It’s an intergenerational summer here at The Old Globe. Across the plaza in the Lowell Davies Festival Theatre, we are producing one of Shakespeare’s first plays, if not his very first: *The Two Gentlemen of Verona*, a piece about young men, adolescent love, and the dawning of adulthood. Here in the Conrad Prebys Theatre Center, on the stage of the Sheryl and Harvey White Theatre, we explore a different phase of life, as the four characters in Ronald Harwood’s *Quartet* come to terms with life, love, and friendship after retirement.

To explore those rich themes in *Quartet*, we reap the great benefit of four performers with decades of experience to their credit. Robert Foxworth, of course, is a beloved Associate Artist of The Old Globe, last seen here in *Other Desert Cities*. He is joined by the acclaimed Elizabeth Franz, at long last making her Globe debut, as is seasoned Shakespearean Roger Forbes. The final member of the play’s quartet, Jill Tanner, returns to the Globe after a 30-year absence. And who better to lead such a team of actors than our own Richard Seer? Rick’s deft hand at comedy, his skill at staging in the round, and his ability to bring out the heart of a piece are all on ample display here.

This *Quartet*, and you, our audiences, are in excellent hands.

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.
earlier this year, and it is in her beautiful and loving memory that Len sponsors Sponsors for Life of Riley members of Globe Ambassadors and supporters of the Globe as generous Production local organizations. At the Globe they were Circle Patrons for several years, founding members of Globe Ambassadors and supporters of the Globe as generous Production Sponsors for Life of Riley, God of Carnage, and Doubt: A Christian Tragedy. Sadly, Elaine passed away earlier this year, and it is in her beautiful and loving memory that Len sponsors Quartet.

**ALAN BENAROYA**

Alan Benaroya (third from left) with Old Globe Managing Director Michael G. Murphy, Old Globe Associate Artist Robin Pearson Rose, and director Richard Seer at TheatreWorks Silicon Valley’s production of Other Desert Cities, a co-production with The Old Globe.

**JO ANN KILTY**

Originally from Los Gatos, California, Jo Ann currently resides in Solana Beach and enjoys a second home in San Francisco. After a career in advertising, she took over her father’s seat on the board of directors of National Car Rental in Phoenix until the 2004 sale of the company. Jo Ann has served as Chair of the Del Mar Cultural Arts Center and served two terms on the board of the California Center for the Arts in Escondido. In 2009, she joined the Globe’s Board of Directors where she serves on the Development and Education Committees. At the Globe, Jo Ann served as Honorary Chair of the 2011 Globe Guilders Fashion Show and co-chaired the 2012 Globe Gala. Jo Ann’s previous sponsorships have included A Doll’s House, Anna Christie, and Engaging Shaw.

**JEANETTE STEVENS**

A Chicago native and graduate of Indiana University, Jeanette was first involved in the arts as a devoted, passionate student of dance within a family and university dedicated to cultural appreciation. After moving to San Diego, her first profession was as a teacher in public and private elementary schools, and later she taught and choreographed ballet. Currently, Jeanette is retired from her public relations career at SDG&E, having developed and managed various programs and partnerships for many years. A former board member at San Diego Ballet, Jeanette currently serves on the San Diego Youth Symphony and La Jolla Music Society boards and continues her enthusiastic involvement with arts organizations countrywide. A longtime Globe subscriber and patron, Jeanette derives immeasurable benefit from both performance and her meaningful relationships established at the Globe.

**EVELYN MACK TRUITT**

A longtime friend of Globe Founding Director Craig Noel, Evelyn Mack Truitt has been involved with The Old Globe for more than 30 years, and she has served as a member of the Board of Directors for much of that time. As Vice President at The Signal Companies, Evelyn moved to San Diego in 1980, retiring in 1985. Immediately upon arrival in San Diego, she became heavily involved with the theatre and soon joined its Board of Directors. Evelyn supports numerous charities and has served on the board of the National Corporate Theatre Fund for 25 years. At the Globe, she has sponsored Private Lives with Robert Foxworth, directed by Jack O’Brien, and Shirley Valentine with Katherine McGarrah, among others. In addition to her theatre interests, Evelyn is a published film historian.

