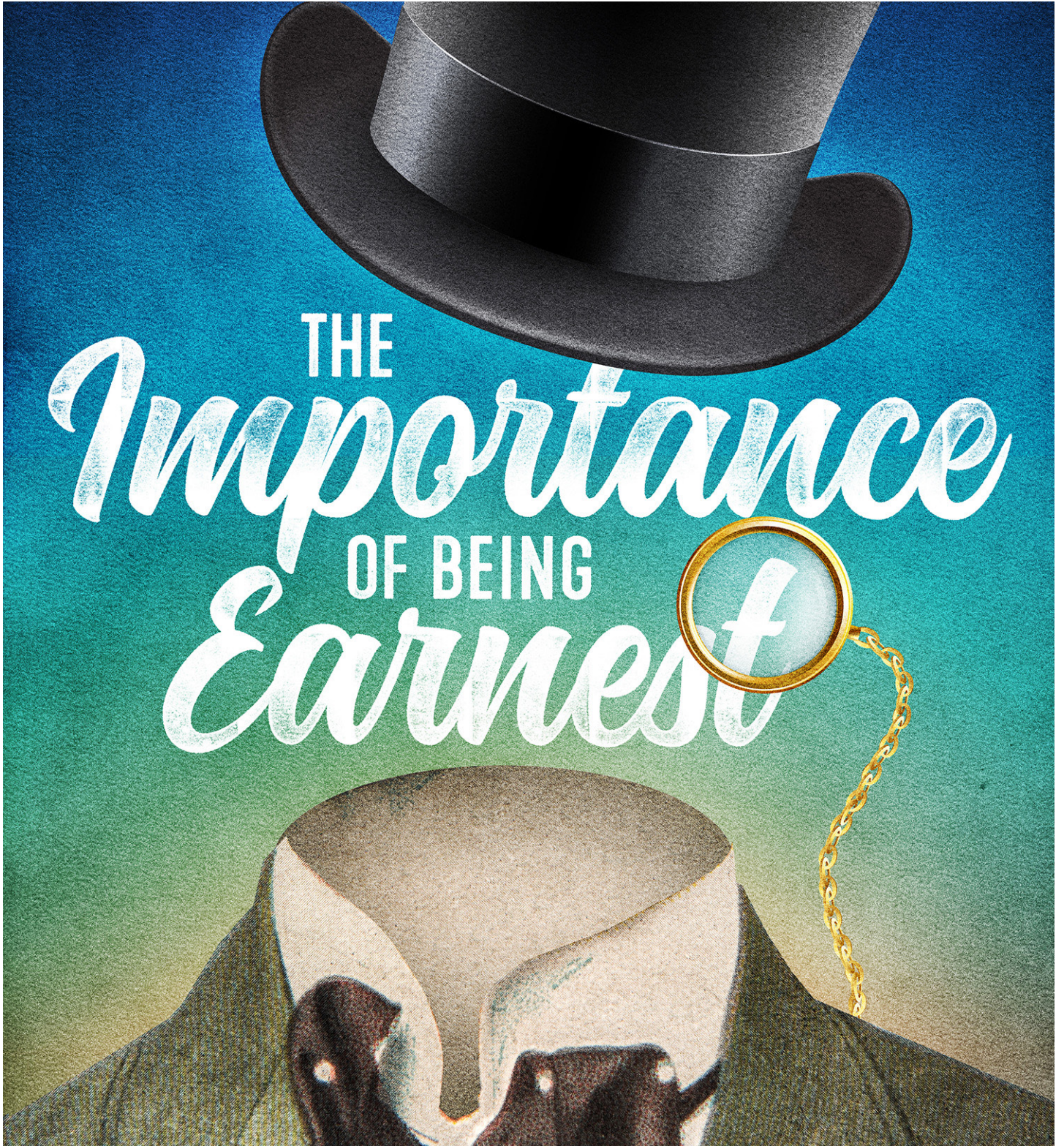


performances

THE  LD GLOBE

FEBRUARY 2018



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of The Importance of Being Earnest. 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.

PRODUCTION SPONSORS

PRODUCTION SPONSORS



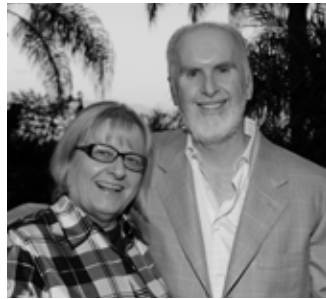
NIKKI AND BEN CLAY

Nikki and Ben Clay are passionate about San Diego and are active countywide. They cofounded government and community relations firm Carpi & Clay with Washington, DC, Sacramento, and San Diego offices; while Nikki ran the San Diego office, Ben led Sacramento. Now, Nikki provides strategic counsel for Clay Company and sits on multiple boards, including The Old Globe, The San Diego Chamber of Commerce as co-chair of LEAD, and The Campanile Foundation at San Diego State University. Ben is a board member and past president of the San Diego Symphony; chairs the San Diego River Conservancy; and is a past president of the San Diego Rotary. This year, the Globe welcomes Nikki Clay as the new Chair of our Board of Directors.



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 on 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 of the 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 *Othello*, *Twelfth Night*, *Love's Labor's Lost*, and last year's *Guys and Dolls*.



SILVIJA AND BRIAN DEVINE

For Silviya and Brian Devine supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans the nation and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company, and Washington, DC's Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silviya joined our Board of Directors in 2012. In addition to theatre, Silviya and Brian ardently support live music of all genres—including at La Jolla Music Society, on whose board Silviya also serves—as well as multiple charities for education. In 2016, Brian retired as Chairman of the Board of Petco, and the Devines remain strong advocates for animal welfare organizations, including the San Diego Humane Society and SPCA.



JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and serves on the Executive and Development Committees. Gary and Jean reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man*, *Rain*, *Picasso at the Lapin Agile*, and Ken Ludwig's *Robin Hood!*, and they are honored to sponsor *The Importance of Being Earnest*.



DARLENE MARCOS SHILEY

Darlene Marcos Shiley has been a dedicated supporter of The Old Globe for more than three decades, along with her late husband Donald. Darlene's love of theatre and the arts stems from her early years acting in Northern California, where she met the love of her life, Donald P. Shiley. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marks the largest individual contribution in the Globe's history. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program; the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists; and an endowment that underwrites two full scholarships in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Darlene continues to serve as one of the leading underwriters of the annual Globe Gala. In honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.

PRODUCTION SPONSORS

UNITED



United Airlines and United Express operate an average of 5,055 flights a day to 373 airports across six continents. In 2016, United and United Express operated nearly two million flights carrying 138 million customers. United is proud to have the world's most comprehensive route network, including U.S. mainland hubs in Chicago, Denver, Houston, Los Angeles, New York/Newark, San Francisco, and Washington, DC. United operates more than 700 mainline aircraft, and this year the airline anticipates taking delivery of 34 new Boeing aircraft, including the 787-9 and the 737-900ER. United is also welcoming 49 new Embraer 175 aircraft to United Express. The airline is a founding member of Star Alliance, which provides service to 193 countries via 27 member airlines. More than 84,000 United employees reside in every U.S. state and in countries around the world. The Old Globe salutes United for its outstanding generosity and for caring for Globe staff and theatre-artist flight needs year-round.



