatre Festival), *Cyrano de Bergerac* (Broadway), *Here Lies Love* (The Public Theater and its commercial remount), *Sailor Man* (also co-creator, New York International Fringe Festival, winner of Best Play), *The Buccaneer* (also playwright, The Tank, Fight Fest), and *Bill W. and Dr. Bob* (Soho Playhouse). Mr. Grigolia-Rosenbaum has been fight director for numerous regional and touring companies including Connecticut Free Shakespeare and National Theater for Arts and Education and was stunt coordinator on the forthcoming film *Dark Was the Night* (Caliber). He was a Junior Olympic fencer and Division 1 varsity fencer at Yale University. When not making art out of violence, he can be found living in Brooklyn with his wife and son.

URSULA MEYER (Voice and Text Coach) has studied voice with Cicely Berry, Patsy Rodenburg, Andrew Wade, Arthur Lessac, and Kristin Linklater. She graduated with distinction from the Advanced Voice Studies Program at the Royal Central School of Speech & Drama in London and is a designated Linklater teacher. Her regional credits include The Old Globe, the Guthrie Theater, The Shakespeare Theatre Company, South Coast Repertory, Yale Repertory Theatre, La Jolla Playhouse, and the Idaho, Santa Cruz, and Utah Shakespeare Festivals, as well as 15 seasons with the Oregon Shakespeare Festival. Ms. Meyer is currently on the faculty at UC San Diego. In 2007, she was a recipient of UCSD's Saltman Distinguished Teacher of the Year Award.

JASON MCDOWELL-GREEN (Assistant Director) is a director hailing from Brooklyn, New York. He was last at The Old Globe as the assistant director on Nicholas Martin's production of *Pygmalion*. His other recent work has been seen with Huntington Theatre Company, Guthrie Theater, Roundabout Theatre Company, Two River Theater Company, Williamstown Theatre Festival, New York International Fringe Festival, and the Atlantic Acting School. He is an alumnus of The Acting Company, where he toured for two years with productions of *Romeo and Juliet* and *The Comedy of Errors*. His training comes from Boston University, London Academy of Music and Dramatic Arts, and American Conservatory Theater.

JONATHAN HEPFER (Associate Music Director) is a percussionist, conductor, and concert curator specializing in recent music. He began playing classical music at age 17 after discovering the music and philosophy of John Cage. Subsequently, Mr. Hepfer attended Oberlin College Conservatory of Music, UC San Diego, and the Musik-hochschule Freiburg (with the support of a DAAD fellowship). Mr. Hepfer is the artistic director of Echoi and is a member of the percussion ensemble red fish blue fish. He has collaborated with ensembles such as Ensemble SurPlus, asamisi-masa, hand werk, Palimpsest, ICE, and Signal. He performs regularly in the Monday Evening Concerts in Los Angeles, for which he is an associate curator and producer. There, he has taken part in the U.S. premieres of major works by Salvatore Sciarrino, György Kurtág, and Rolf Riehm, amongst many others. His collaborators on these concerts have included such luminaries as Alexei Lubimov, Natalia Pschenitschnikova, Mario Caroli, and Nicholas Isherwood.

TARA RUBIN CASTING (Casting) previously cast the Globe productions of *Dog and Pony*, *A Room with a View*, *Robin and the 7 Hoods*, *Sammy*, and *The First Wives Club*. Their selected Broadway credits include *Bullets Over Broadway*, *Aladdin*, *Mothers and Sons*, *Les Misérables*, *Big Fish*, *The Heiress*, *How to Succeed in Business Without Really*

Trying, *Promises, Promises*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *The Farnsworth Invention*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *Spamalot*, *Jersey Boys*, *The 25th Annual Putnam County Spelling Bee*, *The Pirate Queen*, *Imaginary Friends*, *The Producers*, *Mamma Mia!*, *The Phantom of the Opera*, *Oklahoma!*, *The Frogs*, *Contact*, and *Thou Shalt Not*. Their Off Broadway credits include *Love, Loss, and What I Wore* and *Old Jews Telling Jokes*. Regionally they have cast for Yale Repertory Theatre, Westport Country Playhouse, and Bucks County Playhouse.