**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.

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*In Memoriam
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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PERFORMANCES MAGAZINE 5

Glory and pupil of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Alan Benaroya, Leonard Hirsch, in memory of Elaine Hirsch, Jo Ann Kelly, Jeannette Stevens, Evelyn Mack Truitt; and California Bank & Trust.

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. And special thanks go to those who guarantee the Globe’s future for years to come through endowments and Craig Noel League membership.

We are grateful for our audiences and our supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

Music has been a constant in this season at the Globe, whether underscoring a moment or defining how an artist approaches the end of a career. We are delighted to share tonight’s opus with all those who have enriched our lives in the arts. 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

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* In Memoriam

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 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.

Quartet is a play about how best to live in what Shakespeare describes as the Sixth Age of Man: the time when our eyes start to dim and our limbs start to shrink and our big manly voices turn again to childish treble. The play asks if the inevitable end must be “mere oblivion,” or if there’s some other alternative. And poor Shakespeare, it posits that there are happier possibilities. The latter chapters of our lives can be a time of new beginnings, of reconciliation and rapprochement, and of a sense of self that is more nuanced and rich than ever before. The play advances a theme that’s a personal favorite: that art is a hedge against time, perhaps the best that man ever devised. Here, music is a balm and a force of healing, and the four retired opera singers who live in a house inspired by Verdi that the composer’s sublimity is a sustaining force with an efficacy as potent as any medicine ever devised. Quartet’s dramaturgical mode is a quiet naturalism with a brush of the boulevard play and a dash of the English drawing room, but its soul is as robust as the grand Italian music sung in the passage from Rigaletto alluded to in the play’s title. I like the play a great deal, and I think you will too.

I invite you to join me in thanking Bob Fonworth and Rick Seer for setting this play on its wandering path toward production at the Globe. It’s nice to think that a life in art is richly worth living, and for a long time, especially when it’s lived at the height of excellence that those good friends and fine gentlemen have reached.

Thanks for coming. Enjoy the show.
QUARTET

BY

RONALD HARWOOD

THE CAST
(in alphabetical order)

WILFRED BOND ................................................................. Roger Forbes
REGINALD PAGE .............................................................. Robert Foxworth
JEAN HORTON ................................................................. Elizabeth Franz
CECILY ROBSON ............................................................... Jill Tanner

STAGE MANAGER .................................................................. Annette Yé

SETTING
KENT, ENGLAND. 1999.

ACT 1 - A JUNE MORNING
ACT 2, SC. 1 - THE NEXT DAY
ACT 2, SC. 2 - THREE WEEKS LATER
ACT 2, SC. 3 - 10 OCTOBER

There will be one 15-minute intermission.

PRODUCTION STAFF

OPERA CONSULTANT .......................................................... Nicolas Reveles
DIALECT CONSULTANT ...................................................... Ursula Meyer
ASSISTANT DIRECTOR ....................................................... Gerardo Flores
ASSISTANT SCENIC DESIGN ............................................... Sean Fanning
ASSISTANT COSTUME DESIGN ........................................... Corrine Roache
PRODUCTION ASSISTANT .................................................. Sarah Kolman
LIGHTING INTERN .............................................................. Charles Evans

The Actors and Stage Manager employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

†Associate Artist of The Old Globe.

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.

Ralph Funicello
SCENIC DESIGN
Charlotte Deevaux
COSTUME DESIGN
York Kennedy
LIGHTING DESIGN
Christopher R. Walker
SOUND DESIGN
Annette Yé
STAGE MANAGER

DIRECTED BY
RICHARD SEER

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
July 25 - August 24, 2014
The Play
Something Rather Glorious
An interview with director Richard Seer

Interview by Danielle Amato

What drew you to this piece as a director? Are there aspects of it that particularly resonate with you?

I’ve always felt that if I could come back in another life as anything I wanted, it would be an opera singer. There’s nothing more glorious than that, than being able to make those sounds. I studied singing, and when I started out in the theatre, all my first jobs were in musicals. I used to sing arias—not on stage, but just because they’re an excellent training tool. There’s something beautiful and bittersweet about artists like opera singers and ballet dancers, artists who aim for a kind of perfection, an ideal that we can only dream of. And as I get closer to retirement age, I begin to contemplate: What is my place at a time of life that is often isolating. How they form bonds as they get older. How they form bonds at a time of life that is often isolating.

