Welcome to the second production in the 2014 Summer Shakespeare Festival! We are so pleased at the warm welcome Othello received earlier this summer, and now, The Two Gentlemen of Verona sets loose on our stage a riot of energy and color. The play is a celebration of youth helmed by one of the great veteran Shakespeare directors in the country: Mark Lamos. Mark has directed several times at The Old Globe, but surprisingly he has never done Shakespeare here. We are delighted to welcome him to the Lowell Davies Festival Theatre stage for the first time.

Mark heads a team packed with major American talent. Costume designer Linda Cho recently won the Tony Award for Best Costume Design of a Musical for her work on A Gentleman’s Guide to Love and Murder (which made its world premiere at the Globe last year). Acclaimed set designer John Arnone, also a Tony Award winner, has worked across the United States and internationally and is at last making his Globe debut. Lighting designer Stephen Strawbridge and composer Fitz Patton return to the Globe for yet more Shakespeare—Stephen designed this summer’s Othello and Fitz last season’s The Winter’s Tale. The Two Gentlemen of Verona also boasts a cast of stellar performers—both local and national, familiar faces alongside new arrivals—held together as always by our own Old Globe/USD M.F.A. students. We hope you enjoy the ride!

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.
The Old Globe acknowledges Holland America Line for its outstanding contributions to the theatre since 2007, when the company began its relationship with the Globe. The Thompsons are honored to serve as sponsors of The Two Gentlemen of Verona. The Thompsons believe the humanities are a vital part of a complete education and recognize that theatre at its best can be transformative, delivering fresh perspective and focus on the news of the day. The Thompsons deeply appreciate the central role that the Globe plays in the San Diego community and its standing on a national level. Serial entrepreneurs in the internet space, the Thompsons recently launched Signia Venture Partners, an early-stage venture capital fund. Rhona and Rick's passion and philanthropic support for education and the arts have grown out of their conviction that creative, out-of-the-box thinking is essential to the long-term success of individuals, families, businesses, and communities. Rhona has been a longtime season ticket holder and, as a member of the Board of The Old Globe, looks forward to playing a role in the theatre's future.

RHONA AND RICK THOMPSON

EXTRAORDINARY LEADERSHIP

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

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The Old Globe acknowledges that the work of Shakespeare will continue to grace the stages of The Old Globe year after year. The Qualcomm Foundation has supported The Old Globe’s Shakespeare Festival and its many associated education programs for more than a decade, including the touring production of Twelfth Night that reached more than 5,000 students at 20 schools throughout San Diego County in 2013. The Qualcomm Foundation’s leadership has helped to ensure that the work of Shakespeare will continue to grace the stages of The Old Globe year after year. The Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through its support of arts education and outreach programs, it helps young people develop innovative minds and expands cultural enrichment opportunities to in-need populations.

QUALCOMM FOUNDATION

The Old Globe is pleased to acknowledge The Qualcomm Foundation as the 2014 Shakespeare Sponsor. Through a very generous grant, the Foundation is supporting three productions: The Winter’s Tale this past January and the two summer productions of Othello and The Two Gentlemen of Verona in the Lowell Davies Festival Theatre. The Qualcomm Foundation has supported The Old Globe’s Shakespeare Festival and its many associated education programs for more than a decade, including the touring production of Twelfth Night that reached more than 5,000 students at 20 schools throughout San Diego County in 2013. The Qualcomm Foundation’s leadership has helped to ensure that the work of Shakespeare will continue to grace the stages of The Old Globe year after year. The Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through its support of arts education and outreach programs, it helps young people develop innovative minds and expands cultural enrichment opportunities to in-need populations.

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Holland America Line is a worldwide leader in global cruising, sailing more than 100 cruises to 415 ports in 98 countries on cruises from one to 110 days and with a fleet of 15 ships. The Old Globe is pleased to acknowledge Holland America Line’s generous support of The Two Gentlemen of Verona.

