

performances

THE  LD GLOBE

JUNE 2015



WELCOME

Summer has bloomed in Balboa Park! Travelers and locals alike are soaking up the sunshine, flocking to concerts at the organ pavilion, and enjoying late nights at the zoo. Here at The Old Globe, we're delighted to kick off the return of one of San Diego's longest-running summer traditions: the Globe's annual Summer Shakespeare Festival.

This year, as we celebrate the Centennial of Balboa Park and the Globe's 80th Anniversary, we are proud to offer a robust range of Shakespearean activities, both indoors and out. In addition to our Festival productions of *Twelfth Night* and *The Comedy of Errors* (directed by Tony and Emmy Award nominee Scott Ellis), the Globe is highlighting this anniversary year with a Summer Film Series, featuring

free screenings of four of the best Shakespeare films ever made. On our outdoor Lowell Davies Festival Stage, enjoy *Henry V* (June 29) and *West Side Story* (August 24), and head indoors to the Old Globe Theatre in the Conrad Prebys Theatre Center for *Chimes at Midnight* (July 13) and *Much Ado About Nothing* (August 3). The Old Globe Theatre's Donald and Darlene Shiley Stage will also be home to our production of *Kiss Me, Kate*, the classic musical inspired by Shakespeare's *The Taming of the Shrew*.

Launching us into this jam-packed summer with abundant laughs and deep heart is director Rebecca Taichman's unforgettable production of *Twelfth Night*. Globe audiences will remember Rebecca's work from last season's stunning *Time and the Conways*. We're delighted to welcome her to our Festival Theatre for the first time. With her characteristic insight and visual inventiveness, she helms a brilliant creative team that includes scenic designer Riccardo Hernandez, costume designer David Reynoso, lighting designer Christopher Akerlind, sound designers Acme Sound Partners, and composer Todd Almond. Together with a crackerjack cast, they bring Shakespeare's most perfect comedy to vivid life under the stars—a very special start to a very special summer at the Globe.



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


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

PRODUCTION SPONSORS

PRODUCTION SPONSORS



DIANE AND JOHN BEROL

Being aware of the fragile dependence of artistically driven theatre upon charitable support, Diane and John Berol are delighted to continue a tradition of sponsoring productions since 1995, including *Dancing at Lughnasa*, *Voir Dire*, *Labor Day*, *Twelfth Night* (2001 and 2009), *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter’s Tale* (2004), *Titus Andronicus*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *The Tempest*, *As You Like It*, *A Midsummer Night’s Dream*, and last year’s *The Winter’s Tale*, which served as Artistic Director Barry Edelstein’s directorial debut at The Old Globe.



ANN DAVIES

Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work with children’s charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation and is a former Board President at San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored *Rosencrantz and Guildenstern are Dead* and last year’s *Othello*.



RHONA AND RICK THOMPSON

Rhona and Rick Thompson are honored to serve as sponsors of *Twelfth Night*. 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 perspectives on the news of the day. The Thompsons deeply appreciate the central role The Old 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 lasting 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.

QUALCOMM FOUNDATION

The Old Globe is pleased to recognize and thank the Qualcomm Foundation as the 2015 Shakespeare Festival Sponsor. The Foundation has made yet another very generous grant in support of two summer productions in the Lowell Davies Theatre: *Twelfth Night* and *The Comedy of Errors*. The Qualcomm Foundation has served as a major sponsor of The Old Globe’s Shakespeare Festival and its many associated education programs since 2004, and this year it will also assist in funding Globe for All, a touring production of *Much Ado About Nothing* this fall that will reach over a thousand people who ordinarily would not be able to see a Shakespeare production. 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, and 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.

EXTRAORDINARY LEADERSHIP

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

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

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Photo for Diane and John Berol: (from left) Paul Michael Valley, Billy Campbell, and Natacha Roi in *The Winter’s Tale*, 2014.

OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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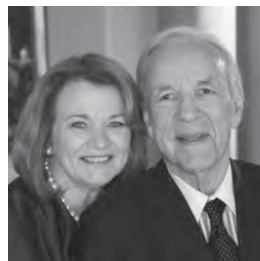
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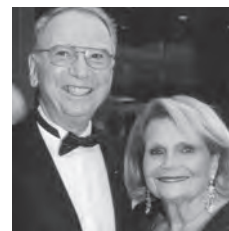
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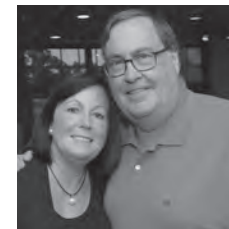
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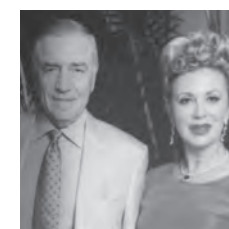
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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in *The White Snake*, 2014 (photo courtesy of McCarter Theatre Center); for Edgerton Foundation: Carmen Cusack and Wayne Alan Wilcox in the world premiere of *Bright Star*, 2014; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS



Welcome to the Globe!

Tradition. Family. Continuity. In 1949, two actresses appeared in *Twelfth Night* who took widely divergent paths in our community—but remain part of the Globe family—and will be seeing this production during its run. Associate Artist Marion Ross (who played Olivia) went on to a successful acting career and has appeared on Globe stages repeatedly. Virginia Richardson (who played Maria) chose to become a speech pathologist who taught locally and attended many Globe productions with her husband. Many San Diego families share this tradition of Shakespeare under the stars, and we are delighted that you too can be part of our 80th Anniversary Summer Shakespeare Festival. This production marks the Globe’s 10th *Twelfth Night*, often called Shakespeare’s “most perfect” play.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the production sponsors, John Berol, Ann Davies, Rhona and Rick Thompson, and Qualcomm Foundation. Join us on July 25 for the 2015 Globe Gala, in support

of the theatre’s education and artistic programs, and be wowed by a one-night-only performance from *Bright Star’s* Carmen Cusack, as well as dancing to the 15-piece Cab Calloway Orchestra, led by Cab’s grandson, Calloway Brooks.

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the total cost of producing each show and earned income from ticket sales. We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

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*Executive Committee Member

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*
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THE PLAY

FROM THE ARTISTIC DIRECTOR

It’s a season of anniversaries at The Old Globe. Our institution turns 80 this year; the Globe Guilders, our beloved volunteer auxiliary, turns 60; we’ll mark the 100th birthday of Globe founder Craig Noel in August; and all year we commemorate another centenarian, Balboa Park itself. We mark these milestones with a summer season that’s upbeat and celebratory. That is, the 2015 Shakespeare Festival is, well, festive!

There’s no Shakespeare play more festive than *Twelfth Night* (it’s even got a character named Feste). The play has that special vibrancy that makes Shakespearean comedy so appealing. Scholars have tried to elucidate that quality, so unique in world drama, but it’s hard to pin down. Shakespearean comedy can’t be compared to anything else in dramatic literature: it’s *sui generis*. The best we can do is describe it. Examples: It revels in the triumph of love over the most imposing obstacles, and so brings a tremendous swell of positive feeling. It weaves extraordinary lyric poetry around a story, often set in some imagined land, full of improbabilities that somehow strike us as self-evident truths. It conjures characters of remarkable distinctiveness and idiosyncrasy and, dropping them into situations of great stress, evokes from them emotional responses that are extreme in every direction. Consider *Twelfth Night’s* famous opening line, connecting music, food, and love: these are three things central to human joy. Ponder the arc of the play’s plot, spinning deep romantic yearning and comic mistaken identity into a giddy froth: its force overwhelms the puritanism that would restrain it. Illyria, the play’s setting, is an intoxicating and beguiling place.

And yet the particular charge we associate with Shakespearean comedy comes not from positive emotions alone. Each moment of joy is countered by an equally powerful moment of despair. Indeed, the very design of Shakespeare’s comedy, and the structure of *Twelfth Night*, rests on a series of binaries strategically deployed. Mourning the dead vs. affirming the life force; boy vs. girl; beauty vs. cruelty; love vs. rage; song vs. silence; laughter vs. tears. Shakespeare has a powerful sense of life as a dialectic, and his philosophy seems to be that the most authentic experiences are found in the borderlands between positive and negative. It’s a philosophy to which I’m attracted, because it jibes precisely with life as I experience it. Every darkness has a light. Every joy has a sadness. This is of course the basic creed of the theatre: that opposites in conflict bring us glimpses of the truth.

The special texture that is the essence of Shakespearean comedy requires a sensitive interpreter to elicit it from the text. Rebecca Taichman is one of our best, an artist with a consummate commitment to truth. As she demonstrated at the Globe last season in her ravishing and powerful production of *Time and the Conways*, her natural habitat is the intersection between joy and grief. She has a wonderfully deep sense of empathy and an uncommon insight into how the psyche works, and she has an extraordinary command of the technical possibilities of the stage. Her work is visually sumptuous, extremely inventive, very witty, and enormously human. She is a master of this genre, and I am thrilled to welcome her back to our theatre for her Festival debut.

Rebecca is joined by a superb cast of highly gifted American Shakespeareans. These are actors who move easily from film and television to the stage, highly trained and truly expert. I’ve visited rehearsal over these past weeks, and to watch these actors at work has been a rare gift. Rebecca’s design team is also top-notch, and together they deliver the sumptuous work that is the hallmark of Shakespeare at the Globe. I know the rest of the designers will forgive me if I single out our sound team, Acme Sound Partners and the Globe’s own Paul Peterson. This summer they institute phase two of an overhaul of our outdoor theatre’s sound system. We can thank them for an aural experience that delivers Shakespeare’s magnificent words, and this cast’s rich performances, with unusual clarity to every seat in the house.

