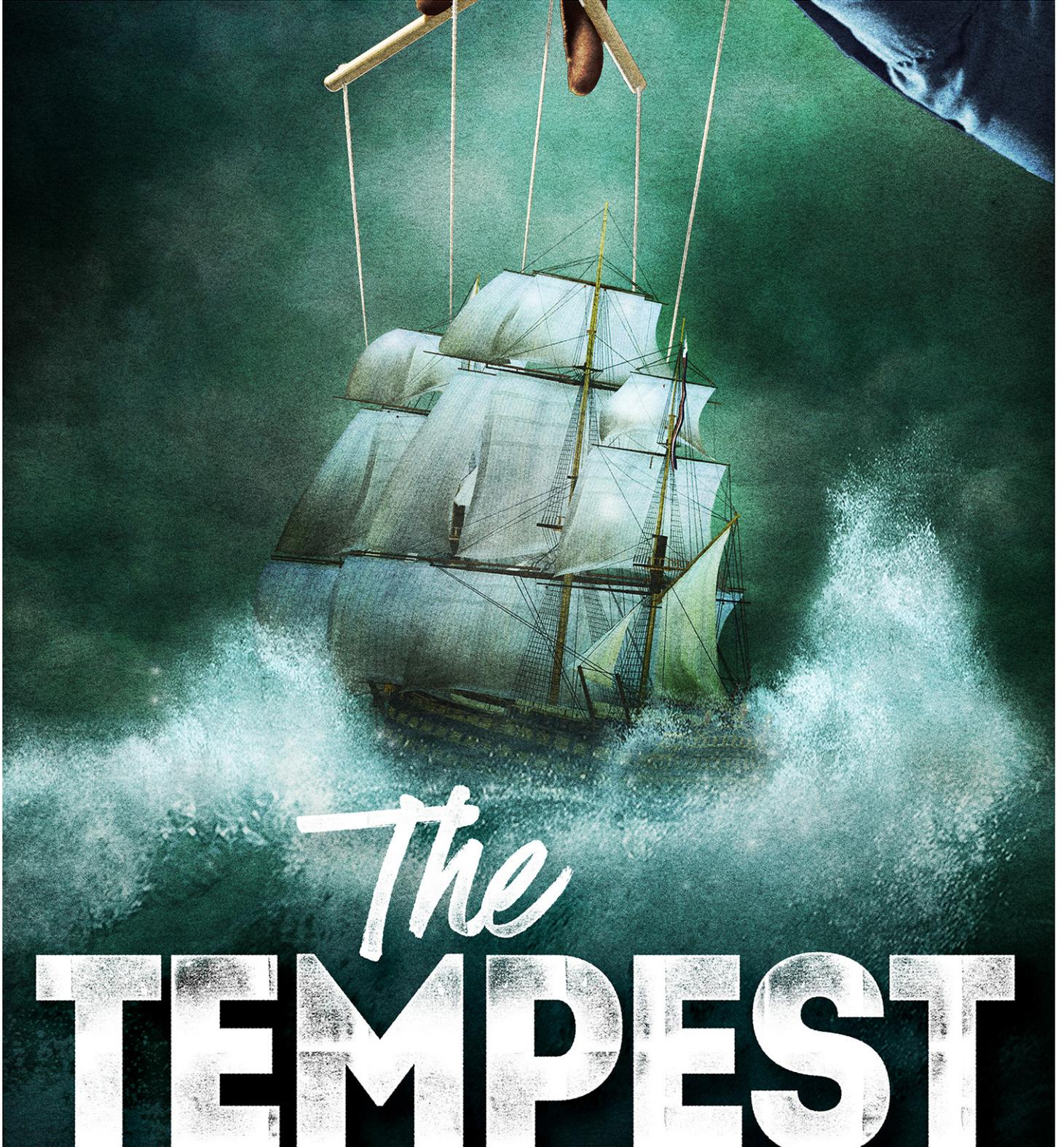


performances

THE  LD GLOBE

JUNE 2018



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of The Tempest. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

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.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

OUR THANKS

PRODUCTION SPONSORS



DIANE AND JOHN BEROL

Being aware of the dependence on charitable support for artistically driven theatre, Diane and John Berol are delighted to continue a tradition of sponsoring productions that began in 1995. Their sponsorships have included *Dancing at Lughmasa*, *Voir Dire*, *Labor Day*, *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter's Tale*, *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*, *The Winter's Tale*, *Love's Labor's Lost*, and *Twelfth Night* in 2001, 2009, and 2015. Last year they enjoyed sponsoring Robert Sean Leonard in the title role of *King Richard II* (left).



KAREN AND DONALD COHN

Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 25 years. Karen, a graduate of University of San Diego's School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She co-chaired the first Globe Gala, and 2018 will mark her 11th year successfully co-chairing this landmark event. She also served two terms as Chair of the Board of Directors. The Cohns have supported several productions, including *Sense and Sensibility*; *Kiss Me, Kate*; *A Midsummer Night's Dream*; *Picasso at the Lapin Agile*; and last year's *Hamlet*. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.



PAMELA FARR AND BUFORD ALEXANDER

Pamela Farr and Buford Alexander spread their time across Rancho Santa Fe; Greenwich, Connecticut; and Amsterdam. Pam joined the Globe's Board of Directors in 2005 and is a member of the Executive, Audit, Finance, and Governance Committees. Pam's relationship with The Old Globe goes back much further, however; as an amateur actress and dancer, she performed on the green at the Globe when she was a high school and college student. She is also a board member of Theatre Forward and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and as National Chair of Volunteers, and she received the Harriman Award for Distinguished Volunteer Service. Pam and Buford met through McKinsey & Company, where, after 32 years (most of which were in Europe), Buford is now a Senior Partner Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.



VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor *The Tempest*. Vicki currently serves as Immediate Past Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including *Bright Star*, *Rain*, *Skeleton Crew*, *Hamlet*, and *American Mariachi*. Vicki, a native San Diegan, started her relationship with the Globe as a child, attending summer Shakespeare performances with her family. After retiring as Vice President of Human Resources from San Diego Gas & Electric, she joined the Globe's Board of Directors in 2011, and she also co-chaired the 2012 and 2015 Globe Galas. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they are involved with many other San Diego organizations, including A Step Beyond, a multifaceted afterschool program for underserved children, of which Vicki is a Founding Board Member.

ARTIST SPONSOR

Artist Sponsor for Philippe Bowgen (Ariel)

JEANETTE STEVENS

A Chicago native, Jeanette Stevens was initially engaged in the arts as a devoted, passionate student of dance. After graduating from Indiana University, she moved to California and enjoyed a 10-year career teaching in public and private elementary schools. Dance remained a fascination, along with travel and an ever-expanding involvement in many other arts disciplines. Jeanette retired from a public relations career at San Diego Gas & Electric and currently serves on the boards of both San Diego Youth Symphony and La Jolla Music Society. She continues to engage enthusiastically with arts organizations nationwide. A longtime Globe subscriber and patron, Jeanette remains in awe of the theatre's unique artistry, leadership, community outreach, and exhilarating shows. She remains enduringly grateful for being so warmly and enthusiastically welcomed into The Old Globe family.

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 leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

- | | | |
|--|---|--|
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For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

The Old Globe is funded by the **County of San Diego**.

Special thanks to the **County of San Diego Board of Supervisors**.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you.