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016 Andrew J. Viterbi and his family created The Erna Finci Viterbi Artistic Director Fund in memory of their beloved mother and wife. This generous and visionary gift is helping sustain The Old Globe for many years as it encourages others to contribute to the theatre's long-term stability. The Viterbi family's passion for philanthropy is inspiring, and The Old Globe is proud to have been a beneficiary of their largesse for years, including a leadership gift of \$2 million to the Capital Campaign in 2006. Erna loved the arts, and theatre in particular, and her magnanimous spirit and considerable warmth touched many. The Old Globe believes it is fitting that her name is now attached to the values of the Globe's artistic output while the theatre's body of work honors her blessed memory.

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.

— **\$25 million and higher** —
Donald* and Darlene Shiley

— **\$11 million and higher** —
Conrad Prebys*
City of San Diego Commission for Arts and Culture

— **\$9 million and higher** —
Karen and Donald Cohn

— **\$8 million and higher** —
Sheryl and Harvey White

— **\$7 million and higher** —
Kathryn Hattox*
Viterbi Family and
The Erna Finci Viterbi Artistic Director Fund

— **\$4 million and higher** —
Audrey S. Geisel
The James Irvine Foundation

— **\$3 million and higher** —
Helen K. and James S. Copley Foundation
County of San Diego
The Shubert Foundation

*In memoriam

— **\$1 million and higher** —
Mary Beth Adderley
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Anonymous (1)

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.

OUR THANKS

The vital support of the Globe's Artistic Angels and Benefactors sustains and expands the Globe's artistic excellence and helps make theatre matter. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect are deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

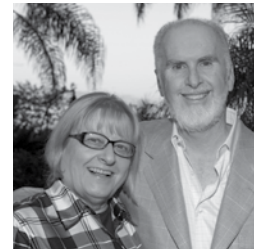
2018 Artistic Angels (\$200,000 and higher annually)



KAREN AND DONALD COHN[†]



ELAINE AND DAVE DARWIN



SILVIJA AND BRIAN DEVINE



AUDREY S. GEISEL



PAULA AND BRIAN POWERS



JEAN AND GARY SHEKHTER



DARLENE MARCOS SHILEY[†]
In memory of Donald Shiley



THE ERNA FINCI VITERBI
ARTISTIC DIRECTOR FUND
In memory of Erna Finci Viterbi



2018 Benefactors (\$100,000 to \$199,999)



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*In memoriam

[†]Charter Sponsor since 1995

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HARRY COOPER



JOAN AND IRWIN JACOBS



RHONA AND RICK THOMPSON



GILLIAN AND TONY THORNLEY

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.



Welcome back to The Old Globe! 2018 promises to be a fantastic year of theatre, and I love that we are kicking it off with one of the most delightful and charming plays ever written. This is the Globe at its best—period costumes, witty humor, and top talent both on and offstage!

It has been a true honor to serve as Board Chair of this beloved San Diego theatre for the past two years. As a lifelong San Diegan, I am deeply honored to have played a leadership role at the Globe. It is an extraordinary theatre cherished by not only San Diegans but by people all over our state, and admired by theatre lovers throughout the country.

The Old Globe is experiencing a moment of tremendous growth and change as it becomes even more central to our community. I have been privileged to work with the best Board of Directors in San Diego and our visionary Erna Finci Viterbi Artistic Director Barry Edelstein. Last summer we hired our new Managing Director, Timothy J. Shields, who will help us become even better at what we already do so well. The Globe's dedicated and talented staff works tirelessly every day to engage you, our devoted patrons, in theatre that matters.

During the run of *The Importance of Being Earnest*, Nicole A. Clay will become the Chair of this amazing organization, and I will transition to Immediate Past Chair. Nikki, with whom I have long served on the Globe's Board of Directors, will be an energetic, dynamic leader who will take the Globe to new heights. When you see her at shows or events, please join me in congratulating her and supporting her success.

I look forward to seeing many more great shows, experiencing more unparalleled theatrical experiences, and continuing to help make theatre matter.

Thank you for coming to see *The Importance of Being Earnest* at The Old Globe. Enjoy the show!

Vicki L. Zeiger
Chair, Board of Directors

BOARD OF DIRECTORS

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*In memoriam
°Past Chair

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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*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Sada Thompson*
Victor Buono*	Robert Foxworth	Tom Lacy	Patrick Page	Richard Seer	Paxton Whitehead
Wayland Capwell*	Ralph Funicello	Diana Maddox	Ellis Rabb*	David F. Segal	James Winker
Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin*	Steve Rankin	Richard Seger*	Robert Wojewodski
Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Diane Sinor*	G. Wood*
Patricia Conolly	A.R. Gurney*	Deborah May	Robin Pearson Rose	Don Sparks	
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	David Ogden Stiers	*In memoriam

FROM BARRY

Many years ago I directed Arthur Miller's *All My Sons*, a play I revere as an enduring masterpiece. When people asked my impressions of it, I would answer, "When humankind builds a theatre on the moon, *All My Sons* will be produced there." That fantastical notion set me thinking, and one day I compiled a list I called "Now Playing at the Repertory Theatre of the Moon." I still have it in an old notebook. It is a list of the classics so indisputably indispensable that they will be performed forever, even when there's a theatre on the Final Frontier. *Hamlet* is on that list, as is *The Misanthrope*, *A Raisin in the Sun*, *Oklahoma!*, and others.

So is *The Importance of Being Earnest*.

In my life as a producer, I keep chipping away at the titles on my Moon List, and in the five years since my arrival at The Old Globe, I've been looking for an opportunity to produce this great play. It gives me immense delight to do so at last. This will be the Globe's fourth production of *Earnest*—the previous ones were in 1938, 1961, and 1982—giving it a vaunted status in the history of this company. Only a handful of Shakespeare masterpieces have been produced here that many times. (I conclude from this that Craig Noel also considered this a play for the Repertory Theatre of the Moon.) It certainly merits the repeat attention.

Earnest is one of the funniest plays ever written in English. Charming and effervescent and peopled by a gallery of characters overflowing with vitality and comic idiosyncrasy, it is a riotous entertainment that works on many levels. It's a satire on Victorian manners and the preposterous and repressive self-seriousness of the English upper classes. It's a subversive and joyous celebration of style triumphing over substance. It's an expertly constructed farce whose dramatic design satisfies blissfully as event tumbles into event with almost architectural precision.

Most of all—and this is what for me earns *Earnest* its place in the lunar repertoire—it displays an incandescent wit. Its dialogue brims with brilliant epigrams and breathtaking *bons mots*. The distinctive comic texture of *Earnest's* language—pithy and quotable, delicious and astonishing—is its true joy. If "Wildean" has become a synonym for "memorably and effortlessly witty," then this

play is the reason. Listening to it is a sheer delight, an almost sensual pleasure, combining giddiness and intellectual exhilaration in equal measure. W. H. Auden found a great phrase to describe what's so special and rare about *Earnest's* language, dubbing the play "the only pure verbal opera in English." It delivers word music of the highest order.

The Globe has assembled an unusually talented group of artists to assay this masterpiece. The company is led by the hugely gifted and exceedingly winning Maria Aitken, who in her acting career appeared in the play more than once and who is now one of the leading directors of high comedy in the English-speaking theatre. We're honored to welcome her for her Globe debut. The designers who join her to ravish our eyes and ears are also at the top of their game, and their artistry is in support of an ensemble of comic talents who are truly first rate. The entire company is doing wonderful work on this play, honoring its spirit of smart silliness and graceful high style. I know you'll love what they've done.

