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.
The Qualcomm Foundation is dedicated to ensuring 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 opportunities to in-need populations. The 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 opportunities to in-need populations. 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.

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 opportunities to in-need populations. 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.
OUR THANKS

EXTRAORDINARY LEADERSHIP

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 —
Conrad Prebys  |  San Diego Commission for Arts and Culture

— $8 million and higher —
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Estate of Dorothy S. Prough
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Anonymous
Estate of Beatrice Lynds*

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Anonymous
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 Theatre.

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

COUNTY OF SAN DIEGO BOARD OF SUPERVISORS

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The Heart and Future of American Theatre

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 America’s most respected classical 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 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.

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

In April, County Supervisor Dave Roberts presented Old Globe Artistic Director Barry Edelstein 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.

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

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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 Shirley Art in Residence and the Shirley 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.

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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.

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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.

Show us your commitment—your philanthropy can make a difference. Your financial support of The Old 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 Bennett Darwin
Chair, Board of Directors

Elaine Bennett Darwin
Chair, Board of Directors

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 Silvia Devine, Nina and Robert Doede, and Pamela Farr and Ruford Alexander.

THE OLD GLOBE
San Diego, CA 92110
(619) 239-0808
www.theoldglobe.org

O U R  T H A N K S

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 shows, that wherever they may work, they remain the heart and soul of the Globe.

William Anton
Gregg Barnes
Jacqueline Brookes
Lewis Brown*
Victor Buono*
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Richard Seger* Diane Storm Don Sparks
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Conrad Susa*
* In Memoriam
PERFORMANCES
MAGAZINE

Lowell Davies Festival Theatre
June 22 - July 27, 2014

OTHELLO
BY
WILLIAM SHAKESPEARE

DIRECTED BY
BARRY EDELSTEIN

THE CAST

OTHELLO, the Moor of Venice ........................................ Blair Underwood*
DESIDERIA, 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 Hotka*
OTHELLO’s AIDE-DE-CAMP ................................................ Jamal Douglas*


MUSICIANS ................................................................................. Jonathan Hepfer, Ryan Nestor


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 Yi
ASSISTANT DIRECTOR ................................................................. Jason McDowell-Green
ASSISTANT COSTUME DESIGN .................................................... Shelly Williams
ASSISTANT LIGHTING DESIGN .......................................................... Jason Bieber
ASSOCIATE MUSIC DIRECTOR ................................................... Jonathan Hepfer
MUSIC ASSISTANT ....................................................................... Meaghan Boeing*

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.

*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.
What drew you to Othello for this summer?

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 super roles, but Othello is unusual in that there are eight featured 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 un bearable 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 no stronger than a flower?” What chance does beauty have against rage? It’s a mismatch. Beauty is gosamer 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 desires 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 comundrum 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 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 scorching-earth evil as tremendously pernicious 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, but I’ve done it so 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 relentless, 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 Neapolitan 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 embrodered 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.

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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 love is both a force for good and a force for evil.

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 desires 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 comundrum that’s provocative in a fabulously theatrical way.

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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 dynamics into incredible strain. Othello is black, Desdemona is white; he is old, she is young; he is African, she is Venetian; his life has been erotic 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 such things as age and race 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 “lago.” But that may give him more agency than Shakespeare does. Certainly lago plays a role in bringing about the play’s terrible events, pushing Othello towards doubts that ultimately destroy the lovers.

lago 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 lago 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 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. lago 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’s final line, but finally it is her life that rests on his faith, and his failure.

At the end of the play, Othello finds himself impossible divided: in Aleppo once, Where a malignant and turbid Turk 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 have made one with the cult of 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 Joyce theater has cast a well-integrated social identity but an impossible divided self.

MEAGHAN BOEING (Music Director, Musical 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 The Importance of Being Earnest directed by David Hyde Pierce and A Month in the Country directed by Richard Nelson. Her one-woman show, Women of Leisure, was a 2013 New York International Fringe Festival, and was translated into Spanish for performances in Mexico. Ms. Boeing was most recently seen in the Old Globe/USD M.F.A. Program productions of Much Ado About Nothing, Antigone, and Reckless.
KRISTEN CONNOLLY (Desdemona) is making her Globe debut, having worked with Barry Edel- stein on his production of Miss Julie, in which she played Miss Julie. Her upcoming projects include work with the National Theatre of Scotland, the Royal National Theatre, and the St. Petersburg Classical Theatre Festival. She has appeared in numerous productions at the RSC and the Shakespeare Institute, as well as in the UK and the US. She is currently working on a new project with the National Theatre of Scotland, which is set to premiere in 2024.