If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

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www.sandiegocounty.gov/content/sdc/general/bos.html

OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

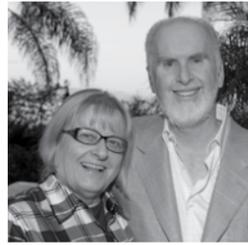
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Contact Robin Hatfield for more information: (619) 684-4142 or rhatfield@TheOldGlobe.org

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Left: Students enjoy a free matinee performance of *The Importance of Being Earnest*; photo by Alex Grechman.
Center: Natalie Camunas, Crissy Guerrero, and Heather Velazquez in *American Mariachi*; photo by AdamsVisCom.
Right: Audience members enjoy a Globe for All performance in their own neighborhood; photo by Douglas Gates.

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OUR THANKS



Welcome to The Old Globe!

We're quite fortunate to live in a region where wild storms are a rarity, but brace yourselves, because San Diego's temperate climate is about to get a little blustery! *The Tempest* opens our annual Summer Shakespeare Festival, whisking us away to an island "full of noises, / Sounds, and sweet airs, that give delight and hurt not." Even though it is more than 400 years old, Shakespeare's play has never looked or sounded better. The Bard, whose legacy helped found The Old Globe during the Panama-California Exposition in 1935, continues to shine here in Balboa Park. I'm delighted to welcome you to the first of two spectacular Shakespeare productions—be sure to come back for the laughs and romance of *Much Ado About Nothing* later this summer!

I consider it a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured theatre, which not only brings us one of the country's best Shakespeare festivals each summer, but also commissions and produces new works, retells unforgettable classics, amazes with showstopping musicals, and more. Many regional theatres would be thrilled to excel in just one of these areas, but the Globe achieves them all—and it doesn't stop there.

Through groundbreaking programs such as the countywide Globe for All Tour, sensory-friendly performances, Community Voices workshops, and so many more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the underpinnings of our devoted, dynamic donors, the Globe would not be the leading American theatre it is today. I hope that, if you are not already a donor, you will consider joining the Friends of The Old Globe with an annual gift of \$50 or more. Every new gift or increased contribution through June 30 will be matched one-to-one by an anonymous donor, making double the impact for the Globe. Special experiences and excellent benefits await you, but most of all you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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*In memoriam

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	Conrad Susa*
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THE PLAY

FROM BARRY

I love *The Tempest* for many reasons. First among them is the play's conviction that forgiveness is a supreme human value, and that violence is never an acceptable answer to a human problem. "The rarer action is in virtue than in vengeance" is a thought that moves me deeply. The play's characters are also marvelous: the clowns are genuinely funny, Caliban and Ariel are otherworldly and intriguing, and even the wicked courtiers have a charisma beyond that of their counterparts in other Shakespeare plays. The magic and the wild spectacle in the play, all suffused with music, are also real delights. I boggle at how Shakespeare weaves these disparate pieces together to make a play that is, as Ariel puts it, rich and strange.

We know that the play is the last one Shakespeare wrote on his own, and we can see it as a kind of culmination of an extraordinary career. All of the ideas and dramaturgical techniques we find in the three dozen plays that come before it somehow resolve themselves here. And yet unlike those other three dozen, this play has no direct literary source that we know of from which Shakespeare borrowed his plot or characterizations. It's not based on an earlier play, nor novella, nor work of history. It's entirely original. That's another thing I love about it: *The Tempest* is simultaneously a summation of a great canon, and also a new departure. As the curtain was about to fall on his life as a writer, Shakespeare suddenly branched out in a bold new direction that required him to forge a bold new form.

That the play falls so late in Shakespeare's writing life has given rise to a sentimental interpretation of it that has held sway for centuries. Prospero abjuring his rough magic is seen as a proxy for Shakespeare throwing away his quill pen and bidding farewell to the theatre. Starting in the 1960s another, spikier interpretation started to supplant that one, saying the play is about colonialism and its discontents: a European leader arrives in a faraway land and enslaves the indigenous population, which subsequently rises up against him. There are psychoanalytic interpretations, both Jungian and Freudian, and a Joseph Campbell-ish mythic interpretation that sees the characters as archetypes in a heroic tale of fertility and barrenness, death and rejuvenation. Personally, I'm drawn to W. H. Auden's deeply sympathetic reading of the play in his magisterial 1944 poem "The Sea and the Mirror." He asks, "O what authority / Gives existence its surprise?" and, seeking an answer in *The Tempest*, concludes, "Our wonder, our terror remains." There is no real answer to why we're here, only our capacity to wonder at the miracles of our existence. "O wonder!" Miranda exclaims, "O brave new world!" That's the play's real power. It reminds us that wonder is the most capacious of human emotions.

When the Globe chose to produce this play, we knew that we'd need a true master to encompass all of its complexity. We've been fortunate to bring here my colleague Joe Dowling. The former artistic director of the Abbey Theatre in Dublin, and then for 20 years of the Guthrie Theater in Minneapolis, Joe is a major figure in our field. Shakespeare has been central to his output, and his work on the plays is known for its poetic depth, emotional sweep, and great wit. To assay this play he's brought together a team of colleagues as eminent as he is. Among them is San Diegan and Old Globe Board member and Associate Artist Robert Foxworth, and it's a joy to have him back on our stage.

One of Joe's great ideas is to explore gender in the play. He has changed a few O's to A's and transformed the courtier Gonzalo into Gonzala and Prospero into Prospera. He's not the first director to do this, either on stage or screen, but nor is he embracing the latest trend (all-female Shakespeare is very much in vogue right now on both sides of the Atlantic). Joe makes this change to allow us to take a fresh look at this familiar text. He asks us to question our assumptions about power and who wields it, even as he urges us to apprehend with more nuance the central parent-child relationship in the play. Wonderfully, the artist whom Joe has invited to execute this transformation is one of our country's stage eminences, Kate Burton. An old and cherished friend, Kate is someone I've wanted to bring here for years. Her command of Shakespeare is extraordinary, as is the depth of her emotional force. She is also a person of the theatre through and through, and she has already conferred on this production not only her prodigious talent, but also the blessing of her kindness and grace. It's a great thrill to have her here.

Thanks for coming. Enjoy the show.

Barry

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

THE TEMPEST

BY
WILLIAM SHAKESPEARE

Alexander Dodge
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Jonathan Deans
SOUND DESIGN

Keith Thomas
ORIGINAL MUSIC

David Huber
VOICE AND DIALECT COACH

Tara Rubin Casting
Laura Schutzel, CSA
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

DIRECTED BY

JOE DOWLING

This production is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre.

Lowell Davies Festival Theatre

June 17 – July 22, 2018

CAST (in alphabetical order)

FERDINAND Sam Avishay[†]
 ARIEL Philippe Bowgen*
 PROSPERA Kate Burton*
 MIRANDA Nora Carroll[†]
 FRANCISCA Yadira Correa[†]
 STEPHANO Robert Dorfman*
 CALIBAN Manoel Felciano*
 ALONSO Robert Foxworth*^{*}
 SEBASTIAN Daniel Ian Joeck[†]
 GONZALA Lizan Mitchell*
 BOATSWAIN Renardo Charles Pringle Jr.[†]
 CERES Larica Schnell[†]
 JUNO Samantha Sutliff[†]
 ANTONIO René Thornton Jr.*
 IRIS Wenona Truong[†]
 ADRIAN Jared Van Heel[†]
 TRINCULO Andrew Weems*
 SHIPMASTER Eric Weiman[†]
 ENSEMBLE Carlos Angel-Barajas[†], Yadira Correa[†], Daniel Ian Joeck[†],
 Jose Martinez[†], Renardo Charles Pringle Jr.[†], Larica Schnell[†], Jersten Seraile[†],
 Samantha Sutliff[†], Morgan Taylor[†], Wenona Truong[†], Jared Van Heel[†], Eric Weiman[†]

UNDERSTUDIESfor Stephano, Shipmaster – Carlos Angel-Barajas[†]; for Gonzala – Yadira Correa[†]; for Alonso – Daniel Ian Joeck[†]; for Ariel – Jose Martinez[†]; for Antonio – Renardo Charles Pringle Jr.[†]; for Prospera – Larica Schnell[†]; for Ferdinand, Adrian – Jersten Seraile[†]; for Francisca – Samantha Sutliff[†]; for Ceres, Iris – Morgan Taylor[†]; for Miranda, Juno – Wenona Truong[†]; for Caliban, Boatswain – Jared Van Heel[†]; for Sebastian, Trinculo – Eric Weiman[†]

Production Stage Manager Anjee Nero*
 Assistant Stage Manager Amanda Salmons*

SETTING

An island home, somewhere in our imaginations.

