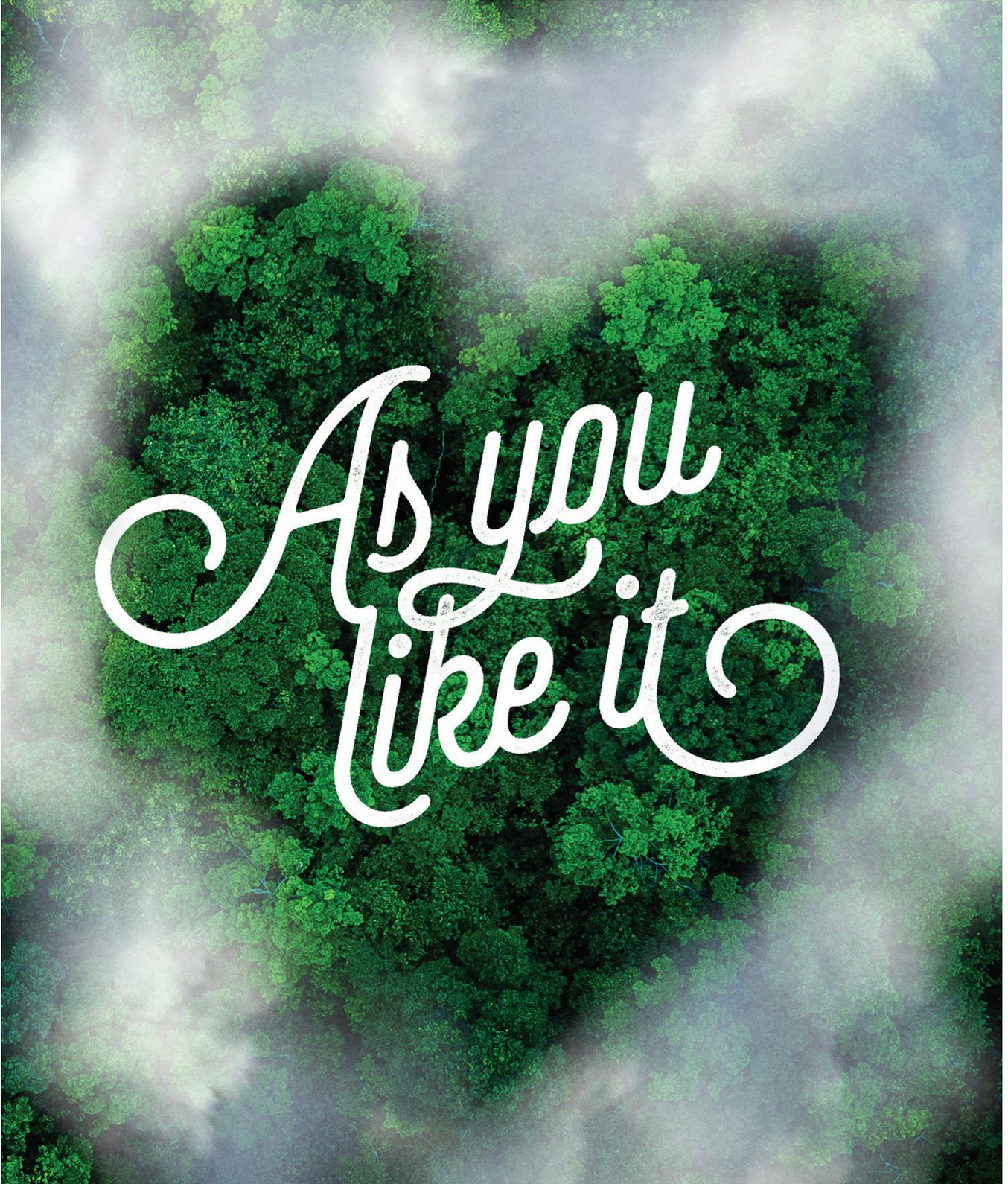


performances

THE  LD GLOBE

JUNE 2019



WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

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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.

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Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

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*In memoriam

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Special thanks to our Salute to the Military sponsor for making this production available to military families throughout San Diego.



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When you make a new or increased gift to The Old Globe now through August 31, your gift will be **MATCHED DOLLAR FOR DOLLAR** thanks to a generous Globe philanthropist.

To make a gift, visit TheOldGlobe.org/Donate or contact Donor Engagement Manager Derek Legg at (619) 684-4142.

Janaya Jones, Steve Gunderson, and guests at the sensory-friendly performance of *Dr. Seuss's How the Grinch Stole Christmas!* Photo by Rich Soublet II.

PUBLIC SUPPORT

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

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

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

Cultural Arts Chula Vista.



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

Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.

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

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

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

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Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

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

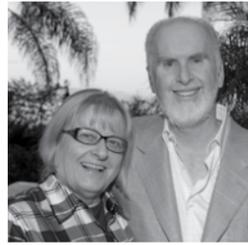
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Photos by Melissa Jacobs

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FEATURING ENTERTAINMENT FROM THE CAST OF ALMOST FAMOUS



†Charter Sponsor since 1995
*In memoriam



Welcome to The Old Globe!

There's nothing like Shakespeare under the stars at The Old Globe! This time-honored tradition is a cultural cornerstone of life in San Diego, and I'm so pleased you have joined us to be entertained by history's most famous playwright.

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships with our neighbors. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated

populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. **Right now, thanks to an anonymous donor, all new and increased gifts are being matched dollar for dollar.** Fantastic benefits and special experiences await, but most of all, you will help make theatre matter.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

Thank you for coming to The Old Globe—enjoy the show!

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

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*In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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Victor Buono*	Robert Foxworth	Tom Lacy	Patrick Page	Richard Seer	Paxton Whitehead
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Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin*	Steve Rankin	Richard Seger*	Robert Wojewodski
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FROM BARRY

One of the most famous lines in all of Shakespeare is in *As You Like It*. We all know it: the one about the world being a stage and men and women being players. That memorable turn of phrase is in the Shakespeare Top Ten, right up there with the epic line about being or not being, the one about our friends in Rome lending their ears, and the one about the light breaking through yonder window. But there's another line in *As You Like It*, less famous than all these, that always makes my heart sing when I hear it: "Much virtue in 'if.'"

How I love that simple thought! "If," Shakespeare tells us, has much to recommend it. The little word is great and powerful. It's the beginning of knowledge and discovery, the prompt toward progress and growth. "If" sets the human imagination to work; "if" is the starting point of art and science and even social change. "If" uncouples the future from the past; "if" is how we conceive that the way things could be isn't necessarily the way they've always been. "If" is the stargazer's fantasy that starts with a night spent staring at the bright moon and ends with a man standing at Tranquility Base. And "if" is the poet's fever dream that imagines dropping a disparate group of wayward people into an enchanted forest and ends with tonight's five-act play.