LEILA KNOX (Stage Manager) has previously worked on the Globe productions of *Cornelia*, *The American Plan*, *Who's Afraid of Virginia Woolf?*, *Ace*, *The Violet Hour*, *Himself and Nora*, *Take Me Out*, *Dr. Seuss' How the Grinch Stole Christmas!* (2004-2013), the 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About Nothing*, *Dirty Blonde*, and *Thinking Shakespeare Live!* Her Broadway credits include *Dirty Blonde*, *Amour*, and *One Mo' Time*. Her regional credits include production supervisor of *Dirty Blonde* (national tour and West Yorkshire Playhouse); shows at Lincoln Center Theater, Manhattan Theatre Club, Roundabout Theatre Company, Second Stage Theatre, Berkeley Repertory Theatre, SITi Company, Playwrights Horizons, Huntington Theatre Company; and 11 seasons with Williamstown Theatre Festival. She received her education at Northwestern University.

JESS SLOCUM (Assistant Stage Manager) has previously worked at The Old Globe on *Water by the Spoonful*, *The Winter's Tale*, *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011-2013 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 *Side Show*, *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 Mo'olelo Perform-

ing Arts Company, North Coast Repertory Theatre, and Lamb's Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

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 1981 through 2007. Mr. O'Brien will direct *It's Only a Play* this fall on Broadway starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. He most recently directed the Broadway revival of *Macbeth* with Ethan Hawke. His Broadway credits also include: *The Nance*, *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, was released in the summer of 2013 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 Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the 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 Gov-

ernor'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.

CASTING TARA RUBIN CASTING

Tara Rubin CSA, Merri Sugarman, CSA
Eric Woodall CSA, Kaitlin Shaw CSA
Lindsay Levine CSA, Scott Anderson

SPECIAL THANKS

Steven Schick
University of California, San Diego

Michele Sharik
Clairemont Lutheran Church



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.

For Students at the Globe, It's All About Shakespeare

Shakespeare has been at the heart of The Old Globe's life since the theatre began in 1935. During the California Pacific International Exposition that year, thousands of people enjoyed short versions of many of Shakespeare's plays in what was then a replica of London's Globe theatre. Our own Craig Noel made pocket money by selling tickets to those shows. The edited versions of those productions are still sold by the publisher for theatres looking to present shorter versions of the Bard's plays.

Our Summer Shakespeare Festival, a wonderful celebration of all things Shakespeare, draws people from across the country to experience brilliant productions of brilliant plays. Our Master of Fine Arts students perform many roles in those summer shows in addition to lending their talents as teaching artists in pre-show workshops for school groups planning to see our productions. Our Artistic Director, Barry Edelstein, is one of America's foremost authorities on Shakespeare and his experience as an educator supports our student training programs.

This summer, dozens of students are spending their days on the Globe campus studying classical acting with an emphasis on Shakespeare. Those students will meet Barry; study his book, *Thinking Shakespeare*;

and train with talented actors and directors. The Middle School Conservatory students, grades 6-8, will demonstrate their learning in a showcase for parents and friends on the final day of their three-week program. It's an exhilarating course, and the students never fail to amaze us with their maturity and dedication.

Students in grades 9-12 are immersed in training and rehearsal in the Summer Shakespeare Intensive. Their work this year includes intense training in speaking and understanding Shakespeare. Daily classes of studying text, using the logical and effective methods in Edelstein's book, help students prepare for their big performance in the Lowell Davies Festival Theatre. They perform one-hour versions of two of Shakespeare's plays, bringing us full circle to those early days of The Old Globe.