Holland America Line continues and increased support. Holland America Line, a worldwide leader in global cruising, sails more than 500 cruises to 415 ports in 98 countries on cruises from one to 110 days and with a fleet of 15 ships. The Old Globe is pleased to acknowledge Holland America Line’s generous support of The Two Gentlemen of Verona.
In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2013-2014 season.

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

It seems we are traversing the Seven Ages of Man over the course of our summer, and the ardent young lovers of The Two Gentlemen of Verona show us the Bard at the start of the journey, in one of Shakespeare's most delightful and boisterous comedies. For discover for yourself the intricate plots and devices—unrequited love, rivalries and schemes, women in disguise, outlaws in the forest—and of course, a charming canine. We are glad you are here to join in on the fun!

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Qualcomm Foundation, Rhona and Rich Thompson, HM Electronics, Inc., and Holland America Line.

Show us your commitment—your philanthropy can make a difference. Your financial support of the Globe, San Diego's largest non-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. And special thanks goes to those who guarantee the Globe's future for years to come through endowments and Craig Noel League membership. We are grateful for our audiences and our supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

Thank you for your presence and for all that you do for the Globe family.

Elaine Bennett Darwin
Chair, Board of Directors

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
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ERIC CHRISTMAS*
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GEORGE DELOY

ORLEANS, AND EVEN A CRAZY DOG. THE TRAGIC VISION OF OTHOE—MELLOUSE, DEEP, AND DARK—but also too much as a glit in the play's eye. Shakespeare's juvenilia are characterized by discovery, the stretching of songs, and the first deployment of powers that would, over the next five years of his writing, grow fully fledged and muscular.

And yet we don't need to find in this play the seeds of the future Beatrice and Benedick or Hamlet and Ophelia in order for this summer's moment when the power of our own desires first bring us into conflict with others we care about, even our closest friends; the thunderclap of our first awareness of adult responsibility. And like the audience and hot-blooded Venus and Adonis, the voice of the play, its very linguistic fabric, is young. There's a fearlessness to it, a barnstorming dramatical daring. With no regard to literary propriety, it throws a bawdy joke against a lyric trope, and it jams a sonneteer's earnestness into the bruised shins of a low comic. Its plot is likewise full of the enthusiasm of a new writer testing how far out he can push: there's a girl in pants, a Duke disguised, outlaws in the forest—and of course, a charming canine, the voice of the play, its very linguistic fabric, is young. There's a fearlessness to it, a barnstorming dramatical daring. With no regard to literary propriety, it throws a bawdy joke against a lyric trope, and it jams a sonneteer's earnestness into the bruised shins of a low comic. Its plot is likewise full of the enthusiasm of a new writer testing how far out he can push: there's a girl in pants, a Duke disguised, outlaws in the forest—and of course, a charming canine.

Whatever its date of composition, Two Gents, as we theatre folk call the play, is certainly the work of a young playwright. Its concerns are those of youth: the hormonal thrill of first love; that terrible late-teens moment when the power of our own desires first brings us into conflict with others we care about, even our closest friends; the thunderclap of our first awareness of adult responsibility. And like the audience and hot-blooded Venus and Adonis, the voice of the play, its very linguistic fabric, is young. There's a fearlessness to it, a barnstorming dramatical daring. With no regard to literary propriety, it throws a bawdy joke against a lyric trope, and it jams a sonneteer's earnestness into the bruised shins of a low comic. Its plot is likewise full of the enthusiasm of a new writer testing how far out he can push: there's a girl in pants, a Duke disguised, outlaws in the forest—and of course, a charming canine.

The Comedy of Errors was the first play, others that it was one of the Henry VI trilogy, and still others that it was tonight's comedy, The Two Gentlemen of Verona.

I love that this production of the play, which so highlights and is so thoroughly suffused by the energies of youth, is directed by one of our country's veterans, Mark Lamos, an old friend of The Old Globe, knows his way around the Bard. His productions over many decades have set the bar for those of us who ply this trade. I've long admired Mark's approach to Shakespeare, and have long been inspired by it. I welcome him and his outstanding production to our Festival Stage.