The spirit of "if" is the motivating force of *As You Like It*. The play is structured around a series of conjectures. What would happen *if* you toss a city slicker into a country backwater? What would happen *if* you disguised yourself so perfectly that even the person you love most in this world didn't know you? What would happen *if* we surrendered ourselves to love and only love, and let that glorious and beautiful force define our lives in its image? The plot of this play, such as it is, meanders through these conjectures and takes us from a paranoid and crabbed Point A, Duke Frederick's severe and corrupt court, to a bucolic and beguiling Point B, the Forest of Arden. There, in a pleasing fulfillment of that inquiring "if," sundered families reunite and unrequited lovers find their perfect partners. There, the forest itself is a work of art, ready to be interpreted in any fashion our imaginations deem fit. There, the bark of trees becomes blank pages on which the romance-ravished carve poems. The play's central figure, Rosalind, one of Shakespeare's most perfect creations, is herself built upon a giant

"if." A woman dressed as a man who pretends to be a woman, her very identity is one great act of surmise. Who am I? A girl? A boy? Either, and both, the play answers, because "if you say so, then I say so." What revenge is to *Hamlet* and jealousy is to *Othello*, fantasy is to *As You Like It*. "Your 'if,'" Touchstone tells us, "is your only peacemaker." The human imagination is capable of anything. That's the subject of *As You Like It*.

I've been fortunate to welcome this magical play into my life a number of times. I acted in it (yikes!) when I was in graduate school, and I've directed it twice. It's a special privilege now to produce the play, and in a staging that captures all of its idiosyncrasy, majesty, and most of all, humor. The director Jessica Stone is a member of the family at The Old Globe, having triumphed here with the plays of Christopher Durang, Ken Ludwig, Neil Simon, and George Bernard Shaw. Jess's comic instincts are as good as they get, and her sensitivity to the rhythm and lilt of comic language is uncanny in its precision and subtlety. She brings her vision and talent to Shakespeare for the first time with *As You Like It*, and I feel truly honored to be midwife to the birth of a major new Shakespearean talent. I'm grateful to her for putting together a team of designers that fulfills the Globe's commitment to excellence, and for assembling a company of inventive and gifted American Shakespeare actors of the very first rank.

If we match extraordinary talent to a masterpiece of world drama, *if* we gather together on a balmy summer night to share an exploration of love and romance, *if* we sit under the stars and let a gallery of eccentrics charm us with language that's lush and sweeping and singular... *then* that's what the special power of theatre is all about. Much virtue in "if."

Thanks for coming. Enjoy the show.

Barry

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

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

AS YOU LIKE IT

BY
WILLIAM SHAKESPEARE

Tobin Ost
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Sten Severson
SOUND DESIGN

Obadiah Eaves
ORIGINAL MUSIC

Jacob Grigolia-
Rosenbaum
FIGHT DIRECTOR

David Huber
VOICE AND TEXT COACH

Alaine Alldaffer,
CSA
CASTING

Jess Slocum
PRODUCTION STAGE
MANAGER

DIRECTED BY

JESSICA STONE

Additional support provided by the Jean and Gary Shekhter Fund for Classic Theatre.

Lowell Davies Festival Theatre

June 16 – July 21, 2019

CAST
(in alphabetical order)

JAQUES DE BOYS.....Carlos Angel-Barajas†
AMIENS.....Summer Broyhill†
CHARLES.....Ramon Burris†
SILVIUS.....Mason Conrad†
AUDREY.....Yadira Correa†
OLIVER.....Aubrey Deeker Hernandez†
JAQUES.....Mark H. Dold*
ROSALIND.....Meredith Garretson*
DENNIS.....Eric Hagen†
ADAM.....Joseph Kamal*
CORIN, HYMEN.....Leonard Kelly-Young*
DUKE SENIOR'S LORD 1.....Bibi Mama†
CELIA.....Nikki Massoud*
ORLANDO.....Jon Orsini*
LE BEAU.....Hallie Peterson†
TOUCHSTONE.....Vincent Randazzo*
SIR OLIVER MARTEXT, DUKE SENIOR'S LORD 2.....Jersten Seraile†
PHOEBE.....Morgan Taylor†
DUKE FREDERICK'S LADY.....Wenona Truong†
WILLIAM.....Jared Van Heel†
DUKE FREDERICK'S LORD.....Marco Antonio Vega†
DUKE SENIOR, DUKE FREDERICK.....Cornell Womack*

UNDERSTUDIES.....for Duke Senior's Lords,
Oliver – Carlos Angel-Barajas†; for Corin, Hymen, Duke Frederick's Lords, William – Ramon
Burris†; for Charles – Mason Conrad†; for Le Beau – Yadira Correa†; for Jaques, Adam,
Sir Oliver Martext – Eric Hagen†; for Rosalind – Bibi Mama†; for Audrey, Phoebe – Hallie
Peterson†; for Jaques de Boys, Orlando – Jersten Seraile†; for Dennis – Morgan Taylor†; for
Celia – Wenona Truong†; for Amiens, Touchstone – Jared Van Heel†; for Silvius, Duke Senior,
Duke Frederick – Marco Antonio Vega†

Production Stage Manager..... Jess Slocum*
Assistant Stage Manager..... Amanda Salmons*
Assistant Stage Manager (July 7-21)..... Kendra Stockton*

SETTING

France during the Age of Enlightenment.

There will be one 15-minute intermission.

PRODUCTION STAFF

Choreography.....James Vásquez
Music Director.....Kyrsten Hafso Koppman
Assistant Director, Drama League Directing Fellow..... Tai Thompson
Assistant Scenic Design.....Eileen McCann
Assistant Costume Design.....Shelly Williams
Assistant Lighting Design.....Jason Bieber
Assistant Lighting Design.....Mextly Almeda
Assistant Sound Design.....Melanie Chen Cole
Lighting Design Intern.....Alvin Dean Collins Jr.
Stage Management Intern.....Helen Moreau
Stage Management Intern.....Karlíe Teruya
Fight Captain.....Vincent Randazzo*
Dance Captain.....Bibi Mama†

*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.

SOMETHING TRULY Grand

Costume designer David Israel Reynoso talks about creating the beautiful costumes for *As You Like It*.

Interview by Mike Hausberg.



How did you and director Jessica Stone come up with the idea for the costumes in this production?

Jess and I were inspired by French fashion of the 1740s, which is a more tailored, streamlined aesthetic in contrast to the later-1700s style we most typically associate with the excess of Marie Antoinette's court, just prior to the French Revolution. The silhouette is similar but edited of the frippery and feathers. It's an extremely gorgeous time for clothes, and the Age of Enlightenment was an interesting backdrop for our version of *As You Like It*. Additionally, we felt it interesting that the world of the court would feature botanical and floral prints but in an almost icy, autumnal palette that then goes to full bloom for (spoiler alert!) the springtime weddings in Arden.

What challenges and benefits did this concept pose?

Certainly, it's not a t-shirt and jeans show. We can't just run out on a shopping spree to the mall or find these clothes ready made on Amazon. Thankfully, The Old Globe has a rich costume stock that we can plunder and alter as needed. Additionally, we are so fortunate to have the unbelievable skills of the costume shop staff, who will construct a large portion of the garments based on my renderings. It's such a luxury!

What kind of research did you do when designing the show?

Tons of visual research. Books, paintings, Pinterest—oh my! Reading about the era, studying fashion plates from the period, looking at ornamentation, both architectural and decorative, from 1700s France. Tobin Ost, our scenic designer, and I would compare inspirations and make sure that our color palettes coincided and supported the visual storytelling we were seeking.