JAMAL DOUGLAS (Mike, I Need You) was last seen in the Old Globe’s 1977 Shakespeare Festival as Horatio in King Lear. His Los Angeles credits include Mr. Gerber in Measure for Measure, Sous Chef in The Cherry Orchard, and the Eton Artian in Much Ado About Nothing. His regional credits include Philadelphia’s 2018 Barbecue, which he directed, and the 2019 The Winter’s Tale at the Old Globe. He is a graduate of the University of the Arts and holds a BFA in Acting from Hunter College.

ADAM GERBER (Ensemble) was last seen in The Old Globe’s productions of Much Ado About Nothing, Measure for Measure, and Much Ado About Nothing. He is a graduate of the University of Illinois at Urbana-Champaign and holds a BFA in Acting from the New York University Tisch School of the Arts. He has appeared in numerous productions at the National Theatre of Scotland, the Royal National Theatre, and the St. Petersburg Classical Theatre Festival. He has also worked extensively with the National Theatre of Scotland, which is set to premiere in 2024. His upcoming projects include work with the National Theatre of Scotland, the Royal National Theatre, and the St. Petersburg Classical Theatre Festival. He has appeared in numerous productions at the RSC and the Shakespeare Institute, as well as in the UK and the US. He is currently working on a new project with the National Theatre of Scotland, which is set to premiere in 2024.
BLAIR UNDERWOOD

Othello is an award-winning actor/director/producer. Mr. Underwood has received numerous awards, including 10 NAACP Image Award nominations (five wins), a Tony Award for his role in Shuffle Along, and two Obie Awards for his role in Disgraced. Mr. Underwood was named a 2012 Kennedy Center Honoree and was inducted into the Hall of Fame at the 2013 Drama Desk Awards. He recently appeared as Jimmy Carter in the award-winning feature film Jimmy Carter: The Lion and the Eagle and will star in the forthcoming The Tobacco Road.

BARRY EDELMAN

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. In collaboration 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 Shakespeare productions, including the award-winning series “The Public Shakespeare in the Park.” His recent projects include David Mamet’s The Anarchist, Arthur Miller’s A Confederation of Dunces, and the world premiere of Hannah Moscovitch’s Nothing. Mr. Underwood is thrilled to be part of the American Shakespeare Festival ‘s 50th Season Celebration, and to be making his debut at the Shakespeare Theatre Company in New York. Ms. Roth’s film credits include Neil LaBute’s The Rum Diary, Jeffrey Wright for Shakespeare in the Park’s production of King Lear at the Delacorte. She has designed more than 200 productions on and Off Broadway, over 50 movies for television. His theatre career began at age seven in 1958 with a role in “The Miracle Worker.” Prolific credits include All My Sons, and One Life to Live. Mr. Thomas also produced the award-winning feature film Jimmy Carter: The Lion and the Eagle and will star in the forthcoming The Tobacco Road.

KATHERINE ROETH

Costume Design) recently designed the Globe production of The Rime of the Ancient Mariner. She designed the Broadway and international productions of Come Fly Away and the recent New York production of The Twentieth-Semester Man directed by Barry Edelman at The Public Theatre. Ms. Edelman has designed 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 STRAUDBRIDGE

(Designing) previously designed the Globe production of Double Indemnity. He designed more than the standard Globe production of The Addams Family musical, and A Tightly Minor Motion Picture. Most recently Mr. Zeller has worked on a men- tioned credits include The Usual Suspects Theatre Company in Los Angeles.

CURTIS MOORE

(Original Music) is a composer, song- writer, and musician in New York. He recently composed the music for the opera House for Matt Sax and Eric Roven, which had a sold out run at the New York Public Theatre, as well as for Nora Ephron’s play Lucky Guy starring Tom Hanks in London. His recent projects include the Tony Award-winning feature film Jimmy Carter: The Lion and the Eagle, and with Thomas Mizer, he was awarded the 2009 Jonathan Larson Grant. Together they wrote the musicals Triangle (Lyr- ic Theatre of Oklahoma), The Legend of Stagecoach Mary (National Alliance for Musical Theatre), and The Bus to Buenos Aires (The Ensemble Studio Theatre). He is also a member of The Bridge Project. His critically acclaimed world premiere production of Richard III, directed by Sam Mendes, will run at The Public Theatre. Mr. Nestor has also composed the score for Barry Edelman’s world premiere of Timon of Athens at The Pub- lic Theatre. With Matthew Broderick, he wrote and produced the music for Todd Solondz’s film Palindromes (Venice, Toronto, Telluride, New York Film Festi- vals). trickbox.com.