Thanks for coming. Enjoy the show.

FROM THE ARTISTIC DIRECTOR

Peter J. Cooper*
Vice Chair, Education
Harry P. White*
THE TWO GENTLEMEN OF VERONA

BY
WILLIAM SHAKESPEARE

PRODUCTION STAFF
Assistant Director ........................................... Ali Viterbi
Associate Scenic Design .................................. Bryce Cutler
Assistant Scenic Design .................................. Sean Fanning
Assistant Costume Design ............................... Michelle Hunt Souza
Assistant Lighting Design ................................ Jason Bieber, Luke Olson
Associate Sound Design .................................. Jason Crystal
Dance Captain ............................................. Charlotte Bydwell
Fight Captain ............................................. Stephen Hu
Music Assistant ........................................... Meaghan Boeing

STAGE MANAGEMENT
Stage Manager ................................................ Bret Torbeck*
Assistant Stage Manager ................................. Amanda Salmons*
Stage Management Interns ............................. Samantha Bauman-Martin, Georgi Hughes

SETTING
Verona, Milan, and a forest near Mantua.

PERFORMANCES
Lowell Davies Festival Theatre
August 30 - September 14, 2014

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

†Student in the Old Globe/University of San Diego Graduate Theatre Program.

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

Director Mark Lamos on The Two Gentlemen of Verona

Interview by Danielle Mages Amato

Have you ever directed The Two Gentlemen of Verona before?

It’s my first time! I’ve done most of the comedies—some of them more than once—but never this play or The Comedy of Errors. I’ve been rethinking it because, though it’s such an early play, Shakespeare is already experimenting with ideas about ethical choices and love and friendship that run through all the plays, even the tragedies and the romances. I’ve been finding it fascinating to work on.

As an early play, The Two Gentlemen of Verona has sometimes been dismissed by critics. What would you say are the strengths of the play on stage?

It does get a bad rap, but it was very popular in its time, which tells you something, because so was Hamlet. When I hear about any work of art being dismissed, I think: there’s probably something here that we’re not aware of, or that might be of enormous interest. This play has a lot going for it: it’s playful; it’s something that audiences really enjoy; it’s got good challenges for actors and beautiful poetry. And of course, it has sweet humanity, this amazing relationship between a man and his dog. And I honestly think one of the great strengths of the play is the problematic scene at the end. It requires infinite amounts of exploration and study. I think it’s one of the most shocking things in all of Shakespeare.

What’s your approach to the play? Are there certain themes you’re hoping to bring out in the production?

I’ve decided to give it an Elizabethan setting because I like the idea of exploring it through an Elizabethan sensibility as much as I can. I’m also fascinated by the way women are thought of in the 17th century. Even though Shakespeare gives us Viola and Rosalind and Imogen, these amazing, fantastic female characters, this play explores what women’s roles in the 17th century were really like. They were possessions. They weren’t to be trusted. They could disturb that male bonding that was so central to society’s structural health itself.

Ultimately, what I want to explore is the difference between friendship and love, which I think is at the center of the play. In all of Shakespeare’s plays, there’s basically one big theme that’s like the axle of a wheel—every scene is like another spoke in that wheel, exploring it from a different angle. Even Laurence and his dog Crab are exploring ideas of friendship and trust and abandonment. All of the characters are trying to figure out what love is—they latch onto the idea of love, and then they get lost in it, they abandon it, or they are hurt by it. And yet they never seem to experience it fully. They’re not mature enough yet, like the lovers in another early comedy that ends sadly: Love’s Labour’s Lost.

I understand that you’ve drawn some inspiration from the “gentlemen” of the title.