Do your designs change during the rehearsal period?

The costume design renderings are always just a theory until the rehearsals begin. There are always changes, which is completely expected and understandable. These changes can be extraordinarily exciting! Putting on a show can be very collaborative, and there are things we discover in the rehearsal process that enhance the costume design in both practical and aesthetic ways.

And sometimes we have to troubleshoot. I had a specific idea in mind for the floral fabric of Rosalind's final dress, but for as much as we searched and searched, we weren't able to find something ready-made that hit all the marks. It needed to be a bold floral that felt exuberant in the forest of Arden. So we opted to have a design digitally printed on satin, and I'm very happy with the result!

Is there a difference between designing costumes for an outdoor theatre versus an indoor theatre?

Certainly there are elements to consider (climate, moisture, etc.), but all in all the design possibilities available on the Shakespeare Festival stage allow me to do something truly grand. Something about being rid of a building's canopy and having a gorgeous and vast stage design allows for some wonderfully grand costume gestures. Never getting cartoonish, of course, but it does mean that somehow these enormous 1740s gowns and coats are right at home on that stage.

How do you interact with an assistant costume designer, in this case Shelly Williams?

I've worked with Shelly enough times at the Globe that we've developed a shorthand for implementing the design. I am extremely reliant on her for swatching and purchasing fabrics, shopping for ready-made garments, communicating with the costume shop, preparing and running fittings as needed, and more. I would not be able to do this without her and the incredible support of the staff in the costume shop.

You've now done many shows with the Globe, including last summer's *The Tempest*. What is it about working here that keeps bringing you back?

The fact that they keep asking me back! Seriously, I keep thinking, 'I hope they don't get sick of me.' I couldn't feel more fortunate as a designer to get to create here. The production and artistic support for creatives is unparalleled. All of my colleagues in the field and I comment on how this place is a designer's dream. Everyone on staff is so dedicated to the artistic vision, and it's exhilarating to see it come to life with such care and skill. ■

BACK IN ACTION

Director Jessica Stone returns to *The Old Globe* with *As You Like It*.

What made *As You Like It* a piece you wanted to direct?

It's my favorite Shakespeare play because I'm so drawn to the wit, spirit, and joy that unfold over the course of the tale. I've never directed a Shakespeare show before and have only performed in one—*A Midsummer Night's Dream*—so I am especially grateful for this opportunity that Barry has given to me.

What did you want the design elements to accomplish here?

The design is deceptively tricky because creating a natural world—in this case, Arden—on a stage, even one outside, is daunting and can often feel disappointing. I care a lot about seeing artificial nature in the court and the artificiality of the court in nature. But the artifice doesn't necessarily mean ugly or crass. There is breathtaking beauty in the art, music, and fashion of that time.

Rosalind is one of Shakespeare's most recognizable heroines. What were you looking for in an actor to take the role?

Rosalind's wit and vulnerability are what make her so compelling. I was looking for someone with a sharp intellect and a huge heart. I've worked with Meredith Garretson a number of times and am so excited by this particular marriage of actor and role.

This is the fifth show you've directed at The Old Globe. What do you enjoy about working here?

The Globe has become a home away from home. The people at this beautiful institution feel like family, and I am so lucky to be invited here to tell these stories. And I'm obsessed with the lavender lattes at the cafe in the park. And the hummingbirds. And the night jasmine. Most importantly, I come here to learn, grow, and have a laugh with some amazing artists. ■

AN INTRODUCTION TO

As You Like It

By David Bevington



As You Like It is one of the crowning achievements of Shakespearean romantic comedy. It is paired in Shakespeare's canon with *Much Ado About Nothing* and *Twelfth Night, or What You Will*; all three bear throwaway titles, as if these plays are offering themselves as frothy confections about nothing much, to be enjoyed if we are so minded and in whatever fashion we choose. Rosalind, as epilogue, self-deprecatingly picks up on this sense of the play's title when she pleads for our understanding of the plight she finds herself in, being "neither a good epilogue" nor able to insinuate with her audience "in the behalf of a good play." She charges the women in the audience "for the love you bear to men, to like as much of this play as please you," and the men to do the same from their point of view, so that "between you and the women the play may please." They are to take it "as they like it," in other words. The dates of these three plays, approximately from 1598 to 1601, suggest that Shakespeare rounded out this phase of his writing career with three especially wonderful romantic comedies, the capstones of his achievement in the genre. He was about to turn to the writing of "problem" plays and the great tragedies.

The contrast between court and country is a recurrent theme in the play. It handsomely embodies the mythology of Shakespeare's "green world," as argued by Northrop Frye (1948). Shakespeare's vision here is of contrasting and antithetical worlds: one of harsh reality, political maneuvering, legal shystering, and commercial competition, the other a restorative world of sylvan harmony, green landscapes, idealized family relationships, and poetic imagination capable of enabling sympathetic figures to redress social inequalities and to return at last to a rejuvenated court. We see the pattern of such a journey to a "green world" and return in earlier Shakespearean romantic comedies, including *The Two Gentlemen of Verona*, *Love's Labor's Lost*, *A Midsummer Night's Dream*, and *The Merchant of Venice*. The pattern returns also in late romances like *Cymbeline* and *The Winter's Tale*.

Yet the Forest of Arden is not quite Edenic or golden. [...] When Orlando and his loyal servant, old Adam, flee from the menace of Oliver into the forest, starvation nearly claims the life of Adam (2.6). Later, when Oliver himself comes to the forest in search of his brother, he is nearly killed by "a green and gilded snake" and "a lioness, with udders all drawn dry" (4.3.109–15). The forest is not malicious, but it is indifferent. Competition for survival requires that life sustain itself, if necessary at the expense of less fortunate creatures.

Shakespeare's imaginary forest encompasses still another legendary world, that of pastoral romance. Silvius and Phebe are caricatures of the young shepherds and shepherdesses found in Shakespeare's chief source for his play, Thomas Lodge's *Rosalind: Euphues' Golden Legacy* (1590); in Sir Philip Sidney's *Arcadia* (1590); and to no less a degree in the *Arcadia* of the Italian Sannazaro and in the *Diana* of the Portuguese Jorge de Montemayor. Indeed, the tradition goes all the way back to the eclogues of the ancient Greek Theocritus and of Virgil. Pastoralism by the 1590s was populated by thoroughly conventional stereotypes: the infatuated young shepherd, prostrating himself before the cruel tyrant he adores; the beautiful but disdainful shepherdess, basking in the perverse pleasure of making her wooer miserable by her refusal to reciprocate his affection; writers of love sonnets who hang their poems on trees and shrubbery; princes and princesses in shepherds' disguise; an idealized landscape in which these conventional figures can debate the relative merits of court

versus country; and still more. Some of these conventions were to be found also in the sonneting tradition that flourished in late 16th-century England in imitation of the sonnet writing of Francesco Petrarch, thereby giving the name of "Petrarchism" to the popular stereotype.

