

performances

THE  OLD GLOBE

JUNE 2016



WELCOME

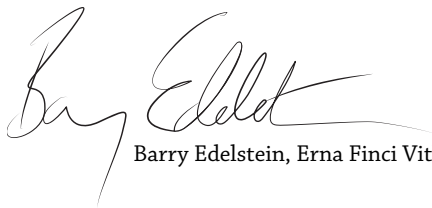
It's been over a decade since The Old Globe last invited audiences to journey into the dark heart of Shakespeare's *Macbeth*. So it's a particular pleasure to return this summer to this most masterful and murderous play.

Throughout 2016, the year that marks the 400th anniversary of Shakespeare's death, theatres around the world are paying tribute to the Bard with a wide array of festivals, celebrations, and other international events—and the Globe is no exception. In addition to our annual Summer Shakespeare Festival, the Globe threw a special Shakespeare birthday bash in April, and we were honored to be chosen to co-host the only stop in California for *First Folio! The Book that Gave Us Shakespeare*, a national traveling exhibition organized by the Folger Shakespeare Library. That exhibition has given San Diego residents a rare chance to see, in person, a copy of the first published edition of Shakespeare's collected plays, printed in 1623. Indeed, without the First Folio, 18 of Shakespeare's plays might have been lost forever—including *The Tempest*, *Twelfth Night*, and the very play you are here to see tonight: *Macbeth*.



Managing Director Michael G. Murphy and Erna Finci Viterbi Artistic Director Barry Edelstein.

To helm this production of Shakespeare's so-called "Scottish Play," we're delighted to welcome Artistic Director of New York's Classic Stage Company, Brian Kulick. A renowned American Shakespearean—and a Southern Californian—Brian is at last making his Globe debut. His deft hand with the Bard and keen insights into dramatic literature (no less than Tony Kushner has proclaimed that Brian has "the finest mind in the American theatre") will make for a thrilling night of theatre. And he has brought together an incredibly talented and diverse cast of actors, led by Jonathan Cake and Marsha Stephanie Blake as the ferocious couple at the center of the play. We invite you to place yourself in their capable hands and allow yourself to fall under the powerful, age-old spell of Shakespeare's *Macbeth*.



Barry Edelstein, Erna Finci Viterbi Artistic Director



Michael G. Murphy, Managing Director

MISSION STATEMENT

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

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LEADING PRODUCTION SPONSORS



ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016, Andrew J. Viterbi and his family created the Erna Finci Viterbi Artistic Fund in memory of their beloved wife and mother. This generous and visionary gift will help sustain The Old Globe during the next 10 years as it encourages others to contribute to the Globe's long-term stability. The Viterbi family's commitment to philanthropy is exemplary and inspiring. The 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 Finci Viterbi loved the arts, and the theatre in particular, and her magnanimous spirit and considerable warmth touched many in the institution. The Old Globe applauds the Viterbi family for their immense generosity. It is fitting that her name is now attached to the values of the Globe's artistic output, a body of work that honors her blessed memory.



QUALCOMM

The Old Globe is pleased to recognize and thank Qualcomm as one of the Leading Sponsors of the 2016 Shakespeare Festival. Qualcomm has made yet another very generous grant, supporting two summer productions, *Macbeth* and *Love's Labor's Lost*, both in the Lowell Davies Festival Theatre. Qualcomm has served as a major sponsor of the Globe's Shakespeare Festival and its many associated arts engagement programs since 2004. Again this year, Qualcomm will also help fund Globe for All's touring production of *Measure for Measure*, which will be performed for thousands of people who ordinarily would not be able to see a Shakespeare play. Qualcomm's leadership has helped ensure that the work of Shakespeare will continue to grace the Globe's stages year after year. Qualcomm's philanthropic endeavors develop and strengthen communities worldwide. Qualcomm invests its human and financial resources in inspirational, innovative programs that serve diverse populations, primarily focused in geographic regions where it has a business presence.

PRODUCTION SPONSORS



HOLLAND AMERICA LINE

The Old Globe applauds Holland America Line for its extraordinary contributions to the theatre year after year. In 2007, Holland America Line began its relationship with the Globe Guilders through support of the annual Fashion Show. For the last three years, the company has increased its support by underwriting a luncheon and cabaret performance onboard both the ms Statendam and the ms Veendam, for more than 125 guests, while docked in San Diego. This season, The Old Globe is pleased to recognize Holland America Line as a Production Sponsor of *Macbeth*. Holland America Line, a worldwide leader in global cruising, sails more than 500 cruises to 415 ports in 98 countries, on cruises from one to 110 days, with a fleet of 14 ships. The Old Globe is honored to have Holland America Line's generous support of *Macbeth* in the Lowell Davies Festival Theatre.



JUNE YODER

June Yoder and her late husband Paul became subscribers to The Old Globe in 1963 upon moving to San Clemente, and for 52 years June has been making the trip from Orange County to attend performances. She served as a member of the Globe's Board of Directors for many years and continues to be an enthusiastic advocate for the Globe's artistic mission and education programs. June and Paul raised five children, all of whom were introduced to the Globe and live theatre by accompanying their parents to productions of the Summer Shakespeare Festival. Now their children bring their own children, and June remains passionate about bringing the world of the theatre to children and young people. She sponsored the Globe's 2011 production of *Death of a Salesman* and 2012's *Divine Rivalry* in memory of her son, David M. Yoder. She has also sponsored *Into the Woods* and *Kiss Me, Kate*, and she is proud to sponsor *Macbeth*.

ARTIST SPONSORS



Artist Sponsor for Jonathan Cake (*Macbeth*)

SUE AND EDWARD "DUFF" SANDERSON

Sue and Duff Sanderson are delighted to sponsor Jonathan Cake. The Sandersons enjoy theatre and have been long-time subscribers to the Globe. Sue had a career in the entertainment business, working at NBC, and Duff was a partner at McKinsey & Company and an executive vice president at Oracle before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Duff currently chairs the board of SAIC. Sue, in addition to serving on The Old Globe's board, is on the board of Worldreader.org, an organization working to improve literacy through digital devices in the developing world.

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. Many individuals have paved the way and enabled the theatre's extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that success possible.

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

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OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2015-2016 season.

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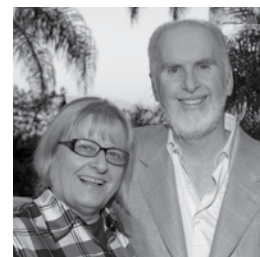
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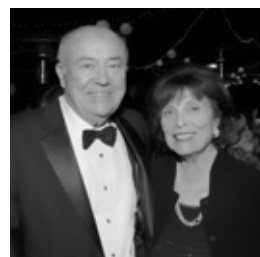
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*, 2016; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, 2015.

For additional information on how you may become a Season Sponsor, please contact Major Gifts Officers Keely Tidrow or Matthew Richter at (619) 231-1941.



Welcome to the Globe!

“All the world’s a stage, and all the men and women merely players.” Shakespeare’s immortal words have never been as true as they are this summer for the international celebration of the 400th anniversary of the Bard’s death. All of San Diego has come together as the Globe and the San Diego Public Library co-host *First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library.*

This opportunity to stand just inches from the first complete works of Shakespeare (from 1623!) is very special. The Folio on display is surrounded by a stunning exhibit about the Globe’s influential place in our local landscape and history; performances by local groups in many library branches; panels and lectures with eminent scholars sharing their knowledge; and much more. Our Arts Engagement projects reach further into the community, from a hugely successful *Happy Birthday, Mr. Shakespeare!* party on the plaza, to *Behind the Curtain* workshops with our community partners, and on to a *Reflecting Shakespeare* residency at Las Colinas prison and the upcoming Summer Shakespeare Studio.

I am so proud to be part of this evolving audience as *Macbeth* kicks off The Globe’s Summer Shakespeare Festival under the stars in Balboa Park—long a treasured local tradition. Our Shakespeare productions are part of a 15-show slate of productions, and we are especially delighted that so many of the talented artists working on them are

women and artists of color. We are also honored that our stages are hosting the work of five prominent directors who happen also to be artistic directors of five of this country’s preeminent regional theatres.

We are particularly grateful to *Macbeth*’s Leading Production Sponsors Erna Finci Viterbi Artistic Director Fund and Qualcomm, and Production Sponsors Holland America Line and June Yoder; as well as Artist Sponsors Sue and Edward “Duff” Sanderson.

