

performances

THE  LD GLOBE

OCTOBER 2013



THE LAST GOODBYE

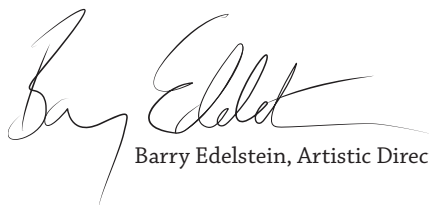
WELCOME



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

It's a real thrill to kick off the Globe's 2013-14 Season with *The Last Goodbye*. This daring, moving, and hugely entertaining work combines two of the Globe's passions: Shakespeare and musical theatre. The production brings a talented team of artists to The Old Globe, many for the first time. We are particularly pleased to welcome Alex Timbers, a director whose raw talent and fresh sensibility have already made a major impact on the American musical theatre.

We hope to see you back at the Globe often during the upcoming season! On this very stage, the season continues with *Dr. Seuss' How the Grinch Stole Christmas!*, back for its 16th smash year; Shakespeare's *The Winter's Tale*, which marks Barry's Globe directing debut; *Time and the Conways*, a poetic classic from a giant of 20th century drama; and *Vanya and Sonya and Masha and Spike*, a tour-de-force by an American comedic master. Across the plaza, the season features three award-winning plays about contemporary life by thrilling young American voices—beginning with the world premiere of Samuel D. Hunter's *The Few*—as well as a delightful new musical comedy, *Dog and Pony*, to top off the season. It's a *remarkable*, wide-ranging lineup of productions, and we can't wait to share them with you!


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.

WELCOME




Welcome to *The Last Goodbye*, a unique and exciting presentation of Shakespeare's *Romeo and Juliet* set to the magical music of Jeff Buckley. This production brings to San Diego some of our country's most prominent and successful theatrical talents including director Alex Timbers and choreographer Sonya Tayeh.

None of this would be possible, of course, without the charitable support our not-for-profit institution receives from so many of you. We are proud to

recognize our Production Sponsors for *The Last Goodbye*: Darlene Marcos Shiley, Mickey Stern, and Sheryl and Harvey White. Their extraordinary generosity and stalwart support help keep the Globe at the forefront of American theatre. Darlene, Mickey, Sheryl and Harvey are remarkable leaders who understand the difference a thriving artistic community makes to the quality of life for everyone who calls San Diego home.

We ask you to consider joining us on our journey of discovery, invention and imagination as we present over 15 productions annually at The Old Globe. Please join our Membership Program for as little as \$50 per year, become a Circle Patron at \$2,500, or give whatever you can afford. Help us engage new audiences from our diverse region by introducing your friends and family to the Globe.

Thank you for all you do for the Globe.


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

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

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PRODUCTION SPONSORS



DARLENE MARCOS SHILEY

A longtime friend of both Craig Noel and Jack O'Brien, Darlene Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for nearly three decades. The Shileys' lead gift of \$20 million to the Globe's recent Capital and Endowment Campaign marked the largest individual contribution in the Globe's history. The couple served as charter members when the Season Sponsorship program was founded in 1995 and have underwritten many subsequent productions. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program, the Shiley Terrace Apartments—which provide much-needed local housing for Globe artists—and an endowment that underwrites two full scholarships in The Old Globe/University of San Diego Graduate Theatre Program. Darlene continues to serve as leading Underwriter of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.



MICKEY STERN

As a former school teacher, Mickey Stern has been an advocate and supporter of arts and culture for many years, both in San Diego and when she previously lived in Omaha, Nebraska. She believes strongly in the importance of quality performances and presentations for her community. To that end she consistently supports performing arts in San Diego and has personally worked to arrange programs by prominent and talented singers, pianists and speakers in San Diego, including in her previous role as Vice-President of the La Jolla Women's Club. Mickey supports the Globe's artistic goals and its impact in the community, both on its stages and in San Diego-area schools. She has shown generous support for numerous Globe projects, including as sponsor of the world premiere of *Sammy*, *Golda's Balcony* with Tony Award nominee Tovah Feldshuh, the world premiere musical *Some Lovers* by Steven Sater and Burt Bacharach and last year's critically acclaimed *Good People*.



SHERYL AND HARVEY WHITE

Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's recently completed \$75 million Capital and Endowment Campaign. Sheryl holds the distinction of co-chairing seven successful Globe Galas and will co-chair her eighth this fall. The Whites have been Season Sponsors for the past 10 years, previously sponsoring such plays as *The Times They Are A-Changin'*, three world premiere musicals (*Dancing in the Dark*, *The First Wives Club* and *A Room with a View*), *Hershey Felder in Maestro: The Art of Leonard Bernstein* and *Lost in Yonkers*, the inaugural production in the arena theatre that bears their name in recognition of their significant \$6 million Capital Campaign gift. Sheryl continues to serve on the Globe's Finance Committee, and Harvey is Board Secretary and a member of the Executive Committee.

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*Executive Committee Member

THE LAST GOODBYE

A Musical Adaptation of Shakespeare’s *Romeo and Juliet*

CONCEIVED AND ADAPTED BY

MICHAEL KIMMEL

MUSIC AND LYRICS BY

JEFF BUCKLEY

Christopher Barreca
SCENIC DESIGN

Jennifer Moeller
COSTUME DESIGN

Justin Townsend
LIGHTING DESIGN

Ken Travis
SOUND DESIGN

Kate Waters
FIGHT DIRECTOR

Jacob Grigolia-Rosenbaum
ASSOCIATE FIGHT DIRECTOR

Carrie Gardner, CSA
CASTING

Peter Lawrence
PRODUCTION STAGE MANAGER

ORCHESTRATIONS, MUSIC DIRECTION AND ARRANGEMENTS BY

KRIS KUKUL

CHOREOGRAPHY BY

SONYA TAYEH

DIRECTED BY

ALEX TIMBERS

Originally developed by Third & B Productions, Lauren Fitzgerald, Executive Producer.

The World Premiere of *The Last Goodbye* was produced by the Williamstown Theatre Festival
Nicholas Martin, Artistic Director, on August 5, 2010.

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center

September 22 - November 3, 2013

THE CAST

(in alphabetical order)

MERCUTIO..... Hale Appleman*
ROMEO..... Jay Armstrong Johnson*
FRIAR LAURENCE..... Stephen Bogardus*
LADY MONTAGUE Nancy Snow Carr*
LADY CAPULET..... Shannon Cochran*
JULIET Talisa Friedman*
BENVOLIO Brandon Gill*
MONTAGUE Bryan Scott Johnson*
PARIS Eric Morris*
CAPULET Daniel Oreskes*
NURSE..... Tonye Patano*
PRINCE..... Wallace Smith*
TYBALT..... Jeremy Woodard*

ENSEMBLE James Brown III*, Billy Bustamante*, Drew Foster*,
Adam Perry*, Steve Schepis*, Nik Walker*

SWING Bradley Gibson*
ADDITIONAL VOCALS..... Megan Carmitchel
DANCE AND FIGHT CAPTAIN James Brown III*

UNDERSTUDIES

for *Tybalt*—Billy Bustamante*; for *Juliet, Lady Montague*—Megan Carmitchel;
for *Lady Capulet, Nurse*—Nancy Snow Carr*; for *Benvolio, Mercutio, Romeo*—Drew Foster*;
for *Capulet, Friar Laurence, Montague*—Bradley Gibson*; for *Paris, Prince*—Nik Walker*

SETTING

Verona

STAGE MANAGEMENT

PRODUCTION STAGE MANAGER..... Peter Lawrence*
ASSISTANT STAGE MANAGERS..... Pamela Remler*, Amanda Salmons*

There will be one 15-minute intermission.

PRODUCTION STAFF

CREATIVE CONSULTANT Lauren Fitzgerald
TEXT CONSULTANT Ian Hersey
ASSOCIATE DIRECTOR Richard J. Hinds
ASSISTANT CHOREOGRAPHER Al Blackstone
ASSOCIATE SCENIC DESIGN Kit Stølen
ASSISTANT SCENIC DESIGN Sean Fanning
ASSOCIATE COSTUME DESIGN Charlotte Devaux
ASSISTANT COSTUME DESIGN Michelle Hunt Souza
ASSOCIATE LIGHTING DESIGN..... Jeff Adelberg
ASSISTANT LIGHTING DESIGN..... Sherrice Kelly, Matt Taylor
ASSOCIATE SOUND DESIGN..... Justin Stasiw
DIALECT COACH Ryan Beattie Scrimger
MUSIC ASSISTANT Taylor Peckham
STAGE MANAGEMENT INTERNS Cara Anderson, Emily Cates,
Amanda Nussbaum, Sonja Thorson

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

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.

A Journey within the Music

Conceiver and adaptor Michael Kimmel and director Alex Timbers talk about the creation and evolution of *The Last Goodbye*.

Interview by Danielle Mages Amato



Michael Kimmel



Alex Timbers

How did this project get started? Where did the idea come from?

Michael Kimmel: About five years ago, I was walking along with my iPod, and Jeff Buckley's song "Forget Her" came on. And I thought to myself that it sounded like Benvolio, Romeo's cousin, talking to Romeo about Rosaline [the girl who broke his heart before he met Juliet]. Then I went back and found my copy of *Romeo and Juliet*, and Benvolio actually says: "Be ruled by me. Forget to think of her." Looking at the scene, I loved how the song worked within the context of the language of the play. So I set out to see if any of Jeff's other songs would work. He has a very small canon of work, but song by song, they just fit so interestingly into the original play.

Alex Timbers: The poetry of Jeff's lyrics and the themes of loss and longing felt like they were a strong fit for *Romeo and Juliet*. There's a kind of fluidity to the way the play and the songs interact. At times, almost uncanny.

What do you think makes the play and the music work so well together?

MK: Both of them speak in very similar metaphors: night and dark, the moon and the stars, elemental images of fire and water. And one of the things I

always say is beautiful about what Jeff does is that he screams into the abyss. His songs are always in process—it always feels like he's in the middle of something and he's trying to work through it.

AT: The music and the imagery in Jeff's lyrics are very vivid and very visceral. It can sometimes be a challenge to work with pop songs as raw material for storytelling, because the choruses repeat but don't necessarily evolve their central idea, like a musical theatre song must.