Ultimately, the plotting of the play aims toward marriage, especially that of Orlando and Rosalind, and Oliver and Celia. [...] Like other Shakespearean romantic heroines (including Katherine in *Love's Labor's Lost*, Portia in *The Merchant of Venice*, and Viola in *Twelfth Night*), Rosalind is more emotionally mature than her young man, more self-knowing, more aware of what she wants. Her needful disguise as a youth, like that of Portia and Viola, enables her to form a relationship with a young man that grows in confidence and intimacy because they both, seemingly, are males and can share experiences without the threatening distractions of sexual desire. Once that friendship is firmly developed, and once Orlando has been shown the importance of his loving a real woman rather than some unrealistic Petrarchan ideal of womanhood, Rosalind/Ganymede can then do what Viola/Cesario will do in *Twelfth Night*: throw off her male disguise by the simple theatrical expedient of changing her costume, and, presto-change-o, she is now the person that Orlando can desire as both sexual partner and friend. By the same stage magic she restores herself as daughter to her father, straightens out the complications in the relationship of Silvius and Phebe, and helps foster the new love of Oliver and Celia. Rosalind is the presiding theatrical genius of the play, its mistress of ceremonies, its deviser of theatrical surprises. Not coincidentally does the boy actor playing her part then set aside the role of Rosalind/Ganymede for that of Epilogue, speaking directly to the spectators about the theatrical fantasy they have just witnessed. ■

Excerpted from David Bevington's "Introduction to As You Like It." University of Victoria Shakespeare Editions.

(left page, from left to right) William Beechey's painting *Mrs. Jordan as Rosalind*, 1787. Arthur Hughes's painting *As You Like It*, 1872. Laurence Olivier as Orlando and Elisabeth Bergner as Rosalind in the 1936 film. Katharine Hepburn, 1950. Donna Woodruff at *The Old Globe*, 1952. Vanessa Redgrave, 1961.

**CARLOS ANGEL-BARAJAS**

(Jaques de Boys) is a second-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. He was recently seen in *Much Ado About Nothing* and *The Tempest* (The Old Globe) and *Our Town*, *Julius Caesar*, *Romeo and Juliet*, *Three Sisters*, and *Cloud 9* (The Old Globe/USD). He has also appeared regionally in *Much Ado About Nothing*, *Macbeth*, and *The Rover* (Santa Cruz Shakespeare). Locally he has appeared in *Romulus Killgore's Mobile Happiness Bazaar* (La Jolla Playhouse's Without Walls Festival) and *How to Use a Knife* (UC San Diego's Wagner New Play Festival). He received his B.A. in Theatre from UC San Diego. @carlos_angelba on Instagram and Twitter.

**SUMMER BROYHILL**

(Amiens) is a first-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her program credits include Mash in *Stupid F***ing Bird*, Rebecca in *Our Town*, and Calphurnia and Lepidus in *Julius Caesar*. She received her Bachelor of Music from Florida State University, and she was last seen on Broadway in *Hairspray* and in the national tours of *Rodgers + Hammerstein's Cinderella* and *Hairspray*. She has performed Off Broadway in *Killer Therapy* (The Players Theatre), *The Independents* (New York International Fringe Festival; *The New York Times Critics' Pick*), and *The Day Before Spring* (York Theatre Company). Her favorite regional performances include Cathy in two productions of *The Last Five Years*, Helena in *A Midsummer Night's Dream*, Jane in the regional premiere of *Tarzan*, Lilli/Katharine in *Kiss Me, Kate* opposite Davis Gaines, Roxie Hart in *Chicago*, Laurey/Dream Laurey in *Oklahoma!*, and several performances with Georgia Shakespeare. She is also a playwright. summerbroymhill.com, @summerbroymhill on Instagram.

**RAMON BURRIS**

(Charles) is a first-year M.F.A. candidate in The Old Globe and University of San Diego Shiley Graduate Theatre Program. He has performed in three productions with the program. He comes from Baltimore, Maryland, where he received his Bachelor of Theatre Studies at University of Maryland, Baltimore County. Since then he has performed regionally in the Baltimore area. He last appeared in *The Big Thank You* as a part of the Charm City Fringe Festival; the production received a Best of Fringe Award for the 2017 festival.

**MASON CONRAD**

(Silvius) was born and raised in Texas and later received his B.F.A. in Acting from Webster University's Conservatory of Theatre Arts in St. Louis. He most recently lived in Los Angeles, where he worked with Just Fix It Productions in *The Willows*. His further L.A. credits include "Lore" with Amazon Studios, *Creep L.A.: Entry*, and *Threat* at Whitefire Theatre. Conrad's other regional credits include Door Shakespeare, The Nashville Shakespeare Festival, Peterborough Players, Texas Shakespeare Festival, Shakespeare Festival St. Louis, and XVI Havana Theater Festival in Cuba. He was last seen onstage as Sorn in *Stupid F***ing Bird* with The Old Globe and University of San Diego Shiley Graduate Theatre Program. masonconrad.com, @masonconrad on Instagram.

**YADIRA CORREA**

(Audrey) was seen last summer as Conrade in *Much Ado About Nothing* and Francisca in *The Tempest* at The Old Globe. She also recently appeared in The Old Globe and University of San Diego Shiley Graduate Theatre Program productions of *Our Town*, *Julius Caesar*, *Romeo and Juliet*, *Three Sisters*, and *Cloud 9*. She played Gratiano in the all-female production of *The Merchant of Venice* (Cardinal Stage Company) and appeared in the special event production of *2666* (Goodman Theatre). She has worked at Oregon Shakespeare Festival, Court Theatre, Teatro Vista, Collaboracion, and About Face Theatre, among others. Her credits also include Quiara

Alegria Hudes's *Water by the Spoonful* and Tanya Saracho's *Enfrascada (A Jarring Comedy of Hoodoo Proportions)* (16th Street Theater, Renaissance Theaterworks), as well as most ensemble-devised works at Teatro Luna (2003–2009), including *Machos*, *Lunatic(s)*, and *S-e-x-Oh!* Correa is an alumna of the School at Steppenwolf.

**AUBREY DEEKER HERNANDEZ**

(Oliver) has appeared internationally in *Love's Labor's Lost* at the Royal Shakespeare Company in Stratford-upon-Avon; Off Broadway in the New York premiere of *The Liar* by David Ives at Classic Stage Company; and in 13 productions as an affiliated artist at Shakespeare Theatre Company in Washington DC, including Mercutio in *Romeo and Juliet* and *King Lear* with Stacy Keach directed by Robert Falls. His other credits include the title role in *Hamlet* and Tom in *The Glass Menagerie* (Denver Center Theatre Company), Prior Walter in *Angels in America* (The Wilma Theater), and productions at Goodman Theatre, South Coast Repertory, The Kennedy Center, Studio Theatre, Signature Theatre Company, Woolly Mammoth Theatre Company, Folger Theatre, Ford's Theatre, and Round House Theatre, among others. His television credits include Ridley Scott's "The Man in the High Castle," "True Blood," "The Wire," "The Mentalist," "Castle," "Backstrom," "NCIS," "NCIS: New Orleans," and "Crisis," and his films include *So the Lord Must Wait*, *Peter's Plan*, *Distance*, *Leave No Marine Behind*, and *The Seer*.