We also know full well that individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 44% funding gap between the cost of producing our season and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and programs to your friends. And we are thankful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

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

Vicki L. Zeiger
Chair, Board of Directors

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[†]Executive Committee member

*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	Deborah Taylor
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Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	*In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM BARRY

Macbeth is one of Shakespeare’s greatest plays and, alongside his masterpieces *Hamlet*, *King Lear*, and *Othello*, it is one of the towering tragedies composed in our language. These are the plays we study in school when meeting Shakespeare for the first time. They are the plays that have contributed iconic images to our culture: a brooding Hamlet with a skull in his hand; Lear, drenched, raging in the storm; and Lady Macbeth sleepwalking as she tries to wash away the blood she imagines on her hands. And they are the plays that we all feel we must see at least once in our lifetimes—such is Shakespeare’s prominence in the imaginative DNA of our culture.

This year marks the 400th anniversary of Shakespeare’s death (or, as I’d rather think of it, the 400th birthday of his posthumous reputation), and Shakespeare institutions worldwide are pulling out the stops in celebration. The Globe’s contribution to the international commemorations are this production and *Love’s Labor’s Lost*, which follows it, and an astonishing slate of programming we are producing alongside the visit to San Diego of Shakespeare’s First Folio, the 1623 volume that gathered his complete works for the first time. *Macbeth* and 17 other Shakespeare plays had not appeared in print before then, and so we owe this play’s very existence to the First Folio. How wonderful that a copy of that massively influential book is on display in the beautiful San Diego Central Library, just a couple of miles from here. I like to imagine that somehow the pages on which *Macbeth* is printed can hear their lines being spoken this evening.

Connecting this production and those fragile, centuries-old leaves is a kind of bridge across time. All contemporary productions of Shakespeare traverse that bridge, which allows us to commune with the past, to conjure the spirits of the dead who first wrote, acted in, printed, and watched this play. It’s right to talk about spirits in the context of *Macbeth*, as it is, famously, Shakespeare’s most supernatural work, his play most directly concerned with the metaphysics of life and death, good and evil. Are the three weird sisters who stoke Macbeth’s murderous ambitions actual denizens of the spirit world, come to earth to wreak havoc on a vulnerable soul, or are they emanations of his own “heat-oppressed brain,” a fever dream summoned by his own unconscious to justify his criminal power grab? Is evil real, or is it human-made, a label we affix to our most amoral acts in order to free us from bearing responsibility for them? A great play asks such questions, and their refusal to be answered easily is what keeps *Macbeth* as alive for us today as it was when the First Folio was brand new.

It takes skilled theatre artists to pose these questions to contemporary audiences, and we have with us a company as strong as any that has graced this stage. They are led by one of America’s most gifted directors, my friend and colleague Brian Kulick, making his Globe debut. Brian and I have in common that we were both Artistic Directors of New York’s Classic Stage Company, a leading Off Broadway theatre nearing its 50th year of producing innovative approaches to the classics. Brian’s dozen-year tenure there was spectacular, rich, humane, and characterized by the sharpness of intellect and boldness of imagination you will see on display tonight. It included many brilliant productions of Shakespeare that offered fresh insights into texts I thought familiar but that in Brian’s hands seemed brand new. I’m very honored to welcome him here and to introduce San Diego to his work.

This summer marks the completion of our three-year commitment to install a state-of-the-art sound system in this theatre. It, too, builds a bridge. On one end is language written with a quill pen, and on the other is advanced digital technology that brings that language to a contemporary audience with uncommon clarity and vividness. We’ve been glad of our audience’s positive responses to this new system, and we’re pleased to bring to you the highest level of technical achievement in support of theatre art of international caliber.

Finally, this: elsewhere in this program you’ll find a witty and informative survey of the notorious curse that theatre people believe is attached to this play. For the record, artistic directors are given the power to lift this curse on an as-needed basis. Doing so involves uplifted arms, a thrice-repeated set of ritualized movements, much spitting, and a series of high-pitched chants in Latin and Middle English. Should you require absolution, seek me out, and I’ll get right on the case.

Thanks for coming. Enjoy the show.

PRESENTS

MACBETH

BY
WILLIAM SHAKESPEARE

Arnulfo Maldonado
SCENIC DESIGN

Oana Botez
COSTUME DESIGN

Jason Lyons
LIGHTING DESIGN

Sten Severson and
David Thomas
SOUND DESIGN

George Yé
FIGHT DIRECTOR

David Huber
VOCAL COACH

Jim Carnahan, CSA
CASTING

Annette Elena Nixon
PRODUCTION STAGE MANAGER

DIRECTED BY
BRIAN KULICK

Lowell Davies Festival Theatre

June 19 – July 24, 2016

CAST
(in order of appearance)

DUNCAN, *King of Scotland* Jerome Preston Bates*
MALCOLM, *Duncan's son* Daniel Petzold†
BLOODY CAPTAIN Amara James Aja†
LENNOX, *Scottish thane* James Joseph O'Neil*
ROSS, *Scottish thane* Brian Keane*
ANGUS, *Scottish thane* Jake Millgard†
1ST WITCH Makha Mthembu†
2ND WITCH Amy Blackman†
3RD WITCH Suzelle Palacios†
MACBETH, *Thane of Glamis* Jonathan Cake*
BANQUO, *Scottish thane* Timothy D. Stickney*
DONALBAIN, *Duncan's son* Kevin Hafso-Koppman†
LADY MACBETH Marsha Stephanie Blake*
MACDUFF, *Thane of Fife* Clifton Duncan*
FLEANCE, *Banquo's son* Ajinkya Desai†
PORTER, *of Macbeth's castle* John Lavelle*
OLD MAN Mark Pinter*
1ST MURDERER John Lavelle*
2ND MURDERER James Joseph O'Neil*
3RD MURDERER Brian Keane*
LADY MACDUFF Ally Carey†
DOCTOR Nathan Whitmer†
GENTLEWOMAN Talley Beth Gale†
SEYTON, *Macbeth's armourer* James Joseph O'Neil*
MENTEITH, *Scottish thane* Amara James Aja†
SIWARD, *Earl of Northumberland, English lord* Mark Pinter*
YOUNG SIWARD, *English lord* Lorenzo Landini†

NURSES, DOCTORS, ORDERLIES, PATIENTS, SOLDIERS, LORDS,
LADIES, AND APPARITIONS Amara James Aja†, Amy Blackman†, Ally Carey†, Ajinka Desai†,
Talley Beth Gale†, Kevin Hafso-Koppman†, Lorenzo Landini†, Jake Millgard†, Makha Mthembu†,
Christina A. Okolo†, Suzelle Palacios†, Daniel Petzold†, Mark Pinter*, Nathan Whitmer†

UNDERSTUDIES for Macduff, Fleance, Old Man – Amara James Aja†;
for Lady Macbeth – Amy Blackman†; for Angus, Porter, 1st Murderer, Siward – Ajinka Desai†;
for 2nd Witch – Talley Beth Gale†; for Lennox, 2nd Murderer, Seyton – Kevin Hafso-Koppman†;
for Malcolm, Ross, 3rd Murderer – Lorenzo Landini†; for Duncan, Bloody Captain, Banquo,
Menteith – Jake Millgard†; for Lady Macduff, Doctor – Makha Mthembu†; for 1st Witch, 3rd
Witch, Donalbain – Christina A. Okolo†; for Gentlewoman, Young Siward – Suzelle Palacios†;
for Macbeth – Nathan Whitmer†

Production Stage Manager Annette Elena Nixon*
Assistant Stage Manager Amanda Salmons*

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director, Drama League Directing Fellow Sara Holdren
Second Assistant Director Robin A. Eriksen
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
First Assistant Lighting Design Amanda Zieve
Second Assistant Lighting Design Sherrice Mojgani
Assistant Sound Design Melanie Chen
Fight Captain Jake Millgard†
Puppet Advisor Joe Fitzpatrick
Stage Management Interns Aimee-Marie Holland, Cory Kennedy

*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.

ANSWERING MACBETH

Director Brian Kulick talks about echoes, hauntings, and the famous curse of The Scottish Play

Interview by Danielle Mages Amato

Have you directed *Macbeth* before? As a Shakespeare director, what is it like to return to the same plays for a second time?

I have not done *Macbeth* before. But I have felt the gravitational pull of certain Shakespearean themes that run through many of the plays, themes that are addressed and readdressed throughout Shakespeare's writing life. These themes are like ghosts that haunt certain plays, appearing and reappearing in surprising ways. It is as though these thematic ghosts will not rest until they find their proper dramatic articulation, and so we see them worked and reworked over the course of Shakespeare's career until they reach their perfection in the late romances. So I have certainly felt these ghostly stirrings as I've been very slowly working my way through Shakespeare's canon. They've become my guides as I've tried to understand these bottomless texts.