That *Earnest* was the last play that Wilde completed is bittersweet. Even as we luxuriate in its brightness, we recall the potent dark forces that laid its author low. Shortly after the play's premiere, Wilde's secret double life was revealed as he was tried and convicted for "gross indecency." His incarceration brought grief and ill health, and his few remaining years after his release were scarred by desperation and loneliness. That the bigotry that destroyed Wilde still exists in the world is an enormous sadness. I believe that one sure way to combat it is through his own legacy: the enduring brilliance of plays like this one. The beauty and joy that artistic endeavor can achieve—the fabulous iridescence of Wilde's output—remind us of all that's good in humanity. In its name I pray that by the time there's a theatre on the moon, and perhaps even sooner, that goodness will have prevailed over its opposite.

Thanks for coming. Enjoy the show.

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 IMPORTANCE OF BEING EARNEST

BY
OSCAR WILDE

Hugh Landwehr
SCENIC DESIGN

Fabio Toblini
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Fitz Patton
ORIGINAL MUSIC AND
SOUND DESIGN

David Huber
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Anjee Nero
PRODUCTION
STAGE MANAGER

DIRECTED BY
MARIA AITKEN

The Importance of Being Earnest is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre.

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

January 27 – March 4, 2018

CAST
(in alphabetical order)

THE HON. GWENDOLEN FAIRFAX.....Kate Abbruzzese*
MERRIMAN..... Sam Avishay[†]
LADY BRACKNELL Helen Carey*
CECILY CARDEW Helen Cespedes*
ALGERNON MONCRIEFF Christian Conn*
THE REV. CANON CHASUBLE..... Rodney Gardiner*
LANE, MOULTON Daniel Harray*
MISS PRISM Jane Ridley*
JOHN WORTHING Matt Schwader*

UNDERSTUDIES..... for The Rev. Canon Chasuble – Sam Avishay[†];
for John Worthing – Daniel Ian Joeck[†]; for Merriman, Lane, Moulton – Jose Martinez[†]; for Algernon
Moncrieff – Renardo Charles Pringle Jr.[†]; for Lady Bracknell, Cecily Cardew – Larica Schnell[†];
for The Hon. Gwendolen Fairfax, Miss Prism – Samantha Sutliff[†]

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

SETTING

Act I: Algernon Moncrieff's flat in Half-Moon Street, W.
Act II: The garden at the Manor House, Woolton.
Act III: The library at the Manor House, Woolton.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Jacque Wilke
Assistant Scenic Design Eileen McCann
Resident Associate Costume Design Charlotte Devaux
Assistant Lighting Design Brandon Rosen
Dance Consultant Annette Nixon
Stage Management Intern..... Hsiu-l Chiquita Lu

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

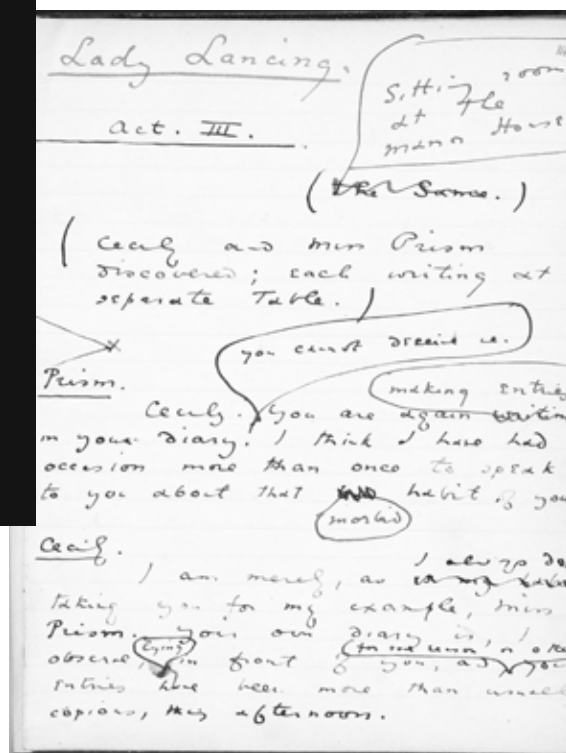
[†]Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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.

HEARING THE TUNE OF THE PLAY

Maria Aitken talks about directing—and acting in—*The Importance of Being Earnest*.

By Danielle Mages Amato



Have you directed *The Importance of Being Earnest* before?

No, but I've acted in it quite often.

Which roles have you played?

I played Cecily when I was at school, and professionally twice. I've played Gwendolen twice, and I've played Miss Prism. I've never played Lady Bracknell, although I was offered it at The Old Vic in a wonderful production, which I subsequently saw, with somebody who was far better than I would have been! But I quailed at Lady Bracknell, so I am so pleased to have found such a wonderful actress to do it for me in Helen Carey.

What do you like best about the play?

It is an extraordinarily elegant and unusual play. It's *sui generis*; nothing else is like it. It is built on paradox. It probably ought to be called *The Unimportance of Being Earnest*, because that's really what it's about. I think that there is a sort of modern relevance to it, because it's about hypocrisy and the kind of hypocrisy that is fashionable.

Are there things about the play you find particularly challenging, or that make it difficult to produce?

Wilde has his entirely own idiosyncratic way of talking, and the music is on the page if you can hear it. But actors can't necessarily do that; it really depends on what they've been brought up to read or to hear. I am extraordinarily lucky—and I was very diligent—in getting a cast that knows what the tune of Oscar Wilde is, because not everybody does.

What skills did you feel your actors needed to make this piece work?

With period plays I always think the great skill is to make the language, however formal, sound as if you just thought of it. It's about understanding the rhythms so profoundly that you can remake them in your own image. And they did, they do, they all do. I've got a terrific group.

When you were casting Helen Carey as Lady Bracknell, what were you looking for?

Well, the role is always defined by the woman who plays it, like the chicken and the egg, but I would say Helen is a scimitar rather than a tank. Those are probably the two main directions you could take, before you start getting more subtle than that.

How do you feel your career as an actor influences you as a director?

Well, it gives me... Maybe I shouldn't even say this, I sound terribly boastful, though I don't mean it that way... But it gives me a kind of authority with them because they know I speak their language. It's a kind of "bird speak," the way actors speak—some special language—and I speak it too, because I was one for so long. I love days spent in the rehearsal room; for me they are an absolute joy, because there is no past and there is no future. There is just the moment that you're dealing with. And I'm a worrier, so to be entrenched in the instant is really such a pleasure, I can't begin to tell you.

What were your goals for the physical production—the sets and costumes? What did you feel they needed to accomplish?

I don't think this is a play that should be mucked around with. I mean, we could do it in pink space suits, but I really don't feel that's what it is. When Barry [Edelstein, Old Globe Erna Finci Viterbi Artistic Director] and I talked about it, he said, "I want it straight up and down and sumptuous." I think that's probably what you'll get!

Is there something you hope audiences will take away from the show?