This season of celebration continues later this summer with another spectacular exemplar of Shakespearean comedy, *The Comedy of Errors*, outdoors. Indoors, Shakespeare sings, as Cole Porter distills *The Taming of the Shrew* into *Kiss Me, Kate*. We’ll also have free screenings of four great Shakespeare films. The festivities are many!

Thanks for coming. Enjoy the show.

Rebecca Taichman



PRESENTS

TWELFTH NIGHT

BY
WILLIAM SHAKESPEARE

Riccardo Hernandez
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Christopher Akerlind
LIGHTING DESIGN

Acme Sound Partners
SOUND DESIGN

Todd Almond
ORIGINAL MUSIC

Chase Brock
CHOREOGRAPHER

Miranda Hoffman
ADDITIONAL COSTUME DESIGN

Ursula Meyer
VOICE AND TEXT COACH

Jim Carnahan, CSA
CASTING

Samantha Greene
PRODUCTION STAGE MANAGER

DIRECTED BY
REBECCA TAICHMAN

Lowell Davies Festival Theatre
June 21 – July 26, 2015

CAST (in alphabetical order)

MARIA..... Amy Aquino*
ORSINO..... Terence Archie*
ANTONIO, SEA CAPTAIN..... Lowell Byers†
2ND OFFICER..... Jamal Douglas†
FESTE Manoel Felciano*
MALVOLIO..... Robert Joy*
CURIO Tyler Kent†
ANDREW AGUECHEEK Patrick Kerr*
SEBASTIAN LeRoy McClain*
SIR TOBY BELCH..... Tom McGowan*
FABIAN..... Daniel Petzold†
OLIVIA..... Sara Topham*
VIOLA..... Rutina Wesley*
PRIEST Nathan Whitmer†
VALENTINE, 1ST OFFICER..... Patrick Zeller†

ENSEMBLE.....Amy Blackman†, Lindsay Brill†, Charlotte Bydwell†, Lowell Byers†,
Ally Carey†, Jamal Douglas†, Tyler Kent†, Makha Mthembu†,
Daniel Petzold†, Megan M. Storti†, Nathan Whitmer†, Patrick Zeller†

UNDERSTUDIES..... For 1st Officer – Amy Blackman†; For Maria – Lindsay Brill†;
For Olivia – Charlotte Bydwell†; For Viola – Ally Carey†;
For Andrew Aguecheek and Sebastian – Jamal Douglas†;
For Fabian and Malvolio – Tyler Kent†;
For 2nd Officer – Makha Mthembu†; For Feste – Megan M. Storti†;
For Sir Toby Belch, Curio, and Valentine – Nathan Whitmer†;
For Orsino, Antonio, and Sea Captain – Patrick Zeller†

STAGE MANAGEMENT

Production Stage Manager.....Samantha Greene*
Assistant Stage Manager..... Jess Slocum*
Stage Management Interns..... Natalie Figaredo, Chandler Payne

There will be one 15-minute intermission.

SETTING

The mythical land of Illyria.

PRODUCTION STAFF

Fight Director..... George Yé
Assistant Director/Drama League Directing Fellow..... Emily Lyon
Associate Scenic DesignKristen Robinson
Assistant Scenic DesignEileen McCann
Assistant Costume Design..... Shelly Williams
Assistant Lighting DesignJason Bieber, Walter Bo Tindell
Assistant Sound DesignMelanie Chen
Fight Captain Megan M. Storti†
Assistant to the Composer Britt Bonney
Production AssistanceT Charles Erickson

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

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

SHAKESPEARE'S PERFECT COMEDY

Director Rebecca Taichman on *Twelfth Night*

Interview by Danielle Mages Amato



Rebecca Taichman.

You've directed *Twelfth Night* before. What made you want to work on it again?

Twelfth Night is—truly—the perfect comedy. I fell in love with it when I was 19 and played Viola at McGill University. I fell in love with it again when I directed it at the Shakespeare Theatre, and again at the McCarter. I'm falling in love with it yet again at The Old Globe.

I like to think of it as a kind of “Mozartian Comedy”—filled with laughter and tears. There's a Mozart-sized requiem in there, and also a most glorious and raucous comedy.

“Shakespeare shows us that life consists of tremendous contradiction—hope and despair, love and fear, pain and ecstasy.”

—Rebecca Taichman

What themes or elements in *Twelfth Night* are most interesting to you?

The play is about the madness of love. Love can bring ecstasy but also torment. In *Twelfth Night*, I see Shakespeare showing us how dangerous and crazy-making it can be to live in any single extreme state. He's suggesting that searching for balance is essential. He shows us that life consists of tremendous contradiction—hope and despair, love and fear, pain and ecstasy—and often simultaneously. There can be terrible grief and beautiful love. There can be hysterical laughter and profound sadness.

Most of the characters contain opposites within themselves: Toby is drunk and wild, but also deeply angry and sad; Malvolio is terribly repressed but also wanting love, etc.

Everything contains its opposite, even the very DNA of the play: comedy and tragedy combined.

What are some of the challenges the play presents to directors and actors?

Shakespeare smashes tones against each other, which is a great challenge for a director. The beginning of the play is drowned in grief. Viola believes her brother has died. Both Olivia's brother and father have died, and for the next seven years she's going to do a daily walk of mourning. Orsino is tortured, pining for Olivia. Grief is everywhere. And yet, the play is an uproarious comedy.

There's the big challenge: how do you create a world that can encompass all those different tones so they can



Cast members from *Twelfth Night*: (back row, from left) Tom McGowan, Amy Aquino, director Rebecca Taichman, Terence Archie, and LeRoy McClain; (front row) Patrick Kerr, Sara Topham, Rutina Wesley, Manoel Felciano, and Robert Joy.

coexist, and yet explore each one to its fullest? You don't want the sadness to run away with the comedy, but if you miss the tragic impulse, the comedy doesn't work.

***Twelfth Night* is one of Shakespeare's plays that is set in a totally fictional place. How would you describe the world of the production?**

I think of the setting as “contemporary fantastical.” In the same way that Illyria is a made-up country, the production isn't set in a literal place. It unfolds in a place of imagination and invites a contemporary perspective.

What part does music play in the production?

The first line of *Twelfth Night* is “If music be the food of love, play on.” Music is at the heart of the play. Our composer, Todd Almond, understands musically how to combine longing with romance, pain with beauty. We are lucky to have him. He encompasses melancholy and playfulness with grace and tremendous ease. He and his music are huge inspirations.

We've created several different musical and sonic worlds for the production. Feste's songs are humble and played live. The world of Orsino is musically more excessive, in that way that a truly great Frank Sinatra song can make you want to fly across the dance floor in somebody's arms or weep with a broken heart. This kind of grand-scale music is meant to counterpoint the simple, humble human truth Feste's songs embody.

We are very lucky to have concert violinist Manoel Felciano play Feste. He makes it possible to follow this idea through.

Do you think it makes a difference to be doing the play outdoors?

Yes, it's a whole different experience. Your senses change: you notice the trees, and you hear the wind. The stars shine above. The air embraces you. It's different to hear this language, the beauty of verse, outside and in relationship to the natural world. Of course, it also creates challenges: animals will undoubtedly wander through, air-planes pass. But being outdoors yields so very much more than it takes away. *Twelfth Night* can truly blossom under the California sky in gorgeous Balboa Park. We are lucky to be here indeed. ■

MAKING IT REAL:

Artisans Turn Ideas into Reality

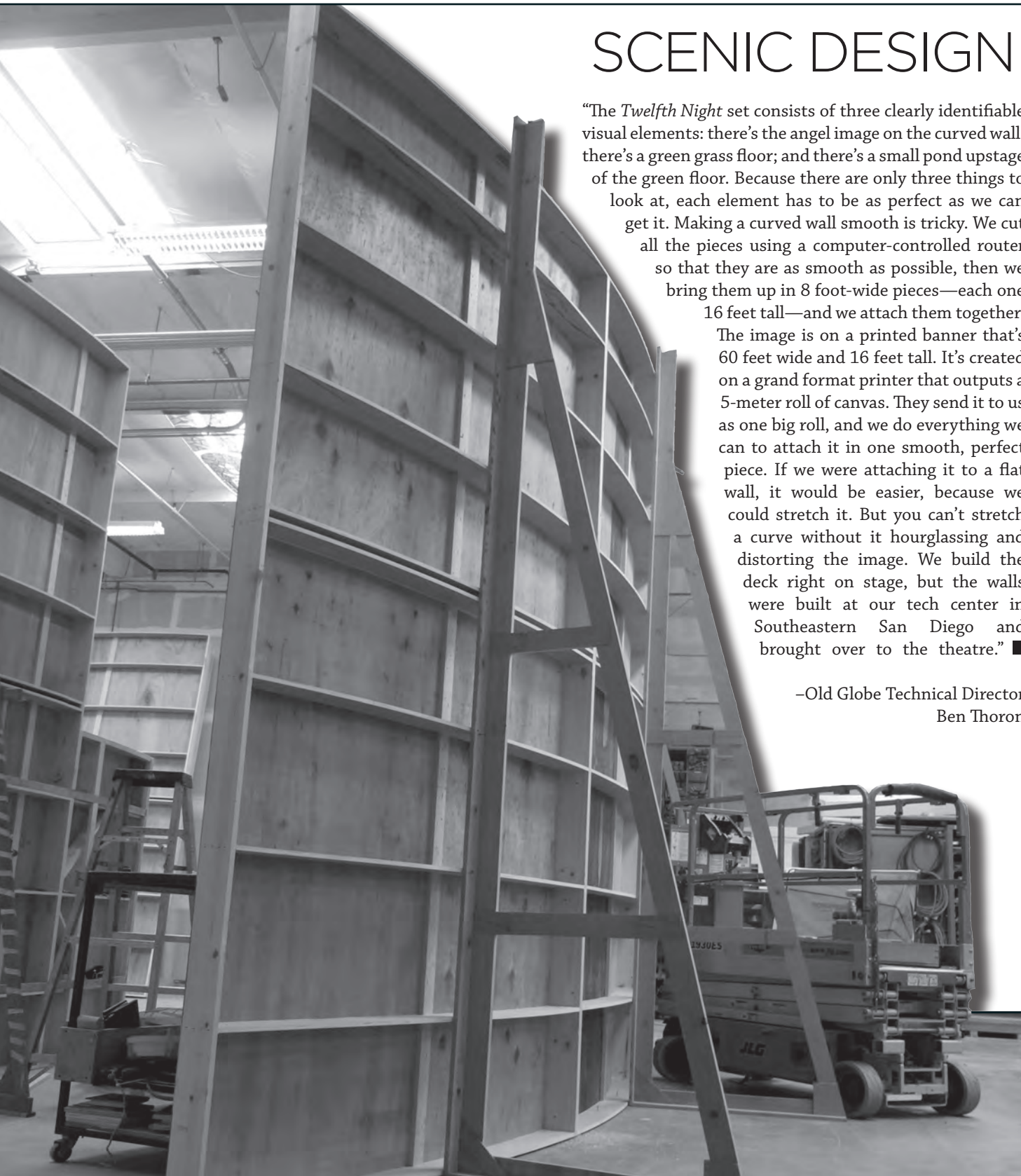
Interviews by Danielle Mages Amato

SCENIC DESIGN

“The *Twelfth Night* set consists of three clearly identifiable visual elements: there’s the angel image on the curved wall; there’s a green grass floor; and there’s a small pond upstage of the green floor. Because there are only three things to look at, each element has to be as perfect as we can get it. Making a curved wall smooth is tricky. We cut all the pieces using a computer-controlled router so that they are as smooth as possible, then we bring them up in 8 foot-wide pieces—each one 16 feet tall—and we attach them together.

The image is on a printed banner that’s 60 feet wide and 16 feet tall. It’s created on a grand format printer that outputs a 5-meter roll of canvas. They send it to us as one big roll, and we do everything we can to attach it in one smooth, perfect piece. If we were attaching it to a flat wall, it would be easier, because we could stretch it. But you can’t stretch a curve without it hourglassing and distorting the image. We build the deck right on stage, but the walls were built at our tech center in Southeastern San Diego and brought over to the theatre.” ■

—Old Globe Technical Director
Ben Thoron



COSTUME DESIGN

“When we get the costume sketches from the designer, if it’s a piece that we’re building in our shop, our drapers start by developing a paper pattern. Then they sew a mock-up out of muslin, and the designer looks at it and gives feedback. We make adjustments to the mock-up, and then we fit it on the actor. That becomes the pattern we use to sew the final garment. In the meantime, Shelly Williams, our design assistant, has been swatching: collecting fabrics for the designer to choose from. She calls places in New York and Los Angeles to request swatches, and she visits our local vendors. When she calls, she might say something like: “I want black brocades that are geometric”—giving enough information to be helpful, but also enough of a range that we get other things that fit into the same world. For the ladies of Olivia’s court, we’re pairing purchased bodices with built skirts, so we had to look for fabric that could be dyed—there’s a lot of dye work on this show. Once we choose a final fabric for each piece, we can budget out the construction. Of course, we don’t just build costumes; we also pull pieces from our stock. For the men of Orsino’s court, for example, we found some great pieces in stock that we could use, and then we’ve made sashes, belts, and embellishments that link them to the world of the play.” ■

—Old Globe Costume Director
Stacy Sutton



(top) Lace samples. (middle) Pattern pieces being cut. (right) Swatches and fabric. (lower) Costume sketch and dress built in muslin.

(opposite) The *Twelfth Night* set being built at The Old Globe’s Technical Center.



AMY AQUINO

(Maria) worked on the New York stage in Wendy Wasserstein's *The Heidi Chronicles* (Broadway) and *Third* (Lincoln Center Theater) and Jonathan Tolins's *Secrets of the Trade* (Primary Stages). Her L.A. theatre appearances include *Living Out* (Mark Taper Forum), *A Feminine Ending* (South Coast Repertory), and *The Underpants* (Geffen Playhouse). Ms. Aquino's film career spans *Working Girl* and *Moonstruck*, through *White Oleander* and *In Good Company*, to this year's *Lazarus Effect*. Before her current role as Lt. Billets on Amazon's "Bosch," she was a regular on television's "Brooklyn Bridge" and "Picket Fences" and made countless guest appearances, including recurring roles on "Glee," "Curb Your Enthusiasm," "ER," "Everybody Loves Raymond," "Freaks and Geeks," "Felicity," and Syfy's "Being Human," among many others. She holds an M.F.A. from the Yale School of Drama, is married to Drew McCoy, and serves as Secretary-Treasurer of SAG-AFTRA. @aquino_amy on Twitter.



TERENCE ARCHIE

(Orsino), a native of Detroit and a graduate of University of North Carolina School of the Arts, is pleased to be making his Globe debut. He most recently completed a run of the world premiere production of *The 12* at Denver Center Theatre Company. His Broadway credits include *Ragtime* and *Rocky the Musical*, which he also performed at Operettenhaus in Hamburg, Germany. He appeared Off Broadway in *The Elaborate Entrance of Chad Deity* (Second Stage Theatre), and his solo shows include *Frederick Douglass Free*, *Peanut Prince*, and *At the Pole* (Urban Stages). His regional highlights include *The Elaborate Entrance of Chad Deity* (Geffen Playhouse), the musical *Two Gentlemen of Verona*, *Edward II*, and *Tamburlaine the Great* (Shakespeare Theatre Company), *The Arabian Nights* (Arena Stage, Berkeley Repertory Theatre), and *A Year with Frog and Toad* (Two River Theater). Mr. Archie has also been seen on television on "Law & Order," "One Life to Live," "Manhattan Love Story," and "Teenage Mutant Ninja Turtles."



AMY BLACKMAN

(Ensemble) most recently appeared with the Old Globe/USD M.F.A. Program as Betsy/Lindsey in *Clybourne Park*, Thaisa in *Pericles*, *Prince of Tyre*, and Avonia Bunn in *Trelawny of the Wells*. In New York she has worked on various readings and workshops, including *The Brothers Karamazov* (Classic Stage Company), *The Bootlegger & The Rabbi's Daughter*

(New York Musical Theatre Festival), and *Mrs. Hughes* (New York Theatre Workshop). She has performed regionally as Madeline Astor in *Titanic*, Dora Bailey in *Singin' in the Rain*, *Kiss Me*, *Kate*, *Beauty and the Beast*, and *The Sound of Music* (The Muny). Additionally, she was a teacher for the All Stars Project, Inc.'s Youth Onstage! program this past year. She received her B.F.A. in Musical Theatre from the University of Michigan. Originally from England, she also studied at the National Youth Theatre of Great Britain. amyblackman.net.



LINDSAY BRILL

(Ensemble) most recently appeared in *The Two Gentlemen of Verona*, *Othello*, *The Winter's Tale* and the New Voices Festival at The Old Globe. She also appeared in *Much Ado About Nothing*, *Reckless*, *Pericles*, *Prince of Tyre*, and *Trelawny of the Wells* with the Old Globe/USD M.F.A. Program. In New York, Ms. Brill has performed at The Lion's Theatre, The Ensemble Studio Theatre, Prospect Theater Company, and The Actors Studio. She recently won an award for the one-woman show *Testify!* in New York. She also recently performed sketch comedy in the Chicago Women's Funny Festival and finished shooting the new web series "Annie and Brie." Ms. Brill holds a B.A. in Dramatic Arts from Washington University in St. Louis. lindsaybrill.com.



CHARLOTTE BYDWELL

(Ensemble) was last seen on the outdoor stage in The Old Globe's productions of *The Two Gentlemen of Verona* and *Othello*. More recently, she appeared in the Old Globe/USD M.F.A. Program productions of *Pericles*, *Prince of Tyre*, *Much Ado About Nothing*, *Antigone*, *Reckless*, and, as Rose Trelawny, in *Trelawny of the Wells*. She is a graduate of The Juilliard School and began her career as a dancer with Monica Bill Barnes Company and Keigwin + Company, performing at Jacob's Pillow Dance, American Dance Festival, La Jolla Playhouse, and The Joyce Theater. As a member of the resident acting company at The Flea Theater she appeared in Sean Graney's highly acclaimed *These Seven Sicknesses* directed by Ed Iskandar. At the 2012 Williamstown Theatre Festival, she appeared in *The Importance of Being Earnest* directed by David Hyde Pierce and *A Month in the Country* directed by Richard Nelson. Her one-woman show, *Woman of Leisure and Panic*, debuted in the eighth-annual soloNOVA Arts Festival (New York Innovative Theatre Award nomination), played the 2013 New York International Fringe Festival, and was translated into Spanish for performances in Mexico. charlottebydwell.com.