What do you hope that people will take away from the play and the production?

One of the characters in the play is very concerned about being ridiculous in her old age and about being seen as less than she once was. She has a very clear and appreciative sense of herself and what she has accomplished. But she doesn’t want that diminished by people laughing at her or thinking she’s ridiculous in any way. I think that’s something that an awful lot of us, as we get older, are concerned about. We don’t want to be a joke. We don’t want to be taken for granted or dismissed or thought of as silly. I think all of the characters in this play represent that fear. But they decide to tackle it head on, which I think is really courageous. By doing that, by allowing themselves to be ridiculous in this one circumstance, they transcend that into something rather glorious. They remind us in their hearts, they are those same people, who were young once—full of ambition, full of talent, full of ideas, full of passion—those people still exist. They just exist in a slightly different form. And they are capable of expressing that in quite a profound way. I find the play very moving in that regard, and I hope that people are inspired by it.

Before his death in 1901, the great opera composer Giuseppe Verdi conceived of a home, a haven for retired opera singers and musicians without the means to provide for themselves. Verdi knew well the struggles faced by these older artists, or as he called them, “Poor, dear companions of my life!”

Verdi had already financed, built, and staffed a hospital near his home in northern Italy, and he was equally invested in the design and construction of what he called the Casa di Riposo per Musicisti. He dedicated the last few years of his life to its creation: he purchased the land, selected the architect, and researched other institutions of the same kind. In order to provide for the long-term stability of the Casa, Verdi directed that all royalties from his operas should go to its care and upkeep. The Casa was completed in 1899, but it was not opened until after his death. However, he always referred to the artists who would live in the house as “guests,” a tradition that endures to this day. Verdi is buried at the house, alongside his wife, Giuseppina Strepponi, and their crypt is a popular tourist attraction.

“Quella Casa è veramente l’opera mia più bella.”

“Quella Casa è veramente l’opera mia più bella.”

—Giuseppe Verdi

“That Home is truly my most beautiful work.”

—Lorenzo Arruga

In 1984, Swiss film director Daniel Schmid made a documentary about Casa Verdi, called Tosca’s Kiss. The film, a moving portrait of the residents of the Home, triggered the imagination of playwright Ronald Harwood. He said, “It was such a haunting idea, I thought to myself: there is a play in that.”
The Play

“MAMA DIVA”

Interview by Danielle Magas Amato

One of America’s greatest and most acclaimed sopranos, Carol Neblett’s career has spanned over 40 years. She has performed opera’s most coveted roles in the world’s greatest opera houses, including the Metropolitan Opera, Teatro alla Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg, Chicago Lyric Opera, and our own San Diego Opera. Now 68, she serves as an Artist-in-Residence at Chapman University and conducts master classes for young artist programs worldwide.

I know that you began your professional career as a choral singer and then made the jump to opera at 24. What skills did you need to develop to make that change?

Well, certainly power, because opera singers don’t use microphones. There’s a way of learning to sing so that your softest singing will carry to the back of the hall just as well as your loudest. And to have the physical stamina to sing over a symphonic orchestra without a mic. In choral singing, there is a lot of blending asked of you, so that when someone turns on the radio, they can immediately hear two or three notes say, “Oh, that’s Joan Sutherland,” or, “That’s Marilyn Horne.”

What are the physical demands associated with the career?

Opera is very physically demanding. I threw myself down stairs; I did all kinds of things. The naked and angled stages are hard on the back, and just the weight of the costumes can be a challenge. I once had a costume that was seven with heavy jewels—they weren’t real, of course, but they were heavy. It was one of those queen-type roles. I was exhausted every night, just from the costume. I did over 400 performances of Travers, and Ijumped to my death many times. Every night you have to do that—plus rehearsals! I had an accident jumping off for a suicide scene once—the whole platform holding the matress I was supposedly to land on broke. Plus, you have to breathe very deeply and sustain long phrases, and as you get older it just gets tougher and tougher.