I hope that they'll understand that frivolity has value. There's also this idea that hypocrisy is to be despised, but it's a very gently done message. Wilde didn't write the play to disguise a message. The construct is the wit rather than anything else. Classic plays are like something thrown over a ship's rail—a message in a bottle. The plays that survive are kind of pickled in their own wit, and they last forever. This play is one of those rare things; I think it's never going to go away. ■

Photos: (left page) The original manuscript of *The Importance of Being Earnest*. (above left) Irene Vanbrugh as Gwendolen in the original 1895 production of *Earnest*. (center) Maria Aitken as Gwendolen in the Royal Theatre, Northampton production of *Earnest*, 1960s. (right) Kate Abbruzzese as Gwendolen in *Earnest*, 2018, directed by Maria Aitken. Photo by Jim Cox.





AN IRIDESCENT FILAMENT

THE LIFE AND WORK OF OSCAR WILDE

By Danielle Mages Amato

Before he became famous for writing incomparably clever and witty plays, Oscar Wilde was already world-renowned—for simply being Oscar Wilde. The son of two Irish intellectuals, Wilde was born in Dublin in 1854. He won top honors at Trinity College and went on to study at Oxford, where he became deeply involved in the Aesthetic and Decadent movements, both of which celebrated the idea of art for its own sake, of “style over substance.” From his late teens, Wilde began to cultivate himself as his primary work of art, creating a public persona designed to shock, delight, and above all, attract attention.

At 22 years old, Wilde made his first appearance at a major London event, in what Wilde biographer David M. Friedman called “an unforgettable act of peacockery.” He strutted through the opening event for the Grosvenor Gallery “in an evening jacket specially tailored, shaped, decorated, and tinted so that, when viewed from the rear, it transformed its wearer into a walking, talking musical instrument: a cello. In a room lined with works of art, Wilde stole the show by wearing one.” Wilde drew the attention of the Prince of Wales himself—and was written-about and caricatured by all the London magazines. He quickly became a celebrated public figure, well known for his outrageous personality and his hordes of devoted fans, even before he published his first book of poetry in 1882.

At 28, Wilde made a wildly successful lecture tour across the United States and Canada, speaking about aestheticism in sold-out theatres from New York to California. By the time he returned to London in 1884 after a year abroad, he was a household name in the U.S., the subject of more newspaper articles than Queen Victoria herself. On his return, Wilde married Constance Lloyd, the daughter of an Irish barrister, and had two sons in rapid succession. By the time his second son was born, the marriage was already struggling, and Wilde began a series of affairs with much younger men, though male homosexuality was officially illegal in Britain.

In the 1880s and 1890s, Wilde worked as a journalist, critic, and magazine editor. In 1890, he published *The Picture of Dorian Gray*, his only novel, about a man whose portrait ages while he himself remains young and beautiful. Widely criticized for its decadence, its moral ambiguity, and its allusions to homosexuality, *Dorian Gray* has since become one of the most celebrated literary works of its time.

Although his reputation today is based primarily on his plays, Wilde did not have his first major production until 1892, when he was 37. That year, *Lady Windermere’s Fan* played to houses full of London’s elite. It was quickly followed by *A Woman of No Importance* (1893) and *An Ideal Husband* (1895), both of which were overwhelming financial and popular successes.

During this time, Wilde was introduced to Lord Alfred Douglas, a handsome Oxford undergraduate 16 years his junior. Wilde was madly infatuated. By 1893, he and “Bosie” were involved in a tumultuous affair that quickly became the most notorious open secret in London. Bosie made little effort to hide their relationship, spending Wilde’s money, “misplacing” many of their personal letters (which often led to blackmail), and inflaming the vicious temper of his hotheaded father.

On Valentine’s Day, 1895, Wilde’s final play, often accounted his masterpiece, made its premiere in London. *The Importance of Being Earnest, A Trivial Comedy for Serious People*, was the culmination of Wilde’s artistic and theatrical work. The public adored it; the critics stood back, scratching their heads. Scottish critic and scholar William Archer summed up the play this way: “What can a poor critic do with a play which raises no principle, whether of art or morals, creates its own canons and conventions, and is nothing but an absolutely wilful expression of an irrepressibly witty personality? ... Its theme, in other hands, would have made a capital farce; but ‘farce’ is far too gross and commonplace a word to apply to such an iridescent filament of fantasy.”

Even as Wilde celebrated his greatest success, his ultimate downfall loomed. Bosie’s father, the Marquess of Queensberry, had Wilde in his sights. Three days after the opening of *Earnest*, he left a calling card at Wilde’s club, accusing him publicly of being a “sodomite” (although he misspelled the word). Spurred by Bosie and by his own pride, Wilde brought a charge of criminal libel against Queensberry. The charge eventually led to a series of three separate trials, following which Queensberry was exonerated but Wilde was found guilty—of “gross indecency,” the legal term at the time for sexual activity between men.

Wilde was sentenced to two years of hard labor, most of which he spent in solitary confinement, permitted only the Bible and *Pilgrim’s Progress* to read. Upon his release in 1897, Wilde immediately left England forever, his health and his spirits greatly weakened. He died of cerebral meningitis in France in 1900 at the age of 46. He never wrote another play.

While Wilde was in prison, he penned a long letter to Lord Alfred Douglas, which he was never permitted to mail. It would later be published under the name *De Profundis*. In that letter, Wilde wrote, “For the first year of my imprisonment I did nothing else...but wring my hands in impotent despair, and say, ‘What an ending, what an appalling ending!’ Now I try to say to myself, and sometimes when I am not torturing myself do really and sincerely say, ‘What a beginning, what a wonderful beginning!’ It may really be so. It may become so.” ■

Photos: (left) Oscar Wilde and Lord Alfred Douglas at Oxford in 1893. (right) Wilde, 1882. (below) *The Bard of Beauty* by Alfred Thompson in *Time* magazine, 1880.



THE SECRET LIFE OF MR. BUNBURY



“You have invented a very useful younger brother called Ernest, in order that you may be able to come up to town as often as you like. I have invented an invaluable permanent invalid called Bunbury, in order that I may be able to go down into the country whenever I choose.... If you ever get married, which seems to me extremely problematic, you will be very glad to know Bunbury. A man who marries without knowing Bunbury has a very tedious time of it.”
—Algernon Moncrieff, *The Importance of Being Earnest*

John Worthing and Algernon Moncrieff may be unusual in creating entire imaginary people to escape their family responsibilities and the confining rules of Victorian life, but they were hardly alone in the desire to do so. The farces of the period are filled with characters who lead double lives: they pretend to be people they aren’t; they arrange assignations at seedy hotels; they even—in the case of the most famous comedy of the era, *Charley’s Aunt*—cross-dress as elderly women in their efforts to sidestep the strict social expectations of the day.

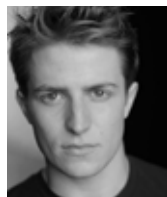
Of course, some real-life Londoners had the power to live out the fantasy that others only watched on stage. Men were the most common “Bunburyists,” and indeed, some aspects of London life were designed to support their double lives. In Wilde’s play, when John Worthing comes to London, he stays at The Albany, one of London’s most exclusive and private sets of “bachelor chambers.” (Wilde himself had a private apartment in the neighborhood.) Gentlemen’s clubs also boomed in popularity during the period, supporting men of means and status who wanted to flee their usual responsibilities for a while.