PRODUCTION STAFF

Music Director Keith Thomas
 Movement Consultant James Vásquez
 Assistant Director, Drama League Directing Fellow Margaret Lee
 Assistant Scenic Design Eileen McCann
 Assistant Costume Design Shelly Williams
 Assistant Lighting Design Jason Bieber
 Assistant Lighting Design Brandon Rosen
 Assistant Sound Design Melanie Chen Cole
 Stage Management Intern Hannah Beerfas
 Stage Management Intern Alexandra Parris

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
[†]Associate Artist of The Old Globe. [†]Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Sam Avishay, Nora Carroll, Yadira Correa, Daniel Ian Joeck, Jose Martinez, and Jared Van Heel appear courtesy of Actors' Equity Association.

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.

THEATRICAL *Magic*

Director Joe Dowling discusses the inspiration behind his production of *The Tempest*.

INTERVIEW BY DANIELLE MAGES AMATO

What drew you to *The Tempest*?

A number of different things, I suppose. In fact, the very first Shakespeare I ever saw was *The Tempest* at the Gate Theatre in Dublin. And then a couple of years ago I was asked by the Minnesota Orchestra to narrate sections of the play with the orchestra playing the Sibelius version of *The Tempest*. So I had to study the play, not having looked at it for quite some time, and I just fell in love with it all over again! And I was coming to the end of my time running the Guthrie Theater, so I suppose the idea of the older artist breaking the staff and eventually moving on—as Prospero does, and as Shakespeare does with this play—had a particular resonance with me as I move from running a major theatre into a different stage of my life and my career. So when Barry asked me to do it, I couldn't believe that all the stars had aligned: one of the great theatres of the United States, the play, and me. I sort of won the lottery!



Director Joe Dowling. Photo by Joan Marcus.

Were there particular themes or ideas in the play you wanted to explore in this production?

One of the things that truly excites me about it is the sheer theatricality of the piece and the way it honors theatre. It's about performance all the way through, whether that's Prospero setting up the spirits to perform, or whether that's Ariel doing magic for the comic characters. It's all about performance, about the value of theatrical magic and how it can transform and change us. It's also about the power of the writer: Prospero can't operate without his book. So the idea that the writer, the playwright, can transform words into a magical reality that the audience accepts straightaway because of the power of theatre—that feels to me like it is truly Shakespeare's farewell to theatre, but also a summing up of what he was able to accomplish through his plays. He was able to take us on that imaginative journey that great writers do, into a world that may feel familiar, but also has elements of fantasy, of imagination, of dreams. All those things are what I'm particularly interested in exploring with this wonderful cast we've put together.

Those ideas seem very much reflected in the design for the show.

I've worked with Alexander Dodge before, and I not only really like his work, I like the collaborative nature of working with him. When I talked to him about what interested me about the play, that the play is essentially theatrical, filled with fantasy and imagination, we started to explore what would happen if we set it in a theatre. So we've got a stage, with audience seats and theatrical elements, and we've got the island sort of breaking through into the space, with foliage and sand coming onto

the stage. It's a mixture of the real and the theatrical, but it's primarily a place of the imagination. I think what Alexander has given us is a fantastic playground for the actors—we've got lots of opportunities for surprises, for entrances and exits, for the sheer magic of the play to happen.

You've done quite a bit of cross-gender casting for this production: Prospera, of course, but also Gonzala and Francisca. Would you talk a bit about the thinking behind that casting and what it allows you to do?

If in fact Shakespeare had been allowed, by decree, to have women onstage, I think there would be a lot more female characters in the plays. I think the fact that there are so few female roles is due in part to how much simpler it was to cast men at that time. So there are very few mothers in Shakespeare—there are a lot more fathers and daughters, or fathers and sons. I thought Prospero had a lot of potential for cross-gender casting and for exploring a mother-daughter relationship. Why not a woman? And when it became clear that we had the chance to engage Kate Burton, it was immediately obvious that it was right, that it should be Prospera, and that it should be Kate.

What were some of the qualities you were looking for in a Prospera that Kate brought to the role?

She's a consummate stage actress. She has great technical skills, first of all. She really, really does understand how to speak the language. And she understands the power and the passion that's required; when I saw her Hedda Gabler several years ago, you could see that straightaway. I knew she would bring that kind of size and authority to the role. There's also the warmth that she conveys onstage—she's got a great warmth that audiences respond to. And I've often seen Prospero played as a very authoritarian, somewhat dour person, who rules this island with a rod of iron, threatening Ferdinand and Caliban, which ultimately makes the forgiveness at the end feel like a very uncharacteristic shift. But Kate's natural warmth actually helps balance the character and balance the play. It allows us to see the character as having many more shades and many more possibilities.

What are you hoping the audience will walk away with from the production?

I hope people have a sense of joy in what theatre can provide, joy in the idea that you can for a couple of hours move away from all of the complications of daily life and just revel in the sheer pleasure that you get from theatre. That's what Shakespeare is so good at. There's no question that Shakespeare has political messages all the way through his plays, but he also has a wicked sense of humor and a real sense of adventure, and *The Tempest* is pulling together a lot of different things that reflect his career, whether that's the magic or the love of nature or the usurpation of power—he pulls into this play a big mélange of all his themes, ideas, and characters. I hope you come out of this play thinking that theatre actually can have a restorative quality for an audience, and I hope there's a real sense of celebration about it as well. ■

Set rendering designed by Alexander Dodge.



Women Playing Shakespeare: FROM 1660 TO TODAY



Sarah Bernhardt as Hamlet, 1899.

Casting across gender has been a fundamental part of Shakespearean performance since the plays were first written. In Shakespeare's London, acting companies were all-male, with adolescent boys playing female roles. Then, in 1642, the outbreak of the English Civil War led to a ban on stage plays that lasted for 18 years. Theatres were closed, and public playing largely disappeared. Women did not have the opportunity to perform professionally on the English stage until the Restoration of the English monarchy in 1660.

Restoration actresses were viewed primarily as sexual objects, placed in the public arena to titillate the audience. Especially appealing to Restoration audiences were "breeches roles," in which female characters, such as Viola in *Twelfth Night*, disguised themselves as men, donning tight-fitting breeches that exposed their calves and thighs.

As public interest in these performers grew steadily throughout the 1700s, a select number of actresses had a powerful new commodity at their disposal: fame. The first to attract national veneration was Sarah Siddons (1755–1831). Following Siddons's success, some actresses began taking on male roles in order to expand their repertoire and showcase the full extent of their abilities. One of the first was Fanny Furnival, who portrayed Hamlet at the Smock Alley Theatre in Dublin in 1741. Siddons would later experiment with playing the same role on tour in the provinces, but that type of cross-gendered casting did not receive a wider audience until Charlotte Cushman (1816–1876) played Romeo at the Theatre Royal Haymarket in 1845.