Does your voice change as you mature and move through your career?

With time, sometimes even just having children, the voice gets deeper. The range might still be big, but the quality of the voice gets more depth to it. More beauty, more power. That comes with the training: how you use the diaphragm, the freedom of the jaw and the tongue. But definitely the voice matures. I had three children, and I felt that my voice grew in depth and beauty with each child. Between my 18-year-old voice and my 40-year-old voice, I had the same quality of voice, but the difference is that I had so much more interest and color in my voice with time and experience.

What do you think leads opera singers to retire?

I think many of them cannot stand being retired. They have to perform somehow. Some people go into different careers altogether—I have one friend who went into high finance. But I can’t drag myself away from the music, so teaching has been a great step. It’s a way to pass on your knowledge, to an end, but you have to face it. You don’t have to be a diva. And you have to be gracious enough to move over for the next person. Nowadays, I’m training the next people, the ones that are going to make people move over. Many of my students call me “Mama Diva,” and I hope I represent the best of both those words.

In opera, the demands are big, and the reward is great. And I’m not talking about the monetary reward, I’m talking about the reward of being able to stand out there and know a production went superbly and you were a part of it. There are no guarantees, and there will be rejections. But you have to pick yourself up and keep going. You know the old saying: “When life gives you lemons, make lemonade.” Or pick them up and throw them at a critic. (laughs) **

The play also owes its name to another quartet: the famous “Bella Figlia dell’Amore” from Giuseppe Verdi’s opera Rigoletto. In the final act of the opera, the quartet brings together four of Rigoletto’s central characters. The Duke, an arced womanizer, has seduced and abandoned Gilda, the daughter of his jester Rigoletto. Gilda and Rigoletto follow him to a run-down tavern, where they watch him attempt to seduce Maddalena. The moment is captured in “Bella Figlia dell’Amore.” The quartet weaves together four contrasting musical lines, infusing each with its own emotional quality. Musically, Verdi captures his character’s complex personalities and the inherent drama of the moment: the Duke’s seduction, Maddalena’s laughing, rejection, Gilda’s anguish, and Rigoletto’s desire for revenge.

Harwood’s four retired opera singers—Reggie, Cindy, Joan, and Wilf—performed Rigoletto together in their heyday. The wording of their performance has just been re-issued, and it plays a significant role in the events of the play. Harwood cleverly juxtaposes his own characters against their Rigoletto counterparts, inviting the audience to see them both similar to and different from the roles they play. **

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From left: Kirstin Chavez as Maddalena, Joseph Calleja as the Duke, Nino Machaidze as Gilda, and Giovanni Meoni in the title role of Verdi’s Rigoletto at the Metropolitan Opera in New York, 2011.

From left: Kirstin Chavez as Maddalena, Giovanni Meoni as the Duke, Nino Machaidze as Gilda, and Giovanni Meoni in the title role of Verdi’s Rigoletto at the Metropolitan Opera in New York, 2011.

Rigoletto

True to its title, Ronald Harwood’s Quartet is a composition for four players—and it requires four distinct voices. Each of Harwood’s characters has a unique rhythm, energy, and point of view. As their quartet unfolds, they come together and move apart, creating moments of harmony, dissonance, and beautiful silence.

Harwood’s Rigoletto 

Rigoletto’s 

Rigoletto

Rigoletto

Rigoletto

Rigoletto
ROGER FORBES
(Wilford Brown) has acted for over 40 years in both the United States and
in England. His credits include four years at the Old Globe Theatre and three seasons at the Lawrence Olivier as well as appearing in London’s West End at the Gar-
dal and Cambridge’s Old Vic. Forbes was also a founding member of Geva Theatre in New York, where he acted in and directed over 30 plays. Currently, Forbes is a member of the audition board. (The University of Utah), and most recently Dio Arena Theater), Playhouse in the Park, Portland Center The-
and subsequently toured the U.K. in 2008. He won him a Best Actor Award for 2007-2008,
the National Arts Centre in Ottawa, which currently a member of the audition board.