But for Wilde himself, leading a double life was a necessary consequence of his homosexuality. Wilde biographer Neil McKenna writes, “Oscar was almost certainly drawing on his own considerable experience of Bunburying. He had spent the best part of ten years leading a double life, inventing excuses to get away from [his wife] Constance and the children and spend time with young men of his own kind. ‘I am off to the country till Monday,’ he had told George Ives in June 1894, in a clear act of Bunburying. ‘I have said I am going to Cambridge to see you, but I am really going to see the young Domitian [Wilde’s nickname for Lord Alfred Douglas].’” This connection between Wilde’s play and the circumstances of his own life has led some critics to see the idea of Bunburying as a metaphor for the double lives that all gay men and women of the period were forced to live.

Wilde also embraced the wit and wisdom of paradox; his work is full of statements that contradict themselves, but in their very contradiction get at the truth. As Wilde writes in *The Importance of Being Earnest*, “The truth is never pure and rarely simple.” And when it comes to leading a double life, Wilde believed that sometimes a person’s true nature can only be revealed by lies and pretense. “Man is least himself when he talks in his own person,” he wrote. “Give him a mask, and he will tell you the truth.” ■

**KATE ABBRUZZESE**

(The Hon. Gwendolen Fairfax) appeared in the Off Broadway workshops of *As You Like It* (The Public Theater) and *Describe the Night* (Atlantic Theater Company). Her regional credits include Miranda in *The Tempest* and Allie in *Dairyland* (Chautauqua Theater Company), Portia and Casca in *Julius Caesar*, the title role in *Hamlet*, and Susie in *Parasite Drag* (Shakespeare & Company), Perdita in *The Winter's Tale* (Hudson Valley Shakespeare Festival), Elizabeth Bennet in *Pride and Prejudice* (Baltimore Center Stage), the title role in *Sylvia* (Florida Studio Theatre), and Desdemona in *Othello* (Tennessee Shakespeare Company). Ms. Abbruzzese's film and television credits include *The Chaperone* and "NCIS: New Orleans." She received a B.A. from Vassar College and an M.F.A. from New York University Graduate Acting. She is also the recipient of the Molly Thatcher Kazan Memorial Award and the Olympia Dukakis Scholarship.

**SAM AVISHAY**

(Merriman) was last seen at the Globe in *Hamlet* and *King Richard II*. 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*, Chuck in *The Maderati*, Chorus in *Ajax*, and Thurio in *The Two Gentlemen of Verona* (Globe/USD). Prior to beginning graduate studies at the 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. He speaks Hebrew, French, and Spanish and has studied Japanese and Arabic. @sammax.jpeg on Instagram.

**HELEN CAREY**

(Lady Bracknell) appeared on Broadway in the six-time Tony Award-winning production of *The Curious Incident of the Dog in the Night-Time* and in *Pygmalion* and *London Assurance* (Tony Award nomination, Theatre World Award, Joe A. Callaway Award). Her other credits include *The School for Scandal* and *Arms and the Man* (Stratford Festival), Kate Keller in *All My Sons* (Abbey Theatre, Dublin), Mary Tyrone in *Long Day's Journey into Night* (Arena Stage), and Phyllis in *Follies* (Signature Theatre Company), and well as many major roles at Guthrie Theater and Shakespeare Theatre Company, where she is a long-standing company member. Ms. Carey holds three Helen Hayes Awards for her Washington, DC appearances. Her film credits include *Julie & Julia*, *21*, *Little Children*, *The Next Three Days*, and *Black Knight*. She has appeared in several popular television series, among them "BrainDead," "The Good Wife," "Brotherhood," "Law & Order," and "Seinfeld."

**HELEN CESPEDES**

(Cecily Cardew) has appeared in New York in *The Cripple of Inishmaan* (Broadway), *The Rose Tattoo* with Patti LuPone and Bobby Cannavale (benefit for The Acting Company), *The School for Scandal* (Red Bull Theater), *A Picture of Autumn* (Mint Theater Company), and *Couriers and Contrabands* (TimeLine Theatre Company). Her regional credits include *Taking Steps* (Barrington Stage Company), *The Women of Padilla* (Two River Theater), the world premiere of José Rivera's *Another Word for Beauty* (Goodman Theatre, New York Stage and Film), *The Importance of Being Earnest* (Williamstown Theatre Festival), the world premiere of Beth Henley's *Laugh and Tribes* (Studio Theatre), and *Love's Labour's Lost* (Chautauqua Theater Company). Film and television credits include *The Way I Remember It* starring Christine Ebersole and "The Knick" (Cinemax). Ms. Cespedes trained at The Juilliard School, where she received the John Houseman Prize.

**CHRISTIAN CONN**

(Algernon Moncrieff) made his Globe debut playing Damis in *The Metromaniacs* in 2016; he originated the role at Shakespeare Theatre Company and will reprise it this spring in New York. His other theatre credits include *Desire Under the Elms* (Broadway), *The Liar* (Classic Stage Company), *The School for Scandal* (Red Bull Theater), *Fulfillment* (The Flea Theater), *Other Desert Cities* (Guthrie Theater), *Venus in Fur* (Studio Theatre, Pittsburgh Public Theater), *The Liar*, *The Beaux' Stratagem*, and *Love's Labor's Lost* (Shakespeare Theatre Company), *The Grapes of Wrath* and *Philadelphia, Here I Come!* (Asolo Repertory Theatre), *Angels in America* and *All My Sons* (PlayMakers Repertory Company), four seasons with The Shakespeare Theatre of New Jersey, three seasons with The Eugene O'Neill Theater Center, and one with The Acting Company. His television and film credits include "Unforgettable," *The (718)*, and "Tough Crowd with Colin Quinn." He received a B.F.A. from Rutgers University. christianconn.com.

**RODNEY GARDINER**

(The Rev. Canon Chasuble) has appeared at Oregon Shakespeare Festival over eight seasons as Cassius in *Julius Caesar*, Blacksmith in *Unison*, Feste in *Twelfth Night*, Tinman in *The Wiz*, Nathan Detroit in *Guys and Dolls*, Dromio of Louisiana and Harlem in *The Comedy of Errors*, Cockney Quartet in *My Fair Lady*, Coughlin and Rook in *The Unfortunates*, and Ben Pettus in *American Night*. His other theatre credits include Off Broadway performances as Dr. Martin Luther King Jr. in *The [King] Operetta*, King Darius in *The Persians*, Kublai Khan in *Marco Millions*, and others (Waterwell) and Wailin' Walter in his one-man blues narrative *Episodes in Blue* (various theatres and high schools around the New York Tri-State Area). Mr. Gardiner's regional credits include Caesar Wilks in *Gem of the Ocean* (The Fountain Theatre, NAACP Theatre Award for Best Supporting Male), Willie in "Master Harold"... and the Boys (GableStage), and *Cymbeline* and *Man of La Mancha* (Utah Shakespeare Festival). He has also written for Waterwell and performed in Miami jails, rehab centers, and homeless shelters.