Cushman's innovations opened the door—albeit half a century later—for one of the most influential Shakespearean actresses of all time. The Parisian Sarah Bernhardt (1844–1923) was a canny self-promoter who cultivated her image as a mysterious, exotic outsider. In 1899, she made the still-controversial decision to play Hamlet and was rewarded with acclaim throughout Europe and America. She claimed to be more suited to the role than any man, arguing that "a boy of twenty cannot understand the philosophy of Hamlet," while the older actor "does not look the boy, nor has he the ready adaptability of the woman, who can combine the light carriage of youth with...mature thought." The critics, however, were not so sure. Many felt that Bernhardt and the actresses she inspired were fundamentally incapable of understanding male drives and emotions. These attitudes would persist into the 20th and 21st centuries, presenting yet further challenges to women determined to enjoy the same opportunities as their male equivalents.

Danish actress Asta Nielsen (1881–1972) offered one of the silver screen's first gender-bending performances in her 1921 silent film *Hamlet*, in which she played the Prince as a girl who had been raised as a boy in order to preserve her family's lineage. Despite its controversial premise, *Hamlet* was a phenomenal box-office success, allowing Nielsen's interpretation to reach a global audience.

In 1911, a *New York Times* article listed prominent actresses who had played male roles in Shakespeare, concluding: "Since Siddons there have been more than fifty female Hamlets, many women Romeos and Shylocks, and Iagos and Richards. In fact, with the exception of Macbeth, Brutus, and Coriolanus, nearly every Shakespearean male character has been essayed by some actress."

In recent years, there have been a number of female-dominated productions in prestigious theatres. For example, Phyllida Lloyd's all-female productions of *Julius Caesar* and *Henry IV* at Donmar Warehouse in London have drawn praise for challenging



Vanessa Redgrave as Prospero at Shakespeare's Globe, 2000. Photo by Sheila Burnett.

power dynamics and subverting gender roles. Lloyd's cast—women representing a variety of ethnic backgrounds, regional accents, and body types—did not attempt to imitate men, but instead looked to secure legitimacy for the female voice in these highly masculine plays. Today, the Shakespearean canon remains as enticing to the modern actress as it did to her Restoration counterpart. And although men still hold the majority of senior roles in the theatre, greater representation will surely usher in a new era of possibility for female Shakespeareans. ■

—Hannah Manktelow



Helen Mirren as Prospera in Julie Taymor's 2010 film, *The Tempest*.



Asta Nielsen in *Hamlet*, 1921.



Harriet Walter as Brutus in Phyllida Lloyd's all-female production of *Julius Caesar*, 2012. Photo by Helen Maybanks.

FEMALE SHAKESPEARE COMPANIES

The birth and growth of all-female Shakespeare companies has happened not in England, but almost exclusively in the United States. In the 1990s, the first such groups—Company of Women, Los Angeles Shakespeare Company (LASC), and Woman's Will—were founded, followed by female-focused groups like Queen's Company and Judith Shakespeare Company.

At some of these companies, Shakespeare's male roles are reimagined as women, to be played by female performers. In others, like LASC, female performers specifically play Shakespeare's male roles as men, using the process as an opportunity to explore how gender itself is embodied and performed. In fact, LASC was founded and run by Lisa Wolpe, who is known for having played more of Shakespeare's male roles than any woman in history.



Lisa Wolpe as Hamlet at Los Angeles Women's Shakespeare Company and Odyssey Theatre, 2013. Photo by Enci Box.

**CARLOS ANGEL-BARAJAS**

(Ensemble) is a first-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. He has appeared in *Romeo and Juliet*, *Three Sisters*, and *Cloud 9* (The Old Globe/USD). He has also appeared regionally in *Much Ado About Nothing*, *Macbeth*, and *The Rover* (Santa Cruz Shakespeare). Locally he has appeared in *Romulus Killgore's Mobile Happiness Bazaar* (La Jolla Playhouse's Without Walls Festival) and *How to Use a Knife* (UC San Diego's Wagner New Play Festival). He received his B.A. in Theatre from UC San Diego. carlosangelb.com, @carlos.angelb on Instagram.

**SAM AVISHAY**

(Ferdinand) was last seen at the Globe in *The Importance of Being Earnest*. He is an M.F.A. student at The Old Globe and University of San Diego Shiley Graduate Theatre Program. His prior credits include Prince/Chorus in *Romeo and Juliet*, Harry Percy in *King Richard II*, Voltmand in *Hamlet*, Chuck in *The Maderati*, Chorus in *Ajax*, and Thurio in *The Two Gentlemen of Verona* (Globe/USD). Prior to beginning graduate studies at University of San Diego, he studied cooking and butchery at Chez Panisse in Berkeley and Eatrip in Tokyo. He received his B.A. in History with a focus on International Food History from UC Berkeley. @sammax.jpeg on Instagram.

**PHILIPPE BOWGEN**

(Ariel) made his Globe debut last year as Pablo Picasso in *Picasso at the Lapin Agile*. His New York credits include *Homos, or Everyone in America* (Labyrinth Theater Company), *The Changeling* (Red Bull Theater), *Twilight: Los Angeles, 1992* (59E59 Theaters), workshops of *Stuck Elevator* (New York Theatre Workshop), and productions at MCC Theater, Potomac Theatre Project, and Atlantic Theater Company. His regional credits include *War* (Yale Repertory Theatre), *Pericles* (Two River Theater), *Cloud 9* directed by Michael Kahn (Studio Theatre, Helen Hayes Award nomination), *Antony and Cleopatra* directed by Emily Mann (McCarter Theatre Center), *Oedipus El Rey* (Dallas Theater Center), *Macbeth* and *La Dispute* directed by Darko Tresnjak (Hartford Stage), *The Liar* (Westport Country Playhouse), *Caviar on Credit* (Guthrie Theater), *Vanya and Sonia and Masha and Spike* (Paper Mill Playhouse), and numerous others. He recently premiered the character of Adam on the second season of "The Mick" on Fox. His film credits include *The Samuel Project* starring Hal Linden; *Hedgehog* opposite Madeline Brewer of "The Handmaid's Tale"; *The Renovation*; *Hamlet, Son of a Kingpin*; and *Sobrevivo*. He is a graduate of the M.F.A. Acting program at Brown/Trinity Rep, the London Academy of Music and Dramatic Arts, and Georgetown University.

**KATE BURTON**

(Prospera) has been nominated for the Tony Award for her performances in *Hedda Gabler*, *The Elephant Man*, and *The Constant Wife*. Last season on Broadway, she starred opposite Kevin Kline in *Present Laughter*, having made her debut in this same play opposite George C. Scott in 1982. Amongst many appearances on and Off Broadway, she most recently played in *Hapgood* (Williamstown Theatre Festival), *Cymbeline* (New York Shakespeare Festival), *The Price* (Mark Taper Forum), and *The Seagull* (Huntington Theatre Company). Among her television work are her Emmy Award-nominated performances on "Grey's Anatomy" and "Scandal." Her next film, *Where'd You Go, Bernadette* starring Cate Blanchett, will be released this fall. Her other films include *Big Trouble in Little China*, *The Ice Storm*, *Unfaithful*, *2 Days in New York*, *Liberal Arts*, and *127 Hours*. The daughter of two Shakespearean actors, Ms. Burton has played Viola, Desdemona, Juliet, Isabella, Princess of France, Hermione, and Titania, and she is deeply honored to be playing Prospera. She is a professor of Dramatic Arts at USC and serves on the Actors' Equity Association Council on the Western Regional Board.