**MARK H. DOLD**

(Jaques) is an actor, teacher, and private acting coach born in San Diego. At The Old Globe he was last seen as Dorian in Michael Hollinger's *Opus* (Craig Noel Award). Dold has made dozens of appearances on and Off Broadway. His highlights include *Absurd Person Singular*; *Shockheaded Peter*; and *Race and The Winter's Tale*, both directed by Barry Edelstein. He also played 847 performances as the original C.S. Lewis in Mark St. Germain's *Freud's Last Session* (Off Broadway Alliance Award for Best New Play). Dold's regional credits have taken him from coast to coast. He has spent 15 seasons at Barrington Stage Company in the Berkshires, where he is also an Associate Artist. In 2018 he won the BroadwayWorld Berkshires Best Actor in a Play Award for *The Glass Menagerie*. His film, television, and web series credits include the recently completed independent film *Louie*, as well as guest starring roles on "Chicago P.D.," "Person of Interest," and most of the "Law & Order" franchise. Dold trained at Boston University's College of Fine Art, at Yale School of Drama, and with the recently departed William Esper. He is an honored member of The Actors' Center, and in 2020 he will participate in the National Alliance of Acting Teachers's Teacher Development Program. markhdold.com.

**MEREDITH GARRETSON**

(Rosalind) last appeared at The Old Globe as Maid Marian in Ken Ludwig's *Robin Hood!* in 2017. She was recently seen onstage as Christina Mundy in *Dancing at Lughnasa* at Two River Theater. She will heavily recur on Syfy's new series "Resident Alien," shooting this fall. Her other recent television credits include *Fosse/Verdon*, "Elementary," and "The Good Fight." Garretson received her M.F.A. from New York University (class of 2017). Her favorite productions there include Hermione in *The Winter's Tale*, Hypatia in *Misalliance*, Lyubov Andreyevna in *The Cherry Orchard*, Maggie in *Cat on a Hot Tin Roof*, and Antony in *Julius Caesar*. meredithgarretson.com, @meredithgarretson on Instagram.

**ERIC HAGEN**

(Dennis) appeared as Borachio in *Much Ado About Nothing* and Shipmaster in *The Tempest* last year on The Old Globe's Festival Theatre stage. He was previously seen with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Simon Stimson in *Our Town*, Soothsayer and Lucius in *Julius Caesar*, Joshua and Gerry in *Cloud 9*, Solyony in *Three Sisters*, and Mercutio in *Romeo and Juliet*. Regionally, he was

most recently seen as Edmund in *King Lear* and Fenton in *The Merry Wives of Windsor* (Nebraska Shakespeare). His other regional credits include *The Taming of the Shrew*, *King Lear*, *Twelfth Night*, *The Comedy of Errors*, and *Henry IV, Part II*, (Utah Shakespeare Festival), *Macbeth* (USF Shakespeare-in-the-Schools tour), *Peter Piper* (Guthrie Theater), and *August & Amy* (Bryant-Lake Bowl Theater). He is an alumnus of the National Foundation for Advancement in the Arts' YoungArts competition and of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.

**JOSEPH KAMAL**

(Adam) made his Globe debut last year in *A Thousand Splendid Suns*. Most recently he appeared on Broadway in the Tony Award-winning musical *The Band's Visit*. He has appeared in world premieres by Tony Kushner, Rajiv Joseph, Charles Mee, Lee Breuer, Betty Shamieh, Herbert Siguenza and Richard Montoya of Culture Clash, and Charles Randolph-Wright. He has also been seen in West Coast premieres and national tours of plays by Theresa Rebeck and Lynn Nottage. He was a company member of Shakespeare Theatre Company in Washington DC. Kamal's recent television credits include "Murphy Brown," "Animal Kingdom," "Madam Secretary," and "SEAL Team," among others. He has done much voice-over work as well. josephkamal.com.

**LEONARD KELLY-YOUNG**

(Corin, Hymen) recently appeared in *The Heart of Robin Hood* (Wallis Annenberg Center for the Performing Arts) and *Our Town* (Pasadena Playhouse). His other theatre credits include the title role in Darko Tresnjak's *Titus Andronicus* (The Old Globe), *The Christians* and *The School for Scandal* (Mark Taper Forum), *A View from the Bridge* (Seattle Repertory Theatre), *Shiv* (The Theatre @ Boston Court), *Radiance* and *Choir Boy* (Geffen Playhouse), *The Rainmaker* (A Noise Within), and *Moonlight and Magnolias* (La Mirada Theatre/Laguna Playhouse). He received Indy Awards as Dodge in *Buried Child* (Ensemble Theatre Company) and Doc Lyman in *Bus Stop* (Rubicon Theatre Company). Kelly-Young has also performed at Goodman Theatre, Missouri Repertory Theatre, Cincinnati Playhouse in the Park, Geva Theatre Center, Studio Arena Theater, Huntington Theatre Company, and several Shakespeare companies across the country. His film credits include *Gone Girl*, *Karla*, *Falling*, *Evil Angel*, *Highway 395*, *Blowback*, *Sliver*, *Ray Bradbury's Kaleidoscope*, *My Brother Jack*, and *Deadheads*. His many television credits include *Sharp Objects*, "Six Feet Under," "Get Shorty," "The Mentalist," "Mad Men," "CSI: Crime Scene Investigation," "The Shield," "Scandal," "Justified," "Boston Legal," and "House of Lies."

**BIBI MAMA**

(Duke Senior's Lord 1) was most recently seen as Nina in *Stupid F***ing Bird* and Mrs. Gibbs in *Our Town* with The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her Off Broadway credits include *Monkey* in *Owen & Mzee The Musical* (Vital Theatre Company) and Stylist in *Caps for Sale the Musical* (The New Victory Theater). Her favorite regional credits include *Julius Caesar* (The Gallery Players), *Four Little Girls: Birmingham 1963* (The Kennedy Center), *Richard III*, *Enchanted April*, and *Pride@Prejudice* (The Theatre at Monmouth), and *Cloud 9* (Studio Theatre). She is a proud B.F.A. alumna of Howard University's Department of Theatre Arts. Bibi-Mama.com, @bodybybibbi on Instagram.

**NIKKI MASSOUD**

(Celia) is delighted to be making her Globe debut. Her New York credits include Bianca in *Othello* opposite Daniel Craig and David Oyelowo (New York Theatre Workshop). She has appeared regionally in *A Doll's House, Part 2* (Huntington Theatre Company, Berkeley Repertory Theatre), *Pericles, Prince of Tyre* (Two River Theater), *Our Town* (Portland Center Stage), the world premiere of Theresa Rebeck's *Zealot* (South Coast Repertory), *The Grapes of Wrath* (Trinity Repertory Company), and *The Glass Menagerie Project*

(Arena Stage). Her onscreen credits include "Mozart in the Jungle," "Homeland," "Madam Secretary," "Odd Mom Out," and "Succession." She is a graduate of Georgetown University, British American Drama Academy's Midsummer in Oxford Program, and Brown University/Trinity Rep M.F.A. program.