**DANIEL HARRAY**

(Lane, Moulton) is delighted to make his debut at The Old Globe. He has appeared Off Broadway in *The 39 Steps* directed by Maria Aitken (Union Square Theatre) and *The Visitation* (Witness). His regional credits include *As You Like It*, *Don Juan*, and *The Beaux' Stratagem* (Shakespeare Theatre Company), *Private Eyes* and *Wit* (Seattle Repertory Theatre), *Twelfth Night* and *The Beard of Avon* (Portland Center Stage), *The Father* (Studio Theatre), *The Taming of the Shrew* and *Titus Andronicus* (Illinois Shakespeare Festival), *33 Variations* (Festival Stage of Winston-Salem), *The School for Scandal* (New Harmony Theatre), *Cyrano* (Sierra Repertory Theatre), and *The Importance of Being Earnest* (Perseverance Theatre). Mr. Harray can be seen in season 5 of "Orange Is the New Black" and the independent feature film *Hold Me*. He holds a B.S. in Speech from Northwestern University and an M.F.A. from the Academy for Classical Acting. danielharray.com.

**JANE RIDLEY**

(Miss Prism) is pleased to be performing at The Old Globe for the first time. Her recent roles include the indomitable Dr. Ruth Westheimer in the one-woman show *Becoming Dr. Ruth* and Juliana in *The Other Place* (Walnut Street Theatre), Betty Meeks in *The Foreigner* and *Mistress Quickly* in *Henry V* (Pennsylvania Shakespeare Festival), and Carol in *4000 Days* (Fulton Theatre). Her previous regional

experience includes *Private Lives* (Shakespeare Theatre Company), *Wit*, *Enchanted April*, *Noises Off*, and *Doubt* (Fulton Theatre), *Death of a Salesman* and *Hamlet* (Mill Mountain Theatre), *The Winter's Tale*, *Morning's at Seven*, *The Foreigner*, and *All's Well That Ends Well* (Utah Shakespeare Festival), and *Twelfth Night* and *Henry V* (Orlando Shakespeare Theater). Ms. Ridley's one-person show, *Mrs. Kemble's Tempest*, written by Tom Ziegler, has been seen at festivals in New York City and Edinburgh as well as regionally across this country. janeridley.net.

**MATT SCHWADER**

(John Worthing) is making his debut with The Old Globe. He recently played Philip Lombard in *And Then There Were None* (Kansas City Actors Theatre). Prior to that, he was a core company member with American Players Theatre. He has also appeared with Chicago Shakespeare Theater, Court Theatre, Goodman Theatre, and Northlight Theatre in Chicago, as well as A Contemporary Theatre, Actors Theatre of Louisville, Lake Tahoe Shakespeare Festival, and Indiana Repertory Theatre. His favorite roles include Tristan Tzara in *Travesties*, Raskolnikov in *Crime and Punishment*, Orlando in *As You Like It* directed by Gary Griffin, Lelie in *The Molière Comedies* directed by Brian Bedford, and the title roles in *Hamlet*, *The Great Gatsby*, and *Henry V*. Mr. Schwader has done voice work for television, internet, and radio spots and appeared on NBC's "Chicago P.D." He holds an M.F.A. from the University of Delaware's Professional Theatre Training Program, and he is a proud member of Actors' Equity Association and SAG-AFTRA. mattschwader.com.

OSCAR WILDE

(Playwright) Please see pages 12–13 in this program to learn more about Mr. Wilde.

MARIA AITKEN

(Director) just directed August Strindberg's *Creditors* at American Players Theatre. Her previous credits include *Tartuffe* and *Heartbreak House* (Resident Ensemble Players), *The Cocktail Hour* (Guthrie Theater), *Bedroom Farce*, *Private Lives*, *Educating Rita*, *The Cocktail Hour*, and *The Seagull* (Huntington Theatre Company), *Man and Boy* (Broadway, West End, tour), *The Gift* (Melbourne Theatre Company, Geffen Playhouse), *Private Lives* and *As You Like It* (Shakespeare Theatre Company, Regent's Park Open Air Theatre), *Quartermaine's Terms* (Williamstown Theatre Festival), *The 39 Steps* (Broadway, Tony Award nomination for Best Direction of a Play, Olivier Award-winning nine-year West End production, Helpmann Award), *Japes* (Bay Street Theater), *The Mystery of Irma Vep* and *Happy Family* (West End), *After the Ball Was Over* (The Old Vic), and *The Rivals* (Court Theatre). Ms. Aitken has taught courses in high comedy at the British American Drama Academy, The Juilliard School, Yale School of Drama, New York University's Tisch School of the Arts, The Actors Center, Academy for Classical Acting, and Royal National Theatre Studio. As leading actress, she has appeared in the West End productions of *Blithe Spirit* and *Bedroom Farce* (National Theatre), *Travesties* and *Waste* (Olivier Award nomination for Best Actress), *The Happiest Days of Your Life* (Royal Shakespeare Company), *Humble Boy*, *Sylvia*, *Other People's Money*, *The Vortex*, *The Women*, *Sister Mary Ignatius Explains It All for You*, *Design for Living*, *Private Lives* (Olivier Award nomination for Actress of the Year in a Revival), and *A Little Night Music*. She also appeared in the film *A Fish Called Wanda* (BAFTA nomination for Best Actress in a Supporting Role). Ms. Aitken is the author of *A Girdle Round the Earth and Style: Acting in High Comedy*. She received a Master of Arts from Oxford University in English Language and Literature, and she is a Trustee of the Noel Coward Foundation.

HUGH LANDWEHR

(Scenic Design) has designed scenery throughout the United States. His work on Broadway has included productions of *Frozen*, *Bus Stop*, *All My Sons*, and *A View from the Bridge*. Off Broadway, he has designed *Last Easter*, *Scattergood*, *Filumena*, and *The Baby Dance*, among others. He has worked at many regional theatres, including Alley Theatre in Houston, Baltimore Center Stage, Long Wharf Theatre in New Haven, Guthrie Theater, Seattle Repertory Theatre, and many others. He has designed at Williamstown Theatre Festival, Berkshire Theatre Festival, and the Westport Country Playhouse. He is presently a faculty member of New York University's Tisch School of the Arts, and has taught at the University of Wisconsin–Madison, University of North Carolina School of the Arts, and Williams College. He is proud to have twice been the recipient of NEA grants as an Associate Artist, to have won the Mary L. Murphy Award in Design (administered by Long Wharf Theatre), and to be the 2003 winner of the Helen Hayes Award for Outstanding Set Design. He was educated at Yale College.

FABIO TOBLINI

(Costume Design) previously designed The Old Globe's *Kiss Me, Kate*. His recent credits include *A Flea in Her Ear* (American Players Theatre), *Tartuffe* (Resident Ensemble Players), *The Comedy of Errors* (Hartford Stage), *Les Liaisons Dangereuses* (Baltimore Center Stage), *Pip's Island* (Skylight Modern), and *Afterplay* (Irish Repertory Theatre). Mr. Toblini has designed regional productions at Guthrie Theater, Alley Theatre, Long Wharf Theatre, Children's Theatre Company, Ford's Theatre, and Studio Theatre. His opera credits include Santa Fe Opera, Wexford Festival Opera in Ireland, Opera Theatre of Saint Louis, Nationale Reisopera in the Netherlands, Landestheater in Austria, Gotham Chamber Opera, and Portland Opera. He designed the Broadway production of *Romeo and Juliet* and the original Off Broadway productions of *Hedwig and the Angry Inch*, *Bat Boy: The Musical*, and *The Divine Sister*. Mr. Toblini has received a 2015 Craig Noel Award nomination, 2015 Connecticut Critics Circle Award nomination, 2012 Connecticut Critics Circle Award, 2008 Irene Sharaff Young Master Award, and 2001 Lucille Lortel Award nomination. fabiotoblini.com.