So a pop song is structured differently than a musical theatre song?

AT: Absolutely. Every musical theatre song needs to take the character singing it on a journey. The character can't end the song in the same state as he begins it. The song needs to advance character, action and emotion. Often with pop songs, there's a theme or an idea that's stated over and over again, a hook that the song is trying to put in the listener's ear. The purpose is rarely to tell a story or place the singer on a journey that involves discovery. Michael has done a great job selecting and placing Jeff Buckley's songs to ensure they advance plot and character, and sometimes he's even absorbed passages from the play into the music.

So there's a real sense of forward momentum and action within the songs.

MK: So much of pop or rock music is reporting emotions after the fact. I think why this music works so well in the play is that it's not static. There's a journey within the music, and that lets the characters develop *through* the music.

How would you describe the world that you're creating on stage?

AT: It's a very butch and masculine world. It's not contemporary. It's a world in which people take poison, swear blood oaths, a world in which apothecaries exist. It's a world in which families are at war with each other. *Romeo and Juliet* is a show with incredibly earnest sentiments and grand emotions: first love, innocence destroyed, violence and retribution. Those hot-blooded emotions suit the Jeff Buckley music very well. And the music, in turn, suits the play well.

Do you find that people want to make a connection between Jeff Buckley's untimely death and the fate of Romeo and Juliet?

MK: I've encountered that a lot, and I bristle at the idea of "tragedy" in connecting Jeff to this play. Jeff's death was indeed tragic, and it's horrible to think of how much more amazing music we would have had if we had not lost him. But I've been lucky enough to talk with many people who knew him, and the first thing they always say was how funny he was. I think of that as such a wonderful reminder of what's important, what we should focus on. In *Romeo and Juliet*, Shakespeare calls them right at the beginning "a pair of star-cross'd lovers" and talks about their "death-mark'd love." He ruins the ending of the play at the very start. And I think the reason he does that is to take the onus off the tragic act and to put the focus on where it belongs, which is on this amazing journey of these two people finding each other, against all odds. There's tragedy, obviously, in both Jeff's life and in the play. But to reduce either to their outcome does both a disservice.

FROM THE ARTISTIC DIRECTOR

This production kicks off the first season of Old Globe programming selected by its new Artistic Director: me. I could not be more excited to share it with San Diego audiences.

The Last Goodbye is a thrilling feat of theatrical alchemy. It takes two things we know—a classic

Shakespearean text and the musical oeuvre of one of the most distinctive singer-songwriters in rock history—and melds them together into a third thing: a new American musical. I love that its raw materials are the primary stuff of the Globe's history: musical theatre, sumptuous stage production, the creative work of an A-team of American talent, and most of all, Shakespeare. And I also love that these raw materials here recombine to re-energize the Globe's storied history and cast its gaze forward. In that sense, *The Last Goodbye* is a fair indication of one direction I'd like to see this theatre move in the years ahead.

Shakespeare musicals have been attempted before (Shakespeare's endless malleability into other forms is one of his most distinguishing features), and a great one also based on *Romeo and Juliet* is of course an American masterpiece. Yet while *West Side Story* keeps only the basic outline of the source play's plot and dispenses entirely with its setting and especially its language, *The Last Goodbye* takes a different approach. The daring ideas that animate it are that contemporary rock lyrics and Elizabethan blank verse can be two sides of the same coin, and that rock music is an idiom in which Shakespeare's characters can naturally, credibly, and fully express themselves. A screaming electric guitar limns the passions that roil the inner lives of Shakespeare's brawling street toughs and star-crossed lovers. An image from the mind of a 90s rock icon compresses a soliloquy from 400 years earlier into a single, soaring musical phrase.

But the creators of *The Last Goodbye* have done more than rely on the accidental echoes between Shakespeare and Jeff Buckley. Michael Kimmel, who brilliantly adapted the text, and Kris Kukul, who arranged Buckley's songs into an amazingly inventive score, have managed to squire these two poets into nothing short of a new musical-theatre partnership. When I hear Friar Laurence bless the newlywed Romeo and Juliet with the benediction, "Fall in light," I honestly can't say whether Shakespeare had that beautifully evocative notion, or Buckley. It turns out to have been the latter, which demonstrates to me that this is a perfect artistic match. The emotional temperature of Jeff Buckley's songs matches strikingly, and perhaps even ineffably, that of the streets, banquet halls, chapels, and bedchambers of Shakespeare's Verona. Or to put it another way, if the Capulets and the Montagues had iPods, Jeff Buckley would be on their every playlist.

The alchemical reaction of Shakespeare and Buckley unleashes ferocious energies harnessed on the Globe's stage by this generation's most wizardly theatrical alchemist. Alex Timbers's uncommon imagination and masterly stagecraft fashion in *The Last Goodbye* a creation that is simultaneously classic and of this moment. It sparkles with light and life and power. I'm honored to welcome Alex for his Globe debut.

That Jeff Buckley is not with us to hear his music rock the Capulet Ball is a sadness. But in kindling a new spark in a masterpiece of world drama, he has, as he puts it in one of his best songs, blown a "kiss hello to life eternal." Shakespeare agrees, and assures us, by way of thanks to his songwriting partner, that "heaven keeps his part in eternal life."

Thanks for coming. Enjoy the show!

Eternal Life

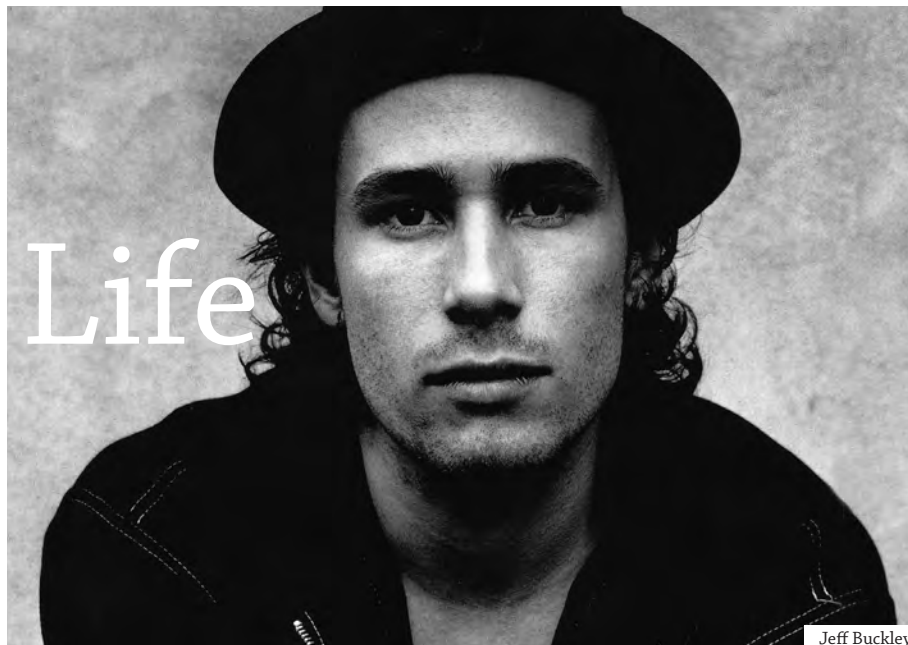
By Danielle Mages Amato

“Strange things happen when Jeff Buckley opens his mouth to sing,” wrote Buckley’s biographer, journalist David Browne. “One moment he’s a white bluesman with a sound straight out of the Mississippi Delta; the next, a jazz singer whose acrobatic voice swoops and glides through a haze of cigarettes and pained memories.”

In an early 90s music scene marked by grunge and alternative rock, Jeff Buckley emerged as a singular and luminous talent whose style had more in common with Edith Piaf and Nina Simone than Kurt Cobain and Eddie Vedder. *The New York Times* music critic Jon Paroles, in a review of one of Buckley’s concerts, wrote:

At a time when many rock songwriters (and fans) are gingerly about love, Mr. Buckley’s songs plunge into it like a kayak heading for the rapids, riding every surge and whirlpool...There are rhythm-and-blues singers who can match Mr. Buckley’s technique, but most of them use their skills to portray love as a realm of simple, escapist sweetness. Mr. Buckley finds turbulence instead... And with his voice, a world of tumult and obsession becomes almost seductive.

Born in Anaheim in 1966, Buckley grew up in Orange County and spent some time in the Los Angeles music scene before moving to New York. His real introduction to the music world came with his appearance at a 1991 tribute concert for his father, experimental folk singer Tim Buckley, who died of an accidental overdose in 1975 when Buckley was only nine. Buckley’s



Jeff Buckley

performance generated immediate buzz and marked him as an artist to watch.

After a brief stint in the band Gods and Monsters, he became a regular at the East Village coffeehouse Sin-é, where he also occasionally washed dishes after his sets. Record execs crowded into the tiny Irish café to hear Buckley’s music, and he soon signed with Columbia Records, which released his four-song EP *Live at Sin-é* (1993), as well as his only studio album, *Grace* (1994). He quickly built an international following. After four years of concert tours, Buckley was in Memphis in May 1997 to record his second album when he drowned accidentally in the Wolf River.

“The most audacious thing I could possibly state in this day and age is that life is worth living. It’s worth being bashed against. It’s worth getting scarred by. It’s worth pouring yourself over every one of its coals. This is the place where you need to use your talent. Or else you won’t learn anything by the next life.”

—Jeff Buckley

He was just 30 years old. A posthumous collection of Buckley’s work in progress, called *Sketches for My Sweetheart the Drunk*, was released the following year in 1998.

Buckley’s too-short career has nonetheless left a lasting legacy. The passion and intensity of his music, his charismatic presence on stage, and his utterly original voice all combined to make him one of the most influential musicians of his time. Led Zeppelin’s Jimmy Page named *Grace* one of 10 albums he’d bring with him to a desert island, and U2’s Bono called Buckley “a pure drop in an ocean of noise.” *Rolling Stone* ranked *Grace* among its 500 greatest albums of all time. Chris Cornell, frontman for the band Soundgarden and a longtime friend of Buckley’s, put it this way: “Listening to him sing—it’s one of those indications that the human race isn’t all bad and

life is worth living and there is beauty and brilliance in humanity.”