The ghosts that seem to haunt *Macbeth*, for me, are Brutus and Hamlet. Hamlet perhaps more so than Brutus. But Brutus begins this dramatic investigation of a good man contemplating the moral repercussions of taking the life of another. The problem is twofold: to be sure in the wrong of the other, and to justify that wrong with the punishment of murder. This leads Brutus to an observation that holds true for both *Macbeth* and *Hamlet*, as well. He tells us in a soliloquy early in *Julius Caesar*:

*Between the acting of the dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream.*

Brutus tries to gussy up his participation in a coup d'état by imploring the conspirators not to think of the killing of Caesar as a butchery but rather as a sacrifice for the good of the state. But in the end he realizes that no words, no matter how poetic or noble, can excuse this act of brutal vengeance. Hamlet is, famously, much more circumspect about taking the life of his uncle Claudius. It takes Hamlet the entire play to come to terms with this deed and see it done. Midway through this moral labyrinth, Hamlet tells us:

*And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry,
And lose the name of action.*

If Hamlet is slow, Macbeth is his metabolic opposite. He tells us, in relation to Duncan's murder, that:

*If it were done when 'tis done, then 'twere well
It were done quickly: if th' assassination
Could trammel up the consequence and catch
With his surcease, success, that but this blow
Might be the be-all and the end-all—here,
But here, upon this bank and shoal of time,
We'd jump the life to come.*

But no matter the speed or the caution, each of these men is undone by his acts. Toward the end of *Hamlet*, our noble Dane begins speaking of such choices within a network of mysterious fate: "There's a divinity that shapes our ends / Rough-hew them how we will."

And a little later: "We defy augury. There is special providence in the fall of a sparrow."

In many ways, *Macbeth* feels like the final and perfect dramatic distillation of *Hamlet's* Act V suspicions.

Are there particular thematic or character elements in the play you are interested in exploring with this production? What's making you feel compelled to work on *Macbeth* at this point in time?

The more time I spend with the text, the more I realize it is a very specific dramatic rejoinder to *Hamlet*. Both plays speak to the idea of how certain actions can only lead to certain unfoldings. As if such primal actions as murder release the gum-stuck workings of fate. A fate that, once awakened, knows only one direction to move, no matter who might be in its way. This ties Shakespeare to the ancient Greeks, another obsession of mine.

That is sort of the large dynamic that draws you into the world of a play like *Macbeth*, but there are so many other pleasures that keep you there transfixed. One such pleasure is the relationship between Macbeth and Lady Macbeth; they feel like a *real* married couple. You sense their whole history together between each line. You find this masterful attention to the weave of marital life everywhere in the play, even in such unlikely places as right after the murder of Duncan.

There is the wonderful moment where Lady Macbeth realizes that her husband has forgotten to leave the bloody daggers at the scene of the crime. In her "Why did you bring these daggers from the place?" you can hear the trace of a very particular kind of exasperation that only comes from the accumulation of a thousand other little spousal disappointments over the course of a long marriage. This isn't the first time her husband has forgotten a key detail; it is as if she were saying, "You forgot to pick up some milk—again?" And after Macbeth, panic stricken, refuses to return the daggers to the murder site, you can almost hear the withering wifely sigh between "Infirm of purpose" and "Give me the daggers." The not-so-subtle subtext might as well be "I'll do it" in all its wonderful guilt-giving glory. People forget how funny this play can be. There are great laughs.



Macbeth director Brian Kulick.

Are there things about *Macbeth* that make it unique among Shakespeare's plays? Uniquely fun or uniquely challenging?

There is a lot of performative history between a famous text like *Macbeth* and ourselves. A lot of it can be distorting. Like this issue of humor in *Macbeth*. There is the potential for a great deal of dark humor that you may not be awake to because the history of the play has been so somber or horrific. In this respect, you sometimes have to rub away a lot of "received wisdom" that has accrued around the play in order to see it clearly again on its own terms. You have to wipe away all you learned at school, the movie adaptations you've seen, and the 20 or so productions that might have happened over your lifetime. That, I suppose, is the big challenge: am I seeing the play for what it is, or am I blinded by a thousand other interpretations that have grown into a jungle between myself and the text?

Do you believe in the "curse" of *Macbeth*? Do you take steps to counteract or deal with it in rehearsals?

Yes. Definitely. I am deeply superstitious in life, so why wouldn't I be in the theatre? So no saying the name "Macbeth" in the theatre. It is *The Scottish Play* or *Mackers*. Never, ever is it to be called *Macbeth* inside a theatre. If, heaven forbid, someone forgets this and utters that name-that-should-not-be-mentioned, then he or she must spin around three times and spit.

How would you describe your approach to *Macbeth* in terms of historical period? What are some of the factors you take into account when you're thinking about where and when to set your productions of Shakespeare's plays?

This is a very interesting question and something of a directorial conundrum or paradox, if you will. You see, here's the problem: the Elizabethans performed all their plays in modern dress (i.e., the dress of their times). All right, if they were doing *Julius Caesar* they might put a sheet around their Elizabethan clothing to represent a toga, but you were still very aware of the Elizabethan clothing just beneath the sheet, peeping through. So, if one is to be "truthful" to Shakespeare, shouldn't all his plays be done in modern dress (i.e. the dress of the time of the audience watching)? Because Shakespeare, and Elizabethan theatre practice, were not interested in conjuring the past in any archeological way. If anything, they were obsessed with showing the latest fashion. Wealthy courtiers would donate their clothes from the year before to various acting troupes so that the masses could see what had been the height of fashion at court that previous year. So, I suppose, if we were to try to approximate that for today's audience, then everyone would be dressed in last year's haute couture.

But costuming and concept can sometimes help us understand Shakespeare better. For example, there are some things that Shakespeare's audience would know that we may not be aware of anymore. How does one try to bring that back into play? Well, one way is through creating an analog. Trying to find another historical setting that might help us see what Shakespeare is getting at. Many directors believe that such analogs can help an audience get closer to what Shakespeare was after. Most of the time I am interested in erasing the distance between us and Shakespeare (because I think there is very little), and so one of the easiest ways of doing that is by removing the historical signage of clothing and sets and creating an environment that is more conducive to our contemporary imagination. ■

MACSHUSH!

The Play That Dares Not Speak Its Name

By David Segal

Macbeth has a reputation so sinister, it's long been considered bad luck for actors and directors to simply say the name of the play out loud. How it got that reputation is a matter of dispute.

"It's a shot out of hell, this play," says Harold Bloom, the Yale professor of English and author of several books on Shakespeare. "It has a kind of demonic drive to it. And it's remorseless. It takes you on a journey deep into the interior of this character, everybody else fades out, and you must inhabit the imagination of a man who no sooner thinks of something terrible than he has done it."

Macbeth was written when Shakespeare was in his early forties and already the most famous dramatist in England. It's often said he was pandering to the tastes and interests of King James I, who was both terrified of and fascinated by witches. (The king wrote a book on the subject.)

"James believed that witches made him impotent and disrupted his wedding, and he actually tortured and killed a lot of people over these insane charges," says Stephen Greenblatt, author of *Will in the World: How Shakespeare Became Shakespeare*. But Greenblatt doesn't buy the idea that Shakespeare was catering to the king. "The witches are truly scary," he says, "and they're not punished in the end."

The Weird Sisters cast spells using, among other items, human lips and the finger of a newly strangled baby. Naturally, the first bad-luck theory of *Macbeth* is that Shakespeare wove authentic spells into it, which means that it will inevitably unleash evil spirits and mayhem. Or maybe the black magic annoys the "real" witches out there, and all the spooky fallout is their revenge. Depends on whom you ask.

A more mundane explanation is that because *Macbeth* is a violent crowd-pleaser of a show, it has often been performed as a last-ditch effort by theatrical companies in financial trouble. Those companies that the show doesn't save wind up bankrupt, which has led theatre people to associate the play with disaster.

Whatever the curse's origins, there is no disagreement in the theatre world about the play's treacherous history. A quick survey:

- When *Macbeth* opened in 1606, a boy named Hal Berridge, who was playing Lady Macbeth, died of a fever. Shakespeare himself replaced the lad.

- In 1849, two productions of *Macbeth* were staged simultaneously in New York, and the leads—one an American, the other British—were feuding. A crowd of thousands showed up at the Astor Place Opera House to pelt and protest the appearance of the latter, a famous Shakespearean actor named

William Charles Macready. (This is back when people took theatre *very* seriously.) When the protest became a riot, the authorities fired into the crowd, killing more than 20 people.