**NORA CARROLL**

(Miranda) is excited to be returning to The Old Globe's Festival stage. Ms. Carroll was most recently seen at University of San Diego playing Natasha in *Three Sisters*. Prior to that she played Octavia in the world premiere of *BLKS* (Steppenwolf Theatre Company) and Guildenstern in *Hamlet* and Queen Isabel in *King Richard II* (The Old Globe). Her other credits include Rena in *The Maderati*, Athena in *Ajax*, and Outlaw in *The Two Gentlemen of Verona* (The Old Globe/USD). Ms. Carroll received her B.F.A. in Drama from New York University's Tisch School of the Arts and received her M.F.A. in Acting this year from The Old Globe and University of San Diego Shiley Graduate Theatre Program. @norlacarroll on Instagram.

**YADIRA CORREA**

(Francisca, Ensemble) was recently seen in The Old Globe and University of San Diego Shiley Graduate Theatre Program productions of *Romeo and Juliet*, *Three Sisters*, and *Cloud 9*. She played Gratiano in the all-female production of *The Merchant of Venice* (Cardinal Stage Company) and the special event production of *2666* (Goodman Theatre), which is now streaming for a limited time on Vimeo. She has worked at Oregon Shakespeare Festival, Court Theatre, Teatro Vista, Collaboration, and About Face Theatre, among others. Her credits also include Quiera Alegria Hudes' *Water by the Spoonful* and Tanya Saracho's *Enfrascada* (A Jarring Comedy of Hoodoo Proportions) (16th Street Theater, Renaissance Theaterworks), as well as most ensemble-devised works at Teatro Luna (2003-2009), including *Machos*, *Lunatica(s)*, and *S-e-x-Oh!* Her television and film credits include "Blindspot," "Crime," "Chicago P.D.," the independent film *Imperfections*, and the web series "Dentally Challenged." Ms. Correa is an alumna of the School at Steppenwolf.

**ROBERT DORFMAN**

(Stephano) has appeared at The Old Globe in Nathan Englander's *The Twenty-seventh Man* directed by Barry Edelstein. His Southern California theatre credits include *Street of the Sun* (Mark Taper Forum), *The Drowsy Chaperone* (Ahmanson Theatre), *Quills* (Geffen Playhouse), *Much Ado About Nothing* (South Coast Repertory), *The Mysteries* (The Actors' Gang), and *Boy* and *Don Quixote de La Jolla* (La Jolla Playhouse). His Broadway and Off Broadway credits include *The Lion King* directed by Julie Taymor, *Social Security* directed by Mike Nichols, and the world premieres of Tony Kushner's *A Dybbuk* and Larry Kramer's *The Normal Heart*, both for The Public Theater. Most recently he was seen in Paula Vogel's *Indecent* directed by Wendy C. Goldberg (Guthrie Theater) and Barry Kornhauser's *Balloonacy* directed by Peter Brosius (Children's Theatre Company). Mr. Dorfman's film and television credits include Julie Taymor's *Fool's Fire*, Andrew Bergman's *It Could Happen to You*, and HBO's "Boardwalk Empire."

**MANOEL FELCIANO**

(Caliban) was previously seen at The Old Globe in Ken Ludwig's *Robin Hood!*, *Twelfth Night*, and *I Just Stopped By to See the Man*. His Broadway credits include *Sweeney Todd* (Tony Award nomination), *Amélie*, *Disaster!*, *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*. He has appeared Off Broadway in *The Changeling* (Red Bull Theater), *Trumpery* (Atlantic Theater Company), and *Shockheaded Peter* and *Much Ado About Nothing* (New York Shakespeare Festival). Regionally Mr. Felciano's credits include the world premiere of Terrence McNally's *Mothers and Sons* with Tyne Daly (Bucks County Playhouse), *The Outsider* (Paper Mill Playhouse), *The Exorcist* with Brooke Shields (Geffen Playhouse), *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, and *Jerry in At Home at the Zoo* (American Conservatory Theater), *Elektra* with Olympia Dukakis (Getty Villa), *Ragtime* (The Kennedy Center), *Three Sisters* (Williamstown Theatre Festival), and *George in Sunday in the Park with George* directed by Jason Alexander. His film and television credits include *Uncertainty* with Joseph Gordon-Levitt, "The Blacklist," "Elementary," "NCIS," "Trauma," "Life on Mars," and "The Unusuals." Mr. Felciano received a B.A. from Yale University and an M.F.A. from New York University, and he is a Columbia University faculty member. @manofelciano.

**ROBERT FOXWORTH**

(Alonso) is an Associate Artist of The Old Globe and has appeared in *Quartet*, *Other Desert Cities*, *Inherit the Wind*, *Richard III*, *August: Osage County*, *King Lear*, *The Madness of George III*, *Cornelia*, *Julius Caesar*, *Private Lives*, *Below the Belt*, *Love Letters*, and *Antony and Cleopatra*. He was also seen locally in *Superior Donuts* at San Diego Repertory Theatre, for which he won Outstanding Lead Performance in a Play from the San Diego Theatre Critics Circle. On Broadway, Mr. Foxworth has appeared in *August: Osage County*, *Twelve Angry Men*, *Ivanov*, *Honour*, *Judgment at Nuremberg*, and *Henry V*. He won the Theatre World Award for his portrayal of John Proctor in *The Crucible* at Lincoln Center Theater. His television series include "Storefront Lawyers," "Falcon Crest," and "LateLine." He has guest-starred on countless television shows over the years such as a two-year stint on "Six Feet Under" and episodes of "Law & Order" and "Law & Order: Special Victims Unit." Mr. Foxworth's regional theatre work has included *Cyrano de Bergerac* (Great Lakes Theatre Festival), Iago in *Othello* and the title role in *Macbeth* (Guthrie Theater), George in *Who's Afraid of Virginia Woolf?* (Hartford Stage), *Uncle Vanya* (Geffen Playhouse), *Other Desert Cities* (Mark Taper Forum), and many more. He is the voice of Ratchet in the *Transformers* movies and video games.

**DANIEL IAN JOECK**

(Sebastian, Ensemble) was last seen in the Globe's productions of *Hamlet* and *King Richard II*. He is in his second year as an M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. In the program, he has played Tuzenbakh in *Three Sisters*, Capulet in *Romeo and Juliet*, Martin in *The Maderati*, Menelaus in *Ajax*, and The Duke in *The Two Gentlemen of Verona*. His regional credits include *Macbeth* and *The Taming of the Shrew* (Nebraska Shakespeare Festival), *The Learned Ladies* and *The Two Gentlemen of Verona* (Shakespeare & Company), and *Ramona Quimby* (Children's Theatre Company). In Minneapolis, he has worked with Classical Actors Ensemble, Park Square Theatre, The Moving Company, Walking Shadow Theatre Company, Savage Umbrella, Theatre Pro Rata, Starting Gate Productions, and Wayward Theatre Company. danielianjoeck.com, @djoeck on Instagram.