RYAN NESTOR

(Music Director) is a percussionist spe- cializing in classical music of the 20th century. Currently a candidate for the Doctorate in Contemporary Music Per- formance at UC San Diego. Mr. Nestor is also a member of the Baja 5 blue fish and was recently the principal percussionist of the La Jolla Symphony Orchestra. Ms. Flor has performed at numerous music festivals including the Philadelphia World Music Concert Series, Ojai Music Festival, Carlsbad Music Festival, Aspen Music Festival, and Pensacola’s BamaJam 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 numerous universities and around the country. Mr. Nestor earned his M.F.A. from York University School of Drama.

Shakespeare Festival, Heartland Thea- tre Company, Phoenix Theatre Ensem- ble, and Putnam County Playhouse. Mr. Storti received her B.A. in Acting from Illinois State University.

RICHARD THOMAS

is an Emmy Award winner and an award-winning actor for his role in the television series “The奇迹 Worker.” Mr. Thomas produced the world premiere of the play “Tobacco Road” at the American Shakespeare Festival. His recent projects include David Mamet’s The Anarchist, Arthur Miller’s A Confederation of Dunces, and the world premiere of Hannah Moscovitch’s Nothing. Mr. Underwood is thrilled to be part of the American Shakespeare Festival’s 50th Season Celebration, and to be making his debut at the Shakespeare Theatre Company in New York.
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 The Producers. He is a member of P-gal-mo-tion. His other recent work has been with Huntington Theatre Company, Portland Rug Theatre, Roundabout Theatre, SITI Company, Two River Theater Company, Williamstown Theatre Festival, New York International Fringe Festival, and the 2013 National Acting School (Director) 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 Theatre.

JONATHAN HEPFER
(Associate Music Director) is a percussionist, conductor, and concert specialist in recent music. He began playing classical music at age 17 after discovering the music and philosophy of Artur Schnabel. Subsequently, Mr. Hepfer attended Oberlin College Conservatory of Music, UC San Diego, and the Musikinstitut in Cologne, Germany. 

LEILA KNOX
(Stage Manager) has previously worked on the Globe productions of Coriolanus, The Merchant of Venice, Henry V, and Les Misérables, and has been a member of a DAAD fellowship. Mr. Hepfer has served on the Board of Directors of the San Diego Performing Arts Trusts, the pension and welfare Trustee for San Diego County Theatre Trust, and a member of the Music Department at the University of San Diego. Mr. Hepfer 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.

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 III, John of the Mountains, and The Cherry Orchard. She recently graduated from Northwestern University with a degree in English Literature and Theatre.

TARA RUBIN CASTING

URSULA MEYER
(Voice and Text Coach) has studied voice and diction with Cécily Berry, Patry Rodenburg, Andrew Wade, Arthur Lessac, and Kris- tinn Linklater. She graduated with dis- tinction from the Advanced Voice Studies Program at the Royal Central School of Speech & Drama in London and is a des- ignated Linklater teacher. Her regional credits include last summer’s production of the Death of a Salesman at the Old Globe, the Shakespeare Theatre Company, South Coast Repertory, and Playwrights Horizons.

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 P. Murray Abraham, Matthew Broderick, Nathan Lane, Stokoch Channing, and Megan Mullally. He most recently directed And So It Goes with Keegan Allen and Ethan Hawke. His Broadway credits also include The Nance, Dead Accounts, Catch Me If You Can, Impression- 30, The Coast of Utopia (Tony Award), and Macbeth with Ethan Hawke. His Broadway credits also include The Nance,Dead Accounts, Catch Me If You Can, Impression-30 and The Coast of Utopia.

Dr. Jack O’Brian was the co-founder of The Old Globe, along with Dr. Mel Shattuck. His work at the Globe has made many contributions to the advancement of the arts and the community. He served on the Board of Directors for 2004 Summer Shakespeare Festival, 2005-2006 Summer Shakespeare Festival, 2007-2008 International Achievement Award, 2009-2010 Summer Shakespeare Festival, and 2013-2014 Summer Shakespeare Festival. His training comes from Boston University, London Academy of Music and Dramatic Arts, and American Conservatory Theatre.
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. These 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.
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.
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 and educational programs that the Globe offers to the San Diego community. Annual Fund members also receive benefits that enhance the theatre-going experience. Check to see if your company has a matching gift policy, which can double the impact of your donation.

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