- In April 1865, Abraham Lincoln took a copy of *Macbeth* on a cruise down the Potomac. A few days later, he was assassinated.

- Three cast members died during a 1942 production of the play, starring John Gielgud, and a costume person committed suicide.

- Charlton Heston was burned on the groin on the opening night of a *Macbeth* he did in Bermuda in 1953. During the burning-castle scene, his tights were inadvertently soaked in kerosene and caught fire.

While some of the examples above are surely false—the events of 1606, for instance—others really happened. The rest fall into the broad and glorious journalistic category known as "too good to check."

Macbeth, of course, has been performed thousands of times without incident. In search of a more typical, and more uneventful, story about the staging of the play, a call was placed last week to the Oregon Shakespeare Festival, which performs it every eight or nine years.

You guys don't have any *Macbeth* nightmare stories, do you?

A spokesman for the theatre said he would look into it. A few minutes later he faxed an article from an Oregon newspaper, the *Medford Mail Tribune*.

Dated March 14, 2002, it was the account of a contractor who had been helping to install the electrical system at the festival's New Theatre. The guy was in the middle of a divorce, and when he went to visit his soon-to-be ex-wife, he was shot dead by a man helping her move.

Want to guess what play was the first performed in the New Theatre?

How about the dead man's name?

That would be John Alan McBeth.

"It's one of those things you can't make up," said Eddie Wallace, the festival spokesman, "because no one would believe it." ■

A longer version of this article originally appeared in The Washington Post on Tuesday, June 13, 2006.



AMARA JAMES AJA

(Bloody Captain, Menteith, Ensemble) just completed his first year in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Aja's previous credits include Oliver in *As You Like It* and Arthur in *Acquainted With The Night* in the program, as well as *Much Ado About Nothing* and *The Tempest* with Ithaca Shakespeare Company. He received his bachelor's degree in Government from

Cornell University.



JEROME PRESTON BATES

(Duncan) appeared on Broadway in *Seven Guitars* and Kenny Leon's production of *Stick Fly*. His most recent credits includes the world premiere of *Autumn* by Richard Wesley and the Oregon Shakespeare Festival productions of *Two Trains Running* by August Wilson and *The Comedy of Errors* and *Richard III*. At Chicago's Goodman Theatre, Mr. Bates appeared in the world premiere of August Wilson's *Seven Guitars* opposite

Viola Davis and directed by Walter Dallas. His Off Broadway credits include The Public Theater, Abingdon Theatre Company, Circle Repertory Company, The Beckett Theatre, Negro Ensemble Company, Inc., and New Federal Theatre. He has appeared regionally at Yale Repertory Theatre, Folger Theatre, Center Stage, Hartford Stage, The Wilma Theater, People's Light & Theatre Company, Long Wharf Theatre, and The Kennedy Center. Mr. Bates's television credits includes Officer Smith on HBO's "Oz," Chief of Police Derek Frye on "All My Children," "Law & Order," "Law & Order: Special Victims Unit," "NYPD Blue," "New York Undercover," "Lights Out," and "Sesame Street." On film Mr. Bates appeared in *Peeples* opposite Kerry Washington, *Tio Papi*, *Musical Chairs*, *Romeo and Juliet in Harlem*, *Spell*, *The Out-of-Towners*, *Shaft* (2000), and *It Runs in the Family*.



AMY BLACKMAN

(2nd Witch, Ensemble) most recently appeared at the Globe in *The Comedy of Errors* and *Twelfth Night*, as well as understudying *Constellations*. She also performed in The Old Globe/USD Shiley M.F.A. Program productions of *The Seagull*, *As You Like It*, *Clybourne Park*, *Trelawny of the "Wells"*, and *Pericles, Prince of Tyre*. In New York, she has worked on various readings and workshops, including *The Brothers Karamazov* (Classic Stage Company), *The Bootlegger & The Rabbi's Daughter* (New York Musical Theatre Festival), and *Mrs. Hughes* (New York Theatre Workshop). She has performed regionally in *Titanic*; *Singin' in the Rain*; *Kiss Me, Kate*; *Beauty and the Beast*; and *The Sound of Music* (The Muny). She received her B.F.A. in Musical Theatre from the University of Michigan. amyblackman.net.

and *Darker Than Blue*, as well as *Stand Clear of the Closing Doors* (Best Narrative Feature Special Jury Mention, 2013 Tribeca Film Festival). She has appeared on television in "Orange Is the New Black" (Screen Actors Guild Award), "Getting On," "The Big C," "Elementary," "Girls," "Law & Order," and "Law & Order: Special Victims Unit." She received her M.F.A. from UC San Diego.



MARSHA STEPHANIE BLAKE

(Lady Macbeth) has appeared on Broadway as Nerissa in *The Merchant of Venice* with Al Pacino and Joe Turner's *Come and Gone* (Paul Green Award, presented by Tony Kushner). Her Off Broadway credits include *An Octoroon* and *Marie Antoinette* (Soho Rep.), *Luck of the Irish* (LCT3), and *Hurt Village* at Signature Theatre (AUDELCO Award). Ms. Blake's film credits include the upcoming films *Wilde Wedding*, *Human People*, and *Darker Than Blue*, as well as *Stand Clear of the Closing Doors* (Best Narrative Feature Special Jury Mention, 2013 Tribeca Film Festival). She has appeared on television in "Orange Is the New Black" (Screen Actors Guild Award), "Getting On," "The Big C," "Elementary," "Girls," "Law & Order," and "Law & Order: Special Victims Unit." She received her M.F.A. from UC San Diego.

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JONATHAN CAKE

(Macbeth) studied English at Cambridge University and trained at Bristol Old Vic Theatre School. On Broadway Mr. Cake has played Jason in *Medea* (Theatre World Award), Iachimo in *Cymbeline* at Lincoln Center, and Braham in *The Philanthropist*. Off Broadway his credits include Benedick in *Much Ado About Nothing* (Theatre for a New Audience, 2013 Joe

A. Callaway Award for best classical performance), Antony in *Antony and Cleopatra* (The Public Theater, Royal Shakespeare Company), and plays by Jez Butterworth, Ethan Coen, and Claudia Shear. In London he has played Silva Vaccaro in *Baby Doll* (National Theatre, Barclays Theatre Award), the title role in *Coriolanus* (Shakespeare's Globe), and roles at The Old Vic, the West End, and Off West End. He has appeared in many television shows in both the U.K. and U.S., including "Extras," "Desperate Housewives," "Chuck," "Angie Tribeca," every type of "Law & Order," and most recently "Doll & Em" on HBO. His film work includes *Brideshead Revisited*, *True Blue*, *Honest*, *The One and Only*, and *First Knight*.



ALLY CAREY

(Lady Macduff, Ensemble) most recently appeared at the Globe in *The Comedy of Errors* and *Twelfth Night* (in which she performed the lead role of Viola twice), as well as with The Old Globe/USD Shiley M.F.A. Program in *The Seagull*, *As You Like It*, *Clybourne Park*, *Trelawny of the "Wells"*, and *Pericles, Prince of Tyre*. Her regional credits include *The Royal Family*, *Troilus and Cressida*, and *All's Well That Ends Well* (American Players

Theatre), *Noises Off* and *The Winter's Tale* (Utah Shakespeare Festival), and *Writer 1272* and *A Christmas Carol* (Guthrie Theater). She received her B.F.A. from the University of Minnesota/Guthrie Theater Actor Training Program.



AJINKYA DESAI

(Fleance, Ensemble) is an international student who recently completed the first year of his training in The Old Globe and University of San Diego Shiley Graduate Theatre Program. His credits there include Touchstone in *As You Like It*, Shamrayev in *The Seagull*, and Maxwell in *Acquainted with the Night*. His first acting experience in the U.S. was at UC San Diego, where he played Egeus and Snout in an undergraduate

production of *A Midsummer Night's Dream*. He also has many credits in India, including community theatre and street play productions.



CLIFTON DUNCAN

(Macduff) was last seen at The Old Globe in the lead role of Haywood Patterson in *The Scottsboro Boys*, and he is happy to be back in sunny San Diego. He has appeared Off Broadway in *Kung-Fu* (Signature Theatre Company), *The Good Person of Szechwan* and *Twelfth Night* (The Public Theater), *'Tis Pity She's a Whore* (Red Bull Theater), and *Lost in the Stars* (City Center Encores!). His regional credits include stints

at Arena Stage, Yale Repertory Theatre, Shakespeare Theatre Company, and Williamstown Theatre Festival, among many others. Recently he recurred on the Golden Globe Award-nominated Starz series "Flesh and Bone." Mr. Duncan earned his M.F.A. from New York University's Graduate Acting Program.