HALE APPLEMAN (Mercutio) has appeared in the New York productions of Sarah Ruhl’s *Passion Play* directed by Mark Wing-Davey, David Rabe’s

Streamers directed by Scott Ellis, *Photograph 51* (The Ensemble Studio Theatre) and *Unrequited* (The Public Theater). His regional credits include *Streamers* (Huntington Theatre Company), *Paradise Lost* (American Repertory Theater), *Buried Child* (L.A. Theatre Works), *La Ronde* L.A. (Arden Theatre Company), *Moonchildren* (Berkshire Theatre Group), Emily Mann’s *A Seagull in the Hamptons* (Stony Brook Southampton) and *The Art of Coarse Acting, 100 Saints You Should Know* and *Twelfth Night* (Chautauqua Theater Company). Mr. Appleman’s film credits include *Teeth*, *Private Romeo*, *Beautiful Ohio*, *Pedro* and *Oysters Rockefeller*, and he has been seen on television in “Smash.” He trained at Carnegie Mellon University and the High School of Performing Arts as well as The Public Theater’s Shakespeare Lab.



JAY ARMSTRONG JOHNSON (Romeo) has appeared on Broadway as Greg Wilhote in *Hands on a Hardbody*, Frank Abagnale, Jr. standby in *Catch Me If You Can* and

Claude understudy in the original revival cast of *Hair*. His Off Broadway credits include *Wild Animals You Should Know* (MCC Theater) and *Working* (Prospect Theater Company, Drama Desk Award). He also played Mark in the First National Tour of *A Chorus Line*. His regional credits include Chip in *On the Town* and *Pool Boy* (Barrington Stage Company), Frederick in *Pirates! (or, Gilbert & Sullivan Plunder’d)* (The Muny), *Hands on a Hardbody* (La Jolla Playhouse), Link Larkin in *Hairspray* (Weston Playhouse) and Baby John in *West Side Story*. He can be heard on the recording of *35mm: A Musical Exhibition*, available on iTunes. His film and television credits include *Sex and the City 2*, “Law & Order: Special Victims Unit” and “The Apprentice.” @Jay_A_Johnson on Twitter.



STEPHEN BOGARDUS (Friar Laurence) has appeared on Broadway in *Irving Berlin’s White Christmas*, *Old Acquaintance*, *Man of La Mancha*, *James Joyce’s*

The Dead, *High Society*, *Love! Valour! Compassion!*, *King David*, *Falsettos*, *The Grapes of Wrath*, *Les Misérables* and *West Side Story* (1980 revival). His Off Broadway work includes *Passion* (Classic Stage Company), Craig Wright’s *The Pavilion* (Rattlestick Playwrights Theater), David Greenspan’s *Go Back to Where You Are*, *Falsettoland* and *Falsettos* (Playwrights Horizons), *Love! Valour! Compassion!* (Manhattan Theatre Club) and *The Umbrellas of Cherbourg* (The Public Theater). Regionally he has appeared in *God of Carnage* (Huntington Theatre Company), *The Exorcist* (Geffen Playhouse), *M. Butterfly* (Arena Stage) and *80 Days* (La Jolla Playhouse). His National Tour credits include Ravenal in *Show Boat*, Stine in *City of Angels* and Freddie in *Chess*. This past summer, Mr. Bogardus took part in a workshop of Steve Martin and Edie Brickell’s *Bright Star* (New York Stage and Film). His television credits include “The Big C,” “Smash,” “Monk,” all three “Law & Order” series and “Without a Trace.” His film credits include *Julie & Julia*, *Little Ones*, *States of Control* and *Love! Valour! Compassion!*



JAMES BROWN III (Ensemble, Dance and Fight Captain) is thrilled to be making his debut at The Old Globe with this amazing show. His

Original Broadway Cast credits include Willie Lopez and Subway Ghost understudy and Dance/Fight Captain in *Ghost The Musical*, Jimmy in *Priscilla Queen of the Desert*, Jetsam understudy and Dance/Fight Captain in *The Little Mermaid*, Bobby, Harpo understudy and Fight Captain in *The Color Purple* and Dance Captain in *The Frogs*. His other Broadway credits include The Lover in *Wicked*, the Tony Award-winning cast of *Memphis*, O’Houlihan in *The Producers* and Simba understudy and Dance/Fight Captain in *The Lion King*.

He is also proud to have gotten his start dancing with Michael Jackson after studying psychology at Brown University. His other artistic endeavor is being a co-founder/designer in the web-based custom clothing line World of Alfa. jamesbrown.alfadesigner.com, @JamesGeorgeIII on Twitter.



BILLY BUSTAMANTE (Ensemble, u/s Tybalt) is thrilled to be working on this wonderful piece. He was most recently seen as Bun Foo in *Thoroughly Modern Millie* at Paper

Mill Playhouse. His other credits include Lincoln Center Theater, Pan Asian Repertory Theatre, Sundance Institute Theatre Lab, The Kennedy Center, Arena Stage, Sacramento Music Circus, Walnut Street Theatre, Arden Theatre Company, North Shore Music Theatre, San Jose Repertory Theatre, Pioneer Theatre Company, Theatre Under The Stars, The Muny and New York Musical Theatre Festival. He is a proud Actors’ Equity member and alumnus of The University of the Arts. He also works as a director and photographer. BillyBPhotography.com.



MEGAN CARMITCHEL (Additional Vocals, u/s Juliet, Lady Montague) is thrilled and honored to be making her Globe debut. Her recent San Diego

credits include *Fiddler on the Roof* (Lamb’s Players Theatre), *Pippin* (Diversionsary Theatre), *South Pacific* and *Stepping Out* (Welk Resort Theatre) and *The Who’s Tommy* (San Diego Repertory Theatre). She is a graduate of San Francisco State University with a degree in vocal performance and was seen in the Bay Area in *Peter Pan* (Berkeley Playhouse) and *City of Angels* and *Chess* (San Francisco State University).



NANCY SNOW CARR (Lady Montague, u/s Lady Capulet, Nurse) is incredibly grateful to be a part of this remarkable production. She previously appeared at The Old Globe in the 2011 and 2012

productions of *Dr. Seuss' How the Grinch Stole Christmas!* Some of Ms. Carr's favorite credits include the National Tours of *Phantom* and *The Buddy Holly Story*, Dorothy in the Washington, DC premiere of *Hunter Foster* and David Kirshenbaum's *Summer of '42* (Round House Theatre) and Lina Lamont in *Singin' in the Rain* (Merry-Go-Round Playhouse). Ms. Carr received her B.F.A. in Musical Theatre from Elon University and M.F.A. from San Diego State University. She is a proud member of Actors' Equity Association and the National Association of Teachers of Singing. Ms. Carr operates a private studio in San Diego where she offers voice lessons and audition preparation. nancysnowcarr.com.



SHANNON COCHRAN (Lady Capulet) is a Los Angeles-based actress, making her Globe debut with this production. She last appeared as Gertrude in *Hamlet* and Desiree in *A Little Night Music* (Writers' Theatre). She appeared in the National Tour of *August: Osage County*, and she won Obie and Theatre World Awards, among others, for her creation of a role in another Tracy Letts play, *Bug*, in London and Off Broadway. She has worked at such theatres as Steppenwolf Theatre Company, Long Wharf Theatre, Mark Taper Forum, Goodman Theatre, Geffen Playhouse, South Coast Repertory and Cincinnati Playhouse in the Park in addition to directing for many Chicago and Los Angeles theatres. Ms. Cochran's recent film credits include *The Perfect Family* with Kathleen Turner, *The Ring* and *Star Trek: Nemesis*. She can be seen as Attorney General Susan Sawyer on "Scandal" and has had roles in numerous television series. She is the voice of many audiobooks and is on the Chicago and Los Angeles staffs of The School at Steppenwolf.



DREW FOSTER (Ensemble, u/s Benvolio, Mercutio, Romeo) has previously appeared in *West Side Story* (The Muny and First National Tour),

Bach at Leipzig and *All's Well That Ends Well* (Shakespeare Santa Cruz), *The Goat, or Who is Sylvia?* and *Rabbit Hole* (Florida Studio Theatre), *Episcope* opposite F. Murray Abraham (Red Bull Theater) and *Amadeus*, *As You Like It* and *Romeo and Juliet* (Island Shakespeare Festival). He also spent five seasons with Asolo Repertory Theatre, including with their productions of *Over the Tavern*, *The Diary of Anne Frank*, *I'm Not Rappaport*, *The Merry Wives of Windsor*, *The Greeks*, *The Corn is Green* and more. As a 2009 Chautauqua Theater Company Directing Fellow he helped direct and choreograph *Arcadia*, *Rx* and *The Winter's Tale*, and as a directing associate at The Juilliard School, he helped direct *King Lear*, *Blue Window* and *Hamlet*. Mr. Foster is the current Artistic Director of the Shelter Island Shakespeare Festival, which will present the upcoming production of *Twelfth Night*. Mr. Foster studied at The Juilliard School, where he received the John Houseman Prize. Thanks M.



TALISA FRIEDMAN (Juliet) is making her Globe debut. Her regional credits include *Ah, Wilderness!* (Arena Stage), the world premiere stage adaptation of *Donnie Darko* (American Repertory Theater) and *The Prime of Miss Jean Brodie* (The Studio Theatre). Her New York credits include *The Bardy Bunch* (New York International Fringe Festival) and Liz Swados' oratorio *Resilient Souls*. Ms. Friedman recently graduated with a B.A. in English from Harvard University, where she was awarded the Jonathan Levy Prize for most promising actor and the David McCord Prize for Excellence in the Arts.



BRADLEY GIBSON (Swing, u/s Capulet, Friar Laurence, Montague) has previously appeared in the ensemble of *Love's Labour's Lost* (The Public Theater), the reading of *Princesses* (Goodspeed Musicals) and as Coalhouse Walker in *Ragtime* (New London Barn Playhouse). He received his B.F.A. from The Boston Conservatory in 2013.