LOWELL BYERS

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



ALLY CAREY

(Ensemble) most recently appeared in the Old Globe/USD M.F.A. Program productions of *Clybourne Park*, *Trelawny of the Wells*, and *Pericles*, *Prince of Tyre*. She was also featured in the reading of *The Last Match* for The Old Globe's New Voices Festival. Her Chicago credits include understudying roles in *Belleville* (Steppenwolf Theatre Company) and *Camino Real* (Goodman Theatre). She has been seen regionally in *The Royal Family*, *Troilus and Cressida*, and *All's Well That Ends Well* (American Players Theatre), *Noises Off* and *The Winter's Tale* (Utah Shakespeare Festival), *Writer 1272* and *A Christmas Carol* (Guthrie Theater), *American Sexy* (New Theatre Group at the Guthrie), Georgia Shakespeare, and Hudson Valley Shakespeare Festival. She also appeared in the title role of *Cinderella* with The Little Orchestra Society at Lincoln Center. She has also been seen on television in "Chicago, P.D." Ms. Carey wrote and directed [*Something clever goes here.*] and *To the Lighthouse!* in Minneapolis, where she received her B.F.A. from the University of Minnesota/Guthrie Theater Actor Training Program.



JAMAL DOUGLAS

(2nd Officer) is an M.F.A. candidate with the Old Globe/University of San Diego Graduate Theatre Program. He was recently seen in the Globe's productions of *The Two Gen-*

tlemen of Verona, *Othello*, and *The Winter's Tale*. He also appeared in the Old Globe/USD M.F.A. Program productions of *Trelawny of the Wells*, *Reckless*, and *Much Ado About Nothing*. Mr. Douglas has worked with Philadelphia Young Playwrights, Play-Penn, Simpatico Theatre Project, Delaware Shakespeare Festival, Arden Theatre Company, Plays & Players, and the National Constitution Center, among others. In his spare time, he teaches with SAY (The Stuttering Association for the Young) in New York City. He holds a B.F.A. in Acting from Arcadia University.



MANOEL FELCIANO

(Feste) last appeared at The Old Globe in *I Just Stopped By to See the Man*. He appeared on Broadway in *Sweeney Todd* (Tony Award nomination), *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*, and he appeared Off Broadway in *Trumpet* (Atlantic Theater Company), *Shockheaded Peter*, and *Much Ado About Nothing* (New York Shakespeare Festival). His regional credits include *The Exorcist* with Brooke Shields (Geffen Playhouse), *Scorched*, *Tales of the City*, *Clybourne Park*, Norman in *Round and Round the Garden*, *Caucasian Chalk Circle*, *November*, Jerry in *Edward Albee's At Home at the Zoo* and *Rock 'n' Roll* (American Conservatory Theater), *Elektra* with Olympia Dukakis (Getty Villa), Tateh in *Ragtime* (The Kennedy Center), *Three Sisters* directed by Michael Greif (Williamstown Theatre Festival), and George in *Sunday in the Park* directed by Jason Alexander. His film and television credits include *Uncertainty* with Joseph Gordon-Levitt, "NCIS," "Trauma," "Life on Mars," "The Unusuals," "One Life to Live," and "All My Children." Mr. Felciano's concert credits include *Soldier's Tale* (Sun Valley Symphony), *Ragtime* (Lincoln Center), *Nick Adams* with Jack Nicholson, Julia Roberts, Sean Penn (San Francisco Symphony), and *Zipperz* (Oakland and Marin Symphonies). As a singer-songwriter he has performed on *live@joe's pub*, *Moonshot*, and *SundaySongs*. He has directed and conducted master classes at American Conservatory Theater, Boston University, UC Berkeley, and University of Florida. He received his B.A. from Yale University and his M.F.A. from New York University's Tisch School of the Arts.



ROBERT JOY

(Malvolio) began his professional career doing comedies with the Newfoundland Traveling Theatre Company. He subsequently wrote and performed with the Newfoundland comedy group CODCO. His performance as Peter in *The Diary of Anne Frank*, alongside Eli Wallach and Anne Jackson, brought him to New York. Since then he has played a wide variety of roles on stage, screen, and television. He won a Drama-Logue Award for his performance as Mercutio in *Romeo and Juliet* at La Jolla Playhouse. His other Shakespeare roles include

Prospero in *The Tempest* in Barrie, Canada, and, with New York Shakespeare Festival, Tranio in *The Taming of the Shrew* and Le Beau in *As You Like It*. His recent stage work includes leading roles in *Side Show* (La Jolla Playhouse, The Kennedy Center, Broadway), *The Nether* (Kirk Douglas Theatre), and *The Ugly One* (Ensemble Studio Theatre/Los Angeles, Stage Raw Theater Award for Comedy Ensemble). In film, Mr. Joy has worked with Louis Malle, Miloš Forman, Woody Allen, James L. Brooks, George A. Romero, and Lasse Hallström, among many other fine directors. He has acted in over 200 television episodes, comedic and dramatic, including eight seasons as Sid Hammerback, the medical examiner on "CSI: NY." You can see him in a couple of episodes of the upcoming Amazon series "Hand of God." robertjoy.info.



TYLER KENT

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



PATRICK KERR

(Andrew Aguecheek) recently appeared in the Broadway revival of *You Can't Take It With You* with James Earl Jones and Sarah Ruhl's *Stage Kiss* at Playwrights Horizons, directed by Rebecca Taichman. His Southern California performances include the recent *His Girl Friday* at La Jolla Playhouse as well as roles at South Coast Repertory, Mark Taper Forum, and Geffen Playhouse. He is a veteran of many television shows but is probably best known for recurring roles as Noel on "Frasier" and "the blind guy" on "Curb Your Enthusiasm." He received his M.F.A. from Yale School of Drama. @patiokerr on Twitter.



LEROY MCCLAIN

(Sebastian) previously appeared on Broadway in *The History Boys* and *Cymbeline*. His Off Broadway credits include *Milk Like Sugar*, *Born Bad*, *The Good Negro*, *Othello*, *Measure for Measure*, *Oroonoko*, *Bengal Tiger at the Baghdad Zoo*, *Huck & Holden*, *In Search of Stanley Hammer*, and others. Regionally and internationally he has performed lead and major roles including *Safe House*, Walter Lee Younger in *A Raisin in the Sun*, the title role in *Hamlet*, *Partners*, *Clybourne Park*, *The Convert*, *Milk Like Sugar*, *The Piano Lesson*, *Antony and Cleopatra*, *Othello*, *The Whipping Man*, *The Good Negro*, *Blue/Orange*, *Elmina's Kitchen*, *Trouble In Mind*, *The Comedy of Errors*, *Rough Crossing*, *Richard II*, *Three Days of Rain*, *Private Eyes*, *A Midsummer Night's Dream*, *like sun fallin' in the mouth*, *The Taming of the Shrew*, *King Lear*, and others. Mr. McClain's film and television work includes "Madam Secretary," *The Happy Sad*, *The Adjustment Bureau*, *After*, *The Stage*, "Rubicon," "Law & Order: Criminal Intent," "Guiding Light," "Breaking In," and others. Mr. McClain received his M.F.A. in Acting at Yale School of Drama and trained at Royal National Theatre of Great Britain.



TOM MCGOWAN

(Sir Toby Belch) previously appeared at The Old Globe in *Rounding Third* and *Moonlight and Magnolias*. His Broadway credits include *Casa Valentina*, *Wicked*, *Chicago*, *Ivanov*, and *La Bête* (Tony Award and Drama Desk Award nominations), and his Off Broadway credits include *The Food Chain* (Obie Award), *The Winter's Tale*, and *Coriolanus*. His television credits include Kenny, the station manager, on "Frasier," Bernie on "Everybody Loves Raymond," "Veep," "Modern Family," "Hot in Cleveland," "Boston Legal," "CSI: Crime Scene Investigation," "Curb Your Enthusiasm," "ER," and "Brothers and Sisters." He has also appeared in the films *Freeheld* (upcoming), *The Birdcage*, *Heavyweights*, *Ghost World*, *Bad Santa*, *As Good as It Gets*, *Bean*, *The Family Man*, *12 and Holding*, *Mrs. Parker and the Vicious Circle*, *Searching for Bobby Fischer*, and *Sleepless in Seattle*. His regional theatre credits include Williamstown Theatre Festival, La Jolla Playhouse, Geffen Playhouse, Yale Repertory Theatre, Actors Theatre of Louisville, and The Eugene O'Neill Theater Center National Playwriting Conference. Mr. McGowan received his M.F.A. from Yale School of Drama and his B.F.A. Hofstra University.



MAKHA MTHEMBU

(Ensemble) is ecstatic to be making her Old Globe Shakespeare Festival debut. Ms. Mthembu has appeared in Old Globe/USD M.F.A. Program productions of *Clybourne Park*, *Trelawny of the Wells*, and, as Marina,

in *Pericles*, *Prince of Tyre*. Her Chicago credits include *Judith in Sweetwater* (Oracle Productions), *Lady Montague in Romeo and Juliet* (Teatro Vista), and *Judith Smith in Belfast Girls* (Artemisia, A Chicago Theatre). Her regional credits include Catherine in *The Nightmare Room* (Towle Theatre). Ms. Mthembu received her B.F.A. in Acting from Drake University in Des Moines, Iowa.