TALLEY BETH GALE

(Gentlewoman, Ensemble) is a first-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her professional credits include understudying *This is Our Youth* (Steppenwolf Theatre Company); *EL Stories: Love Train* (Waltzing Mechanics); and understudying *The Last Match* (The Old Globe). Her M.F.A. credits include *As You Like It*, *The Seagull*, and *Acquainted with the Night*. Ms. Gale received her B.F.A. in Acting from Ball State University.



KEVIN HAFSO-KOPPMAN

(Donalbain, Ensemble) is thrilled to be with The Old Globe and University of San Diego Shiley Graduate Theatre Program, where he has appeared in *As You Like It*, *The Seagull*, and *Acquainted with the Night*. His regional credits include *Bright Star* and the New Voices Festival readings of *A Nice Indian Boy* and *peerless* (The Old Globe), *West Side Story*, *The Foreigner*, and *The Winslow Boy* (Lamb's Players Theatre), *Ether Dome*, *His Girl Friday*, and *Accomplice: San Diego* (La Jolla Playhouse), *Zoot Suit* (San

Diego Repertory Theatre), *Henry IV Part I*, *King O' the Moon*, *The Drawer Boy*, and *Becky's New Car* (North Coast Repertory Theatre), *Birds of a Feather* and *Speech and Debate* (Diversionary Theatre), *The Sunshine Boys* and *Deathtrap* (Scripps Ranch Theatre), *Doubt* and *Into the Woods* (San Diego State University), *The History Boys* (Cygnet Theatre Company), and *The 25th Annual Putnam County Spelling Bee* and *A Midsummer Night's Dream* (Intrepid Theatre Company). He received his B.A. in Theatre Arts from San Diego State University and trained at the British American Drama Academy at Oxford University.



BRIAN KEANE

(Ross, 3rd Murderer) appeared in the first national tour of the award-winning *War Horse* (National Theatre). His other credits include *The Winter's Tale* (Yale Repertory Theatre), *Timon of Athens* (The Public Theater's New York Shakespeare Festival), *Happy Now?* (Primary Stages, Yale Repertory Theatre), and *A Streetcar Named Desire* (Guthrie Theater). He has also performed at Roundabout Theatre Company, Classic

Stage Company, Naked Angels, New York Stage and Film, Arena Stage, The Kennedy Center, Syracuse Stage, Center Stage, Studio Arena Theater, and Martha's Vineyard Playhouse, among others. His television and film credits include "BrainDead," "Gotham," "The Good Wife," "Person of Interest," "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Lights Out," "Queens Supreme," "Downsized," "Hustling," *Urbana*, *Going Under*, *Brain Off!*, the *BearCity* trilogy, and the upcoming HBO miniseries *The Young Pope*.



LORENZO LANDINI

(Young Siward, Ensemble) is a first-year M.F.A. student with The Old Globe and University of San Diego Shiley Graduate Theatre Program. He most recently appeared in graduate productions as Alex and Jimmy in *Acquainted with the Night*, Dorn in *The Seagull*, and Duke Frederick in *As You Like It*. While based in New York City, he wrote and performed his first solo show, *When I Have Cancer in 30 Years*, and

appeared in *The Miser* (Brave New World Repertory Theatre), *The Cherry Orchard* (TheaterLab), and *A View from the Bridge* (The Secret Theatre). He also played rhythm guitar, sang, and composed music in the rock cabaret *GUNS: A Cabaret* directed by Liz Swados. Mr. Landini received his B.A. from Columbia University and has trained at Powerhouse Theater Festival and the British American Drama Academy. lrnzwhileacting.com.



JOHN LAVELLE

(Porter, 1st Murderer) has performed at The Old Globe in *The Royale*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead* (Craig Noel Award nomination), and *Bell, Book, and Candle*. His theatre credits include *The Graduate* (Broadway), *The Merchant of Venice* (Royal Shakespeare Company), *The Royale* (Lincoln Center Theater, Drama Desk Award), *The Iliad* (Syros Festival, Greece), *Catch-22* (Lucille Lortel Theatre), *Spatter Pattern* (Playwrights Horizons), *The Jew of Malta* (Theatre for a New Audience), *On the Razzle* (Williamstown Theatre Festival), *Burleigh Grimes* (New World Stages), *Rope* (Drama Dept.), and *As You Like It* (The Shakespeare Center of Los Angeles). Mr. Lavelle has performed regionally at La Jolla Playhouse, McCarter Theatre Center, and Hartford Stage. His television and film credits include "Grace and Frankie," "Forever," "Law & Order: Trial by Jury," "The Black Donnellys," "Numb3rs," "NCIS," "Guiding Light," "All My Children," *The Taking of Pelham 1 2 3*, *August*, *Zerosome*, *Frozen*, *Zootopia*, *Heirloom*, and *Selma*. Mr. Lavelle is a graduate of New York University's Tisch School of the Arts and a member of IAMA Theatre Company.

Mr. Lavelle has performed regionally at La Jolla Playhouse, McCarter Theatre Center, and Hartford Stage. His television and film credits include "Grace and Frankie," "Forever," "Law & Order: Trial by Jury," "The Black Donnellys," "Numb3rs," "NCIS," "Guiding Light," "All My Children," *The Taking of Pelham 1 2 3*, *August*, *Zerosome*, *Frozen*, *Zootopia*, *Heirloom*, and *Selma*. Mr. Lavelle is a graduate of New York University's Tisch School of the Arts and a member of IAMA Theatre Company.



JAKE MILLGARD

(Angus, Ensemble) was last seen in the Globe's productions of *The Comedy of Errors* and *Arms and the Man*. He also recently appeared in The Old Globe and University of San Diego Shiley Graduate Theatre Program productions of *As You Like It*, *The Seagull*, *Clybourne Park*, and *Pericles, Prince of Tyre*. His New York credits include *Sex and Violence*, *On Campus*,

and *Remembering Kimberly*. His regional credits include *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville), *The Full Monty* (Northern Stage), and *Art*, *The Odd Couple*, and *Lips Together, Teeth Apart* (Mount Baker Theatre's Summer Repertory Theatre). He also appeared in the premiere of *The Open Road Anthology* (Humana Festival of New American Plays). Some of his television and film credits include "Grimm," *Padding Face*, *Placebo*, and *Frank and Barry*. Mr. Millgard received his B.A. from Western Washington University. jakemillgard.com.



MAKHA MTHEMBU

(1st Witch, Ensemble) is delighted to be back on the Lowell Davies Festival Theatre stage, having been in last year's productions of *The Comedy of Errors* and *Twelfth Night*. She has appeared in The Old Globe/USD Shiley M.F.A. Program productions of *The Seagull*, *Clybourne Park*, *Trelawny of the "Wells"*, *Pericles, Prince of Tyre*; and *As You Like It*. Her Chicago credits include Judith in *Sweetwater* (Oracle Productions),

Lady Montague in *Romeo and Juliet* (Teatro Vista), and Judith Smith in *Belfast Girls* (Artemisia, A Chicago Theatre). Her regional credits include Catherine in *The Nightmare Room* (Towle Theater). Ms. Mthembu received her B.F.A. in Acting from Drake University in Des Moines, Iowa. @makhamthembu on Twitter and Instagram.



CHRISTINA A. OKOLO

(Ensemble) is a candidate of The Old Globe and University of San Diego Shiley Graduate Theatre Program, and this is her first summer festival performance at The Old Globe. For The Old Globe/USD Shiley M.F.A. Program, she appeared as Celia in *Acquainted with the Night* and Phoebe in *As You Like It*. She has also performed at the Cloverdale Playhouse in Montgomery, Alabama, where her credits include

A Raisin in the Sun and *Clybourne Park*. Her other credits include *Brokology*, *A Song for Coretta*, and *No Child...* Ms. Okolo is a native of Atlanta and received her Bachelor of Arts degree in Theatre Performing Arts from Alabama State University.