The word “gentleman” now is almost arcane. It’s used so casually. When you hear it, you don’t think “gentle man,” and you don’t think of it in contrast to men who aren’t gentlemen, which was clearly the case in the Renaissance. A “gentleman” was an acquired series of talents that had to be developed, skills learned, traditions that had to be passed on from one generation of men to the next. I’m hoping that I can capture a sense of the idea of “gentleman” as something that’s worth aspiring to, but that is also constraining.

Proteus is a challenging character. Do you think he is like other characters we might have encountered in Shakespeare’s work, or is he something totally different?

I think he’s very new—certainly very new for me. You need an actor who is likeable, and who can be fearless in exploring the flip-flops that the character makes. He’s “protean,” there’s no question—as changeable as any character I’ve ever come across. He indulges in strange and childish behavior. His mind is feverish and exploratory, seeing two sides to every possibility. I almost wonder if he might be autobiographical: a young Shakespeare, investigating, plotting, observing himself and others. I want us to take a journey with him. I never want to know from one moment to the next what he’s going to do, or how I’m going to feel about him doing it.

The Book of the Courtier and Gentlemanly Education

By Danielle Mages Amato

Renaissance Inspirations

Rebecca M. Radstone, designer of Masque of the Red Death, will lead you on a voyage of discovery through the rich visual and literary history of the Renaissance.

Scenic designer John Arnone drew abundant visual inspiration from Italian Renaissance frescoes and oil paintings. The image above shows the set model for The Two Gentlemen of Verona; the one on the left is a detail from Benozzo Gozzoli’s fresco Procession of the Magi in Florence’s Palazzo Medici Riccardi.

HOW TO BE A GENTLEMAN

The Book of the Courtier and Gentlemanly Education

By Danielle Mages Amato

By Danielle Mages Amato

Courtesy makes the man—or so said the countless manuals of gentlemanly behavior popular across Europe in the sixteenth and seventeenth centuries. The most important handbook of this kind, Baldassare Castiglione’s The Book of the Courtier, was published in 1528 and would have been well-known to Shakespeare and his contemporaries. The Book of the Courtier lays out all the qualities an ideal gentleman should possess, especially if he aspires to a place at court or hopes to serve one of Italy’s great princes. Castiglione’s gentleman must dress to impress, speak with consummate tact and grace, and excel at both public oratory and private wit. Moreover, he should be a master of dancing, painting, horseback riding, and the “noble sports”: running, swimming, wrestling, stone-throwing, and “leaping.” He must handle every kind of weapon well, both on foot and on horseback. Most importantly, a courtier must have sprezzatura— an air of effortlessness. He must practice all these carefully cultivated skills with total nonchalance.

The Book of the Courtier inspired a host of other so-called “courtesy books,” including Henry Peacham’s The Compleat Gentleman. These early predecessors to today’s self-improvement literature reflected a growing sense that a “gentleman” could not just be born—he must be shaped. And he himself was responsible for creating the “gentleman” that he wanted others to see.
Creating the World of the Play

Linda Cho on Designing Costumes for
The Two Gentlemen of Verona

Interview by Danielle Magor Amato

What makes designing Shakespeare different from designing for a musical or a conventional narrative?

A Gentleman’s Guide to Love and Murder

Mark sent me and other collaborators some early thoughts on the play. He mentioned wanting to set it in the Renaissance, to “give it a slightly janky but not necessarily period-specific feel.” He wanted “Elizabethan-style dancing... slightly heightened, not all historically accurate.” I imagined beginning the play with some sort of lecture, explaining what it took to be an Elizabethan man. He also mentioned wanting to set it in the school world, so I added a few anachronistic touches of as counterculture to the private boys’ school world, so I added a few anachronistic touches of motorcycle gang-type elements that speak to that idea.

Globe audiences have seen your designs recently in both A Gentleman’s Guide to Love and Murder and The Recommendation.