SARA TOPHAM

(Olivia) spent the last year in England, playing Mrs. Van Buren in the U.K. premiere of *Intimate Apparel* (Theatre Royal Bath/Park Theatre) and starring in the world

premiere of *Love Me Do* (Watford Palace Theatre). She appeared on Broadway as Gwendolyn in *The Importance of Being Earnest* (Roundabout Theatre Company) and has appeared regionally as Titania/Hippolyta in *A Midsummer Night's Dream* (Shakespeare Theatre Company), Cecily in *Travesties* (McCarter Theatre Center), and Miranda in *The Tempest* (Hartford Stage). As a longtime company member at the Stratford Festival in Canada she has played many of Shakespeare's women including Juliet, Rosalind, Cordelia, Jessica, Olivia, Diana, Princess Katherine, and Ann Boleyn, as well as Célimène in *The Misanthrope*, Ruth in *Blithe Spirit*, Madame de Tourvel in *Dangerous Liaisons*, Wendy in *Peter Pan*, Mabel in *An Ideal Husband*, Laura in *The Glass Menagerie*, Laurencia in *Fuente Ovejuna*, Brooke in *Noises Off*, and Cassandra in *Agamemnon*. She has won four Tyrone Guthrie Awards.



DANIEL PETZOLD

(Fabian) most recently performed in the USD/Old Globe M.F.A. Program productions of *Clybourne Park*, *Pericles*, *Prince of Tyre* and *Trelawny of the "Wells"*. He has also performed

in Tom Stoppard's trilogy *The Coast of Utopia* and Jon Tracy's *The Salt Plays* (Shotgun Players), *Three Sisters* (Berkeley Repertory Theatre), *A Bright New Boise* (Aurora Theatre Company), *Any Given Day* and *Another Way Home* (Magic Theatre), *Oskar and the Big Bully Battle* (TheatreWorks Silicon Valley), and *Julius Caesar*, *Much Ado About Nothing*, and *Romeo and Juliet* (Pacific Repertory Theatre), as well as performances with the San Francisco, Marin, and Livermore Shakespeare Festivals. He holds a B.A. in Theater and Performance Studies from UC Berkeley.



MEGAN M. STORTI

(Ensemble, Fight Captain) is pleased to join The Old Globe for her second summer of Shakespeare, appearing last season in *The Two Gentlemen of Verona* and *Othello*. Her credits with the Old Globe/USD M.F.A. Program include Gower in *Pericles*, *Prince of Tyre*, Rachel in *Reckless*, Trafalgar in *Tre-*

lawnny of the "Wells", Bazira in *Much Ado About Nothing*, and Ismene in *Antigone*. Her Chicago credits include productions with Writers' Theatre, Chicago Shakespeare Theater, Lifeline Theatre, Metropolis Performing Arts Centre, The Right Brain Project, Glass Onion Theatre, and Dream-Logic Theatreworks. Her regional credits include Shakespeare Festival St. Louis, Illinois Shakespeare Festival, Heartland Theatre Company, Phoenix Theatre Ensemble, and Putnam County Playhouse. She recently wrote and performed a one-woman show entitled *Talk* at University of San Diego and worked as a stage fighting consultant with San Diego Opera. Ms. Storti received her B.A. in Acting from Illinois State University.



RUTINA WESLEY

(Viola) appeared on Broadway in *The Vertical Hour* directed by Sam Mendes and Off Broadway in *One Night* directed by Clinton Turner Davis (Rattlestick Playwrights Theater), *The Submission* directed by Walter Bobbie (MCC Theater), *In Darfur* directed by Joanna Settle (The Public Theater). Her regional credits include *A Raisin in the Sun* directed by Lou Bellamy (L.A. Theatre Works). Her television credits include "Hannibal" (NBC), "True Blood" (HBO), "Generator Rex" (Cartoon Network), "The Cleveland Show" (Fox), and "Numbers" (CBS). She has also appeared in the films *The Perfect Guy* directed by David Rosenthal (Screen Gems), *13 Sins* directed by Daniel Stamm (RADiUS-TWC), *Last Weekend* directed by Tom Dolby (Sundance Selects), *California Winter* directed by Odin Ozdil, *How She Move* directed by Ian Rashid (Paramount Vantage), and *Hitch* directed by Andy Tennant (Sony). Ms. Wesley trained at The Juilliard School (Group 34) and received her B.F.A. in Theatre from University of Evansville.



NATHAN WHITMER

(Priest) is an Old Globe/USD M.F.A. Program candidate and appeared this season in *Pericles*, *Prince of Tyre*, *Trelawny of the "Wells"*, and *Clybourne Park*. He was seen Off Broadway in A. A. Milne's *The Ugly Duckling* (Marvell Rep), and his other New York City theatre includes *Bumbershoot!* (New York International Fringe Festival), *Macduff* in *Macbeth* (Titan Theatre Company), and Sam Speed in *Who Murdered Love* (Theater for the New City). As a member of Barter Theatre's Player Company and Resident Acting Company he appeared in over 25 productions including the roles of Richard Hannay in *The 39 Steps*, Cliff in *Cabaret*, Jim in *The Glass Menagerie*, Gaston in *Beauty and the Beast*, Bert in *It's a Wonderful Life*, Fred in *A Christmas Carol*, and Frog in *A Year with Frog and Toad*. His other regional credits include *A Christmas Carol*, *Reckless*, and *Sherlock Holmes* (Cincinnati Playhouse in the Park), *The Royal Hunt of the Sun* and 1776

(Texas Shakespeare Festival), John Proctor in *The Crucible* (Roxy Regional Theatre). Mr. Whitmer received his B.F.A. from Ohio University.



PATRICK ZELLER

(Valentine, 1st Officer) has appeared at the Globe in *The Two Gentlemen of Verona*, *Othello*, and *The Winter's Tale*, as well as in several performances of *Arms and the Man*. With the Old

Globe/USD M.F.A. Program he performed in *Trelawny of the "Wells"*, *Pericles*, *Prince of Tyre*, *Reckless*, and *Much Ado About Nothing*. He also appeared at the Globe as Nick in the 2008 production of *The American Plan*. Mr. Zeller's other classical theatre credits include *The Mysteries* (Shakespeare & Company), *The Comedy of Errors* (New York Classical Theatre), *Edward II* (Pet Brick Productions), *Hamlet* (Maine Shakespeare Festival), and *Romeo and Juliet* and *A Midsummer Night's Dream* (Shakespeare Now! Theatre Company). Mr. Zeller has appeared on "Law & Order," "Medium," "Kidnapped," "Six Degrees," "All My Children," "One Life to Live," "As the World Turns," and "The Young and the Restless." He also co-starred in the award-winning feature film *Virgin Alexander*. His other film credits include *No Reservations*, *End of the Spear*, and *A Totally Minor Motion Picture*. He was Co-Founder and Artistic Director for Present Tense Theater Project, a documentary theatre ensemble in New York City adapting myths and fairy tales to local communities. Most recently Mr. Zeller has worked as a mentor and teaching artist with The Unusual Suspects Theatre Company in Los Angeles. patrickzeller.com.

REBECCA TAICHMAN

(Director) recently directed J.B. Priestley's *Time and the Conways* at the Globe. She will be directing *Familiar* by Danai Gurira at Playwrights Horizons and *Indecent* by Paula Vogel at Yale Repertory Theatre, La Jolla Playhouse, and Vineyard Theatre next season. Ms. Taichman has directed Off Broadway productions of Sarah Ruhl's *The Oldest Boy* (Lincoln Center Theater), Ms. Ruhl's *Stage Kiss* (Playwrights Horizons), David Adjmi's *Marie Antoinette* (Soho Rep), Kirsten Greenidge's *Milk Like Sugar* (Playwrights Horizons), Ms. Greenidge's *Luck of the Irish* (LCT3), Ms. Ruhl's *Orlando* (Classic Stage Company), *Dark Sisters* by Nico Muhly and Stephen Karam (MTG/Gotham Opera), Telemann's *Orpheus* (New York City Opera), Theresa Rebeck's *The Scene* (Second Stage), *Menopausal Gentleman* (Ohio Theatre), and *Rappaccini's Daughter* (Gotham Opera). Ms. Taichman's regional credits include Ms. Gurira's *Familiar* and Mr. Adjmi's *Evludoers* (Yale Rep), Mr. Adjmi's *Marie Antoinette* (Yale Rep/American Repertory Theatre), *Milk Like Sugar* and *Sleeping Beauty Wakes* by Rachel Sheinken and GrooveLily (La Jolla Playhouse), *She Loves Me* (Oregon Shakespeare Festival), *The Winter's Tale*, *Cymbeline*, *Twelfth Night*, and *The Taming of the Shrew* (Shakespeare

Theatre Company), *The Winter's Tale* and *Twelfth Night* (McCarter), and Ms. Ruhl's *Dead Man's Cell Phone* and *The Clean House* (Woolly Mammoth).

RICCARDO HERNANDEZ

(Scenic Design) has designed the Broadway productions of *The Gershwins' Porgy and Bess*; *The People in the Picture*; *Caroline, or Change*; *Topdog/Underdog*; *Elaine Stritch at Liberty*; *Bring in 'da Noise, Bring in 'da Funk*; *Parade* (Tony, Drama Desk Award nominations); *The Tempest*; and *Bells Are Ringing*. His recent credits include *Grounded* directed by Julie Taymor (The Public Theater), *The Invisible Hand* and *Fetch Clay, Make Man* directed by Des McAnuff (New York Theatre Workshop), *Il Postino* (LA Opera, PBS's "Great Performances"), Philip Glass' *Appomattox* (San Francisco Opera), *Lost Highway* (English National Opera/Young Vic), *King Lear* (Theatre for a New Audience), *The Library* directed by Steven Soderbergh (The Public Theater), *La Mouette* (Cour d'Honneur-Avignon Festival), *The Dead* (Abbey Theater), Théâtre du Châtelet, Opéra de Nice, National Theatre in Oslo, and Teatro Real in Madrid. Mr. Hernandez studied at Yale School of Drama.