ELIZABETH FRANZ
(Chern Hamilton) is impos-
to do justice to any veteran actor’s career in the allotted words. She has been a member of the Chicago and Krakow prior to opening at the Criterion Theatre in London’s West End.

ROBERT FOXWORTH
(Reginald Paget) is an Asso-
ciate Artist of The Old Globe and founder of the Foxworth Theatre Company. He has guest starred on countless televi-
sion shows over the years such as a two-year stint on "666 Park Avenue" (ABC). As a actor and writer, he has been nominated for over 100 books for both the Library of Con-
ny and received the Theatre World Award for his perfor-
manship, and was nominated for the Tony, Outer Critics Circle Awards and has been nominated numerous times for Tony, Lucille Lortel Award, Chicago’s Joseph Jef-

JILL TANNER
(Cecily Robson) is delighted to be back at The Old Globe this summer as part of the Shakespeare Festivals, as well as 15 seasons with the Idaho, Santa Cruz, and Utah Shake-

CHARLOTTE DEVAX
(Cuddy Borden) played over 20 pro-
ductions at The Old Globe including Other Desert Cities, The Last Romance, The Romantics, You’re Afraid of Virginia Woolf?, A Body of
Water, Since Africa, Da, and All My Sons. She directed productions of Other Desert Cities, God of Carnage, Life of Riley, The Last
Romantics, The Price, Romeo and Juliet, Who’s

JIM HARRISON
(Playwright) was born in Cape Town, South Africa, in 1934 and went to England in 1953. His novel Home was awarded the prestigious Kibbmt Directing Award. In 1990, Mr. Steer

CHRYSTOPHER R. WALKER
(Sound Design) is equally proud to be returning to The Old Globe. He is the sound design consultant for the Seattle Chil-

BARRY EDELESTINE
(English) is a pianist, director, produc-
er, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard’s plays. His directing credits include his Globo
to the country. Mr. Talamantez Bell is the Artistic Director of the New York Classical Theatre, which acquired The Dreamlanders. In addition to his extensive work in the Off Broadway theatre throughout the country, his chamber music projects including the Sony Metreon 3D, Chips & Quips, Flyway, The Dining Room, Starbucks, and PopCap Games. He holds a B.A. in Piano Performance from Cornish College of the Arts.

URSULA MEYER
(Dialect Consultant) has studied voice with Cicely Berry, Patry Rodenberg, Andrew Wade, Arthur Lesse, and Kristin Linklat-
er. She graduated with distinction from the Advanced Voice Programs at the Royal Conservatory of Music. She is currently a member of the audition board.

Justice, where he acted in the productions of All My Sons, A Body of Water, The Old Globe where she has worked on over 70 productions, including A Gentleman’s Guide to Love and Murder, The Times They Are A Chin-

YORK KENNEDY
(Theatre Design) is a lighting designer for the performing arts and architecture. His designs for the stage have been seen in the-

ANNETTE Y
(Stage Manager) served as stage manag-
er for The Old Globe’s Vanya and Sonia and Masha and Spike, The Few, Pygmalion, God

DAVID DAVIS
(Master carpenter) is the author of a history of the

Ralph Funicello
(Scenic Designer) is an Associate Artist of The Old Globe and has designed sets for over 79 productions for the company including the recent production of Water by the Spoon-

EFISIO O’XUENA
(Light Design) was designed for La Jolla Playhouse’s production of Another Time, under the title Temps Centre Temps, won the Molinaire Award for Best Show, Paris, 1993. His play The Handymen opened in Chichester in Sep-
tember 1996 starring Frank Finley. He won the Academy Award for his screenplay of The Pianist and was nominated for The Dres-

BRYAN WALLACE
(Lighting Design) was produced in Chichester in Sep-
tember 1996 starring Frank Finley. He won the Academy Award for his screenplay of The Pianist and was nominated for The Dres-

MARGARET DEVAUX
(Dialect Coach) completed 20 pro-
ductions at The Old Globe including Other Desert Cities, Andromache, The Brothers Karamazov, and The Seagull. Her directing projects include Under the Table, The Masks, The Diving Bell and the Butterfly, The Deliberate Death of a Parish Priest, Inter-

CIBO BELL
(Brazilian) is a music designer and composer.