**JON ORSINI**

(Orlando) made his award-winning Broadway debut opposite Nathan Lane in *The Nance*, followed by *Macbeth* with Ethan Hawke, and Larry David's *Fish in the Dark*. His previous Old Globe credits include *Hamlet*, *Love's Labor's Lost*, and *Othello*. He can be seen in the upcoming film *The Assistant* opposite Julia Garner.

**HALLIE PETERSON**

(Le Beau) is in her first year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. She was previously seen with the program as Brutus in *Julius Caesar*, Mrs. Webb in *Our Town*, and Emma in *Stupid F***ing Bird*. A Chicago native, Peterson's favorite credits include *A Midsummer Night's Dream* (Polarity Ensemble Theatre), *All My Sons* (Raven Theatre), *Circle Mirror Transformation* (Oil Lamp Theater), *Fanny's First Play* (20% Theatre Company), and *Dreamgirls, A Christmas Carol*, and *I Think You Think I Love You* (Milwaukee Repertory Theater). Peterson received her B.F.A. in Acting from Ithaca College. @halpetes on Instagram.

**VINCENT RANDAZZO**

(Touchstone) marks his first appearance at The Old Globe with *As You Like It*. He was most recently seen in the co-production of *Vanity Fair* at American Conservatory Theater (ACT) and Shakespeare Theatre Company. His other credits include ACT productions of *A Walk on the Moon*, *Hamlet*, and *Washed Up on the Potomac* at San Francisco Playhouse. Randazzo toured for three years with The Shylock Project in the docu-fantasy radio play *Orson Welles/Shylock* (Venice, St-Ambroise Montreal Fringe Festival, Toronto Fringe Festival, Franklin Stage Company). Randazzo earned his B.A. in Theatre from Le Moyne College and his M.F.A. from ACT.

**JERSTEN SERAILE**

(Sir Oliver Martext, Duke Senior's Lord 2) is in his second year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. He appeared last year in the Globe's *Much Ado About Nothing* and *The Tempest*. He has also been seen in the M.F.A. program as Joe Stoddard and Wally Webb in *Our Town*, the title role in *Julius Caesar*, Paris in *Romeo and Juliet*, Fyodor Ilych Kulygin in *Three Sisters*, and Betty and Edward in *Cloud 9*. He has toured nationally playing the roles of Mr. White, Bernard, and Brom Bones in *Encore!* (Chamber Theatre Productions). While on tour, Serais made his Off Broadway debut playing Langston Hughes in the one-man show *Harlem Blooms in Spring*, which he also wrote (Theatre Row). His other credits include *If We Don't Get It, Shut It Down* (Harlem Repertory Theatre) and *The Full Monty* and *Oliver!* (Clear Space Theatre Company). Serais received his bachelor's degree from Eugene Lang College.

**MORGAN TAYLOR**

(Phoebe) is completing her second year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. Taylor was seen last season in *The Tempest* and, as Hero, in *Much Ado About Nothing* (The Old Globe), as well as in *Our Town*, *Julius Caesar*, *Cloud 9*, *Three Sisters*, and *Romeo and Juliet* (The Old Globe/USD). Her other credits include *Eurydice* and *Baby with the Bathwater* (Oceanside Theatre Company), *Orlando* (Elements Theatre Collective), and *The Arabian Nights, Absolutely! (Perhaps)*, and *The Merchant of Venice* (UC Santa Barbara). Taylor is an alumna of University of California, Santa Barbara's Theater B.F.A. Actor Training Program. morgantaylor.me, @the.morgantaylor on Instagram.

**WENONA TRUONG**

(Duke Frederick's Lady) previously appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Emily in *Our Town*, Portia in *Julius Caesar*, Maud and Lin in *Cloud 9*, Irina and Anfisa in *Three Sisters*, and Lady Montague, Balthasar, and Friar John in *Romeo and Juliet*. She also appeared as Sexton in *Much Ado About Nothing* and Iris in *The Tempest* (The Old Globe), Henrietta and Elizabeth in *Persuasion* and Ariel in *The Tempest* (Livermore Shakespeare Festival), and Mash in *Stupid F***ing Bird* (Capital Stage). She received her B.A. at University of the Pacific in Theatre Arts with a minor in Psychology.

**JARED VAN HEEL**

(William) was last seen in The Old Globe's productions of *Much Ado About Nothing* and *The Tempest*. He is a second-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. In the program he has played Mark Antony in *Julius Caesar*, Vershinin in *Three Sisters*, Clive and Martin in *Cloud 9*, Constable Warren and Sam Craig in *Our Town*, and Montague and Peter in *Romeo and Juliet*. He has appeared Off Broadway in *Hamlet* (S.O.S. Productions) and *The Awesome 80s Prom* (Davenport Theatrical Enterprises). He has toured internationally with *Walking with Dinosaurs* (BBC Worldwide/Global Creatures) and nationally with *The Trip to Bountiful* (Montana Repertory Theatre). Some of his other credits include *The Liar*, *The Merry Wives of Windsor*, and *The Compleat Wrks of Wllm Shksprr (Abridged)* (Texas Shakespeare Festival), *Twelfth Night* (Madcap Collective), *Antony and Cleopatra* (Harlequin Productions), *American Midget* (New York International Fringe Festival/Trembling Stage), and *Cyclone*, *Betty's Summer Vacation*, and the world premieres of *Frankenstein Unplugged* and *Breach* (Montana Repertory Theatre).

**MARCO ANTONIO VEGA**

(Duke Frederick's Lord) recently worked with the Reduced Shakespeare Company playing the role of Puck in *William Shakespeare's Long Lost First Play (abridged)*. His other recent credits include Dogberry in *Much Ado About Nothing* (Creekside Theatre Fest) and Demetrius in *A Midsummer Night's Dream*, Bardolph in both *Henry IV, Part II* and *Henry V*, and Burgundy in *King Lear*, as well as two educational touring productions playing Laertes in *Hamlet* and Banquo in *Macbeth* (Utah Shakespeare Festival). He trained at Southern Utah University and received a B.A. in Theatre Arts. Vega also has years of improvisation training from Off the Cuff Comedy Improvisation in Cedar City, Utah. With Off the Cuff, he performed during the LA Indie Improv Festival.

**CORNELL WOMACK**

(Duke Senior, Duke Frederick) appeared last winter as Antonio at Walt Disney Concert Hall in a joint production of *The Tempest* with Los Angeles Philharmonic directed by Barry Edelstein. He previously appeared at the Globe in *Hamlet* and *The Winter's Tale*. His Broadway credits include *On Golden Pond* with James Earl Jones and *Talk Radio*. His Off Broadway credits include *Yellowman*, *Thunder Knocking at the Door*, *The Merchant of Venice*, and *The Odyssey*. Womack's television roles include Ritchie on the FX series "Rescue Me," along with guest appearances on "Better Call Saul," "Flaked," "Suits," "The Newsroom," "The Fosters," "Body of Proof," "Criminal Minds," "Medium," "Boston Legal," "CSI: Miami," "Numb3rs," "Law & Order," "Warehouse 13," "The Black Donnellys," and even "Hannah Montana." His films include *Grimshaw*, *Transformers: Revenge of the Fallen*, *State of Play*, and *The Happening*. He currently narrates the documentary series "Corrupt Crimes," "Motive to Murder," "Gangster: America's Most Evil," and "Hangar 1: The UFO Files," among others. He trained at The Juilliard School's Drama Division.