DAVID ISRAEL REYNOSO

(Costume Design) recently designed the Globe's productions of *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (Punchdrunk/Emursive), and he is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is also recognized locally for his designs of *The Darrell Hammond Project*, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song* (La Jolla Playhouse). His other work includes *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man's Cell Phone* (The Lyric Stage Company). Mr. Reynoso is also the recipient of the Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

CHRISTOPHER AKERLIND

(Lighting Design) designed the Globe productions of *Cornelia*, *Hay Fever*, *Ace*, and *The Piano Lesson*. His Broadway credits include *The Last Ship*, *Rocky* (Tony Award nomination), *The Gershwins' Porgy and Bess* (Tony nomination), *110 in the Shade* (Tony nomination), *Talk Radio*, *Shining City*, *Awake and Sing* (Tony nomination), *Well*, *Rabbit Hole*, *A Touch of the Poet*, *In My Life*, *The Light in the Piazza* (Tony, Drama Desk, Outer Critics Circle Awards), *Reckless*, *The Tale of the Allergist's Wife*, *Seven Guitars* (Tony nomination), and *The Piano Lesson*. He recently designed *Grounded* (The Public Theater), *Cheri* (Signature Theatre

Company), *The Second Mrs. Wilson* (Long Wharf Theatre), *Everest* (Dallas Opera), *Into the Woods* (Roundabout Theatre Company/Fiasco Theater), and *Dr. Sun Yat-Sen* (Santa Fe Opera). Mr. Akerlind's other awards include the Obie Award for Sustained Excellence, the Michael Merritt Award for Excellence for Design and Collaboration, and numerous nominations for Drama Desk, Lucille Lortel, and Outer Critics Circle Awards.

ACME SOUND PARTNERS

(Sound Design) is pleased to be returning to The Old Globe, where they designed *The Two Gentlemen of Verona*, *Othello*, and *Dirty Rotten Scoundrels*. Acme has designed sound for over 30 Broadway shows since 2000 including *The Gershwins' Porgy and Bess* (2012 revival, Tony Award nomination, Drama Desk Award), *Bengal Tiger at the Baghdad Zoo* (Tony nomination, Drama Desk Award), *The Merchant of Venice* (Drama Desk nomination), *Fences* (2010 revival, Tony nomination), *Ragtime* (2009 revival, Drama Desk Award), *Bye Bye Birdie* (2009 revival), *Hair* (2009 revival, Tony nomination), *In the Heights* (Tony and Drama Desk nominations), *Dr. Seuss' How the Grinch Stole Christmas!*, *Legally Blonde*, *A Chorus Line* (2006 revival), *The Drowsy Chaperone* (Drama Desk nomination), *Spamalot*, *Avenue Q*, *Fiddler on the Roof* (2004 revival), *Baz Luhrmann's La Bohème* (Drama Desk and Ovation Awards), and of course, *Dirty Rotten Scoundrels*. Acme is Tom Clark, Mark Menard, and Sten Severson.

TODD ALMOND

(Original Music) is a composer, lyricist, and playwright. His most recent musical, *Iowa*, a collaboration with playwright Jenny Schwartz, received its world premiere at Playwrights Horizons in March. His musical *Girlfriend* (using new arrangements of Matthew Sweet's eponymous cult album) will be produced at Center Theatre Group with director Les Waters. He starred alongside Courtney Love in the rock opera *Kansas City Choir Boy*, composed by Mr. Almond and directed by Kevin Newbury (Prototype Festival). Last summer, he collaborated with director Lear deBessonet for an adaptation of *The Winter's Tale* (The Public Theater's Public Works program); the production featured a cast of 200 people and received rave reviews. They also worked together to create an adaptation of *The Tempest* (Public Works, 2013), for which he wrote music and lyrics and played Ariel. He also recently wrote music for, and performed in, Sarah Ruhl's *Stage Kiss* (Playwrights Horizons). Mr. Almond's other credits include a musical version of Sarah Ruhl's *Melancholy Play*; music and lyrics for *We Have Always Lived in the Castle*; and his own musical adaptation of *The Odyssey* at The Old Globe under Lear deBessonet's direction. He was the music director/arranger for Laura Benanti's acclaimed solo show (54 Below) and Sherie Rene Scott's lauded *Piece Of Meat* (54 Below, Hippodrome in London). His albums include *Mexico City* and his newly released *Memorial Day*.

CHASE BROCK

(Choreographer) choreographed the Broadway productions of *Spider-Man: Turn Off the Dark* and *Picnic* and the Off Broadway productions of *The Blue Flower* (Second Stage Theatre, Lucille Lortel Award nomination), *Tamar of the River* (Prospect Theater Company, Joe A. Callaway Award finalist), *Venice* (Public Lab), *Much Ado About Nothing* (Public Theater's Mobile Shakespeare Unit), *The Tempest* and *The Winter's Tale* (Public Works), *Lost in the Stars* and *Irma La Douce* (City Center Encores!), *The Cradle Will Rock* (Encores! Off-Center), and *The Mysteries* (The Flea Theater). His regional credits include *Be More Chill* (Two River Theater) and *The Hunchback of Notre Dame* (La Jolla Playhouse, Paper Mill Playhouse). His television credits include "Last Week Tonight with John Oliver" (HBO) and "Late Show with David Letterman" (CBS), and his video game credits include "Dance on Broadway" (Nintendo Wii, PlayStation Move). Mr. Brock has choreographed 26 dances for The Chase Brock Experience including "American Sadness" and "The Song That I Sing; Or, Meow So Pretty." His opera credits include *Roméo et Juliette* (Salzburger Festspiele). Mr. Brock is the subject of the documentary *Chasing Dance*. His upcoming projects include *Alice by Heart*, *Fat Camp*, *First Daughter Suite*, and Sara Bareilles's *Waitress*. chasebrock.com.

MIRANDA HOFFMAN

(Additional Costume Design) designed costumes for the Broadway revival of *Godspell* and the Broadway premiere of *Well*. She has designed costumes for many theatres and opera companies in New York and regionally such as Manhattan Theatre Club, The Public Theater, New York Theatre Workshop, Oregon Shakespeare Festival, Glimmerglass Opera, among others. She collaborated with Rebecca Taichman for over 10 years on many productions including *Twelfth Night*, *She Loves Me*, *Cymbeline*, *The Taming of the Shrew*, *Dark Sisters*, and *Mauritius*, among others.

URSULA MEYER

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

JIM CARNAHAN, CSA

(Casting) is the Director of Artistic Development at Roundabout Theatre Company, where his credits include *On the Twentieth Century*, *The Real Thing*, *Cabaret*, *Violet*, *Machinal*, *The Winslow Boy*, *The Mystery of Edwin Drood*, *Cyrano de Bergerac*, *Harvey*, *Anything Goes*, *The Importance of Being Earnest*, *Mrs. Warren's Profession*, *Sunday in the Park with George*, *The Pajama Game*, *12 Angry Men*, *Assassins*, *Nine*, and *Big River*. His other Broadway credits include *Fun Home*, *Constellations*, *The River*, *You Can't Take It With You*, *Rocky*, *The Glass Menagerie*, *Once*, *Matilda The Musical*, *Peter and the Starcatcher*, *The Mountaintop*, *On a Clear Day You Can See Forever*, *Jerusalem*, *Arcadia*, *The Scottsboro Boys*, *American Idiot*, *A Behanding in Spokane*, *The Seagull*, *Boeing-Boeing*, *Spring Awakening*, *The Pillowman*, *Gypsy*, and *True West*. His film credits include *A Home at the End of the World* and *Flicka*, and his television credits include "Glee" (Emmy Award nomination).

SAMANTHA GREENE

(Production Stage Manager) made her Broadway debut with *South Pacific* at Lincoln Center Theater. Her additional theatre credits include *Sleeping Beauty Wakes* (La Jolla Playhouse), *Poor Behavior* (Primary Stages), *When I Come to Die* and *Pippin* (Kansas City Repertory Theatre), and *Travesties* (McCarter Theatre Center). Ms. Greene spent 10 years with New York City Opera, where she stage managed 30 productions including *Anna Nicole*, *The Turn of the Screw*, *Séance on a Wet Afternoon*, *Orpheus*, *A Quiet Place*, *Dead Man Walking* (also San Francisco Opera world premiere), *Mourning Becomes Electra*, *A Little Night Music* (also LA Opera), *Sweeney Todd*, *Candide*, and *The Little Prince*. Her other opera work includes productions for Gotham Chamber Opera, Crested Butte Music Festival, Opera Saratoga, Opera Theatre of Saint Louis, Opéra de Monte-Carlo, El Paso Opera, Central City Opera, and Florida Grand Opera. Ms. Greene is the Production Stage Manager for The Chase Brock Experience.

JESS SLOCUM

(Assistant Stage Manager) previously worked at The Old Globe on *Buyer & Cellar*, *Bright Star*, *Othello*, *Water by the Spoonful*, *The Winter's Tale*, *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse) and *Post Office* (Center Theatre Group). Her San Diego credits include Mo'olelo Performing Arts Company, North Coast Repertory Theatre, and Lamb's Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*; *Othello*; and the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. 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. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. 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; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

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 serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership and

serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie

Pyle Theatre in Tokyo. Described by *Variety* as the éminence 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

CASTING

Jim Carnahan, CSA
Alexandre Bleau; Carrie Gardner, CSA;
Stephen Kopel, CSA; Jillian Cimini, CSA;
Peter Van Dam; Claire Yensen

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.