JAMES JOSEPH O'NEIL

(Lennox, 2nd Murderer, Seyton) previously appeared at The Old Globe in *Anthony and Cleopatra*, *As You Like It*, *Romeo and Juliet*, *Macbeth*, *The Taming of the Shrew*, *Gate of Heaven*, *Mister Roberts*, *Henry IV Parts I and II*, *Dancing at Lughnasa*, and, with the M.F.A. company, *Love's Labour's Lost* and *A Midsummer Night's Dream*. His Broadway credits include *Present Laughter* (Roundabout Theatre Company), and his

Off Broadway credits include *A Month in the Country* and *Look Back in Anger* (Classic Stage Company), *Richard III* (Epic Theatre Ensemble), and *The Hired Man* (47th Street Theatre). He has been seen regionally at Center Stage, The Repertory Theatre of St. Louis, Williamstown Theatre Festival, American Repertory Theater, South Coast Repertory, Mark Taper Forum, Huntington Theatre Company, Alabama Shakespeare Festival, Long Wharf Theatre, and Pioneer Theatre Company. Mr. O'Neil's film and television credits include the soon-to-be-released *Aardvark, The Bourne Legacy*, *Fair Game*, *Zodiac*, *Acts of Worship*, "The Knick," "Person of Interest," "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "24," "Veronica Mars," and more. He received his B.F.A. from Adelphi University and his M.F.A. from The Old Globe and University of San Diego (Group 8).



SUZELLE PALACIOS

(3rd Witch, Ensemble) is an M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. She is excited to be making her debut in the Shakespeare Festival this summer. Her previous credits include Audrey in *As You Like It* (The Old Globe/USD Shiley M.F.A. Program), *Macbeth* and *The Merchant of Venice* (Houston Shakespeare Festival), and *Our Country's Good*, *The Miser*, *Blood*

Wedding, and *The Crucible* (University of Houston). She received her B.F.A. from the University of Houston. @suzellepalacios on Twitter and Instagram.



DANIEL PETZOLD

(Malcolm, Ensemble) performed in the Globe's *The Comedy of Errors* and *Twelfth Night* last summer. He has also recently performed in The Old Globe/USD Shiley M.F.A. Program productions of *The Seagull*, *As You Like It*, *Clybourne Park*, *Trelawny of the "Wells"*, and *Pericles, Prince of Tyre*. In the San Francisco Bay Area he has performed in Tom Stoppard's trilogy *The Coast of Utopia* and Jon Tracy's *The Salt Plays*

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



MARK PINTER

(Old Man, Siward, Ensemble) previously appeared at The Old Globe in *Othello* and *The Two Gentlemen of Verona* in 2014 and *Hamlet* and *Charley's Aunt* in 1977. His Off Broadway credits include the 2015 revival of *Rothschild & Sons* (York Theatre Company), *My Sweetheart's the Man in the Moon* (Hypothetical Theatre Company), and *Three on the Couch* (Soho Rep.). Regionally he has been seen in *Book of Days*

(Arena Stage), *Clybourne Park* (San Diego Repertory Theatre), *The Price* (Northern Stage), *The Sound of Music* (Syracuse Stage), *West Side Story* (Pittsburgh Civic Light Opera), *Victor/Victoria* (North Shore Music Theatre), *Equus* (Arizona Theatre Company), and *The Lion in Winter* (North Coast Repertory Theatre). Mr. Pinter has appeared in the world premieres of Anna Ziegler's *Another Way Home* (Magic Theatre), Richard Montoya's *Federal Jazz Project* (San Diego Repertory Theatre), and Melinda Lopez's *Becoming Cuba* (North Coast Rep). His television credits include "Grace and Frankie," "Mad Men," "NCIS: Los Angeles," "Cold Case," "Law & Order," "All My Children," and "Another World." His films include *Other People's Money*, *Vanilla Sky*, *The Eden Myth*, *Season of Youth*, and the short *Play*. He received his M.F.A. from Hilberry Theatre/Wayne State University. markpinter.net, @markiepinter on Twitter.



TIMOTHY D. STICKNEY

(Banquo) is a working theatre professional—actor, writer, director, teacher, and associate artistic director for more than 20 years—who comes to The Old Globe for the first time. He was a company member for five seasons with Stratford Shakespeare Festival, which included playing Pothinus in George Bernard Shaw's *Caesar and Cleopatra* and Sebastian in Shakespeare's *The Tempest*; both were with Christopher Plummer,

directed by Des McAnuff, and filmed for theatrical release by Bravo/CBC. Most recently Mr. Stickney appeared at Hartford Stage as Lord Capulet in Darko Tresnjak's *Romeo and Juliet*. For The Public Theater, he played Oswald in *King Lear* with Kevin Kline and Prince Escalus in *Romeo and Juliet*. His *Hamlet* for Take Wing And Soar Productions was AUDELCO Award-nominated, and he led AUDELCO-nominated productions of *Othello* (Africa Arts) and *Richard III* (TWAS). He directed gender-bending workshops of *Julius Caesar* and *Othello* and played Mercutio in a Lucille Lortel Award-winning *Romeo and Juliet* (Theatre for a New Audience). His other credits include Kent in *King Lear* with Michael Pennington (TFANA), *Macbeth* in *Macbeth* (The Repertory Theatre of St. Louis), Orsino in *Twelfth Night* (Seattle Repertory Theatre), and Dukes in *As You Like It* and Achilles in *Troilus and Cressida* (Shakespeare Theatre Company). Mr. Stickney is best known for his award-winning 12 years as R.J. Gannon on ABC's "One Life to Live." He is a graduate of The American Academy of Dramatic Arts.



NATHAN WHITMER

(Doctor, Ensemble) was last seen at the Globe in *The Comedy of Errors* and *Twelfth Night*. He is a member of The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which he has appeared in *The Seagull*, *Clybourne Park*, *As You Like It*, and *Pericles, Prince of Tyre*. He was seen Off Broadway in A.A. Milne's *The Ugly Duckling* (Marvell Rep), and his other New York City credits include *Macbeth*

(Titan Theatre Company), *Bumbershoot!* (New York International Fringe Festival), and *Who Murdered Love* (Theatre for the New City). As a member of Barter Theatre's Player Company and Resident Acting Company, he appeared in over 25 productions in roles great and small. His other regional credits include *A Christmas Carol*, *Reckless*, and *Sherlock Holmes and the Case of the Jersey Lilly* (Cincinnati Playhouse in the Park), *The Royal Hunt of the Sun* and *1776* (Texas Shakespeare Festival), and the role of John Proctor in *The Crucible* (Roxy Regional Theatre). Mr. Whitmer received his B.F.A. from Ohio University.

BRIAN KULICK

(Director) is finishing up his final year as Artistic Director of Classic Stage Company, a theatre he has led since 2003. This season he directed Brecht's *Mother Courage and Her Children* with Kecia Lewis and Lessing's rarely seen *Nathan the Wise* with F. Murray Abraham. Mr. Kulick's other directing credits for CSC include Ostrovsky's *The Forest* with Dianne Wiest and Shakespeare's *The Tempest* with Mandy Patinkin, *Hamlet*, *Richard II*, and *Richard III* with longtime collaborator Michael Cumpsty. He commissioned and co-directed poet Anne Carson's award-winning *An Oresteia* and recently helmed a series of critically acclaimed remountings of Brecht's *Galileo*, *The Caucasian Chalk Circle* and *A Man's a Man*. He produced CSC's much-celebrated Chekhov Cycle, which included all five of the major plays of Anton Chekhov with a constellation of artists that included Alan Cumming, Maggie Gyllenhaal, Ethan Hawke, Denis O'Hare, Joely Richardson, Peter Sarsgaard, John Turturro and Dianne Wiest. He has made CSC a home for the work of playwright David Ives, producing the world premiere of *Venus in Fur*, which later transferred to Broadway and was nominated for a Tony Award for Best Play. Prior to this, Mr. Kulick was an Artistic Associate and then Associate Producer at The Public Theater, where he directed *Twelfth Night*, *The Winter's Tale*, and *Timon of Athens* as part of the theatre's popular Shakespeare in the Park. He also directed *Pericles*, *A Dybbuk*, and *Kit Marlowe* at the theatre's downtown home on Lafayette Street. His directing work has also been seen at New York Theatre Workshop, Playwrights Horizons, Mark Taper Forum, Berkeley Repertory Theatre, A Contemporary Theatre, Trinity Repertory Company, Magic Theatre, and McCarter Theatre Center. He also teaches in the graduate directing program at Columbia University with Anne Bogart.

ARNULFO MALDONADO

(Scenic Design) is a New York City-based set and costume designer. His recent credits include the East Coast premiere of Lucas Hnath's *Hillary and Clinton* (Philadelphia Theatre Company); *As You Like It* (Center Stage); and the world premieres of Anne Washburn's transadapted *Iphigenia in Aulis* (Classic Stage Company), Max Posner's *Judy* (Page 73 Productions), and Jenny Schwartz and Todd Almond's *Iowa* (Playwrights Horizons). His New York credits include Baryshnikov Arts Center, Brooklyn Academy of Music, Classic Stage Company, EST, HERE Arts Center, The Richard B. Fisher Center for the Performing Arts at Bard College, and Soho Rep. His further regional credits include Anchorage Opera, Barrington Stage Company, Central City Opera, Cleveland Play House, Opera Theatre of Saint Louis, Peak Performances, Perseverance Theatre, San Francisco Ballet, Studio Arena Theater, Two River Theater, and Westport Country Playhouse. Mr. Maldonado is a Clubbed Thumb Affiliated Artist, a recipient of a Princess Grace Fabergé Theater Award, and the resident scenic designer at the National Playwrights Conference. He received his M.F.A. from New York University. arnulfoaldonado.