The seed that helped me generate the look for the show was the idea of the “School for Gentlemen.” I took some of those concepts and re-wrote them for a more contemporary boys’ prep school uniform and integrated it into Valentine and Proteus’s looks. By extension, the outlines were there, I thought of as counter culture to the private boys’ school world, so I added a few anachronistic touches of motorcycle gang-type elements that speak to that idea.

Globe audiences have seen your designs recently in both A Gentleman’s Guide to Love and Murder and The Recommendation.

LINDSAY BRILL
(Outlaw, Student) most recently appeared in The Winter’s Tale and in The Old Globe/USD M.F.A. Program productions of Much Ado About Nothing, and Romeo and Juliet. Her Broadway credits include Night Float, the Chicago Shakespeare Theater’s production of Much Ado About Nothing, and Romeo and Juliet. Her Off Broadway credits include Night Float (Playwrights Horizons), The World of Shakespeare (The Metropolitan Museum of Art), and Romeo and Juliet (The Metropolitan Opera). Her Off-Broadway credits include Night Float (Playwrights Horizons), the Chicago Shakespeare Theater’s production of Much Ado About Nothing, and Romeo and Juliet. Her Off Broadway credits include Night Float (Playwrights Horizons), The World of Shakespeare (The Metropolitan Museum of Art), and Romeo and Juliet (The Metropolitan Opera). She received her B.F.A. in Theatre and Regional Arts from Brown University.

MARK LAMOS

"He has appeared Off Broadway in St. Ives, The Very Proud Celtic (St. Ann’s Warehouse) and regionally in the world premieres of Sing Your Shakespeare directed by Mark Lamos (Westport Country Playhouse), Dreams (The Astana Repertory Theatre), The Merchant of Venice, Rosencrantz and Guildenstern Are Dead, and Night Float, and the Old Globe/USD M.F.A. Program productions of Much Ado About Nothing, Measure for Measure, and Measure for Measure. His New York credits include As You Like It and the Off Broadway production of A Very Potter Musical, A Very Potter Sequel, A Very Potter 5 (All That Jazz Arts). He also appeared in the Old Globe/USD M.F.A. Program productions of Much Ado About Nothing and Much Ado About Nothing. Mr. Douglas has worked with Philadelphia Young Playwrights, PlayPenn, Simpathetics Theatre Project, Delaware Shakespeare Festival, Artists Repertory Theatre, Plays & Players, and the National Constitution Center, among others. In his spare time, he teaches acting at the Society for the Performing Arts in New York City. He holds a B.F.A. in Acting from Arcadia University.

ADAM GERBER

His New York credits include As You Like It and the Off Broadway production of A Very Potter Musical, A Very Potter Sequel, A Very Potter 5 (All That Jazz Arts). He also appeared in the Old Globe/USD M.F.A. Program productions of Much Ado About Nothing and Much Ado About Nothing. Mr. Douglas has worked with Philadelphia Young Playwrights, PlayPenn, Simpathetics Theatre Project, Delaware Shakespeare Festival, Artists Repertory Theatre, Plays & Players, and the National Constitution Center, among others. In his spare time, he teaches acting at the Society for the Performing Arts in New York City. He holds a B.F.A. in Acting from Arcadia University.
Windsor (The Actors’ Gang, 2008 L.A. Weekly Theater) He is quite mad for the Virgos in his life, Curtis’s film role Joe/Josephine/Junior) and
14 ARTISTS loved touring in Lamos), Alley Theatre, Philadelphia Drama Asolo Conservatory, he has performed with M.F.A graduate of Florida State University’s Laughter of Acting and received his B.A. from The George venia, Italy, Sweden, Serbia, South Africa, and
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ADAM KANTOR (Vestiges) was most recently seen at The Old Globe in Orpheus, The Winter’s Tale (Santo Bar hana, 2013 Independent Theater Award). An M.F.A. graduate of Florida State University’s Asolo Conservatory, he has performed with The Public Theater, New York Theatre Workshop, Hudson Guild, Playwrights Horizons, Ahmanson Theatre, LA Playhouse, Guthrie Theater, Hartford Stage (with Mark Lamos), Northwest Playhouse, New Jersey Shakespeare Festival, Milwaukee Repertory Theatre, Mis sori Repertory Theatre, The Repertory The atre of St. Louis, Philadelphia Theatre Center and Alabama Shakespeare Festivals. He loved touring in Some Like It Hot. The Musi cal he played Francis in Concerning Strange Dances from the Distant West (Berkeley Repertory Theatre), and Beij ing, CA (Asian American Theatre Company). Mr. Hu holds a B.A. in Theater Performance Studies from UC Berkeley.