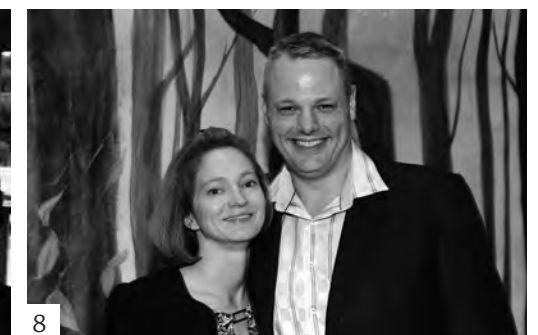
Join us on August 18 to witness the Shakespeare Intensive performances and see what we're doing to further this company's history as a destination for actors, directors, and audiences who seek the very best of Shakespeare in America.

For more information about our Education programs email GlobeLearning@TheOldGlobe.org.



Old Globe Artistic Director Barry Edelstein with the students of the 2013 Summer Shakespeare Initiative.

The Old Globe celebrated the opening of *Water by the Spoonful*, directed by Edward Torres, on Thursday, April 17, 2014. The festivities began with a pre-show dinner for Circle Patron donors, Board members, Production Sponsors, and members of the artistic team and continued after the performance along with cast and crew members at the opening night cast party.



1. (from left) Nancy Brock, Randy Tidmore, Board Member Jordine Von Wantoch, Associate Artist Ralph Funicello, and Amanda Naughton. 2. Joe and Elsie Contreras and Virginia and Peter Jensen. 3. Cast and sponsors of *Water by the Spoonful*. Top row: Cast members Marilyn Torres and Sarah Nina Hayon, director Edward Torres, Production Sponsors Susanne and Tim Bacino of Gen7 Wines, and cast member Ruibo Qian. Bottom row: Cast members Robert Eli, Rey Lucas, M. Keala Milles, Jr., and Keith Randolph Smith. 4. Karen Aldridge, Old Globe Board Chair Elaine Darwin, and *Water by the Spoonful* director Edward Torres. 5. Old Globe Managing Director Michael G. Murphy, and Barbara and Howard Milstein. 6. Board member Peter Cooper, Ron and Ruth Leonardi, and Norman Blachford. 7. Old Globe Board Chair Elaine Darwin, Dave Darwin, Board member Vicki Zeiger, and Carl Zeiger. 8. Brigitte Krantz and Steve Bjorg. Photos by Doug Gates.

WHAT THE GLOBE MEANS TO US



Board member Pamela Wagner (third from left) with Jerry and Nina Jackson and Hans Tegebo at the 2013 Globe Gala. Photo by Doug Gates.

BOARD MEMBER • DIRECTOR LEVEL CIRCLE PATRON

Pamela Wagner

I've been going to The Old Globe for over 40 years, starting with the Summer Shakespeare Festival when I was in high school. It was the highlight of my summer then, and it is the highlight now. My goal is to share that feeling with as many people as I can."

GLOBE BOARD MEMBER • SAN DIEGO PRESIDENT OF US BANK, CORPORATE PRODUCTION LEVEL SPONSOR

Steve Stuckey

"My family's patronage of The Old Globe has been a continuing source of enrichment and pleasure for us all. As a Board member, I am very proud to serve this world-class arts institution and cultural treasure in San Diego. There is no substitute for live theatre for exploring the complexities of the human condition."



Gia Stuckey and Board member Steve Stuckey at the 2013 Founders Circle Dinner at The Lodge at Torrey Pines. Photo by Bob Ross.



Diana Glimm (center) with *Time and the Conways* cast members Kim Martin-Cotten and Max Gordon Moore at a recent Circle Patron lunch.

DIRECTOR LEVEL CIRCLE PATRON • GLOBE GUILDER

Diana Glimm

The very first thing that caught my attention was the Globe's dedication to young people. The high school program for young students aspiring to become Shakespearean actors, who are guided and inspired with Globe direction, in turn inspired me to help however I could. Our young people are our future, and all we can do to inspire them and give them self-confidence should be a top priority."