JESSICA STONE

(Director) previously directed *Barefoot in the Park*, Ken Ludwig's *Robin Hood!*, *Arms and the Man*, and *Vanya and Sonia and Masha and Spike* at The Old Globe. She has worked as an actor on and Off Broadway and in television and film for the last 30 years. Her Broadway credits include *Anything Goes*, *Butley*, *The Odd Couple*, *The Smell of the Kill*, *Design for Living*, *How to Succeed in Business Without Really Trying*, and *Grease*. She has performed Off Broadway and in regional theatres across the country, including 10 seasons at Williamstown Theatre Festival. Her television credits include series-regular and guest-starring roles on CBS, NBC, ABC, and Hulu. Her film credits include work with Ang Lee, M. Night Shyamalan, and Kevin Bacon, among others. Stone's directing career began in earnest with her 2010 all-male production of *A Funny Thing Happened on the Way to the Forum* for Williamstown Theatre Festival. Her directing credits now include Kate Hamill's *Vanity Fair* (Shakespeare Theatre Company, American Conservatory Theater), *Dancing at Lughnasa*, *Absurd Person Singular*, and *A Funny Thing...* (Two River Theater), *Bad Dates*, *Ripcord*, and *Vanya and Sonia and Masha and Spike* (Huntington Theatre Company), *Bad Jews* (George Street Playhouse), *The 25th Annual Putnam County Spelling Bee* (Bucks County Playhouse), *Charlotte's Web* (Theatreworks USA), and *June Moon* and *Last of the Red Hot Lovers* (Williamstown Theatre Festival). She currently lives in Brooklyn with her husband and two sons.

TOBIN OST

(Scenic Design) previously designed The Old Globe's *Barefoot in the Park*, *Emma*, and *Himself and Nora*. His Broadway credits include *Newsies* (Tony Award nomination for Best Scenic Design of a Musical), *Disaster!*, *Jekyll & Hyde*, *Bonnie & Clyde*, *The Philanthropist* (costume design), and *Brooklyn* (costume design). His notable Off Broadway credits include *Maurice Hines Is Tappin' Thru Life*; *Nightingale*; *Grace*; *The Overwhelming* (costume design); *Zanna, Don't!* (co-scenic and costume design); *Almost Heaven* (costume design); and *Fighting Words*. Ost has worked extensively with other major regional theatres, including La Jolla Playhouse, Mark Taper Forum, Ahmanson Theatre, Goodman Theatre, Arena Stage, Huntington Theatre Company, Ford's Theatre, Goodspeed Musicals, Two River Theater, Asolo Repertory Theatre, Kansas City Repertory Theatre, Yale Repertory Theatre, Hartford Stage, Alliance Theatre, and others. Additionally, Ost teaches design at Purchase College (SUNY), and he is currently working on Steven Spielberg's *West Side Story*.

DAVID ISRAEL REYNOSO

(Costume Design) is an internationally renowned scenic and costume designer who has designed the Globe's productions of *The Tempest*, *The Wanderers*, *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. Reynoso is the Obie Award-winning costume designer of Punchdrunk's *Sleep No More* (New York and Shanghai) and also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). He is recognized for his widespread work with theatres such as La Jolla Playhouse, American Conservatory Theater, American Repertory Theater, Arena Stage, Finnish National Ballet, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, Gloucester Stage Company, and The Lyric Stage Company of Boston, among others. His scope of work extends beyond theatre to exhibit designs such as *PostSecret* and *Living with Animals* for San Diego Museum of Man. Reynoso has received a Creative Catalyst grant, an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com, @designreynoso on Instagram.

STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe's *Much Ado About Nothing*, *Hamlet*, *King Richard II*, *Double Indemnity*, *Othello*, and *The Two Gentlemen of Verona*. He has designed over 200 productions on and Off Broadway and at most major regional theatre and opera companies across the U.S. Internationally his work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, and Wroclaw. Strawbridge has been recognized with numerous awards

and nominations including American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design, and Lucille Lortel Awards. He is Co-Chair of the Design Department at Yale School of Drama and a Resident Lighting Designer at Yale Repertory Theatre.

STEN SEVERSON

(Sound Design) is pleased to be returning to The Old Globe, where he has designed *Much Ado About Nothing*, *Hamlet*, *King Richard II*, *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. His selected credits include the Broadway productions of *Hair*, *The Motherf***er with the Hat*, and *The Merchant of Venice*, and the Off Broadway productions of *Venice*, *No Place to Go*, *The Total Bent*, and *The Controversy of Valladolid*, as well as *King Lear*, the musical *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, *Hair*, and *Hamlet* for Shakespeare in the Park at the Delacorte Theater. His regional credits include *Family Album* (Oregon Shakespeare Festival), *Fallaci* (Berkeley Repertory Theatre), *Akeelah and the Bee* (Children's Theatre Company, Arena Stage), and *The Abominables*, *Dr. Seuss's The Sneetches*, and *Diary of a Wimpy Kid* (Children's Theatre Company). He has taught at New York University and Yale School of Drama.

OBADIAH EAVES

(Original Music) is making his debut at The Old Globe. His sound and music have appeared on Broadway in *Saint Joan*; *The Country House*; *The Assembled Parties*; *Harvey*; *A Life in the Theatre*; *Collected Stories*; *Accent on Youth*; *Come Back, Little Sheba*; *The Lieutenant of Inishmore*; and *Shining City*. His other recent work includes *Noura* (Playwrights Horizons, Shakespeare Theatre Company), *Romeo and Juliet* (Huntington Theatre Company), *A Doll's House, Part 2* (Seattle Repertory Theatre), *The Portuguese Kid* (Manhattan Theatre Club), *Hannah and the Dread Gazebo* (Oregon Shakespeare Festival), and *The Total Bent* (The Public Theater). Eaves has received San Francisco Bay Area Theatre Critics Circle, Lucille Lortel, and AUDELCO VIV Awards. He has also worked with HBO, Nickelodeon, Discovery, History Channel, Bravo, A&E, TLC, and Fisher-Price.

JACOB GRIGOLIA-ROSENBAUM

(Fight Director) is honored to return to the Globe after *The Last Goodbye*, *Othello*, Ken Ludwig's *Robin Hood!*, and *Hamlet*. His credits as a fight director include *Peter and the Starcatcher* (Broadway, New York Theatre Workshop, New World Stages, national tour), *Peter Pan Live!* (NBC/Universal), *Bloody Bloody Andrew Jackson* (Broadway, The Public Theater, Williamstown Theatre Festival), *Cyrano de Bergerac* (Broadway), *Here Lies Love* (The Public Theater, commercial remount), *The Robber Bridegroom* (Roundabout Theatre Company), *Sailor Man* (also co-creator; New York International Fringe Festival; Best Play), *The Buccaneer* (also playwright; The Tank, Fight Fest), and *Robin Hood* (Williamstown Theatre Festival). Grigolia-Rosenbaum has also been fight director for numerous regional and touring companies, including Disney Cruise Line, Connecticut Free Shakespeare, Ogunquit Playhouse, and National Theater for Arts and Education, as well as for special events (Robin Hood Foundation). He was the stunt coordinator and creature performer for the horror film *Dark Was the Night* (Caliber/Image) and was a D1 varsity fencer while at Yale University.