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let, and Patriotic Klub Rent Robert Brown. His other favorite credits directed by its composer, Jason in the Second Stage production of Q Chong Chinaman in 2012. More recently in New York he played Jamie in the Second Stage production of The Lost Five Years directed by its composer, Jason Robert Brown. His other favorite credits included Mack in Rent and Knickerbockers In The Old Dark Normal (both on Broadway and directed by Michael Greif) and Printron/Red in Avenue Q (Off Broadway), as well as Putthouse in Mary Zimmerman’s production of Shakepeare’s Cymbeline (Northwestern University). On television, he played Ezra on the CRS TV series “The Good Wife.” He is a co-founder of Broadway in South Africa and an artistic associate of American Academy of Music Live in Paris.eadam.kantor on Twitter

ADAM KANTOR (Vestiges) was most recently seen at The Old Globe in Orpheus, The Winter’s Tale (Santo Bar hana, 2013 Independent Theater Award). An M.F.A. graduate of Florida State University’s Asolo Conservatory, he has performed with The Public Theater, New York Theatre Workshop, Hudson Guild, Playwrights Horizons, Ahmanson Theatre, LA Playhouse, Guthrie Theater, Hartford Stage (with Mark Lamos), Northwest Playhouse, New Jersey Shakespeare Festival, Milwaukee Repertory Theatre, Mis sori Repertory Theatre, The Repertory The atre of St. Louis, Philadelphia Theatre Center and Alabama Shakespeare Festivals. He loved touring in Some Like It Hot. The Musi cal he played Francis in Concerning Strange Dances from the Distant West (Berkeley Repertory Theatre), and Beij ing, CA (Asian American Theatre Company). Mr. Hu holds a B.A. in Theater Performance Studies from UC Berkeley.
and Shakespeare Festival), and komo. Khloe thanks her family and friends for a good bowl of food, a scratch under her chin, and... (Crab) is happy to make her debut at The Old Globe. (2009 revival, Drama Desk nomination), a new theatre design magazine that debuted in May.

Khloe Jezbera (Crab) is happy to make her debut at The Old Globe. She is an eight-year-old labradoodle/German short-haired pointer who enjoys playing with a good bowl of food, a scratch under her chin, and being loved by her family. Her nickname is Koko. Khloe thanks her family and friends for the love and support that allow her to be a dog.

MARK LAMOS (Director) previously directed the Globe productions of Corpus Christi, The Comedy of Errors, Venus in Fur, and Pentecost, and ursula rae i. he is currently the Artistic Director of Westport Country Playhouse in Westport, Connecticut, which includes Our Country’s Good (Tony Award nomination), Sense and Sensibility (Tony nomination for Best Revival of a Play), and Long Wharf’s 50th Anniversary Gala. He is an Associate Professor of Voice at the University of Rhode Island. He is pleased to be returning to The Old Globe, where he has worked on the 2011-12 Season, including The Price.
The Royale

By Marco Ramirez

Directed by Rachel Chavkin

Loosely based on real events, Marco Ramirez’s “(Orange is the New Black)” wildly theatrical new play brings to explosive life the sights and sounds of the early 20th century boxing circuit, and the ultimate fight for a place in history.

October 4 - November 2, 2014

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. $5 adults; $3 seniors and students. Call (619) 234-5623 during Ticket Services hours, mail your address of change to the Ticket Services Office, or email TicketServices@TheOldGlobe.org.