BRANDON GILL (Benvolio) is a native New Yorker and graduate of La Guardia High School of Performing Arts and The Juilliard School. He previously appeared at The Old Globe in the world premiere of *The Recommendation*. His theatre credits include *Superior Donuts* (Pittsburgh Public Theater) and Jim Crow in *Neighbors* and workshops of the Royal Shakespeare Company's *Antony and Cleopatra* directed by Tarell Alvin McCraney (The Public Theater, New York). His film credits include *Big Mommas: Like Father, Like Son*, *The Sorcerer's Apprentice* with Nicolas Cage and the upcoming film *Foreclosure* with Michael Imperioli and Wendell Pierce. On television he has recurred on "Golden Boy" (CBS) and guest starred on "Do No Harm" (NBC), "House of Cards," "Detroit 1-8-7" (ABC), "Are We There Yet?" (TBS), "Law & Order: Special Victims Unit" and "Fringe."



BRYAN SCOTT JOHNSON (Montague) has been seen on Broadway in *Mamma Mia!* Other New York City credits include his solo show *I Want My Token Back!* (Bistro Award), *Max and Maxine: Together...Again!* (Bistro Award), *Philemon* and *The End of Civilization*. Mr. Johnson attended Northern Michigan University, followed by an internship at Milwaukee Repertory Theater, where he appeared in the original cast of the late Larry Shue's hit comedy *The Foreigner*. Mr. Johnson's regional credits include the premiere of *Almost Heaven* (Denver Center Theatre Company), *A Child's Christmas in Wales* (The Shakespeare Theatre of New Jersey), *Heartbeats* and *Mimi le Duck* (Adirondack Theatre Festival), *Man of La Mancha* (Stoneham Theatre), *Twelfth Night* (Michigan Shakespeare Festival) and *The 1940's Radio Hour* (Riverside Theatre), among others. Tour credits include *Little Shop of Horrors* and *The Rocky Horror Show*. His television credits include "Blue Bloods," "Ed," "Kings," "Law & Order," "Law & Order: Criminal Intent," "Law & Order: Trial by Jury,"

"The Onion News Network" and "Outlaw," as well as commercials and voiceovers. bryanscottjohnson.com.



ERIC MORRIS (Paris) most recently appeared in recurring roles as Noble Sanfino on "Blue Bloods" and Deputy Mayor Holbrook on "Golden Boy." He has also appeared on Broadway as Sky in *Mamma Mia!* and *Coram Boy*. He frequently collaborates with composer/writer Joe Iconis, starring in the Drama Desk Award-nominated *Bloodsong of Love* and the Second Stage Theatre run and original cast recording of *Things to Ruin*, among other projects. His television and film credits include "Royal Pains," "Law & Order," "New Amsterdam," "As the World Turns" and the upcoming feature film *Trust, Greed, Bullets & Bourbon*. His other regional and Off Broadway credits include *White Noise* (Royal George Theatre), *Empire* (Lincoln Center Theater workshop) and *Notes to MariAnne* (New York Stage and Film).



DANIEL ORESKES (Capulet) recently completed successful runs of Jesse Eisenberg's *The Revisionist* with Eisenberg and Vanessa Redgrave (Cherry Lane Theatre), Nathan Englander's *The Twenty-Seventh Man* directed by Barry Edelstein (The Public Theater) and *Russian Transport* directed by Scott Elliott (The New Group). On Broadway, he created the role of Big Davey in the American premiere of *Billy Elliot* as well as roles in *The Miracle Worker*, *Cymbeline*, *Aida*, *Electra* and Steppenwolf Theatre Company's production of *The Song of Jacob Zulu*. Other Off Broadway credits include John Patrick Shanley's *Cellini* and *Missing Marissa*, Doug Wright's *Quills*, Arthur Miller's *Mr. Peters' Connections* and *A Midsummer Night's Dream* directed by Dan Sullivan for The Public Theater. Mr. Oreskes' film and television credits include *The Thomas Crown Affair*, *The Devil's Advocate*, "The Sopranos," "Rescue Me," "The Good Wife," "Pan Am," "Third Watch" and "Law & Order."



TONYE PATANO (Nurse) garnered multiple nominations and awards on both stage and screen, notably as Heylia James on Showtime's "Weeds" as well as the La Jolla Playhouse tour of the award-winning play *Ruined*, for which she was recognized by the San Diego Theatre Critics Circle for Outstanding Lead Performance in a Play. Her film credits include *Diving Normal*, *Ponies*, *The Hurricane*, *The Savages*, *Trainwreck*, *Little Manhattan*, *The Great New Wonderful*, *The Thing About My Folks*, *A Price Above Rubies*, *Fresh*, *The Company Men*, *Stolen*, *The Taking of Pelham 1 2 3* and *Loving Leah*. Her television credits include "One Life to Live," "County" (pilot), "Monk," "Hope & Faith," "Sex and the City," "Third Watch," "Law & Order," "Law & Order: Special Victims Unit" and "Eli Stone." She has appeared in many Off Broadway and regional theatre productions as well as the National Tour of *Legends!* and *45 Seconds from Broadway* on Broadway. Ms. Patano recurs on the hit FX drama "The Americans" and recently wrapped the feature *Every Secret Thing* with Dakota Fanning and Elizabeth Banks.



ADAM PERRY (Ensemble) previously appeared at The Old Globe in *Dancing in the Dark*. His Broadway credits include *Nice Work If You Can Get It*, *Anything Goes*, *Promises, Promises*, Don in *A Chorus Line* and *Wicked*. His other theatre credits include *Damn Yankees* and *On the Town* (City Center Encores!) and *The Most Happy Fella* (New York City Opera). He has also appeared in the National Tours of *Cats* and *Sweet Charity*. His television and film credits include "Smash," "One Life to Live," *My Week with Marilyn*, "The Miraculous Year" (HBO pilot), "The Academy Awards," "The Tony Awards" and "The Kennedy Center Honors." Thanks to his beautiful friends and family for their support.



STEVE SCHEPIS (Ensemble) is thrilled to be making his Globe debut. He appeared on Broadway in the original casts of *Priscilla Queen of the Desert* and *Finian's Rainbow*. His other New York theatre credits include *Anyone Can Whistle* and *On the Town* (City Center Encores!). He toured Europe with the 50th Anniversary World Tour of *West Side Story*. His regional credits include Tommy Keeler in *Annie Get Your Gun* (Goodspeed Musicals), Benjamin in *Seven Brides for Seven Brothers* (Music Circus) and *Oklahoma!* (Paper Mill Playhouse). He has twirled in the concert dance world for Heidi Latsky Dance and stomped in the commercial dance world for Beyoncé. As always, for mom and dad.



WALLACE SMITH (Prince) has been seen on Broadway as Judas in the revival of *Godspell*, Favorite Son in *Green Day's American Idiot*, Simba in Disney's *The Lion King*, Hud in the Tony Award-winning revival of *Hair* and Coalhouse understudy in the revival of *Ragtime*. His Off Broadway credits include Bobby Marrow in *Choir Boy* at Manhattan Theatre Club, and his regional credits include Dion in Whoopi Goldberg's *White Noise*, John in *Miss Saigon*, Matt in the original Los Angeles company of *bare: A Pop Opera* and Leading Player in Kansas City Repertory Theatre's 2012 *Pippin*. Mr. Smith has been seen on television in CBS' "Blue Bloods," NBC's "American Dreams," Fox Family's "State of Grace" and Showtime's "Soul Food."



NIK WALKER (Ensemble, u/s Paris, Prince) is blessed to make his Globe debut. He returns to California after a stint at La Jolla Playhouse, originating the role of Booker in Des McAnuff's *Yoshimi Battles the Pink Robots*. He has been seen on Broadway in *Motown: The Musical* and regionally in *Into the Woods*

(CENTERSTAGE/Westport Country Playhouse) and *Miss Saigon* (Ogunquit Playhouse). A writer and poet, his rock piece *Whiskeyland!* will enjoy its first staged workshop in New York City this November. Love and thanks to God, family, friends and the amazing company behind this beauteous skit. nikwalkersworld.com.



JEREMY WOODARD (Tybalt) is beyond excited to be making his Globe debut. His Broadway and National Tour credits include Stacey Jaxx in *Rock of Ages*, *Glory Days*, *Hairspray* and *Miss Saigon*. He was also seen Off Broadway in *Rock of Ages*. His television and film credits include “The Big C,” “Smash” and *So Funny*. He is a proud alumnus of East Carolina University. Thanks and love to family, friends, Cam, Alphas and the Boyz at CGF. For The Ticks. “You stay classy, San Diego.” @JwoodHi5 on Twitter.



ADAM COCHRAN (Band Singer) is a Drama Desk Award-nominated composer/musician, for Outstanding Music in a Play for 2010’s *A Play on War*, and he is a company member with New York/Abu Dhabi-based Theater Mitu. His recent composition credits include *Marat/Sade* (Tisch Mainstage), *The Odyssey* (Abu Dhabi) and *The Elephant Man* (Wings Theater). As an actor, he has appeared in *The Apostle Project* (New York Theatre Workshop), *Hamlet* (Galapagos Art Space), *Wyoming and Parts of Kansas* (Barrow Street Theatre), *Pageant* (Stoneham Theatre), *One Night Stand: An Improvised Musical* (Edinburgh Festival Fringe) and *Nuclear Love Affair* (Prague Fringe Festival). His credits with Theater Mitu, under Artistic Director Rubén Polendo, include *Juárez: A Documentary Mythology* (Juárez, Mexico), *A Dream Play* (Abu Dhabi) and *DR.C (or How I Learned to Act in Eight Steps)* (3LD Art & Technology Center). He has released three albums as burlesque punk rocker Minq Vaadka, played Joe’s Pub, Mercury Lounge and more, and written and

starred in *Minq Vaadka’s Narcissism: Un Cabaret d’Adieu* (Robert Moss Theater).

MICHAEL KIMMEL (Conceiver and Adaptor) has seen *The Last Goodbye* performed in concert at Wild Project, Joe’s Pub at The Public Theater and Westside Theatre (produced by The Public Theater). Mr. Kimmel is also the creator/writer of *Turn of the Screw*, a modern, musical adaptation of the classic Henry James novella with music and lyrics by Drew Gasparini (“Smash”). *Turn of the Screw* had its concert debut at Lincoln Center in 2012. Mr. Kimmel and Mr. Gasparini are also collaborating on *#UntitledPopMusical*, focusing on the rise and fall of pop star Jenna Styles, which had its concert debut at (Le) Poisson Rouge in New York this past June. Mr. Kimmel is the book writer for *Painless*, with music and lyrics by Zoe Sarnak, which debuted at Joe’s Pub and will have its first workshop in the fall of 2013, and he is also the author of *Bluebird*, a version of Anton Chekhov’s *The Seagull* set in the songwriter community of Nashville. He is a graduate and adjunct faculty member of Fordham University’s Theatre Program at Lincoln Center. @mkimml on Twitter.