**JOSE MARTINEZ**

(Ensemble) previously appeared at The Old Globe in last year's Summer Shakespeare Festival productions of *Hamlet* and *King Richard II*. Some of his other favorite credits include *Romeo in Romeo and Juliet*, Keene in *The Maderati*, Pepe in *My Mañana Comes* at San Diego Repertory Theatre, Orcus in *She Kills Monsters*, Mau in *Nation*, and Lysander in *A Midsummer Night's Dream*. Mr. Martinez is currently a student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

**LIZAN MITCHELL**

(Gonzala) has appeared on Broadway and on tour in *Electra*, *Having Our Say*, and *So Long on Lonely Street*. Her Off Broadway credits include *The First Noel*, *brownsville song (b-side for tray)*, *Cell*, *Rosmersholm*, the 25th anniversary production of *for colored girls who have considered suicide / when the rainbow is enuf*, *Gum*, *Ma Rose*, and *Salt*. She has been seen regionally in *Skeleton Crew* (Trinity Repertory Company), *Raisin in the Sun* (Arena Stage; 2018 Helen Hayes Award for Outstanding Lead Actress in a Play), *The Good Peaches* (Cleveland Play House), *The House That Will Not Stand* (Yale Repertory Theatre, Berkeley Repertory Theatre, Victory Gardens Theater), *Dead and Breathing* (Contemporary American Theater Festival, National Black Theatre, 2018 U.K. premiere), *The Trip to Bountiful* (Cincinnati Playhouse in the Park, Round House Theatre). Ms. Mitchell's film and television work includes *Detroit*, "Unbreakable Kimmy Schmidt," "Deadbeat," "Golden Boy," *John Adams*, "The Good Wife," "Law & Order," *The Human Stain*, "Sesame Street," and "The Wire."

**RENARDO CHARLES PRINGLE JR.**

(Boatswain, Ensemble) appeared in *Hamlet* and *King Richard II* in last year's Summer Shakespeare Festival, and he has appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Andrei Prozorov in *Three Sisters*, Friar Lawrence in *Romeo and Juliet*, Teucer in *Ajax*, Ritt in *The Maderati*, and Antonio in *The Two Gentlemen of Verona*. His stage work includes Lewis in *King John*, Belize in *Angels in America*, Jackson in *Pantomime*, Costard in *Love's Labour's Lost*, and the title role in *Othello*. He also appeared on Comedy Central's "Detrioters" as Thomas. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. @livelovelaughliftnardi on Instagram.

**LARICA SCHNELL**

(Ceres, Ensemble) is originally from Pretoria, South Africa, and is in The Old Globe and University of San Diego Shiley Graduate Theatre Program. She last appeared as Juliet in *Romeo and Juliet*. Prior to that, she appeared in *Hamlet* and *King Richard II* at The Old Globe. Her previous M.F.A. productions also include *Three Sisters*, *The Maderati*, *Ajax*, and *The Two Gentlemen of Verona*. In South Africa, she most recently appeared in *The Open Couple* and *Cape of Rebels*. Ms. Schnell received her undergraduate degree in Theatre and Performance from the University of Cape Town. @laricslyrics on Instagram.

**JERSTEN SERAILE**

(Ensemble) is in his third semester in The Old Globe and University of San Diego Shiley Graduate Theatre Program. *The Tempest* marks his debut production with the Globe. He was seen in the program as Paris in *Romeo and Juliet*, Fyodor Ilych Kulygin in *Three Sisters*, and, most recently, Betty and Edward in the spring production of *Cloud 9*. He has toured nationally playing the roles of Mr. White, Bernard, and Brom Bones in *Encore!* (Chamber Theatre Productions). While on tour, Mr. Seraile made his Off Broadway debut playing Langston Hughes in the one-man show *Harlem Blooms in Spring*, which he also wrote (Theatre Row). His other credits include *If We Don't Get It, Shut It Down* (Harlem Repertory Theatre) and *The Full Monty and Oliver!* (Clear Space Theatre Company). Mr. Seraile received his bachelor's degree from Eugene Lang College.

**SAMANTHA SUTLIFF**

(Juno, Ensemble) made her Summer Shakespeare Festival debut last year as Cornelia in *Hamlet* and Duchess of Gloucester in *King Richard II*. She was recently seen as Masha in *Three Sisters*, Nurse in *Romeo and Juliet*, and Cuddles Molotov in *The Maderati* with The Old Globe and University of San Diego Shiley Graduate Theatre Program. She is a B.M. graduate of the Frost School of Music at University of Miami. Before arriving in San Diego from Los Angeles, she starred in the award-winning film *Plaything* and the hit web series "Another Castle" and "The Leslie," following two years working for Carnival Cruise Line as a vocalist. Some of her favorite roles also include Antigone in *Antigone* and Mary Lane in *Reefer Madness* (University of Miami). @samsutliff on Twitter, @sammysutliff on Instagram.

**MORGAN TAYLOR**

(Ensemble) just finished her first year in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Ms. Taylor has been recently seen in *Cloud 9*, *Three Sisters*, and *Romeo and Juliet* (The Old Globe/USD). Her other credits include *Eurydice* and *Baby with the Bathwater* (Oceanside Theatre Company), *Orlando* (Elements Theatre Collective), and *The Arabian Nights*, *Absolutely!* (*Perhaps*), and *The Merchant of Venice* (UC Santa Barbara). Ms. Taylor is an alumna of University of California, Santa Barbara's Theater B.F.A. Actor Training Program. morgantaylor.me, @the.morgantaylor on Instagram.

**RENÉ THORNTON JR.**

(Antonio) is thrilled to be making his Old Globe and San Diego debuts. From 2004 to 2017, he was a resident company member at American Shakespeare Center in Virginia, where he appeared in 118 productions and performed in all of the plays in Shakespeare's Folio. His favorite roles at ASC include Timon, King Lear, Leontes, Benedick, Faustus, Jack in *The Importance of Being Earnest*, Othello, Coriolanus, and Valmont in *Les Liaisons Dangereuses*. Most recently he played King in *All's Well That Ends Well* with L.A.'s Independent Shakespeare Co. He has also been seen at the Oregon, Utah, and Wisconsin Shakespeare Festivals and appeared in the Utah premiere of both parts of *Angels in America*. Mr. Thornton has an M.F.A. from the Professional Theatre Training Program at University of Delaware and a B.F.A. in Acting from The University of Utah. @RTJ125 on Instagram.

**WENONA TRUONG**

(Iris, Ensemble) previously appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Maud and Lin in *Cloud 9*, Irina and Anfsa in *Three Sisters*, and Lady Montague, Balthasar, and Friar John in *Romeo and Juliet*. She has also appeared as Henrietta and Elizabeth in *Persuasion* and Ariel in *The Tempest* (Livermore Shakespeare Festival) and Masha in *Stupid F***ing Bird* (Capital Stage). She received her B.A. at University of the Pacific in Theatre Arts with a minor in Psychology. wenonatruong.com, @wenoonona on Instagram.

**JARED VAN HEEL**

(Adrian, Ensemble) is a first-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program, where he has been seen as Montague and Peter in *Romeo and Juliet*, Vershinin in *Three Sisters*, and Clive and Martin in *Cloud 9*. He has appeared Off Broadway in *Hamlet* (S.O.S. Productions) and *The Awesome 80s Prom* (Davenport Theatrical Enterprises). He has toured internationally with *Walking with Dinosaurs* (BBC Worldwide/Global Creatures) and nationally with *The Trip to Bountiful* (Montana Repertory Theatre). His other New York and regional credits include *The Liar*, *The Merry Wives of Windsor*, and *The Compleat Wrks of Wllm Shksp* (Abridged) (Texas Shakespeare Festival), *Twelfth Night* (Madcap Collective), *Antony and Cleopatra* (Harlequin Productions), *American Midget* and *Frankenstein Unplugged* (Trembling Stage), the world premiere of *Frankenstein Unplugged*, *Cyclone*, *Betty's Summer Vacation*, and *Breach* (Montana Repertory Theatre), *Devil in the Hole* (Walking Taco), Dolly Parton's *Pirates Voyage*, and others.