PHILIP S. ROSENBERG

(Lighting Design) has designed the Broadway productions of *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.

FITZ PATTON

(Original Music and Sound Design) previously sound designed the Globe productions of Ken Ludwig's *Robin Hood!*, *Constellations*, *The Winter's Tale*, *Good People*, and *August: Osage County* and provided original music for *Robin Hood!* and *The Two Gentlemen of Verona*. He is currently represented on Broadway with *Meteor Shower* and *Three Tall Women*. His other Broadway credits include *Present Laughter*, *The Little Foxes*, *The Father*, *The Humans* (Drama Desk Award), *Blackbird*, *It's Only a Play*, *An Act of God* (Drama Desk nomination), *Airline Highway*, *The Other Place*, *I'll Eat You Last: A Chat with Sue Mengers*, *Outside Mullingar*, *Casa Valentina*, *The House of Blue Leaves*, *Brighton Beach Memoirs*, and *Broadway Bound*. Mr. Patton's many Off Broadway credits include the recent productions of *The Other Place* (Lucille Lortel Award nomination)

and *Yen* (MCC Theater) and *When the Rain Stops Falling* (Lincoln Center Theater, Lortel and Drama Desk Awards). His symphony credits include *The Holy Land*. Mr. Patton is the founder of *Chance Magazine*, a theatre design magazine.

DAVID HUBER

(Voice and Dialect Coach) has worked on the Globe productions of *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 credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCCA Theaterfest, Texas Shakespeare Festival, Center REPeratory 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 a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Dr. Seuss's How the Grinch Stole Christmas!*, Ken Ludwig's *Robin Hood!*, *Skeleton Crew*, *Red Velvet*, *Picasso at the Lapin Agile*, *The Blameless*, *Meteor Shower*, *tokyo fish story*, *Constellations*, *The Last Match*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's productions of *Benny & Joon*; *King Richard II*; *Picasso at the Lapin Agile*; *October Sky*; *Kiss Me, Kate*; *The Twenty-seventh Man*; *Bright Star*; *Dog and Pony*; *The Winter's Tale*; *Be a Good Little Widow*; *Allegiance*; *A Room with a View*; *Richard O'Brien's The Rocky Horror Show*; *The Savannah Disputation*; and *Kingdom*. Ms. Nero also worked on the Broadway production of *Bright Star* and most recently launched the first national tour. 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, in addition to having toured nationally and internationally with various organizations.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *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. 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*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, and *Hamlet*. 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. Mr. 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. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University'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*. 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 through 2007. He will next direct the Broadway revival of *Carousel*. He most recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss's 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), and *Porgy and Bess* (Tony nomination). 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 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th anniversary of the birth of this theatre legend who was instrumental in cultivating the San Diego arts community. Mr. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Following the war 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 University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA
Joseph Gery



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.

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names, websites, social media handles, and/or tags below.

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

Hugh Landwehr, Scenic Design

Fabio Toblini, Costume Design
@fabiotoblini

Philip S. Rosenberg, Lighting Design
@philipsrosenberg

Fitz Patton, Sound Design

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PHONE (619) 23-GLOBE (234-5623)
FAX (619) 231-6752
EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

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

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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.

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.

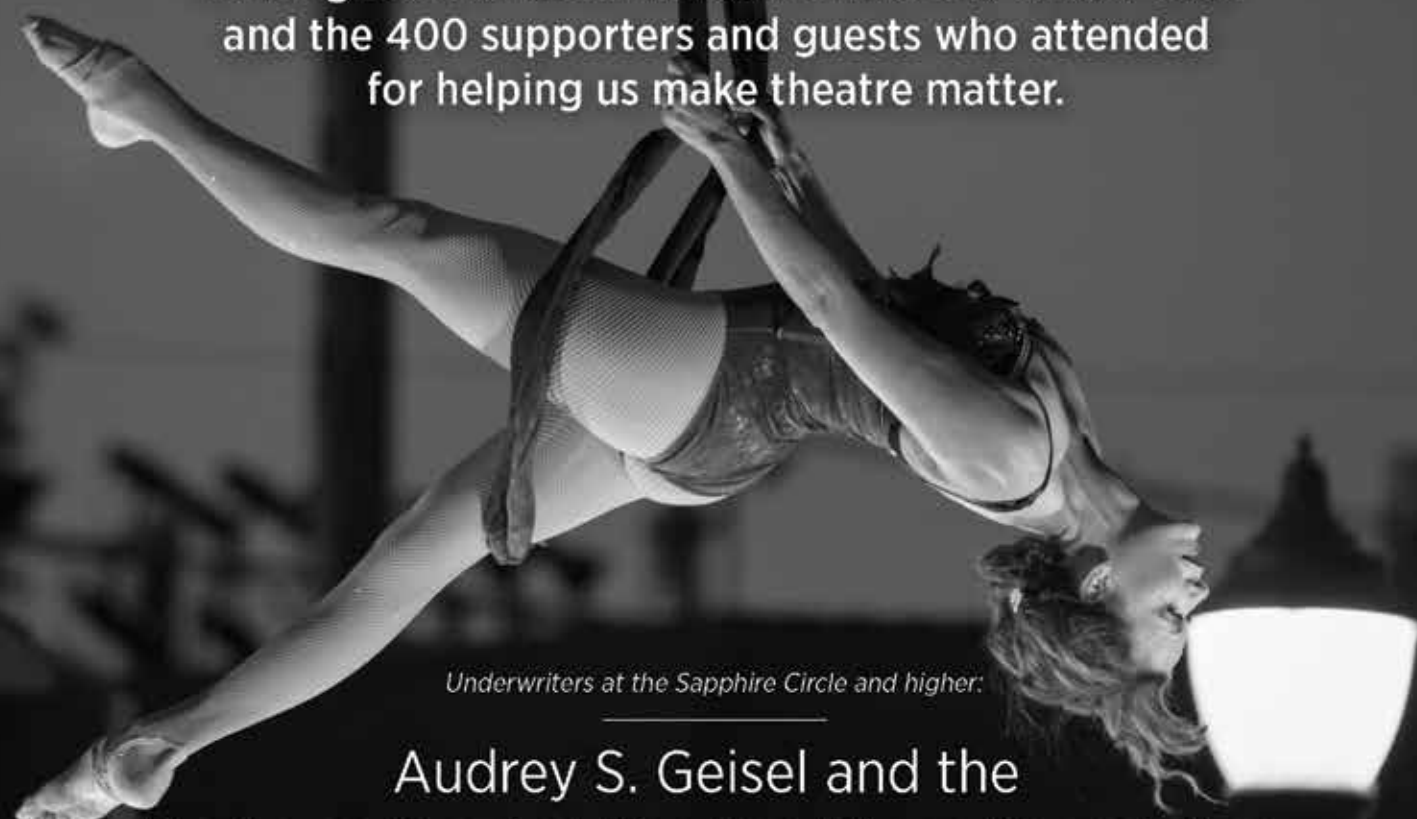
LOST AND FOUND

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.