JEFF BUCKLEY (Music and Lyrics) was born in California’s Orange County on November 17, 1966 and died in Memphis on May 29, 1997. He had emerged in New York City’s avant-garde club scene in the 1990s as one of the most remarkable musical artists of his generation, acclaimed by audiences, critics and fellow musicians alike. His one and only full-length, full-band studio album, *Grace*, released in 1994, includes his haunting cover of Leonard Cohen’s “Hallelujah.” Mr. Buckley and his band spent the following two years touring the world in support of the album, and though he was largely ignored by U.S. audiences, who were fully involved in the grunge movement, his sensitive and soaring vocals, virtuoso guitar and gripping performance style were critically acclaimed throughout Europe, the U.K. and Australia. He was awarded France’s prestigious Grand Prix International du Disque de l’Académie Charles Cros in 1995, as well

as Platinum Record plaques from France, the U.K. and Australia. In May of 1997 in Memphis, on the verge of recording his second studio album, Mr. Buckley perished in an accidental drowning while taking a late-night swim in the Wolf River Marina. The songs he had been working on were posthumously released as *Sketches for My Sweetheart the Drunk* in 1998, which received a Grammy Award nomination for Best Male Rock Vocal Performance. Today, *Grace* is ranked among the 500 greatest albums of all time by *Rolling Stone* magazine, and Mr. Buckley’s recording of “Hallelujah” was voted number one among the top 100 vocal performances of all time by *Mojo* magazine (U.K.).

ALEX TIMBERS (Director) is a two-time Tony Award-nominated writer and director and the recipient of Lucille Lortel, Drama Desk and Outer Critics Circle Awards, as well as two Obie Awards. His Broadway credits include *Peter and the Starcatcher* (co-director, Obie Award for Directing, Tony nomination for Best Direction of a Play), *Bloody Bloody Andrew Jackson* (director and book writer, Drama Desk Award and Tony nomination for Best Book of a Musical) and *The Pee-wee Herman Show*, which aired on HBO. His Off Broadway credits include *Here Lies Love* (Drama Desk and OCC nominations for Outstanding Director of a Musical), *A Very Merry Unauthorized Children’s Scientology Pageant* (Obie Award, Garland Award for Direction), *Gutenberg! The Musical!* (Drama Desk nomination for Outstanding Director of a Musical) and *Hell House* (Drama Desk nomination for Unique Theatrical Experience). Mr. Timbers is the Artistic Director of experimental New York company Les Freres Corbusier. He recently directed *Rocky* in Germany.

SONYA TAYEH (Choreography) is an Emmy-nominated choreographer who was raised in Detroit, Michigan, and received a B.S. in Dance from Wayne State University. Her stage credits include *The Last Goodbye* (Williamstown Theatre Festival), *Spring Awakening* (San Jose Repertory Theatre), *Walk For Water* (Cirque du Soleil), New Wave LA and

Next Wave LA (Los Angeles Ballet) and *The Endurance to Move*, *Battles* and *The Root of Me* (Tayeh Dance Company). Ms. Tayeh has directed and choreographed world tours and stage performances for Madonna, Florence and the Machine, Kylie Minogue, Kerli, Miley Cyrus, etc. Her television credits include “So You Think You Can Dance,” “The American Music Awards,” “The Voice,” “X Factor,” “The BRIT Awards” and “American Idol.” Ms. Tayeh has received many accolades for teaching and choreography, including Women of Detroit, *Dance Magazine*’s 25 To Watch and a featured cover story for *Dance Teacher* magazine.

KRIS KUKUL (Orchestrations, Music Direction and Arrangements) is a New York City-based composer/arranger/music director. He is the resident music director/cabaret director for Williamstown Theatre Festival. Recent arrangement/music direction work includes *Animal Crackers* (Williamstown Theatre Festival), *The Last Goodbye* (Williamstown/Joe’s Pub), *LaMama Cantata* (Spoleto Festival), *From the Fire* (Edinburgh Festival Fringe), *In the Footprint* (The Civilians), *The Daughters* (Collaborative Arts Project 21), *It’s Judy’s Show* (DR2 Theatre, Theatre J), *Revolting Rhymes* (Lucille Lortel Theatre, Atlantic Theater Company), *Kaspar Hauser* and *Jabu* (The Flea Theater), *Dispatches* (Naked Angels), *Gutenberg! The Musical!* (Actors’ Playhouse) and *God’s Ear* (Vineyard Theatre). He is arranger/music director for Elizabeth Swados. Mr. Kukul has composed music for *Wing It!* and *Camp Monster* (Williamstown), *Beauty Queen* (3Graces Theater Co.), *Dash Dexter* (Manhattan Theatre Club), *A Midsummer Night’s Dream* (National Theatre of Greece) and *Oliver Twist* (The Shakespeare Theatre of New Jersey). His international work includes *Heracles* directed by Andrei Serban, *Bokan* (Festival Iberoamericano de Teatro de Bogotá), *La MaMa Cantata* (Belgrade and Zagreb Festivals), *The Bacchae* (Warsaw) and *The Frogs* (Epidaurus Festival). He is on the adjunct faculty at Tisch School of the Arts at New York University.

CHRISTOPHER BARRECA (Scenic Design) recently designed the Globe’s production of *Double Indemnity*. He has designed the Broadway productions of Michael John LaChiusa’s *Marie Christine*, Gabriel Garcia Márquez’s *Chronicle of a Death Foretold* (American Theater Wing Design Award), Richard Greenberg’s *The Violet Hour*, Howard Korder’s *Search and Destroy* (Drama-Logue Award) and Timberlake Wertenbaker’s *Our Country’s Good* (Prague Quadrennial). His Off Broadway credits include Greenberg’s *Everett Beekin* and *Three Days of Rain* (Drama Desk Award nomination), LaChiusa’s *Bernarda Alba*, Bernard-Marie Koltes’ *Roberto Zucco*, Thomas Strellich’s *Neon Psalms* (American Theater Wing Design Award nomination) and Antonio Skarmeta’s *Burning Patience*. He also designed the tour of Anna Deavere Smith’s *Twilight: Los Angeles*. His regional credits include Culture Clash’s *The Birds*, Christopher d’Amboise’s *The Studio*, Charles Ludlam’s *Hedda Gabler*, Eric Overmyer’s *The Heliotrope Bouquet*, *Dark Rapture* and *In Perpetuity* and Stephin Merritt’s *Peach Blossom Fan* directed by Chen Shi-Zheng (Prague Quadrennial). Internationally Mr. Barreca has designed *Rocky Das Musical* (Hamburg, Germany), *King Lear* (Dijon, France, Prague Quadrennial) and Stephen Dillane’s solo *Macbeth* (Almeida Theatre, London). His opera credits include Leon/Soyinka’s *Scourge of Hyacinths* (Münchener Biennale, BMW Design Award nomination), and his dance credits include Susan Marshall’s *Solo* and Roman Oller’s *Good Night Paradise* and *Tears for Violeta* (The Joyce Theater). Mr. Barreca received a 1990 NEA Arts in America Grant (Calcutta, India) and is the Head of Scenic Design at California Institute of the Arts.

JENNIFER MOELLER (Costume Design) has designed the Off Broadway productions of *Love’s Labour’s Lost* directed by Alex Timbers (Shakespeare in the Park), *Dance and the Railroad* (Signature Theatre Company), *Happy Now?* (Primary Stages) and *Crooked* (Women’s Project). Her regional credits include *Mud Blue Sky* (CENTERSTAGE), *A Midsummer Night’s Dream*, *The Merchant of Venice*, *Romeo and*

Juliet, *Tamburlaine* and *Richard III* (The Shakespeare Theatre Company), *Bachelorette* and *Venus in Fur* (The Studio Theatre), *The How and the Why* (McCarter Theatre Center), *Six Degrees of Separation* (Williamstown Theatre Festival), *The Winter’s Tale* and *Dance of the Holy Ghosts* (Yale Repertory Theatre), *Sweeney Todd* (Barrington Stage Company) and *Waiting for Godot* (Berkshire Theatre Festival).

JUSTIN TOWNSEND (Lighting Design) is an international lighting and scenic designer for performance. His Broadway designs include *Bloody Bloody Andrew Jackson*, also with Alex Timbers, *The Other Place*, *Vanya and Sonia and Masha and Spike* and *A Night With Janis Joplin*. Mr. Townsend is a member of the Obie Award-winning The Theatre of a Two-Headed Calf. His New York work includes *The Caucasian Chalk Circle*, *Galileo* and *Unnatural Acts* (Classic Stage Company), *Mr. Burns* and *Milk Like Sugar* (Playwrights Horizons), *Luck of the Irish* and *On the Levee* (LCT3), *Opus* (Primary Stages), *Speech & Debate* (Roundabout Theatre Company) and *Beauty on the Vine* and *Palace of the End* (Epic Theatre Ensemble). His work has been seen regionally throughout the country at theatres including Arden Theatre Company, Alliance Theatre, Arena Stage, American Repertory Theater, Bard Summerscape, The Theatre at Boston Court, CENTERSTAGE, Cincinnati Playhouse in the Park, Cleveland Play House, Folger Theatre, Hartford Stage, Huntington Theatre Company, Intiman Theatre, Kirk Douglas Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, PlayMakers Repertory Company and Portland Center Stage. Mr. Townsend’s awards include a Drama Desk Award for *Here Lies Love*, the 2006 USITT Rising Star Award, an IRNE Award for *The Blue Flower* and two Elliot Norton Awards for *The Blue Flower* and *The Onion Cellar*, and he has been nominated for many others including AUDELCO, Lucille Lortel, Ovation, Henry Hewes Design, Helen Hayes and Outer Critics Circle Awards. He is a graduate of California Institute of the Arts and is now an assistant professor at Brooklyn College. justintownsend.com.