**ANDREW WEEMS**

(Trinculo) previously played Sganarelle in *Don Juan* at The Old Globe (Craig Noel Award). He has appeared on Broadway in *Born Yesterday*, *Inherit the Wind*, *The Green Bird*, and *London Assurance*. His Off Broadway credits include *Blood and Gifts* (Lincoln Center Theater), *The Heart Is a Lonely Hunter* and *Bach at Leipzig* (New York Theatre Workshop), *The Broken Heart*, *Troilus and Cressida*, *Cymbeline*, and *Pericles* (Theatre for a New Audience), *A Man's a Man* (Classic Stage Company), and *Manhatta* (The Public Theater). Mr. Weems's regional credits include *Uncle Vanya*, *A Midsummer Night's Dream*, and *Romeo and Juliet* (Guthrie Theater), *As You Like It* and *Twelfth Night* (Shakespeare Theatre Company), *Who's Afraid of Virginia Woolf?* (Baltimore Center Stage), *A Behanding in Spokane* (Alley Theatre), *Three Sisters* (Intiman Theatre), and *The Merchant of Venice* (The Shakespeare Theatre of New Jersey). He is the author/performer of *Namaste Man* (Intiman Theatre, Boise Contemporary Theater, Two River Theater) and *Damascus* (4th Street Theatre, Boise Contemporary Theater, Chautauqua Theater Company). He is a Fox Foundation/Theatre Communications Group Fellow and an M.F.A. graduate of UC San Diego.

**ERIC WEIMAN**

(Shipmaster, Ensemble) just finished his first year at The Old Globe and University of San Diego Shiley Graduate Theatre Program. He was last seen with the program as Joshua and Gerry in *Cloud 9* and previously as Solyony in *Three Sisters* and Mercutio in *Romeo and Juliet*. Regionally, he was most recently seen as Edmund in *King Lear* and Fenton in *The Merry Wives of Windsor* (Nebraska Shakespeare). His other regional credits include *Henry IV Part II*, *The Taming of the Shrew*, *King Lear*, *Twelfth Night*, and *The Comedy of Errors* (Utah Shakespeare Festival), *Macbeth* (USF Shakespeare-in-the-Schools tour), *Peter Piper* (Guthrie Theater), and *August & Amy* (Bryant-Lake Bowl Theater). He is an alumnus of the National Foundation for Advancement in the Arts' YoungArts competition and of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. @eric.weiman on Instagram.

JOE DOWLING

(Director) began his career as an actor at Abbey Theatre, Ireland's national theatre. He became the youngest-ever Artistic Director of the Abbey in 1978. He founded and directed the Gaiety School of Acting, Ireland's first theatre school. In 1995, he became Director of Guthrie Theater in Minneapolis, where he served for 20 years. During his time at the Guthrie, he oversaw the building of the new three-theatre complex on the banks of the Mississippi River. Mr. Dowling has directed extensively in his native Ireland, on Broadway, in London's West End, and in many theatres in Canada and the United States. He holds honorary degrees from a number of universities, including National University of Ireland, University of Minnesota, Gonzaga University, and University of St. Thomas, St. Paul.

ALEXANDER DODGE

(Scenic Design) designed the Globe's productions of *The Comedy of Errors* (Craig Noel Award); *A Gentleman's Guide to Love and Murder* (Craig Noel Award); *Kiss Me, Kate*; *Pygmalion*; *Other Desert Cities*; and many more. Also locally, he designed *The Hunchback of Notre Dame* (La Jolla Playhouse; Craig Noel Award). His Broadway credits include *Anastasia* (Outer Critics Award nomination), *A Gentleman's Guide to Love and Murder* (Tony, Drama Desk, and Outer Critics Circle nominations), *Present Laughter* (Tony nomination), *Old Acquaintance*, *Butley*, and *Hedda Gabler*. Mr. Dodge's recent Off Broadway credits include *Harry Clarke* (Vineyard Theatre); *The Liar* (Classic Stage Company); *Ripcord* (Manhattan Theatre Club); *Rapture*, *Bliester*, *Burn* (Playwrights Horizons); *Lips Together*, *Teeth Apart* (Second Stage Theatre); *The Understudy* (Roundabout Theatre Company); *Measure for Measure* (The Public Theater); and *Observe the Sons of Ulster Marching Toward the Somme* (Lincoln Center Theater, Lucille Lortel Award). Mr. Dodge's West End credits include *All New People*, and his opera credits include *Samson et Dalila* (Metropolitan Opera), *The Ghosts of Versailles* (LA Opera), *Dinner at Eight* (Minnesota Opera, Wexford Festival Opera), *Il Trittico* (Deutsche Oper Berlin), and *Lohengrin* (Müpa Budapest). He has also designed for "Julie's Greenroom" starring Julie Andrews (Netflix). He received his M.F.A. from Yale School of Drama.

DAVID ISRAEL REYNOSO

(Costume Design) is a scenic and costume designer who recently designed the Globe's productions of *The Wanderers*, *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *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 for *Sleep No More* (New York and Shanghai) and is also the creator/director of *Waking La Llorona*. He is recognized locally for his designs of *At the Old Place*, *Tiger Style!*, *Healing Wars*, *The Darrell Hammond Project*, and *Kingdom City*, all at La Jolla Playhouse. His other selected work includes *Hamlet* (American Conservatory Theater), *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), and *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company). Mr. Reynoso is also the recipient of an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

PHILIP S. ROSENBERG

(Lighting Design) has designed the Broadway productions of *Pretty Woman*; *The Musical*, *The Elephant Man*, *A Gentleman's Guide to Love and Murder*, and *It's Only a Play*. His Off Broadway credits include *The*

Ruins of Civilization, *The Explorer's Club*, and *Cactus Flower*. His regional credits include productions with The Old Globe, The Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, TheatreWorks Silicon Valley, Hartford Stage, Huntington Theatre Company, Chicago Shakespeare Theater, Shakespeare Theatre Company, Dallas Theater Center, Denver Center for the Performing Arts Theatre Company, Alley Theatre, Arena Stage, McCarter Theatre Center, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theater, Goodspeed Musicals, Two River Theater, George Street Playhouse, and Westport Country Playhouse.

JONATHAN DEANS

(Sound Design) recently designed *Jagged Little Pill*; *Waitress*; *Red Velvet*; *Finding Neverland*; *Witness Uganda*; *The Heart of Robin Hood*; *Kiss Me, Kate*; *Pippin* (Tony Award nomination); *A Second Chance*; *Carrie* (Drama Desk Award nomination); *Priscilla Queen of the Desert*; *Spider-Man: Turn Off the Dark*; *La Cage aux Folles* (Tony and Drama Desk nominations); *Young Frankenstein*; *The Pirate Queen*; *Lestat*; *Taboo*; *Follies*; *Seussical*; *The Music Man*; *Fosse*; *Parade*; *Candide*; and *Ragtime*. With well over 100 productions of musicals, plays, operas, and spectacles, Mr. Deans's work also includes Cirque du Soleil's *Michael Jackson ONE*, *The Beatles LOVE*, *KÀ*, *CRISS ANGEL Believe*, *Zumanity*, *Viva ELVIS*, *O*, *Mystère*, *La Nouba*, *OVO*, *Corteo*, *Wintuk*, and *Saltimbanco*. He also consults with manufacturers on the development of products for live theatre. designingsound.com.