OANA BOTEZ

(Costume Design) is an international set and costume designer for film, theatre, opera, and dance. She has earned the Princess Grace Award, NEA/TCG Career Development Program for Designers honor, Barrymore Award, and Drammy Award, and she was nominated for the Henry Hewes

Design Award. Her designs have received critical acclaim in New York's Next Wave Festival at Brooklyn Academy of Music; Bard SummerScape; Baryshnikov Arts Center; the David H. Koch Theater and the Big Apple Circus at Lincoln Center; and Classic Stage Company. Regionally she has designed for The Wilma Theater, Jacob's Pillow Dance Festival, Hartford Stage, Long Wharf Theatre, Shakespeare Theatre Company, Berkeley Repertory Theatre, ArtsEmerson, The Broad Stage, Museum of Contemporary Art Chicago, Oberlin Dance Collective, Walker Art Center, Peak Performances, American Dance Institute, The Academy of Music, Curtis Institute of Music, and Cutler Majestic Theatre. Internationally, Ms. Botez has worked in Romania (National Theatre Bucharest and National Theatre, Arad), France (Théâtre National de Chaillot, Les Subsistence, and Le Quartz), Turkey (International Istanbul Theater Festival), Peru, Germany, Italy, Singapore, and the United Kingdom. She also teaches costume design at MIT. oanabotez.com.

JASON LYONS

(Lighting Design) has designed the Broadway productions of *Hand to God*, *On the Town*, *Bronx Bombers*, *Let It Be*, *Bring It On: The Musical*, *Rock of Ages* (as well as the Vegas, Toronto, Australia, London, and national tours), *The Threepenny Opera*, *Barefoot in the Park*, and *Good Vibrations*. His other recent credits include *Dry Powder*, *Barbecue*, and *Venice* (The Public Theater), *Smart People* (Second Stage Theatre), *Murder for Two* and *Heathers: The Musical* (New World Stages), *Hand to God* (MCC Theater), *The Commons of Pensacola* (Manhattan Theatre Club), *Nerds* (Philadelphia Theatre Company), *Hello, Dolly!* (Goodspeed Musicals), *All in the Timing* (Primary Stages), *Medieval Play* (Signature Theatre Company), *Uncle Vanya* (Classic Stage Company), *White Noise* (Chicago), *Broke-ology* and *Clay* (Lincoln Center Theater), *Happy Hour*, *Two by Pinter*, and *Scarcity* (Atlantic Theater Company), and 10 years with The New Group including the productions *The Good Mother*, *Marie and Bruce*, *Abigail's Party*, *The Prime of Miss Jean Brodie*, and *Hurlyburly*.

STEN SEVERSON

(Sound Design) is pleased to be returning to The Old Globe, where he designed *The Comedy of Errors*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. His Broadway credits include *The Motherf**ker with the Hat*, and *The Merchant of Venice*, and his West End credits include *Hair*. He designed the Off Broadway productions of *Venice*, *No Place to Go*, *The Total Bent*, and *The Controversy of Valladolid*, as well as the Shakespeare in the Park productions of *King Lear*, the musical *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, *Hair*, and *Hamlet*. His regional credits include *Family Album* (Oregon Shakespeare Festival), *Fallaci* (Berkeley Repertory Theatre), *Akeelah and the Bee* (Children's Theatre Company, Arena Stage), and *Diary of a Wimpy Kid* (Children's Theatre Company). Mr. Severson is a partner in Acme Sound Partners, collectively responsible for over 30 Broadway shows since 2000, and he has taught in the sound design programs at New York University's Tisch School for the Arts and the Yale School of Drama. He is currently the Sound Director at Children's Theatre Company in Minneapolis.

DAVID THOMAS

(Sound Design) is co-designing his first production for The Old Globe. As a Broadway assistant/associate designer, he has worked on *Rodgers + Hammerstein's Cinderella* and *Joe Turner's Come and Gone* (each nominated for Tony Awards for Sound Design) as well as *The Performers*, *Magic/Bird*, *Venus in Fur*, *The Motherf**ker with the Hat*, and the 2011 return of *Hair*. In New York, Mr. Thomas has also designed for HERE Arts Center, The Storm Theatre, Urban Stages, Astoria Performing Arts Center, terraNOVA Collective, Summer Play Festival, and Redshift Productions. His regional designs include productions for Yale Repertory Theatre, Capital Repertory Theatre, Arvada Center for the Arts and Humanities, and Williamstown Theatre Festival. He also works for Acme Professionals, a firm that has provided system design services for world-famous theatrical venues. He holds an M.F.A. in Sound Design from Yale School of Drama and is a proud member of United Scenic Artists, the union that represents theatrical designers.

GEORGE YÉ

(Fight Director) has over 70 credits as a fight director working in theatre and film. His favorites at The Old Globe include *The Comedy of Errors*, *Twelfth Night*, *In Your Arms*, *Time and the Conways*, *Double Indemnity*,

Rosencrantz and Guildenstern Are Dead, *Allegiance – A New American Musical*, *August: Osage County*, *God of Carnage*, *The Whipping Man*, and *Dancing in the Dark*. His other credits include *Ether Dome*, *Kingdom City*, *Peter and the Starcatchers*, *Hands on a Hardbody*, and *A Dram of Drummhicit* (La Jolla Playhouse) and *Oedipus El Rey* and *Clybourne Park* (San Diego Repertory Theatre). He choreographed fights for *True West* and *Shakespeare's R&J* (Cygnet Theatre); recently worked on *The Boy Who Danced on Air* (Diversionsary Theatre); and choreographed the Sarcinian duel in *The King's Guard* with Ron Perlman. He is head of performance training at Mesa College Theatre Company and is a member of Actors' Equity and the Society of American Fight Directors.

DAVID HUBER

(Vocal Coach) has worked on the Globe productions of *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, *The Last Match*, *The Metromaniacs*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His previous Old Globe acting credits include *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. 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, PCPA Theaterfest, Texas Shakespeare Festival, Center REP Theatre, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting locally, works on speech issues with special needs students, and is currently teaching at Actors Workshop Studios. He is a graduate of the Old Globe/University of San Diego Graduate Theatre Program.

JIM CARNAHAN, CSA

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

ANNETTE ELENA NIXON

(Production Stage Manager) served as stage manager for The Old Globe productions of *Constellations*, *Full Gallop*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *The Royale*, *Quartet*, *Vanya and Sonia and Masha and Spike*, *The Few*, *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell*, and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011-2014), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever*, and the Summer Shakespeare Festivals 2008 and 2010-2013.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *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), *Dr. Seuss' How the Grinch Stole Christmas!*, *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). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*; *Othello*; the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, which tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MICHAEL G. MURPHY

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

JACK O'BRIEN

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

Director, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State 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

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

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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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The Old Globe wishes to thank several very generous friends who have contributed funds to ensure the outstanding success of *First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library*. From June 4 to July 7, 2016, more than 200,000 people will view the Folio at San Diego Central Library @ Joan A Irwin Jacobs Common and enjoy the many free special events held at the Library and at the Globe. The Old Globe, the San Diego Public Library, and Shakespeare fans from all over the county applaud these donors, who understand the importance of making this treasured book accessible to everyone.

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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.

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A PEEK AT THE PROCESS

A wonderful part of The Old Globe is our docent program, our not-so-secret army of history-keepers, community harbingers, and documentarians of the joy of theatre! The Globe currently has over 15 docents, many of whom you may have encountered on a tour, at an event, or out in the community. They are an indispensable part of our volunteer force, and we are proud of the connections they make and how they help us grow with our San Diego community. Here are some of the wonderful programs and happenings with this illustrious group!



Guests take a Behind-the-Scenes Tour. Photo by Jeff Wiant.

Behind-the-Scenes Tours

Discover how live theatre magic is created with a Behind-the-Scenes Tour of The Old Globe!

Ever wondered how the spectacular costumes are designed, how simple plywood can be fashioned to look like fine drawing room paneling or an old barn, or how sets can be built to look like impenetrable stone castles or a Dr. Seuss storybook? Perhaps you've pondered what goes into creating the simulated food, grand statues, whimsical puppetry, or elaborate, fanciful headgear seen onstage.