2017
Globe Gala

Thank you

to the generous underwriters of the 2017 Globe Gala
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Aerialist at the 2017 Globe Gala. Photo by Melissa Jacobs.

OPENING THE DOOR TO *Theatre*

By Freedom Bradley-Ballentine and Mike Hausberg

For the past three years, The Old Globe has partnered with South Bay Community Services (SBCS) to make theatre matter to people living in Chula Vista and the South Bay. Patty Chavez, SBCS's Director of Communications and External Affairs, loves talking about the transformation she has seen because of the Globe's arts engagement programs. "During the first year the Globe was here, our members were so shy and didn't know what to say. Now, three years later, they walk in and they just own it. It's such a difference."

The road hasn't always been easy. Rachel Pinuelas-Morineau, Community Engagement Director at SBCS, said, "I think for our members, culturally, they didn't feel like they belonged to theatre." As a result, inclusion and accessibility became key components of the programs. "By experiencing the art in their communities, they felt like they could be one with it. Especially since many of them had never been exposed to theatre. This is a first for a lot of them."

For some at SBCS with little experience of theatre in general, and Shakespeare in particular, their first reactions are typically, "Oh, I don't speak English." But Ms. Chavez and Ms. Pinuelas-Morineau kept at it. They told their members the classes would be bilingual, which helped bring some into the programs. Yet others still said no.

Ms. Pinuelas-Morineau recounted a story regarding a *promotora* (a community promoter) who passed on the initial opportunity to participate in the Community Voices playwriting workshops. Her friend convinced her to go to the second session, but even then she thought there was no part for her in theatre. "She wanted to just be a rock. She'd go into a little ball and wouldn't talk." But after spending some time in the classes, she opened up and is now writing and speaking with the rest of the class. "It's exciting to see where their

creativity takes them. The Globe's Teaching Artists have done an excellent job of drawing out the participants and finding the characters tucked away inside them. Language doesn't have to be a barrier to theatre."

For Ms. Chavez, her favorite part is the faces of the young people. "It's Shakespeare, and they're so into it and their eyes are wide open and they're laughing. There was a family who had never been to Globe for All. This year's *Twelfth Night* included three Latinx women, some Spanish dialogue, some music, and the little girls responded to it, they recognized the language. That was spectacular."

Ms. Pinuelas-Morineau sees the relationship between her community members and the Globe's Teaching Artists and how it has impacted everyone at SBCS. "It's difficult to end the classes. I get pictures at the end of the workshops with sad faces because it's ending. But the Teaching Artists let them know that it's not the end. It's just a continuation in their relationship with theatre."

Photos: Arts engagement programs at South Bay Community Services.

It's exciting to see where their creativity takes them... language doesn't have to be a barrier to theatre.



To find out more about South Bay Community Services, please visit www.SouthBayCommunityServices.org and www.CVPromise.org.

Thanks and a round of applause for the generous individuals and organizations whose support makes the Globe's arts engagement programs possible!

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



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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

Erna Finci Viterbi Artistic Director Barry Edelstein at an arts funding rally, May 2017.

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Thank you for helping us make theatre matter!

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Craig Noel League members are visionary and generous donors who have included The Old Globe in their estate plans. Members enjoy special events and invitations to exciting Globe activities and will have the satisfaction of knowing that their generosity will support the Globe for years to come.

— CRAIG NOEL LEAGUE MEMBERS —



*“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, Founding Director

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*In Memoriam

Please contact Bridget Cantu Wear at (619) 684-4144 or bcantuwear@TheOldGlobe.org
to learn how you can join the Craig Noel League.

THE GLOBE GUILDERS AND NEIMAN MARCUS *Celebrating Couture 2017*



On Wednesday, August 30, the Globe Guilders and Neiman Marcus presented *Celebrating Couture 2017*, their 27th annual fashion show and luncheon, in the Omni La Costa Resort & Spa's Costa Del Mar Ballroom. The Chairs for this event were Globe Guilders Kim Neapole, Lisa Berry Shaw, and Lynn Silva, and Jo Ann Kilty served as Honorary Chair. The event was a smashing success with over 500 guests in attendance.

Guests were greeted with a champagne reception at 10:00 a.m. in the sun-drenched foyer, where they mingled, sipped bubbly, posed for photos in front of the step-and-repeat wall, and bid on unique packages at the silent-auction tables.

Neiman Marcus's runway show, *The Art of Fashion: Fall 2017*, featured fashion by elite couture and prêt-à-porter designers such as Zac Posen, Gucci, Etro, Marchesa, and Tom Ford. Gracing the catwalk were vibrant jewel tones, lustrous metallics, intricate embroidery, sumptuous furs, supple leathers and velvets, and sheer tulles and silks. Menswear was also on display with elegantly layered and mixed-style pieces. Immediately following the event, Neiman Marcus delighted attendees with a pop-up boutique in the foyer that featured pieces seen in the runway show for guests to browse and buy.

All proceeds from *Celebrating Couture* benefit The Old Globe's artistic and arts engagement programs. As the Globe's volunteer auxiliary, the Globe Guilders and its countless volunteers have a long-standing tradition of supporting the diverse programs of the Globe.

Thank you to Neiman Marcus, our wonderful Globe Guilders, and our very generous patrons and underwriters for making this extraordinary event a can't-miss celebration of couture.

For more information about the Globe Guilders or the 2018 fashion show, please visit www.globeguilders.org.

We look forward to seeing you at *Celebrating Couture 2018*, scheduled for August 17!

Photos: (top left) Honorary Chair and Globe Board member Jo Ann Kilty (center) with Chair Lynn Silva, Chair and 2018 Globe Guilders President Kim Neapole, Chair Lisa Berry Shaw, and 2017 Globe Guilders President Angie DeCaro. (top right) Globe Board member and Neiman Marcus Vice President Tom Melody (center) with Globe Board members Karen Tanz, Jo Ann Kilty, Stephanie Bulger, and Jordine Von Wantoch. (bottom) Models showcase runway samples from Neiman Marcus's *The Art of Fashion: Fall 2017*. Photos by Douglas Gates.



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 Llewellyn Crain Director of Development
 Dave Henson Director of Marketing and Communications
 Mark Somers Director of Finance
 Robert Drake Director of Production
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 Ray Chambers Interim Director of Professional Training

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 Danielle Magas Amato Literary Manager/Dramaturg
 Lamar Perry Artistic Associate
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 Beth Cooper Artistic Intern

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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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 Lucas Skoug Assistant Technical Director
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 Jack Hernandez Master Carpenter, Festival
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 Carole Payette Charge Scenic Artist
 W. Adam Bernard Lead Scenic Artist
 Jessica Amador, David Garcia, Jennifer Imbler, Nichol Richardson Painters
 Christian Thorsen Stage Carpenter/Flyman, Globe
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 Benjamin Gray, Alex Newberry Run Crew
 Jack Morril Paint Intern

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 Shelly Williams Design Assistant/Shopper
 Katie Knox Design Assistant
 Erin Cass Draper
 Wendy Miller Tailor
 Anne Glidden Grace, Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
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 Stephanie Parker Craft Artisan
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
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 Anna Campbell Crew Chief, White
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 Richard Rossi Stage and Property Master, White
 Eszter Julian Property Master, Festival
 Kyle Melton Properties Carpenter
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 Areta MacKelvie Master Electrician, White
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