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.

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

ELECTRONIC DEVICES AND CAMERAS

The video and/or 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) 238-0043 x2145 for information/reservations.

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

EDUCATION

SHAKESPEARE FOR THE AGES

By Roberta Wells-Famula

Here at the Globe, we embrace our historic relationship with all things Shakespeare, and our education programs reflect that affection and respect. The Old Globe was created quite simply to bring Shakespeare to the San Diego community, and it was from that goal that the Globe became what it is today. Our audiences return year in and year out, eager to wrangle with challenging text and listen until the words sound natural to them and they are caught up in the tale. Even those who know perfectly well how the stories end are lured in with familiar lines, haunting verse, and finely wrought characters. Whether Shakespeare is new to our guests or is an old friend, it is the magic of these stories, the Bard's great gift to us all, that touches all who pass through our doors.



Photo by Jeffrey Weiser.

“When I read Shakespeare I am struck with wonder that such trivial people should muse and thunder in such lovely language.”

—D. H. Lawrence

“The remarkable thing about Shakespeare is that he is really very good - in spite of all the people who say he is very good.”

—Robert Graves

**“Soule of the Age!
The applause! delight!
The wonder of our stage!”**

—Ben Jonson

Forty fifth-grade students huddle around their scripts. The words on the page are as foreign to them as if they were grappling with simple English again, as many of them did mere months ago. Most of these students learned English as a second or even third language and now that language they thought they were mastering is again confounding them. The words look like English but they are tangled on the page in sentences that seem to have toppled from a shelf and been swept back onto the page and left for someone else to sort out.

A patient Old Globe teaching artist gently guides them into place with questions, games, tableaux, and, yes, even dictionaries. The students slowly discover the rhythms and the structure of the text and, magically, a story unfolds. A thrilling story of witches and kings and ghosts and war. A story of mystery and ambition and horror and grief. They speak words that do not fall easily from their lips. They repeat them until they feel natural and easy. They remember them—perhaps for the rest of their lives.

Some 75 high school students take their turns intoning rhyming couplets before a panel of directors hoping that their take on Juliet or Iago will make them one of the 34 chosen for The Old Globe's Summer Shakespeare Intensive. Whispered coaching from their teachers or parents echoes in their ears. And then the words exhale from their mouths, voicing deep longings in a language that transcends those they speak and hear every day. They revel in the thought that they are surrounded by people who share their joy in voicing this archaic language that wafts through the room and soars around before finding its way into our souls.

Six hundred adults lean forward in their seats as Barry Edelstein coaches three actors on the mysteries of antithesis and iambic pentameter—words that may have baffled them in their high school English classes suddenly make perfect sense. Somehow this Shakespearean expert manages to make it seem so simple and logical, and the audience relaxes and laughs and, when they leave the theatre, feel excited to practice their listening skills when *Twelfth Night* opens on the Festival stage this summer. ■

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.

80 YEARS

A LOOK BACK: THE SHAKESPEARE FESTIVAL



Marion Ross as Olivia in The Old Globe's inaugural Shakespeare Festival production of *Twelfth Night*, 1949.



(above) Famed stage director and teacher B. Iden Payne with members of the 1949 Shakespeare Festival company. (left) Laurence Guittard, Jonathan McMurtry, and Tom Toner in *The Comedy of Errors*, the first production directed by Jack O'Brien, 1969.



As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

The Old Globe was founded on Shakespeare. Indeed, during 1935 and 1936, the theatre staged the works of Shakespeare exclusively. But in the decade that followed the close of the California Pacific International Exposition, the Globe switched to a focus on more contemporary work. In 1937, the Globe produced two of Shakespeare's plays. In 1938, only one. Over the next 11 years (which included a break in production due to World War II), it staged none.

Then in 1949, the Globe launched a new venture: the San Diego National Shakespeare Festival. This annual summer event brought Shakespeare back to the

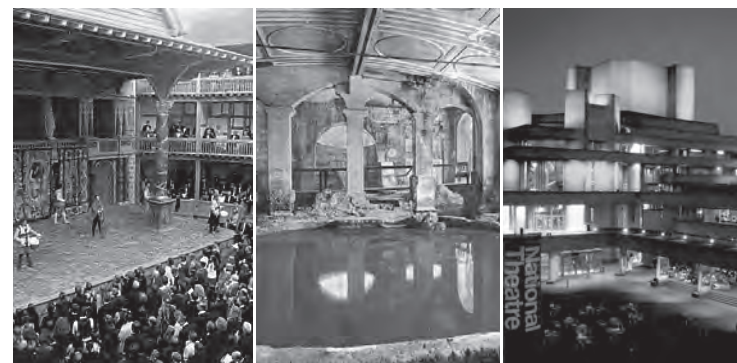
heart of the theatre. It premiered under the guidance of B. Iden Payne, the same director responsible for the Globe's first two seasons of Shakespeare. Payne launched the Festival with a production of *Twelfth Night*, starring Associate Artist Marion Ross as Olivia.

The San Diego National Shakespeare Festival quickly rose to national prominence. Acclaimed directors came from across the country to stage Shakespeare at the Globe. In 1959, Festival productions began using professional Equity actors, and in its first 25 years, Festival productions boasted appearances by performers like Christopher Walken, Dennis Hopper, David Ogden

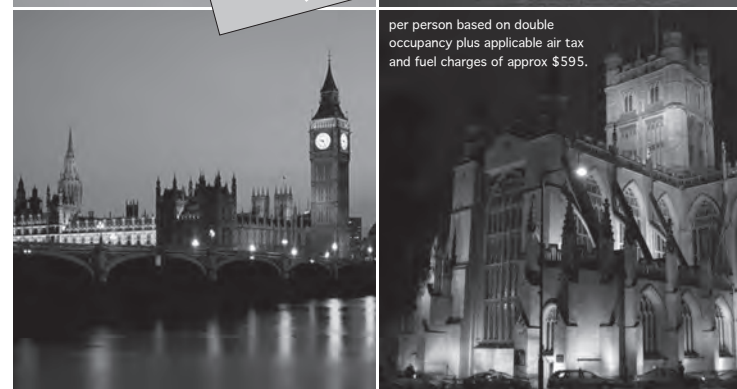
Stiers, Victor Buono, and Christopher Reeve. In 1969, the Globe hired a young Broadway talent to direct in the Festival for the first time: Jack O'Brien. O'Brien would go on to become the Globe's Artistic Director and a major figure in the history of the theatre—and his very first production at the Globe was a memorable staging of *The Comedy of Errors*.

In 1978, a devastating fire ushered in a new chapter in the life of the Globe, eventually leading to the construction of the outdoor Lowell Davies Festival Theatre, where the Globe's Summer Shakespeare Festival continues to this day. ■

OUR THANKS



Participants in 2013's Theatre Tour to England.



per person based on double occupancy plus applicable air tax and fuel charges of approx \$595.



LONDON:

- Roundtrip Air from San Diego
- 5 Nights First-Class Hotel
- 3 Theatre Productions
- Daily Breakfast and Two Dinners
- Afternoon Tea and Theatre Talk
- Cabinet War Rooms
- Westminster Abbey
- Royal Opera House and National Theatre Tours
- Hampton Court
- Guided Walking Tours

BATH:

- 2 Nights First-Class Hotel
- Coach Tour of the West Country
- Salisbury Cathedral
- A Theatre Royal Bath Production
- Daily Breakfast
- One Dinner and One Lunch
- Roman Baths and Costume Museum Tours
- Bath Abbey and Walking Tours
- Jane Austen Reading in Georgian Home

STRATFORD-UPON-AVON:

- 2 Nights First-Class Hotel
- Coach Tour of the Cotswolds
- A Royal Shakespeare Company Production
- Royal Shakespeare Company Theatre Backstage Tour
- Daily Breakfast
- One Dinner and One Lunch
- Blenheim Palace Tour
- Stratford's Historic Sites
- Theatre Talk
- Walking Tour

Cost is \$5,295 per person (double occupancy), plus applicable air tax and fuel charges of approximately \$595.

The 2015 Spring Tour to New York sold out – make your reservation for the 2015 Fall London Tour today!

Contact The Old Globe at (619) 231-1941 x2317 or TheatreTours@TheOldGlobe.org.

IN MEMORIAM

SISTER SALLY FURAY, R.S.C.J., 1927 – 2015



The Globe lost a very special friend and advocate this year in Sister Sally Furay, R.S.C.J., who passed away on January 10, 2015. An educator and attorney, and the Academic Vice President and Provost at the University of San Diego for 25 years, Sister Sally was elected to the Globe's Board of Directors in 1981 and served as Board President and Treasurer for many years. Her ongoing generosity and wise counsel—in matters of finance, law, and human resources—was instrumental to the Globe's success. Her close friendship with Globe founder Craig Noel and their joint sense of the Globe's need for trained classical actors led to the establishment of the prestigious Old Globe/University of San Diego Graduate Theatre Program, one of the most lauded programs in the U.S., with myriad students going on to perform locally, in regional theatres, and on Broadway. She also took steps to ensure the future of The Old Globe by encouraging the creation of a well-resourced endowment fund—another of Craig Noel's most cherished goals. It is difficult to measure the huge impact she had on The Old Globe. There will never again be another Sister Sally Furay—a woman who, through her love, compassion, wisdom, grace, brilliance, and genuine passion for the dramatic arts, immensely assisted the Globe well into the 21st century as the theatre was growing at an astronomical rate. Her place in history is confirmed, as an extraordinary leader who changed the world for scores of people and institutions throughout the country.