BETHAN JONES
(Makeup Artist) has worked with numerous prod-
cers on a number of projects including the Sony Metreon 3D, Chips & Quips, Flyway, The Dining Room, Starbucks, and PopCap Games. She holds a B.A. in Piano Performance from Cornish College of the Arts.


Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the Shakespearean directorial credits include

The Scenic, Costume, Lighting and Sound design for The Nance: A Gay Nineties Musical, a new adaptation of Oscar Wilde’s classic by Craig Lucas; directed by 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 variety of 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: Education@TheOldGlobe.org.

PERFORMANCES

For Students at the Globe, It’s All About You.

Shakespeare has been at the heart of The Old Globe’s life since the theatre began in 1935. During the California Pacific International Exposition, year 2010. Mr. O’Brien will direct

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

1981 through 2007. Mr. O’Brien will direct

Invention of Love, Pride’s Crossing (Tony Award), Henry V (Tony Award), Hair-spray (Tony Award), Imaginary Friends, The Invention of Love (Tony nomination, Drama Desk Award), The Full Monty (Tony nomination), Honors to Love, Getting Away with Murder, Pride’s Crossing, The Little Foxes, Hegged (Lucille Lortel Award, Best Director), Damn Yankees, Two Shakespearean Actors (Drama Desk nomination),ergy and Rez (Tony Award). Metropolitan Opera: II Trittico: London: Love Never Dies, Hair-spray (Olivier nomination), National Theatre: His Girl Friday. Six mov- ies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtisTree 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 Academy appoint- ment of an Unintentional Director, his mem- oir about the early years of his career, was released in the summer of 2033 by Farrar, Straus and Giroux.

CRAG NOEL (Founding Director) was first appointed director in 1959, 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 40’s, the expansion to two theatres in the ‘50s, Globe Educational Tours in the ‘70s, and Teatro Meta and the Old Globe Education Department.

Edelstein has taught Shakespearean acting at The Juilliard School, NYU’s Grad- uate Acting Program, and the University of Southern California. His book Thinking Shakespeare (called by

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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 relocat- ing to San Diego from New York, he held sim- ilar positions at Theatre for a New Audience and the Joyce Theater Foundation’s Ameri- can Theater Exchange. He also served as negotiating assistant for the League of Res- ident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Direc- tors of the National Alliance of Musical The- atre, the National Corporate Theatre Fund, and the Board of Directors of the League of Resident Theatres and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for LATSEF 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 Manage- ment 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 (Managing 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 star- ring F. Murray Abraham, Matthew Broder- ick, Nathan Lane, Stockard Channing, and Megan Mullally. He most recently direct- ed the Broadway revival of Macbeth with Ethan Hawke. His Broadway credits also include the Lucille Lortel Award-winning revi- iewal of Arthur Miller’s All My Sins; the world premiere of Steve Martin’s The Underpant, which he commissioned, Moishe’s The Mis- anthrophe starring Uma Thurman in her stage debut; and the world premiere of novelist Nathaniel Englander’s play The Twenty-Seventh Man, which is now the standard text on American Jewish History.

Mr. O’Brien has been honored with a list of 25 persons who shaped the city’s his- tory; the Governor’s Award for the Arts; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to the Fine Arts department; San Diego State University’s Outstanding Alumnus; Conser- vator of American Arts Award from Ameri- can Conservatory Theater, the San Diego Press Club Headliner Award; San Diego Gen- tlemen of Distinction Award; and a com- bined 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, San Diego University; 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 2003, he received the National Medal of Arts— the nation’s highest honor for artistic excel- lence—in a ceremony at the White House. Craig Noel died on April 3, 2010, at the age of 94.

Craig Noel died on April 3, 2010 at the age of 94. For Students at the Globe, It’s All About You. Shakespeare has been at the heart of The Old Globe’s life since the theatre began in 1935. During the California Pacific International Exposition, 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 ver- sions 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 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 variety of 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.