KEN TRAVIS (Sound Design) has designed the Broadway productions of *Jekyll & Hyde*, *A Christmas Story*, *The Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park* and *Steel Magnolias*. His numerous New York and regional credits include The 5th Avenue Theatre, McCarter Theatre Center, Seattle Repertory Theatre, La Jolla Playhouse, Center Theatre Group, Guthrie Theater, Kansas City Repertory Theatre, Dallas Theater Center, Playwrights Horizons, The New Group, New York Shakespeare Festival, Classic Stage Company, Signature Theatre Company, Soho Repertory Theater, Vineyard Theatre, The Civilians, Mabou Mines and national and international festivals and tours. He has served as front-of-house and monitor engineer for various artists such as Sinead O'Connor, Joshua Radin, Ingrid Michaelson, Manu Chao and the festivals Celebrate Brooklyn and Lincoln Center Festival.

IAN HERSEY (Text Consultant) has previous text and dialogue coaching work that includes *Titus Andronicus* and *Measure for Measure* (The Public Theater), *The Last Goodbye* (Williamstown Theatre Festival) and *Romeo and Juliet*, *Othello* and *Much Ado About Nothing* (Shakespeare on the Sound), and he has also consulted at The Flea Theater, R.Evolución Latina and The 52nd Street Project. He recently directed *The Comedy of Errors* (Stella Adler Studio of Acting) and the *Othello Project* (José Limón Dance Company). He was also the Assistant Director for *King Lear* (The Public Theater). He has taught Shakespeare in acting conservatories, M.F.A. programs, colleges, prisons, shelters, community centers and high schools. He was the Shakespeare Initiative Associate at The Public Theater and remains the founder/director of A Midsummer Day's Camp there. As an actor he received a Fox Foundation Fellowship and has worked on stage, television, films and commercials. He has a Master's degree in Education from Harvard University.

KATE WATERS (Fight Director) is one of only two women on the Equity Register of Fight Directors. Her extensive credits

with the National Theatre include *Othello*, *Port*, *The Curious Incident of the Dog in the Night-Time* (also West End), *The Comedy of Errors*, *One Man, Two Guvnors* (also West End, Broadway, World Tour), *Frankenstein*, *Season's Greetings*, *Hamlet*, *Twelfth Night*, *Welcome to Thebes*, *Women Beware Women* and *War Horse* (also West End). Her recent work includes *Macbeth* (Trafalgar Studios), *Julius Caesar* and *The Same Deep Water As Me* (Donmar Warehouse), *Cabaret* (West End), *Noises Off* (The Old Vic and West End), *The Duchess of Malfi* and *Sweet Bird of Youth* (The Old Vic), *Written on Skin* for Katie Mitchell (Aix en Provence, Royal Opera House), *Company* (Sheffield Crucible), *Henry IV Parts 1 and 2* (Theatre Royal Bath/Peter Hall Company), *Henry VI*, *Richard III*, *Henry V* and *Dr. Faustus* (Shakespeare's Globe), *A Midsummer Night's Dream*, *Ragtime* and *Lord of the Flies* (Regent's Park Open Air Theatre), *Titus Andronicus*, *Hamlet*, *The Homecoming* and *King Lear* (Royal Shakespeare Company), *Disgraced* and *Our New Girl* (Bush Theatre), *Saturday Night and Sunday Morning*, *Private Lives*, *A View from the Bridge* and *As You Like It* (Royal Exchange, Manchester), *King Lear* (West Yorkshire Playhouse) and *Desire Under the Elms*, *Saved* and *Blasted* (Lyric Hammersmith). Her other work includes *Spring Awakening* (Lyric Hammersmith and West End), *A Midsummer Night's Dream* for Peter Hall (Rose Theatre, Kingston), *Romeo and Juliet* (Theatre of Memory) and many shows for Shakespeare at the Tobacco Factory, including *Hamlet* for Jonathan Miller. She also provides regular fight direction for "Coronation Street."

JACOB GRIGOLIA-ROSENBAUM (Associate Fight Director) recently and continues to serve as Fight Director for *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), *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 Media Company). 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 Park Slope, Brooklyn with his wife and son.

CARRIE GARDNER, CSA (Casting) previously cast the Globe's production of *Richard O'Brien's The Rocky Horror Show* and also serves as casting director for Roundabout Theatre Company. Her Broadway credits include *The Book of Mormon*, *The Mystery of Edwin Drood*, *Picnic*, *Cyrano de Bergerac*, *Don't Dress for Dinner*, *The Importance of Being Earnest*, *The Pee-wee Herman Show*, *Bloody, Bloody Andrew Jackson*, *American Idiot*, *Spring Awakening*, *Mrs. Warren's Profession*, *The Philanthropist*, *A Man for All Seasons* and *Les Liaisons Dangereuses*. Her Off Broadway credit sinclude *Encores! Off-Center*, *The Unavoidable Disappearance of Tom Durnin*, *Bad Jews*, *Common Pursuit*, *Look Back in Anger*, *Sons of the Prophet*, *Suicide Incorporated*, *The Dream of the Burning Boy*, *Tigers Be Still*, *The Language Archive*, *Ordinary Days*, *The Understudy*, *The Language of Trees*, *Distracted*, *Speech & Debate* and *The Marriage of Bette & Boo*.

PETER LAWRENCE (Production Stage Manager) has originated more than 20 Broadway productions as Production Stage Manager including two that began at The Old Globe: *Rumors* and *Jake's Women*. He has been Associate Director or Production Supervisor for the Broadway production of *Shrek the Musical*, *Spamalot*, *Sunset Boulevard* and the revivals of *Gypsy*, *Annie Get Your Gun* and *Man of La Mancha*. Mr. Lawrence was the Executive Producer for *Miss Saigon* and *Les Misérables*, and he has directed or restaged the U.S. Tours of *Spamalot*, *The Graduate*, *Social Security*, *Broadway Bound*, *Rumors*, *Lost in Yonkers* and *Sunset Boulevard* as well as *Spamalot* in London and the Asian tour of *Miss Saigon*. He has taught in the drama departments of

Transylvania University, University of Hawaii and Columbia University. Mr. Lawrence is the only stage manager ever to have received a Tony Honor for Excellence in the Theatre.

PAMELA REMLER (Assistant Stage Manager) is a former dancer/actress who has recently converted to stage manager. She is a second-generation Rockette whose Broadway credits as performer include *A Christmas Carol*, *The Music Man*, *Gypsy* with Bernadette Peters and the original company of *Spamalot*. Ms. Remler has choreographed *Is He Dead?* on Broadway and was the Associate Choreographer for Jerry Mitchell's *La Cage Aux Folles*, 13, the National Tour, Las Vegas and the London companies of *Spamalot* and the film *Drop Dead Gorgeous*. Ms. Remler also worked as the Associate Director and Choreographer on *Motherhood the Musical*. As a stage manager, her credits include the workshop of *Yank!*, *Where's Charley?* (City Centers Encores!), Bernadette Peters' 2009 concert, *Venus Flytrap* and the Broadway company of *Jersey Boys*, from which she is currently on a leave of absence to join The Old Globe's production of *The Last Goodbye*.

AMANDA SALMONS (Assistant Stage Manager) has worked previously at The Old Globe on the Shakespeare Festival (2011-13), *Anna Christie*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Somewhere*, *Groundswell*, *Welcome to Arroyo's*, *Lost in Yonkers*, *I Do! I Do!*, *The Savannah Disputation* and *The Price*. In addition, she stage managed for the Summer Shakespeare Intensive through the Globe's education department, working with high school students on *Love's Labour's Lost*, *As You Like It* and *Pericles*. Her other San Diego credits include *miXtape*, *See How They Run*, *The Music Man* and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury* and *Rumpelstiltskin* (Lyric Opera San Diego) and SummerFest (La Jolla Music Society).

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the

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

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O'Brien most recently directed Nathan Lane in Douglas Carter Beane's *The Nance* on Broadway. His Broadway credits also include: *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean*

Actors (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, will be released this summer by Farrar, Straus and Giroux.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late ‘40s, the expansion to two theatres in the ‘50s, Globe Educational Tours in the ‘70s and Teatro Meta and the Old Globe/University of San Diego M.F.A. program in the ‘80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence

grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation’s highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

Carrie Gardner, CSA
Rebecca Scholl

SPECIAL THANKS

Rehearsed at the
New 42nd Street Studios



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.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

THEATRE 101
The Humanities Series



The Old Globe has long offered pre- and post-show events that give our audiences an opportunity to learn more about our shows. Collectively, these events are called our Humanities Series, and taken together, they provide audiences with a long-term course in a variety of aspects of theatre from history and acting to scenic design and stage combat.

Join us for any or all of these wonderful experiences and bring a friend; we guarantee you’ll have plenty to chat about as you head home after the event.

INSIGHTS SEMINARS

Members of the artistic team (directors, playwrights, designers) participate in a moderated discussion about the creative process followed by a Q&A.

Insights Seminars take place in the shows’ respective theatres and include an informal reception starting at 6:30 p.m. with seminars beginning at 7:00 p.m. No reservations necessary. Insights Seminars are free and open to the public.

POST-SHOW FORUMS

Cast members participate in a Q&A with audience members following selected performances of our shows.

No reservations are necessary. Post-Show Forums are free and take place minutes after the final bows.

SHAKESPEARE IN THE GARDEN

Pre-show lectures with actors or members of our artistic team discussing the Summer Shakespeare Festival. These events are held in the Craig Noel Garden in our lower plaza and are free and open to the public. Shakespeare in the Garden lectures begin one hour before the show starts.

MEET THE ARTIST

Meet the Artist is a series of events that are a benefit to donors of \$500 or more. A member of the Globe staff interviews an artist affiliated with one of our productions. The conversation ranges from the production itself to the scope of the artist’s career. The conversation is followed by a Q&A.

NEW THIS COMING SEASON!

IN CONVERSATION WITH...

Old Globe Artistic Director Barry Edelstein interviews a nationally renowned artist or scholar on topics related to a current production. Ticketed and open to the public.