SPECIAL THANKS



The Old Globe gratefully acknowledges the generous support of Patrons of the Prado, an organization of dedicated women who raise funds to benefit not-for-profit organizations in Balboa Park. In 2015, Patrons of the Prado celebrates Balboa Park's 100th Anniversary of the Panama-California Exhibition with the 2015 Masterpiece Gala, their largest fundraiser to date, with a goal of \$1.1 million dollars in direct financial support for Mingei International Museum, Museum of Photographic Arts, The Old Globe, Reuben H. Fleet Science Center, San Diego Hall of Champions, San Diego History Center, San Diego Junior Theatre, San Diego Museum of Art, San Diego Museum of Man, San Diego Natural History Museum, and Timken Museum of Art.



Saturday, July 18, 2015

Spreckels Organ Pavilion, Balboa Park

For more information, please visit www.PatronsofThePrado.org.

OUR THANKS



Carmen Cusack in *Bright Star*.

JOAN MARCUS

2015 GLOBE GALA

CELEBRATING 80 YEARS OF EXTRAORDINARY THEATRE

Co-Chairs: Pamela Cesak, Jo Ann Kilty, Vicki Zeiger

Saturday, July 25, 2015

6:00 p.m. Cocktail reception on the Globe's Copley Plaza

7:00 p.m. Exclusive, one-night-only cabaret performance by Carmen Cusack (*Bright Star*) on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Conrad Prebys Theatre Center

8:30 p.m. Post-performance dinner and dancing on the Globe's Copley Plaza to the swing music of the Cab Calloway Orchestra starring Calloway Brooks

All proceeds benefit The Old Globe's educational and artistic programming. Individual tickets, tables, and underwriting opportunities available.

Contact Eileen Prisby, Events Director, at (619) 684-4146 or eprisby@TheOldGlobe.org for more information.

YOUR SEAT AWAITS YOU...

WHEN YOU ATTEND EITHER *TWELFTH NIGHT* OR *THE COMEDY OF ERRORS* IN THE LOWELL DAVIES FESTIVAL THEATRE THIS SUMMER, YOU WILL IMMEDIATELY NOTICE NEW COMFORTABLE SEATING IN OUR BELOVED OUTDOOR THEATRE.

Thirty years ago, when the Lowell Davies Festival Theatre was rebuilt after the 1978 fire, generous San Diegans helped fund the new facility, and their names are engraved to this day upon many seats. The replacement of these decades-old seats, however, was an expensive endeavor, costing the Globe more than \$120,000. Again, many generous San Diegans stepped forward with support, including Las Patronas, which raised funds to cover half of those costs.

**Mr. & Mrs.
Lowell Davies**

Today, a few seats remain where your name can be memorialized.

We ask you to consider a \$5,000 seat-naming gift to "fund a seat" in the Lowell Davies Festival Theatre.

Your plaque can be installed during this summer's Shakespeare Festival.

Plus, we will invite you to an onstage reception later this summer.

For further information or to support this campaign, please contact Keely Tidrow at (619) 231-1941 x2309 or ktidrow@TheOldGlobe.org.

OPENING NIGHT: *THE WHITE SNAKE* AND *BUYER & CELLAR*

The Old Globe celebrated the openings of *The White Snake* on March 26 and *Buyer & Cellar* on April 9. The festivities began with pre-show dinners for Annual Fund and Circle Patron donors, Board members, sponsors, and members of the artistic team. The celebrations continued after the performances with the addition of cast and crew members at the opening night cast party.



1.



2.



3.



5.



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7.



8.

The White Snake

1. Production Sponsor Leonard Hirsch and Barbara Hoffer.
2. Artist Sponsor Jeanette Stevens, Artistic Director Barry Edelstein, and *The White Snake* creator and director Mary Zimmerman.
3. Karen and Christopher Williams and Globe Guilders President Marge Sargis*.
4. Globe Guilders, Season Sponsors of *The White Snake*, with the cast and creative team of the show.

Buyer & Cellar

5. *Buyer & Cellar* director Ron Lagomarsino, actor David Turner, and Production Sponsor Alan Benaroya.
6. Leading Season Sponsors Dave and Elaine* Darwin.
7. Artist Sponsor Jordine Von Wantoch*, Season Sponsors Pam and Hal* Fuson, and Season Sponsor Gloria Rasmussen.
8. Circle Patrons Buzz and Irene Boschken.

*Member of the Old Globe Board of Directors.

OUR THANKS

WHAT THE GLOBE MEANS TO US



Joel Ewan and Carol Spielman-Ewan at the 2014 Globe Gala.

Supporting The Old Globe has been an enriching experience for us. We enjoy being part of the Globe family, getting to know the attentive and considerate staff and meeting fellow San Diego playgoers at shows and events. At the heart of it all is the excitement of live theatre—entertaining, moving, thought-provoking, and always creatively staged. That is what keeps us returning year after year!

—Joel Ewan and Carol Spielman-Ewan
Founder Circle Patrons,
former Globe Board member

We love The Old Globe for the wonderful theatre it provides us. It is not only thought-provoking; it is also emotionally stimulating and a joy to behold. It allows us to live in and visit other worlds not always accessible in reality but always available through our imagination. It is great entertainment.

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



Ron Leonardi and Ruth Wikberg-Leonardi at the Circle Patron Opening Night celebration of *Buyer & Cellar*.

We've been going to The Old Globe since we were teenagers; it's one of our favorite regional theatre companies in the country! We're impressed by the broad audience their productions and programs bring together, and how, by embracing its patrons, the Globe still keeps its warmth and intimacy.

—Sheila and Jeff Lipinsky
Production Sponsors, Board member

Board member Sheila and Jeff Lipinsky (back row, center) with Artistic Director Barry Edelstein and the cast and creative team of *Dog and Pony* at the Opening Night Cast Party.



Anne Turhollow and Michael Perkins with *Buyer & Cellar's* David Turner (center) at a Circle Patron Lunch.

We've been subscribers for 25 seasons; it is only natural that we want to support the Globe in partial recompense for all the entertainment and intellectual stimulation it has afforded us over the years. We contribute so that the Globe can continue to do so for all present and future theatre audiences.

—Anne Turhollow and Michael Perkins
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CRAIG NOEL LEAGUE

KEEP CRAIG NOEL'S DREAM ALIVE — JOIN THE CRAIG NOEL LEAGUE TODAY!

*"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."* —Craig Noel



The Dream

To keep Craig's dream alive, Associate Artist Robert Foxworth and Jordine Von Wantoch—both of whom are Globe Board members and together co-chair the Craig Noel League—encourage you to include the Globe in your estate plans, which will help ensure a strong and stable future for this beloved theatre.



Associate Artist Robert Foxworth and Jordine Von Wantoch, Co-Chairs of the Craig Noel League Committee and members of the Board of Directors.

This year the Globe celebrates Craig Noel's 100th birthday, which is the perfect opportunity to honor his memory with your legacy gift. Join today and have the satisfaction of knowing that your gift will have a lasting impact on the community. New members will also receive a complimentary invitation to Craig's 100th Birthday Celebration on Monday, August 17. ■

For further information, contact Associate Director of Development Bridget Cantu Wear
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or bcantuwear@theoldglobe.org.

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ADMINISTRATION

Alexandra Hisserich General Management Associate
 Carolyn Budd Assistant to the Artistic
 and Managing Directors
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Ramon Juarez Facilities Director
 Mack Benjamin, Violanda Corona, Ismael Delgado,
 Roberto Gonzalez, Bernardo Holloway,
 Reyna Huerta, Jason McNabb, Jose Morales,
 Victor Quiroz, Maria Rios, Leonardo Rodriguez,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

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

EDUCATION

Crystal Mercado Education Programs Manager
 Carol Green Speakers Bureau Coordinator
 Lisel Gorell-Getz, Catherine Hanna, Katherine Harroff,
 Jason Heil, Erika Malone, Heather Pauley,
 Christopher Salazar, Jason Maddy,
 Damon Shearer Teaching Artists

Michael G. Murphy, Managing Director

FINANCE

Cindy Hunt 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 Director
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Robin Hatfield Annual Fund Manager
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Tyler Jones VIP Donor Ticketing
 Derek Floyd Grants Assistant

DONOR SERVICES

Silvana Burrato, Jyothi Doughman, Laura Regal,
 Janette Jack, Barbara Lekes, Richard Navarro,
 Gary Neuberg, Stephanie Reed,
 Stephen Wade Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Andrew Waltz Digital and Print Publications Coordinator
 Jordyn Patton Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Stephen Jones, Janet Kavin,
 Pamela Malone, Yolanda Moore, Philip Patterson,
 Ken Seper, Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Stephanie Hable,
 Caryn Morgan Lead Ticket Services Representatives
 Christian Amezcua, Kari Archer, Matt Costa,
 Kathy Fineman, Merri Fitzpatrick, Bea Gonzalez,
 Lauryn Greschke, Alejandro Gutierrez, Amanda King,
 Damon Shearer,
 John Sweeney Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Tim Acosta, Stephanie Passera,
 Brandon Potter Pub Shift Supervisors
 Shelby Anderson, Carolyn Elder, Deborah Montes,
 Michelle Thorsen, Jennifer Van Atta,
 Jacquelyn Weber Pub Staff
 Linda Bahash,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell, Jeff Howell,
 Janet Larson, Robert Lowe, Alejandro Lugo,
 Eleuterio Ramos, Anna Salgado,
 Jakob Schmidt Security Guards
 Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director