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CASTING

TARA RUBIN CASTING

Tara Rubin CSA, Merri Sugarman CSA

Eric Woodall CSA, Katrina Shaw CSA

Lindsey Levine CSA, Scott Anderson

The Old Globe

1000 Washington Street

San Diego, CA 92101-2317

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Deep underground in Balboa Park there’s a world of creativity rumbling the earth. The theatre’s rehearsal halls are hidden several stories below the Mingei International Museum and our actors, directors, designers, and artisans toil for weeks to bring our audiences the moving, thoughtful, provoking, intriguing, hilarious, serious, and meaningful theatre they have come to expect from us.

Other groups of art-makers also use the rehearsal spaces to learn, reflect, innovate, and challenge themselves. The Globe’s education department presents inspiring programs for students and educators to help them reach their artistic goals.

During the summer months, our Middle School Conservatory and the Summer Shakespeare Intensive programs shake the rafters with the urgent power of emerging young artists. Their energy motivates us all to reimagine our art through their youthful eyes. On the last day of each program, students demonstrate what they’ve learned with us. For the middle school students, it’s a showcase for parents and friends that has them performing Shakespeare monologues, contemporary scenes, stage combat, and even dance. The high school students burst from the rehearsal halls onto the Lowell Davies Festival Stage for exhilarating performances of one-hour versions of two Shakespeare plays. The experience is life-changing for many and uplifting for everyone.

Then we turn our attention to an often-neglected group of artists. Two events this fall will again draw theatre teachers underground to learn from each other and from their professional theatre colleagues. First, the annual Arts Mega Conference brings arts educators to Balboa Park for a full day of seminars, workshops, presentations, and professional growth. The San Diego County Office of Education’s Visual and Performing Arts (VAPA) department partners with many of the park’s arts institutions to present this extraordinary event, where educators can take the time to learn, grow, and collaborate to energize our schools with creative learning.

And this year, through a California Arts Council and the William and Flora Hewlett Foundation grant, we partner with the San Diego County VAPA office and California County Superintendents Educational Services Association to develop a training program called Creativity at the Core that will provide teachers new tools to give the new Common Core State Standards a vibrant infusion of theatrical energy.

The Old Globe is proud to be a part of this exciting initiative and to welcome more arts professionals to our underground cauldron of creativity. What emerges will surely move the earth with innovation and creativity. We can’t wait for the sparks to fly.
ANNUAL FUND DONORS

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

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In Memoriam

*In Memoriam

This last current as of July 15, 2014.

Where Is Edie Brickell?
Book by Steve Martin
Directed by Walter Bobbie
From award-winning screenwriter and playwright Steve Martin (Planes Trains & Automobiles) comes thisP}, over-the-top farce with music and songs and a cast of comedic characters Edie Brickell and her band fulfill the promise of their Grammy-winning debut album, “Butter & Scotch Ft.” Tony Award-winning team Walter Bobbie (Chicago’s Costume musical inspired by the Grammy-winning album “Butter & Scotch”) and book and lyrics are by Steve Martin, the Tony Award-winning screenwriter and playwright whose finest work includes the comedy hit “The Jerk”.

September 13 - November 2
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Babs Behling, Anne Glidden Grace, Susan Sachs .......... Assistant Cutters
Mary Miller, Raquel Stewart .......... Tailoring/Construction
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Sharon Granieri, Brent Roberts, Emily N. Smith .......... Craft Artisans
Molly O’Connor .......... Wig and Makeup Supervisor
Kimberly Eddo, Danielle Griffith, Ana Maldonado .......... Wigs

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Mark Baiza, Michelle Bales, Maria De La Mora, Allison Elsey, Tea Ninkovic, Nunzia Pecoraro, Heather Premo, Ademir Serrano, Marthe Witte .......... Stitchers
Erin Carignan .......... Craft Supervisor/Dyer/Painter
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