DAVID HUBER

(Voice and Text Coach) has worked on 36 Globe productions since 2014, including *What You Are*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Tempest*, *Native Gardens*, *A Thousand Splendid Suns*, *The Wanderers*, *Uncle Vanya*, *The Importance of Being Earnest*, *Hamlet*, Ken Ludwig's *Robin Hood!*, *Picasso at the Lapin Agile*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, and *Bright Star*. He has also served as a dialect/voice coach at La Jolla Playhouse and Diversionary Theatre. His regional theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center Repertory Company, Lookingglass Theatre Company, Odyssey Theatre Ensemble, and Opera Pacific, among many others.

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 Graduate Voice Teacher Diploma Program at York University in Toronto and an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

ALAINE ALLDAFFER, CSA

(Casting) is the Casting Director for Playwrights Horizons, and Lisa Donadio serves as Associate Casting Director. Her Playwrights Horizons credits include *Grey Gardens* (also on Broadway), *Clybourne Park* (also on Broadway), *Circle Mirror Transformation* (Drama Desk and Obie Awards for Outstanding Ensemble, Artios Award for casting), and *The Flick* (also at Barrow Street Theatre). Her television credits include ABC's "The Knights of Prosperity" (aka "Let's Rob Mick Jagger"), NBC's "Ed," and USA's "Monk." Her regional theatre credits include Huntington Theatre Company, Alley Theatre, Arena Stage, Studio Theatre, Williamstown Theatre Festival, Seattle Repertory Theatre, American Conservatory Theater, Berkeley Repertory Theatre, and People's Light, among others.

JESS SLOCUM

(Production Stage Manager) has worked on over 40 productions at the Globe, including *They Promised Her the Moon*, *Familiar*, *Dr. Seuss's How the Grinch Stole Christmas!*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, and *Robin and the 7 Hoods*. Her regional credits include *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), and *Post Office* (Center Theatre Group). She is a graduate of Vanderbilt University and a proud member of Actors' Equity.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on more than 30 shows. Some of her favorites include *Life After*, *The Blameless*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, *Somewhere*, and *Lost in Yonkers*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), and *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego). She is a graduate of UC San Diego.

KENDRA STOCKTON

(Assistant Stage Manager, July 7-21) previously worked at The Old Globe as Assistant Stage Manager on Ken Ludwig's *The Gods of Comedy*, *Familiar*, *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, and *Dog and Pony*, as well as a production assistant on *Dr. Seuss's How the Grinch Stole Christmas!*, *The Few*, and the 2013 Shakespeare Festival. She stage managed La Jolla Playhouse's *Home of the Brave* and *#SuperShinySara* and has assistant stage managed their productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who & The What*. Her other stage management credits include *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players Theatre), and *Irving Berlin's White Christmas* (San Diego Musical Theatre).

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. 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 educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius*

Caesar, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, 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 of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

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

CRAIG NOEL

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

CASTING

Alaine Alldaffer, CSA
Lisa Donadio



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-826, IATSE.

Summer Broyhill, Yadira Correa, Aubrey Deeker Hernandez, Eric Hagen, and Jared Van Heel appear courtesy of Actors' Equity Association.

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 below.

Tobin Ost, Scenic Design

David Israel Reynoso, Costume Design

Stephen Strawbridge, Lighting Design

Sten Severson, Sound Design

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.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

PATRON INFORMATION

For patron information about ticketing, performances, parking, transportation, and more, please visit www.TheOldGlobe.org/patron-information.

MAKING THEATRE MATTER: TRANSFORMATION AND IMPACT



BY LISEL GORELL-GETZ

Our primary goal in the Arts Engagement Department is to make theatre matter to more people, offering transformational experiences and impacting lives throughout San Diego with robust community partner relationships and exceptional programming. Our Teaching Artists develop curricula in collaboration with communities, encouraging classroom experiences rich with the opportunity to learn the so-called "soft skills" that provide lasting impact to students.

For many years one of our strongest educational and community partnerships has been with School in the Park (SITP), a multi-visit museum program that blends formal and informal learning specifically for Rosa Parks Elementary School and Wilson Middle School students in the City Heights neighborhood of San Diego.

When SITP students visit The Old Globe, they are immediately immersed in a theatre environment that focuses on discovery, creativity, and ensemble building. While exploring the words of William Shakespeare, students work in small, collaborative groups and learn authentic rehearsal techniques. And just like artists in the professional theatre world, these elementary and middle-school students are building skills they will need for a successful future: communication, teamwork, adaptability, problem solving, leadership, positive attitude, and self-confidence.

All SITP students learn why theatre matters through standards-based curricula specially designed for each grade level. Students explore the vocabulary of theatre making, then dive into expanding skills through design, performance, and writing projects. In addition to this rigorous study, the fifth through eighth graders who come to The Old Globe with SITP get private behind-the-scenes tours and learn about careers in the arts from the professionals at work. It all adds up to a transformational week of exploration and learning.

Students and classroom teachers alike love their time at The Old Globe. Donna Bates, a sixth-grade English language arts teacher at Wilson Middle School, has been bringing her students to SITP for several years. "I feel like the Globe experience opened windows to sights that some of my kids never knew existed. Seeing the smiles on their faces, hearing the laughter, and watching them genuinely have fun and take risks in front of their peers and the adults they had recently met—it did my heart good! Their desire to be present in the space was also evident when watching them engage, open up, and take command of the roles they portrayed in their performances, after just one week in the Globe classroom."

"THE GLOBE EXPERIENCE OPENED WINDOWS TO SIGHTS THAT SOME OF MY KIDS NEVER KNEW EXISTED."



Teaching Artist Randall Eames with students of School in the Park. Photos by Rich Soublett II.

Julissa, an eighth-grade student entering Hoover High School this fall, recalls how coming to The Old Globe with SITP changed her intended area of focused study. "When we went to the Globe and started writing poems, I had a lot of fun expressing my feelings through writing, so I thought maybe I could go to the Academy of Literature, Media, and Arts and learn to write songs. I'd never really thought about poetry, but then I started learning about it more, and I thought, 'This is actually kind of cool.' One of the students in my class actually went up and read his own poem, and he helped the professional poets read some of the other ones too!"

Time and again, the classroom teachers and our Teaching Artists report that even in a brief weeklong theatre experience, SITP students find themselves blossoming with self-confidence, building new collaborative skills, and discovering their own creative potential. Indeed, the young adults in SITP discover that theatre matters as one of the essential building blocks they can rely on to navigate the world as creative, collaborative leaders. ■

Lisel Gorell-Getz is the Master Teaching Artist and Arts Engagement Programs Manager for School in the Park at The Old Globe.

School in the Park is generously funded by Price Philanthropies with additional support from the Ann Davies Fund for Teaching Artists.

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The Old Globe invites your company to become a Corporate Partner and make theatre matter to more people while receiving exclusive benefits. Contact Kristina Keeler at (619) 684-4140 or kkeeler@TheOldGlobe.org.

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

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