RELAX IN STYLE



in the New and Improved Private Donor Lounge!

DOUG GATES

Circle Patrons are vital supporters of The Old Globe. Their gifts of \$2,500 and more allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide.

When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe's mission and partake in a bevy of benefits, including personal VIP ticketing and access to the Lipinsky Family Suite when attending performances.

To learn more about the Globe's Circle Patron program, call Keely Tidrow or Rachel Plummer at (619) 231-1941.

2014 GLOBE GALA – A SUMMER SIZZLER



Laura Benanti

Mark your calendars for Saturday, July 26 to attend, "Summer Splendor," the 2014 Globe Gala! Co-Chairs Nina Doede, Deni Jacobs, and Sheryl White have planned an amazing night filled with great music, delicious food and drink, and hundreds of Old Globe supporters.

Set on the Globe plaza, the cocktail reception will begin at 6:00 p.m., followed by an exclusive, one-night-only concert by Tony and Drama Desk Award winner Laura Benanti. A dinner dance on the Globe's Copley Plaza completes this amazing evening. This annual black-tie fundraiser has consistently raised over \$1 million to support The Old Globe's education and artistic programs.

Individual tickets are \$750 and \$1,000 per person, and underwriting and table opportunities are also available. For additional information, please contact Eileen Prisby, Events Manager at (619) 231-1941 x2303 or EPrisby@TheOldGlobe.org.

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 of 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. Annual Fund members also receive benefits that enhance the theatregoing experience. Check to see if your company has a matching gift policy, which can double the impact of your donation.

Annual Fund Benefits (by membership level):

- 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)



Old Globe Technical Director Ben Thoron leads a VIP backstage tour.

- Three complimentary blanket rentals (\$500)
- Invitations to selected opening night receptions (\$1,000)
- Voucher for one complimentary admission for two to the Lipinsky Family Suite (\$1,000)
- Invitations to all opening night dinners (\$1,500)
- Gift from the Helen Edison Gift Shop (\$1,500)

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

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—Ruth Wikberg-Leonardi and Ron Leonardi, *Craig Noel League members*

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 Bernadette Hanson Artistic Associate
 Jan Gist Resident Vocal Coach

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Suzanne Conway Company Manager
 Carol Donahue Production Coordinator
 Jackson Smith Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Interim Associate Technical Director
 Travis Barrett Assistant Technical Director
 Sean Fanning Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Gregg Essex Draftsman
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robert Dougherty Festival Master Carpenter
 Jack Hernandez Charge Carpenter, White
 Jessica Amador, Dave Garcia, Eileen McCann Painters
 Dean Alexander, Daniel Capiro, Sean Chaffin,
 Chris Chauvet, Michael Curtis, Dave Garcia,
 Matt Giebe, Larry J. Hall, Sloan Holly, Eszter Julian,
 Laura McEntyre, Jay McNabb, Francisco Ramirez,
 Andrew Recker, Jon Serbian Carpenters
 W. Adam Bernard Lead Scenic Artist
 Jason Chohon Automation Coordinator
 Eszter Julian Automation Operator
 Jay McNabb Run Crew
 Tim McCalister Technical Director Intern

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Michelle Hunt Souza Design Assistant
 Su-Lin Chen, Wendy Miller,
 Somsy Norfolk, Swantje Tuohino Tailors
 Erin Cass Draper
 Babs Behling, Anne Glidden Grace,
 Susan Sachs Assistant Cutters
 Mary Miller Tailoring/Construction
 Mark Baiza, Maria De La Mora, Allison Elsey,
 Tea Ninkovic, Heather Premo, Ademir Serrano,
 Raquel Stewart Stitches
 Erin Carignan Craft Supervisor/Dyer/Painter
 Sharon Granieri, Emily N. Smith Craft Artisans
 David Israel Reynoso Dyer/Painter
 Molly O'Connor Wig and Makeup Supervisor
 Kim Parker Assistant to Wig and Makeup Supervisor
 Danielle Griffith, Kimberly Eddo Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna MacDonald Wardrobe Crew Chief, White
 Ana Maldonado, Sarah Mendez,
 Sue Noll, Kim Parker,
 Noelle Van Wyk Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