Whatever your area of interest, the Globe's experienced, knowledgeable, and enthusiastic docents are sure to entertain you with interesting tidbits and fascinating stories as they guide you through the backstage areas and craft shops of our theatres. You'll also learn about the Globe's rich history and a little something about each of the current plays running, whether it's a well-loved classic, a contemporary Tony Award-winning play, or an exciting new musical.

Behind-the-Scenes Tours are open to children in grade 3 or above, and to adults of all ages.

Walk-up Behind-the-Scenes Tours are available on select Saturdays and Sundays at 10:30 a.m. No reservation is required, but we recommend that you contact us ahead of time to be sure we're offering tours on the day of your visit.

Private Behind-the-Scenes Tours (for groups, schools, clubs, etc.) are by reservation only. These tours are typically scheduled on Saturdays or Sundays at 10:30 a.m., though other days or times may be available.

Tours last approximately 90 minutes and cost only \$5 for adults and \$3 for students and senior citizens. One complimentary adult admission is provided for every 10 students (up to three free adults). Please contact GlobeLearning@TheOldGlobe.org for more information and to book a Behind-the-Scenes Tour.



A family explores The Old Globe's theatre spaces at an opening house during the special event Happy Birthday, Mr. Shakespeare!. Photo by Douglas Gates.

Speakers Bureau

The Globe offers guest speakers for your community group or service or religious organization as a part of our engagement program. Our docents are available to share the color, vitality, and excitement of the life of our theatre, its history, and the current season's top-of-the-line productions. There is no charge for this service—it is a way of saying thank you to the community for its continued support and encouragement over the decades.

Contact GlobeLearning@TheOldGlobe.org to learn more.



Globe docents (from left) Bobbi Karpinski, Kim Neapole, Michael Robertson, and Judy Bergman at the Camp David Insights Seminar. Photo by Michelle Panek.

Docent of the Year

The Arts Engagement Department recently recognized Michael Robertson as the Globe's Docent of the Year. Michael has been leading tours since March 2013 and is well-known for his love and knowledge of theatre, as well as his kind demeanor. On behalf of the Globe, we'd like to offer our congratulations and gratitude to Michael for his service. ■

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*In Memoriam

This list is current as of
May 18, 2016.

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Erna Finci Viterbi Artistic Director

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Managing Director

Amy E. Allison General Manager
Llewellyn Crain Director of Development
Dave Henson Director of Marketing and Communications
Mark Somers Director of Finance
Richard Seer Director of Professional Training
Robert Drake Director of Production
Freedom Bradley-Ballentine ... Director of Arts Engagement

ARTISTIC

Eric Louie, Justin Waldman Associate Producers
Danielle Mages Amato Literary Manager/Dramaturg
Bernadette Hanson Artistic Associate

PRODUCTION

Debra Pratt Ballard Associate Director of Production
Ron Cooling Company Manager
Carol Donahue Production Coordinator
Jackson Smith Assistant Company Manager
Jennifer Watts Interim Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
Wendy Berzansky Associate Technical Director
Lucas Skoug Assistant Technical Director
Eileen McCann Resident Design Assistant
Eliza Korshin Technical Assistant/Buyer
Gillian Kelleher Master Carpenter
Carole Payette Charge Scenic Artist
Christian Thorsen Stage Carpenter/Flyman, Globe
Daniel Capiro Charge Carpenter, White
Jack Hernandez Master Carpenter, Festival
Katie Carbon, Curtis Carlsteen,
Chris Chauvet, Jason Chohon, Michael Curtis,
Veronica Hernandez, Sloan Holly, Laura McEntyre,
Shannon Perry, Paco Ramirez,
Kurtis Weichers Carpenters
Jessica Amador, Kristine Kerr, David Weeks Painters
W. Adam Bernard Lead Scenic Artist

COSTUMES

Stacy Sutton Costume Director
Charlotte Devaux Resident Design Associate
Maureen Mac Niallais Assistant to the Director
Shelly Williams Design Assistant/Shopper
Corrine Roache Design Assistant
Erin Cass Draper
Jennifer Anderson Tailor/Draper
Su-Lin Chen, Wendy Miller Tailor
Mark Baiza, Anne Glidden Grace, Susan Sachs,
Nicole Sukolics-Christianson Assistant Cutters
Mary Miller Tailoring/Construction
Bonnie Clinnin, Catherine Frazier, Lisa Goering,
Heather Premo, Raquel Stewart, Corinne Walsh,
Alexander Zeek Stitches
Kristin Womble Craft Supervisor/Dyer/Painter
Stephanie Parker Craft Supervisor/Craft Artisan
Sharon Granieri, Kelly Koehn,
Emily Wilson Craft Artisans
Kim Parker Interim Wig and Makeup Supervisor
Katie Knox, Kim Eddo Wig Assistants
Beverly Boyd Wardrobe Supervisor
Beth Merriman Wardrobe Crew Chief, Globe
Anna MacDonald Wardrobe Crew Chief, White
Sue Noll Wardrobe Running Crew, Globe
Ana Maldonado Wig Running Crew, Globe
Jazmine Choi Wardrobe Running Crew, White
Keriann Reyes, Danielle Rowe, Megan Stoll,
Crystal Williams Wardrobe Running Crew, Festival
Lisa Wylie Wig Running Crew, Festival
Marie Jezbera Rental Agent

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Kristin Steva Campbell Assistant to the Director
M.H. Schrenkeisen Shop Foreman
Rory Murphy Lead Craftsman
David Medina, Anjelica Ynfante Properties Buyers
Kristine Hummel-Rosen Property Assistant
Jacob Sampson Properties Carpenter
Chris Carignan, Nick Pecher,
Patricia Rutter, Emily Small Properties Staff
David Buess Property Master, Globe
Kristen Flores Stage and Property Master, White
Andrew Recker Property Master, Festival

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Shawna Cadence Lighting Director
Will Dean Assistant Lighting Director
Ryan Osborn Master Electrician, Globe
Kevin Liddell Master Electrician, Festival
Steve Schmitz Lighting Assistant
Michael Anderson,
Sammy Bauman-Martin Follow Spot Operators, Globe
Kevin Orlof, Sean Murray Follow Spot Operators, Festival
Mike Anderson, Sammy Bauman-Martin,
Bradley Bergholtz, Derek Lauer, Xavier Luevano,
Andrew Lynch, Kyle Montgomery, Sean Murray,
Kevin Orlof, Robert Thoman, Kimberlee Winters,
Iris Zacarias Electricians

SOUND

Paul Peterson Sound Director
Jeremy Nelson Master Sound Technician, Globe
Clayton Nicodemus Master Sound Technician, White
RJ Givens Master Sound Technician, Festival
Alex Heath Deck Audio, Festival
Michael Cornforth, Adrian Gonzalez,
Dana Pickop, Jeremy Siebert,
Jaclyn Skingel Sound Technicians

ADMINISTRATION

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

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

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Sandy Parde Human Resources Director
Kathy Silberman Interim Human Resources Manager
Manny Bejarano Human Resources Coordinator

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Roberto Gonzalez, Bernardo Holloway,
Reyna Huerta, Johnny Kammerer, Jason McNabb,
Jose Morales, Victor Quiroz, Leonardo Rodriguez,
Vielka Smith Building Staff

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Brian Byrnes, Maria Carrera, Cynthia Caywood,
Ray Chambers, Gerhard Gessner, Jan Gist,
Fred Robinson, Abraham Stoll,
Pamela Vanderway M.F.A. Faculty
Peet Cocks, Corey Johnston, Nate Parde,
Nicole Ries, Robin Roberts M.F.A. Production Staff

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Karen Ann Daniels Arts Engagement Programs Manager
Michelle Panek Arts Engagement Coordinator
Lisel Gorell-Getz Master Teaching Artist
Carolyn Agan, Catherine Hanna,
Jason Heil, Erika Malone, Crystal Mercado,
Heather Pauley, Erika Beth Phillips,
James Pillar Teaching Artists

FINANCE

Cindy Hunt Senior Accountant
Trish Guidi Accounts Payable/Accounting Assistant
Adam Latham Payroll Coordinator/Accounting Assistant
Tim Cole Receptionist

DEVELOPMENT

Annamarie Maricle Associate Director,
Institutional Grants
Bridget Cantu Wear Associate Director, Planned Giving
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Matthew B. Williams Major Gifts Associate
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Mike Hausberg Public Relations Associate
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Angela Price, Michelle Thorsen, Jennifer Van Atta,
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