SUBJECT MATTERS

Explore the ideas and issues raised by a production through brief, illuminating post-show discussions with local experts, such as scientists, artists, historians and scholars. Subject Matters discussions are free and follow select performances.

For event dates and to learn more about these programs, visit www.TheOldGlobe.org/Humanities.

(photo) Old Globe Artistic Director Barry Edelstein (far left) with actors (from left) Angel Desai, Lucas Hall and Triney Sandoval during a *Thinking Shakespeare Live!* presentation. Photo by Doug Gates.

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
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Paxton Whitehead
Victor Buono*	Robert Foxworth	Tom Lacy	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	

AT THE GLOBE

THINKING SHAKESPEARE LIVE!



On Saturday, August 10, donors gathered for a morning reception prior to the presentation of *Thinking Shakespeare Live!*, a 90-minute exploration of the language of Shakespeare. Led by Old Globe Artistic Director Barry Edelstein and assisted by three professional classical actors, this special program based on Edelstein's book, *Thinking Shakespeare: A How-To Guide for Student Actors, Directors, and Anyone Else Who Wants to Feel More Comfortable with the Bard*, revealed a performer's approach to Shakespearean language so audiences may easily understand the poetry of the Bard.

THE COUNTY OF SAN DIEGO

The County of San Diego plays a major role in promoting the region's cultural assets.

Through the County's Neighborhood Reinvestment and Community Enhancement programs, a wide range of not-for-profit organizations throughout the County receive 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 critical improvements to the Lowell

Davies Festival Theatre, and a Community Enhancement grant was awarded to help fund Globe productions and education and community programs.

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



Greg Cox,
District 1, Chair



Dianne Jacob,
District 2, Vice Chair



Dave Roberts,
District 3



Ron Roberts,
District 4



Bill Horn,
District 5



MEET THE ARTIST

On Monday, August 5, Globe donors gathered for a Meet the Artist event, which featured a panel of students from The Old Globe/University of San Diego Graduate Theatre Program. The Meet the Artist series gives donors the opportunity to mingle with artists at a special reception. Artists are then interviewed about their careers and work at The Old Globe.



GLOBE GUILDERS

Volunteer Auxiliary of The Old Globe

In 1955, The Old Globe's Founding Director Craig Noel and actress, volunteer and community leader Irma MacPherson started the Globe Guilders, a volunteer auxiliary organization that continues to thrive today. The Globe Guilders have immeasurably contributed to the Globe's rise from a local community theatre to one of the nation's award-winning regional theatres, and their love for the Globe is felt throughout the institution.

The Guilders enthusiastically support the Globe year-round by providing invaluable assistance through their hosting of Meet and Greets on the first day of rehearsals, connection with the students in the Old Globe/University of San Diego Graduate Theatre Program, coordination of December Nights activities on the Globe's Copley Plaza and involvement in community and fundraising activities. Their largest fundraiser is the



Celebrating Couture Fashion Show, which will mark its 24th year on May 9, 2014. The Globe is proud to thank the Guilders for their tremendous support!

The Guilders are always eager to welcome new members to their dedicated group. If you would like more information, visit www.GlobeGuilders.org, email Membership@GlobeGuilders.org, or contact Globe Guilder Vice President of Membership Angie DeCaro at amd1199@att.net.

1. Peter Landin, Michelle Cardinal and their daughter Dylan. 2. Board member Rhona Thompson with Rick Thompson and their children, Hunter and Riley. 3. Board member Steve Stuckey, Gia Stuckey and their children Hayden and Paige. 4. Sherrill Leist, Bobbie Ball, M.F.A. candidate Christopher Salazar and Randy Tidmore. 5. M.F.A. candidate Sean-Michael Wilkinson, Barbara Bolt, Alexa Hirsch and M.F.A. candidate Whitney Wakimoto. 6. Eleanor Lynch, M.F.A. candidates Whitney Wakimoto and Danielle O'Farrell, Jeanette Stevens and Eric Cohen. 7. Globe Artistic Director Barry Edelstein, Globe Guilder President and Board member Linda Van Vark, Fashion Show Co-Chair Marlene Sterling, designer Naeem Khan, Fashion Show Chair Liz Helming, Honorary Chair and Board member Elaine Darwin and Globe Managing Director Michael G. Murphy at Celebrating Couture 2013. Photos 1, 2, 3 and 7 by Doug Gates; photos 4, 5 and 6 by Nowell Wisch.



Krystel Lucas (center) with the cast of *A Midsummer Night's Dream*, 2013. Photo by Jim Cox.

A TRUSTWORTHY FUTURE

Endowment:
Vital for the
Future of Your
Old Globe

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

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

To protect against negative turns in the economy, The Old Globe must create a robust and substantial endowment that can ensure long-term stability for the high quality and meaningful artistic and community programs you have come to expect.

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

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

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

COMMUNITY VOICES

Community Voices is the centerpiece of The Old Globe Residency Project, an artistic initiative funded by a grant from The James Irvine Foundation to further the Globe's engagement with underserved communities throughout San Diego County. Participants attend free playwriting workshops and performances, culminating in a presentation of their own plays at The Old Globe. Since the launch of Community Voices in 2012, nearly 20 community groups have enrolled in the program, becoming a vital part of the Globe family and gaining the tools to create art in and for their communities. When asked about his experience, Community Voices participant Gill Sotu said:



Gill Sotu (back row, third from left) with The Old Globe Community Voices participants and actors. Photo by Doug Gates.

"When I first heard about The Old Globe's Community Voices program I couldn't believe it was real. I have learned from my past that what is too good to be true usually is. I am happy to report that I was wrong. Before the program, I had never been to the Globe. As an aspiring writer, being given the chance

to learn the art of playwriting and see my words come to life by professional actors was a big check on my bucket list. I have learned so much about what story is and how to use it to engage and challenge myself and the audience. This is a major tool in affecting my community. Now that I have completed the Community

Voices program, I am currently working on a full-length play with plans to premiere it in my home neighborhood of Normal Heights or really wherever they will have me. I am honored that I was chosen to be a voice for my community and would recommend it to anyone in a heartbeat."

Support the Next Generation GLOBE EDUCATION PROGRAMS

Well ahead of its time, The Old Globe made an ongoing commitment to young audiences by developing its first education programs in 1947. Inspired by the example set by Craig Noel, the Globe's legendary Founding Director and one of California's most important pioneers in bringing live theatre to young people, we continue to offer a wide range of programs for all ages and serve many students not only on the Globe campus, but also in communities throughout San Diego County.

In addition to the diverse work on our three stages, the Globe currently offers year-round education and community programs that include a Summer Shakespeare Intensive for high school students; a Middle School Conservatory; Shakespeare Production Guides; the Grinch Children's Initiatives; School in the Park; a Free Student Matinee Series and an acclaimed Master of Fine Arts in Dramatic Arts

For more information or to make a contribution supporting The Old Globe's education and community programs, visit www.TheOldGlobe.org/Support or contact Jessica Burger at (619) 231-1941 x2311.



Smiling students at StarPAL Day at the Globe following a free student matinee of *Dr. Seuss' How the Grinch Stole Christmas!*, 2012.

program with the University of San Diego, one of the top classical training programs for professional actors.

Many of today's audiences, donors, volunteers, artists and staff fondly recall that their first experiences of professional theatre took place here on the Globe campus. We need your help to continue reaching the next generation.

AT THE GLOBE

JOIN THE CRAIG NOEL LEAGUE TODAY
Ensure a Stronger Future for The Old Globe!



Board member Jordine Von Wantoch and Founding Director Craig Noel.

“Craig Noel often said, ‘I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come.’ To keep his dream alive, my husband and I became members of the Craig Noel League in 2001. The Old Globe has been an important part of my life since I arrived in San Diego in 1968. I was excited to find a theatre producing Shakespeare at such a high level. We immediately became subscribers; I joined the Globe Guilders, who support the Globe and its many education programs. My daughter learned Shakespeare at The Old Globe and attended Camp Orbit for young students. Today, I am a Globe Ambassador, introducing new people to the theatre, serving as a member of the Board of Directors and helping to ensure the future of the theatre I love.”

— Board member Jordine Von Wantoch, Craig Noel League Member



CRAIG NOEL, 1957

Craig Noel League Members

Anonymous (19)
Diana Barliant*
Jan Bart
Nancine Belfiore
Alan Benaroya
Barbara Bolt
Nancy Brock
Ronald Brown
Dr. & Mrs. Edgar D. Canada
Sandra & Harry Carter
Garet & Wendy Clark
Joseph J. Cohen and Martha P. Farish
R. Patrick & Sharon Connell
Jane Cowgill
Gigi Cramer
Patricia W. Crigler. Ph. D.,
CAPT/USN/Ret.
Carlos & Patricia Cuellar
Darlene Gould Davies
Mrs. Philip H. Dickinson
Doug Druley & Becky Young
Bernard J. Eggertsen &
Florence Nemkov
Dr. & Mrs. Robert Epsten

Frank A. Frye, III
Mr. Alan Gary & Ms. Joanee Udelf
Nancy Reed Gibson
Robert Gleason & Marc Matys
Marcy Goldstone
Carol & Don Green
Bernard and June Harland
Kathryn Hattox
David & Debbie Hawkins
Jill Denison Holmes
Craig & Mary Hunter
Grace Johnston
Gladys H. King
Marilyn Kneeland
Jean & David Laing
James & Janice LaGrone
Dr. Ronald & Mrs. Ruth W. Leonardi
Jerry Lester Foundation
Robin J. Lipman
Heather Manion
Chris & Jill Metcalf
Paul I. & Margaret W. Meyer
Steve Miller
Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadel & Cecilia Carrick
Alice B. Nesnow
Arthur & Marilyn Neumann
Ronald J. Newell
Greg & Polly Noel

PACEM (Pacific Academy of
Ecclesiastical Music)
Sarah B. Marsh-Rebelo & John Rebelo
Esther Rodriguez
Darlene Marcos Shiley
Patsy & Forrest* Shumway
B. Sy & Ruth Ann Silver
Dee E. Silver, M.D.
Stephen M. Silverman
Roberta Simpson
Dolores & Rod Smith
Marisa SorBello & Peter Czipott
John & Cindy Sorensen
Nancy A. Spector & Alan R. Spector
Jeanette Stevens
Eric Leighton Swenson
Anne C. Taubman
Randy Tidmore
Cherie Halladay Tirschwell
Evelyn Mack Truitt
Ginny Unanue
Jordine Von Wantoch
Merle Wahl*
Holly J. B. Ward
Sarah Woodruff Watkins
Sheryl & Harvey P. White
Mrs. Jack Galen Whitney
Julie Meier Wright
Carolyn Yorston-Wellcome

*In Memoriam

WHAT THE GLOBE MEANS TO US



Board member Beth Altman with David Altman and Susan and Scott Salka at the opening night of *The Rainmaker*. Photo by Doug Gates.