Barry Edelstein, Artistic Director

PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman
 Chris Carignan, Trish Rutter,
 Tom Stephansky Craftspersons
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 David Buess Property Master, Globe
 Kristen Flores Stage & Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Sarah Lawler Lighting Fellow
 Evan Page Interim Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Derek Lauer,
 Bradley Bergholtz Follow Spot Operators, Festival
 Sammy Bauman-Martin, Bradley Bergholtz,
 Christian Erikson, Derek Lauer, Xavier Luevano,
 Mike McCulloch, Sean Murray,
 Leah Nellman, Steve Schmitz Electricians

SOUND

Paul Peterson Sound Director
 Mark Hartshorn Master Sound Technician, Globe
 Dana Pickop Master Sound Technician, White
 Jeremy Nelson Master Sound Technician, Festival
 RJ Givens Deck Audio, White
 James Zada Deck Audio, Festival
 Emily Yavitch Sound Technician

ADMINISTRATION

Alexandra Hisserich Operations Assistant
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

Dean Yager Information Technology Director
 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Mark Gingery Facilities Director
 Violanda Corona, Ismael Delgado, Frank Fields,
 Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
 Jose Morales, Albert Rios, Maria Rios, Leonardo
 Rodriguez, Vielka Smith, Nicolas Torres,
 Will Van Atta Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Fred Robinson, Abraham Stoll M.F.A. Faculty
 Corey Johnston, Nate Parde,
 Nicole Ries M.F.A. Production Staff

EDUCATION

Crystal Mercado Education Programs Manager
 Katherine Harroff Community Voices Teaching Artist
 Carol Green Speakers Bureau Coordinator
 James Cota, Jo Anne Glover, Lisel Gorell-Getz,
 Brian Hammond, Jason Heil, Stephen Hohman,
 Erika Malone, Heather Pauley, Erika Phillips,
 James Pillar, Christopher Salazar,
 Damon Shearer, Cynthia Stokes Teaching Artists

Michael G. Murphy, Managing Director

FINANCE

Carly Bennett-Valle Senior Accountant
 Janet Gray Interim Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Manager
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Jessica Burger Development Manager,
 Individual Annual Giving
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Tyler Jones VIP Donor Ticketing

DONOR SERVICES

Janette Jack, Barbara Lekes, Richard Navarro,
 Gary Neuberg, Stephanie Reed, Stephen Wade,
 Rico Zamora Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Laura Lothian Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 DeAndre Clay, Carolann Malley,
 Lauren Senko Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Janet Kavin, Pamela Malone,
 Yolanda Moore, Jessica Morrow, Ken Seper,
 Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Karen Ann Daniels Group Sales Manager
 Tony Dixon,
 Jordyn Patton Lead Ticket Services Representatives
 Kari Archer, Kathy Fineman, Adam Gibbs, Bea
 Gonzalez, Lauryn Greschke, Alejandro Gutierrez,
 Amanda King, Caryn Morgan, Danielle Porath,
 Christopher Smith, John Sweeney,
 Jesse Uribe Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Janelle Conde, Mary Taylor House Managers
 Stephanie Hable Front of House Assistant
 Elaine Gingery Food and Beverage Manager
 Timothy Acosta,
 Topher Rasmussen Pub Shift Supervisors
 Tanika Baptiste, Stephanie Passera, Paige Plihal,
 Brandon Potter, Isaac Saenz,
 Michelle Thorson Pub Staff
 Linda Bahash, Jessica Piatt,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell,
 Dallas Chang, Jeff Howell,
 Janet Larson, Guadalupe Velez Security Guards
 Michael Prince,
 Alexander Thomas VIP Valet Attendants

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director