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

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 Lincoln Dairies 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 perfor- mances 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.
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Timothy Acosta, Topher Rasmussen ........................................ Pub Shift Supervisors
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Linda Bahala, 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

Amy E. Allison ............................................................. General Manager
Dave Henson ............................................................. Director of Marketing and Communications
Todd Schultz ............................................................. Director of Development
Mark Somers ............................................................. Director of Finance
Richard Seer ............................................................. Director of Professional Training
Robert Drake ............................................................. Director of Production
Roberta Welis-Famula .................................................. Director of Education

ARTISTIC
Eric Louie, Justin Waldman ........................................ Associate Producers
Danielle Mages Amato .............................................. Literary Manager/Dramaturg
Bernadette Hanson .................................................... Associate Artistic Director
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 Berransky ...................................................... 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 Kelheer .......................................................... Master Carpenter
Carole Payette ........................................................ Charge Scenic Artist
Gregg Essex ............................................................... Draftsman
Christian Thorsen .................................................... Stage Carpenter/Plyman, Globe
Robert Dougherty ...................................................... Festival Master Carpenter
Jack Hernandez ........................................................ Carpenter, White
Jessica Amador, Dave Garcia, Eileen McCann ............... Painters
Daniel Caprio, Sean Chaffin, Chris Chauvet, Michael Curtis, Matt Giehe, Larry J. Hall, Sloan Holly, Laura McIntyre, Francisco Ramirez, Jon Serbian .................................................. Carpenters
W. Adam Bernard ..................................................... Lead Scenic Artist
Jason Chobon ............................................................. Automation Coordinator
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
Corrine Roache, Michelle Hunt Souza ......................... Design Assistants
Erin Cress, Su Lin Chen ............................................. Stickers
Marsha Kuligowski, Wendy Miller ......................... Draper and Tailors
Mary Miller ............................................................. Tailoring/Construction
Mark Baiza, Maria De La Mora, Allison Elsey, Tea Ninkovic, Nunnia Pecoraro, Heather Premo, Ademir Serrano ............................................. Stuffers
Erin Carignan ........................................................ Charge Supervisor/Dyer/Painter
Sharon Granieri, Brent Roberts, Emily N. Smith ............. Craft Artisans
Molly O’Connor ........................................................ Wig and Makeup Supervisor
Kimmie Eddo, Danielle Griffith .................................... 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, Hallie Thomas, Noelie Van Wyk ............................................. Wardrobe Crew, Festival

PROPERTY
Neil A. Holmes ........................................................ Properties Director
Kristin Steva Campbell ............................................. Assistant to the Director
M.H. Schrenkens ........................................................ Shop Foreman
Rory Murphy ........................................................ Lead Craftman

SOUND
Paul Peterson ........................................................ Sound Director
Mark Hartshorn ..................................................... Master Sound Technician, Globe
Dana Pickop .......................................................... Master Sound Technician, White
Jeremy Nelson ........................................................ Master Sound Technician, Festival
Austin Taylor ........................................................ Deck Audio, Globe
James Zadai ........................................................ Deck Audio, Festival
RJ Givens, Emily Yavitch ............................................... Sound Technician

ADMINISTRATION
Alexandra Hisserich ............................................... Operations Assistant
Carolyn Buell ........................................................ Assistant to the Artistic and Managing Directors
Darlene Davies ........................................................ The Old Globe Historian

INFORMATION TECHNOLOGY
Dean Tager ............................................................. Information Technology Director
John Ralston .......................................................... Information Technology Manager
Brittany Summers .................................................... Information Technology Assistant

HUMAN RESOURCES
Sandy Parde ........................................................ Human Resources Director
Mammy Bejarano .................................................... Human Resources Coordinator

MAINTENANCE
Marg Girgingy ........................................................ Facilities Director
Violanda Corona, Ismael Delgado, Frank Fields, Roberto Gonzalez, Bernardo Holloway, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Leonardo Rodriguez, Vikela Smith ..........................................
Will Van Atta ........................................................ Building Staff

PROFESSIONAL TRAINING
Shana Winde ........................................................... Program Coordinator
Brian Byrnes, Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gesner, 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
Lisel Goldberg-Getz, Jason Heil, Stephen Hofman, Erika Malone, Heather Pauley, Christopher Salazar, Damon Shearer ............................................. Teaching Artists

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 ............................................................. Recepcionist

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