“For 28 years now, KPMG feels fortunate to be associated with the Globe and the exceptional plays and musicals it produces. The Globe presents special programs, including the autism-friendly *Dr. Seuss How the Grinch Stole Christmas!* performances that impact many lives. A part of our own history with the Globe is KPMG’s annual *Grinch* holiday event, complete with a Who-Feast, where we celebrate with our families and friends.”

—Beth Altman, *Globe Board member, Partner, KPMG Audit Partner, Director Circle Corporate Member*



“As subscribers and donors, we’ve enjoyed many opportunities to meet the artists. This event was the best, because we were able to personally thank Dana Green for her outstanding performances at the Globe.”

—Leslie Hodge and William Eiffert,
Gold Level Members

“As longtime patrons of the Globe, we take pride in the theatre’s high quality productions and its professionalism. The Old Globe enriches San Diego, and the work it does makes for a better city and citizenry.”

—Edry and Robert Goot,
Gold Level Members

Edry and Robert Goot, William Eiffert, actress Dana Green and Leslie Hodge at the *Other Desert Cities* Meet the Artist event. Photo by Nowell Wisch.



“We support The Old Globe because we truly love the theatre and its staff. We feel honored to continue the legacy started by Suzie’s parents, Dolly and Jim Poet, in the early 1960s, and we bring family and friends to the plays throughout the year.”

—Globe Guilder Suzie Turner and Michael Turner, Craig Noel Circle Patrons

Michael and Suzie Turner (right) with daughter Dolly Pizzuto at the opening night for *Be a Good Little Widow*. Photo by Doug Gates.



“We love the depth and breadth of the programming at the Globe. Three distinctly different theatres and viewing experiences are matched with an amazing variety of productions. The Globe is the linchpin of San Diego’s cultural community and we are proud to be able to support it.”

—Globe Board member Paula Powers and Brian Powers, Season Sponsors

Artistic Director Barry Edelstein, Director of Professional Training Richard Seer, and Board member Paula Powers and Brian Powers at the opening night of *Other Desert Cities*. Photo by Doug Gates.

The Old Globe campus has been bustling with activity, with several productions and many associated events filling all three theatres. The Globe celebrated the opening of *The Rainmaker* on Thursday, July 18 with a pre-show Circle Patron Dinner. On Thursday, August 1, The Old Globe then marked the opening of *Double Indemnity* with a pre-show Circle Patron Reception. Following both opening night performances, donors, sponsors and Board members mingled with the cast and other members of the creative team at the opening night after-party.



1. (center, from left) Norman Blachford and Board member Peter Cooper, Production Sponsors, with the cast of *The Rainmaker*. 2. (from left) *Double Indemnity* director John Gould Rubin with Production Sponsors Elaine and Leonard Hirsch. 3. (from left) Board member Jordine Von Wantoch, Jeffrey Lipinsky, Board member Sheila Lipinsky, Shakespeare Festival actor Miles Anderson and Bella Merlin. 4. (from left) Board member Harvey White and Sheryl White with Norman Blachford and Board member Peter Cooper, Production Sponsors of *The Rainmaker*. 5. (from left) Dr. Steve Wheeler, Board member Lynne Wheeler and Shakespeare Festival actor Donald Carrier. 6. Rick Thompson, Board member Rhona Thompson, *Double Indemnity* director John Gould Rubin and Production Sponsors Nina and Robert Doede. 7. (from left) Robert Gleason, Board member Elaine Darwin and Cathy and Larry Robinson. 8. Board member Dan Sullivan, Artistic Director Barry Edelstein and Katie Sullivan. Photos by Doug Gates.



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 Highlights

- Invitation to the Annual Meeting (\$50)
- Complimentary backstage tour (\$125)
- 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)
- Invitations to selected opening night receptions (\$1,000)
- Invitations to all opening night dinners (\$1,500)
- Unlimited admission to the Lipinsky Family Suite (\$2,500)
- Personal VIP ticketing and subscription assistance (\$2,500)
- Invitation to the Annual Founder Circle Dinner (\$5,000)
- Complimentary Globe valet parking (\$10,000)

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

In Memoriam and Endowment Gifts

Donors to the Endowment					
John A. Berol	Margaret Armbruster	Lyn Ann Deems	Bettie Holloway	Bini Vincent Marquez	Marilyn Shaw
Ronald Brown	William Armbruster	Betty Crates Dennis	Violetta Horton	Minerva Marquiz	R. Ernest Sheperd
Ava Carmichael	Colonel Albert A. Arnhym	Barney DeSelm	Tom Howell	Delza Martin	Forrest N. Shumway
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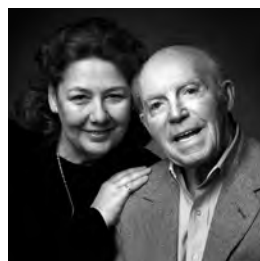
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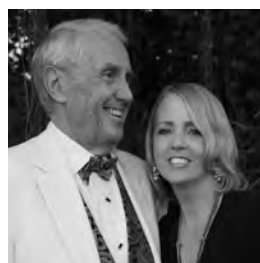
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By *William Shakespeare*
Directed by *Jamie Newcomb*

November 9 - November 17

Sheryl and Harvey White Theatre
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Weaving wit, romance and comedy, *Much Ado About Nothing* is a whirlwind race to the finish line of “happily ever after.” Love may conquer all, but not without a few battles along the way, and the verbal spars between these two lovers have never been so much fun to watch!

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SOUND

Paul Peterson..... **Sound Director**
 Mark Hartshorn..... **Master Sound Technician, Globe**
 Dana Pickop..... **Master Sound Technician, White**
 Jeremy Nelson..... **Master Sound Technician, Festival**
 Rachel Doemelt..... **Deck Audio, Globe**
 RJ Givens..... **Deck Audio, Festival**
 Terry Dycus, Greg Ellis, Austin Taylor .. **Sound Technicians**

ADMINISTRATION

Alexandra Hisserich..... **Operations Assistant**
 Shana Wride..... **Assistant to the Artistic
 and Managing Directors**
 Darlene Davies..... **The Old Globe Historian**

INFORMATION TECHNOLOGY

Dean Yager..... **Information Technology Manager**
 John Ralston..... **Information Technology Assistant Manager**
 Brittany Summers..... **Information Technology Assistant**

HUMAN RESOURCES

Sandy Parde..... **Human Resources Director**
 Manny Bejarano..... **Human Resources Coordinator**

MAINTENANCE

James Ford..... **Facilities Manager**
 Violanda Corona, Ismael Delgado, Frank Fields,
 Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
 Jose Morales, Albert Rios, Maria Rios, Leonardo
 Rodriguez, Vielka Smith, Nicolas Torres..... **Building Staff**

PROFESSIONAL TRAINING

Lance Bower..... **Program Coordinator**
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Fred Robinson, Abraham Stoll..... **M.F.A. Faculty**
 William Hartley, Corey Johnston,
 Nate Parde..... **M.F.A. Production Staff**

EDUCATION

Carol Green..... **Speakers Bureau Coordinator**
 James Cota, Jo Anne Glover, Lisel Gorell-Getz,
 Brian Hammond, Jason Heil, Stephen Hohman,
 Erika Malone, Erika Phillips, James Pillar,
 Damon Shearer, Cynthia Stokes..... **Teaching Artists**

Michael G. Murphy, Managing Director

FINANCE

Carly Bennett-Valle..... **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**
 Angelique von Thun..... **Major Gifts Associate**
 Diane Addis..... **Membership Administrator**
 Kacie Bluhm..... **Development Assistant**
 Rico Zamora..... **VIP Donor Ticketing**
 Serena Famalette..... **Development Intern**

DONOR SERVICES

Janette Jack, Barbara Lekes, Richard Navarro,
 Gary Neuberg, Frank Ramirez, Stephanie Reed,
 Susie Virgilio, Stephen Wade,
 Rico Zamora..... **Suite Concierges**

MARKETING

Ed Hofmeister..... **Associate Director of Marketing**
 Mike Hausberg..... **Public Relations Associate**
 Kelly Boyle..... **Digital and Print Publications Coordinator**
 Laura Lothian..... **Marketing Assistant**
 Susie Virgilio..... **Marketing/Events Assistant**
 Carol Ann Malley, Stephen Wade..... **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 Manager**
 Marsi Bennion..... **Ticket Operations Manager**
 Tony Dixon..... **Lead Ticket Services Representative**
 Kari Archer, Kathy Fineman, Alejandro Gutierrez,
 Tyler Jones, Caryn Morgan, Jordyn Patton,
 Danielle Porath,
 Christopher Smith..... **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway..... **Theatre Manager**
 Mary Taylor, Jane Zwerneman..... **House Managers**
 Kristen Cairns..... **Front of House Assistant**
 Elaine Gingery..... **Food and Beverage Manager**
 Timothy Acosta, Tanika Baptiste, Missy Bradstreet,
 Sondra Mejia, Benjamin A. Murrell, Stephanie Passera,
 Paige Plihal, Michelle Thorsen, Paula Weil..... **Pub Staff**
 Linda Bahash, Jessica Piatt,
 Stephanie Rakowski..... **Gift Shop Supervisors**

SECURITY/PARKING SERVICES

Rachel "Beahr" Garcia..... **Security Supervisor**
 Eddie Alvarez, Dallas Chang,
 Sherisa Eselin, Jeff Howell, Janet Larson,
 Jeffrey Neitzel..... **Security Officers**
 Oscar Gonzalez,
 Cameron Wheeler..... **Parking Lot Attendants**
 Michael Prince, Alexander Thomas ... **VIP Valet Attendants**

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