KEITH THOMAS

(Original Music, Music Director) has 24 seasons at Stratford Festival and dozens of productions at Guthrie Theater to his credit, and he has been composer, musical director, and lyricist for *A Midsummer Night's Dream* (Gate Theatre), *Julius Caesar* (Shakespeare Theatre Company; Helen Hayes Award), *Amigo's Blue Guitar* (Tarragon Theatre; Dora Mavor Moore Award), *Rose* (Harold Green Jewish Theatre Company; Dora nomination), *Coeur de Chien* and *Les Nuits Blanches* (Théâtre Français de Toronto), *Born Yesterday* (Shaw Festival Theatre), and *A Midsummer Night's Dream* and *Love's Labour's Lost* (Chicago Shakespeare Theater), as well as composing for productions across Canada, including National Arts Centre, Arts Club Theatre Company, Citadel Theatre, Centaur Theatre, and Segal Centre. His film and television credits include *Mordecai Richler: The Last of the Wild Jews* and *King Lear*. Mr. Thomas is thrilled to be making his debut at The Old Globe.

DAVID HUBER

(Voice and Dialect Coach) has worked on the Globe productions of *Native Gardens*, *A Thousand Splendid Suns*, *The Wanderers*, *Uncle Vanya*, *The Importance of Being Earnest*, *Hamlet*, *Ken Ludwig's Robin Hood!*, *The Imaginary Invalid*, *Skeleton Crew*, *Red Velvet*, *The Blameless*, *Picasso at the Lapin Agile*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, and *Bright Star*, among many others. His previous Globe acting credits include *The Winter's Tale*, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REpertory Company, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting privately and at several local colleges, and he also works with special-needs clients. He is an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

TARA RUBIN CASTING/LAURA SCHUTZEL, CSA

(Casting) has cast the Globe's *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *King Kong* (upcoming), *The Band's Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale*, *The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *The Band's Visit*, *Here Lies Love*, and *Love, Loss, and What I Wore*. They have also cast regionally for

Yale Repertory Theatre, Bucks County Playhouse, Paper Mill Playhouse, and Berkeley Repertory Theatre.

ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's world premiere musical productions of *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Allegiance*, *A Room with a View*, and *Kingdom*. Some of her additional credits include *The Wanderers*; *The Importance of Being Earnest*; *King Richard II*; *Picasso at the Lapin Agile*; *Kiss Me, Kate*; *The Twenty-seventh Man*; *The Winter's Tale*; *Be a Good Little Widow*; and Richard O'Brien's *The Rocky Horror Show*. Ms. Nero worked on the Broadway production of *Bright Star* and launched the first national tour last fall. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Center Theatre Group (Ahmanson and Kirk Douglas Theatres), Hartford Stage, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, to name a few, including having toured both nationally and internationally with several dance and music companies.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *American Mariachi*; *The Importance of Being Earnest*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Benny & Joon*; *King Richard II*; *The Blameless*; *October Sky*; *Macbeth*; *Rain*; *The Metromaniacs*; *Kiss Me, Kate*; *The White Snake*; *The Two Gentlemen of Verona*; *Vanya and Sonia and Masha and Spike*; *The Last Goodbye*; *Globe for All* (2014–2015); the Summer Shakespeare Festival (2011–2013); *Somewhere*; *Lost in Yonkers*; *I Do! I Do!*; and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society).

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production

of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its 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 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing

Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the

boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include the current Broadway revival of *Carousel* as well as *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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.



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Eric Woodall, CSA; Merri Sugarman, CSA;
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Xavier Rubiano

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STORIES THAT DESERVE TO BE TOLD

A participant in The Old Globe's Community Voices program discusses her path to bringing an important story to the stage.

By Claudia Thompson

My journey with The Old Globe began early last year at the George L. Stevens Senior Center when I was encouraged by Rosemary Pope, director of the center, to participate in the Globe's Community Voices program. Though I was initially uncertain ("Can I do this?" I asked myself), I finally decided to join eight eager, talented, and curious seniors in the classes. We wrote weekly scenarios, provoking thoughts about our lives and values that we wished to share with our grandchildren and future generations. After 10 weeks, our works were performed by the participants and professional actors cast by the Globe. To see our ideas staged was like having a magic mirror with a new reflection. Through writing and performance, stories that were important to our lives were nourished and brought forth for an audience to enjoy.

My initial goal with Community Voices did not include writing about Elizabeth Hobbs Keckley, *modiste* (fashionable dressmaker) to Mary Todd Lincoln. However, through writing prompts given to us by the Globe's Teaching Artist, I recalled my interest in Keckley's fascinating and extraordinary life: a slave of over 30 years who purchased her freedom for \$1,200 and founded a successful dressmaking business. I was surprised to learn that the first book about Mrs. Keckley was written by local author Becky Rutberg, and Keckley's own memoir and slave narrative from 1868 was republished over a hundred years later with an introduction by another San Diegan, Dr. Frances Foster. When the Oak Park Public Library in East County hosted a discussion about Keckley's life in 2012, I really began to believe a full-length movie, play, or documentary about her would be an important addition to our shared history and culture. The Old Globe gave me the opportunity through Community Voices to try

my hand at writing a short play about her. Keckley had been overshadowed by Lincoln's story, but she had her own story that deserved to be told.

After working on this play through three separate Community Voices workshops, the Globe invited me to continue developing the piece for a professional presentation at the George L. Stevens Senior Center for their annual Juneteenth Celebration. Because of this, I also got to work with a second Globe arts-engagement program, coLAB, which connects artists with the community to bring original content to the stage.

Moving from the page to rehearsal, the play allowed me to observe a new form of instruction. The work of the actors and director Delicia Turner Sonnenberg revealed the talent required to tell a sustained story with an audience in mind. I had not experienced theatre from this vantage point, and to learn at 73 years old how the various aspects of theatre work to bring a script to life was wonderful.

I greatly appreciate The Old Globe's support of this project, especially the encouragement, kindness, and expertise of Teaching Artist Katherine Harroff. I hope everyone who has an interest in history, literature, culture, women's studies, slave narratives, and stories of adversity will get to know Elizabeth because of this. Sharing my play onstage with the world truly was in keeping with Keckley's desire to tell her story. ■

Photo: Claudia Thompson (far right) with the playwrights, actors, and collaborating artists from the 2017 Juneteenth Celebration.



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 Emma Dickson,
 Andrea Van Den Boogard Artistic Interns

PRODUCTION

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 Leila Knox Associate Production Manager
 and Production Stage Manager
 Debra Pratt Ballard Producing Associate
 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
 Jennifer Watts Assistant Company Manager

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 Alex Newberry Run Crew, Globe
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 Shelly Williams Design Assistant/Shopper
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 Kim Parker Assistant Wig and Makeup Supervisor
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 Debbie Allen, Carissa Ohm Wardrobe Crew, Globe
 Anna Campbell Wardrobe Crew Chief, White
 Erica Reyes-Burt,
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 Terrie Cassidy, Kelly Marie Collette-Sarmiento,
 Sarah Mendez, Erin Stumm Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

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 Eszter Julian Property Master, Festival
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 Trish Rutter Properties Painter
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 Ryan Osborn Master Electrician, Globe
 Areta MacKelvie Master Electrician, White
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 Stephen Schmitz Lighting Assistant
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