

performances

MAGAZINE

THE  OLD GLOBE

JANUARY – FEBRUARY 2023

The Notebooks of **LEONARDO DA VINCI**





Welcome to The Old Globe and this production of The Notebooks of Leonardo da Vinci. 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.

OUR MISSION

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.

OUR 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.



SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by scanning the QR code or at www.TheOldGlobe.org/Roadmap.

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.

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*In memoriam

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ASSOCIATE ARTISTS

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.

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FROM BARRY

Over a lifetime of theatregoing—three decades of it as a professional in the field—I’ve learned that this art form has a unique power to persist in the imagination. I remember sounds and images from plays I saw in the 1980s, moments of drama burned into my memory by a great actor or inspired director, live, right in front of me. I don’t recall movies in quite that way, or paintings, or poems. The physical presence of theatre, the human materiality of it, leaves traces that remain for a long, long time.

That’s one reason tonight’s show is so special to me. Its images, its moments, its humanity, are still fresh in my mind from the last time I saw them, from the first time I saw them. *The Notebooks of Leonardo da Vinci* played in New York City in 1994, after its triumphant premiere at Chicago’s Goodman Theatre, and was the hottest ticket in town. I was at the beginning of my career then, and I somehow snagged a seat. I’d never seen anything like it, and it delights me that I now get to see it again, and share it with the audience of the great theatre company I now direct. It also delights me to welcome back to the Globe the visionary artist who made this indelible work, and whose 2015 production of *The White Snake* left its share of images behind in the memory banks of San Diego theatregoers: Mary Zimmerman.

Mary has made something that, while not exactly a play, is very much a work of theatre. *Notebooks* is metaphoric, non-narrative. It’s not a story about something, but instead a portrait of that thing. It’s a three-dimensional representation of one consciousness, of a single mind that’s one of the most capacious and monumental in human history.

Scientist, philosopher, and artist, Leonardo da Vinci was a man of voracious curiosity and was possessed of a seemingly infinite capacity for wonder. His voluminous notebooks are the source of every word spoken in this show. They are jammed with wild stuff: anatomy, physics, botany, mathematics. There’s a shopping list. There are strange ruminations on the largest human questions, and then random jottings of the goings-on in the lives of friends. Over count-

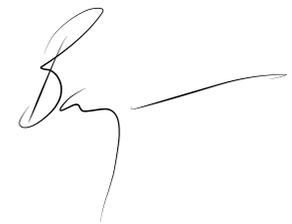
less pages, da Vinci asks questions: why can’t a man fly? Why does the same person look totally different when light hits them from some new angle? The questions emanate from a mind that’s never satisfied, from a kind of human Google that ranges across every conceivable interest with equal enthusiasm. The Renaissance was a time for generalists, for poly-maths, a time perhaps richer than our moment of extreme specialization and narrowness of focus. Da Vinci’s focus was wide.

And Mary Zimmerman’s is too. She conjures from da Vinci’s mind a dream in corporeal form, a series of thoughts in motion. Ravishing stage pictures, precisely choreographed and dynamically enacted, emerge from the gorgeous teamwork of eight performers whose inventiveness and ingenuity are as bottomless as their source’s.

Da Vinci knew that the world is a marvelous place. Zimmerman knows it too, and she understands that no human invention expresses those marvels quite as fully and engagingly as the theatre. Perhaps that’s why I remember this show so vividly from all those years ago; perhaps that’s why the show remains in this revival just as incandescent as it was when it was first created. It’s a work that deploys the fruits of imagination to make beautiful images about imagination. It’s unique, and that’s what makes it so memorable.

I’m very grateful to Mary and her fellow explorers of da Vinci’s mind for helping the Globe launch our 2023 programming with such abundant creativity. It’s an inspiring way to kick off a new year.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.
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
AUDREY S. GEISEL MANAGING DIRECTOR

in association with Shakespeare Theatre Company

PRESENTS

the Goodman Theatre production of

THE NOTEBOOKS OF LEONARDO DA VINCI

WRITTEN AND DIRECTED BY
MARY ZIMMERMAN

Scott Bradley
SCENIC DESIGN

Mara Blumenfeld
COSTUME DESIGN,
BASED ON THE
ORIGINAL DESIGN BY
ALLISON REEDS

T.J. Gerckens
LIGHTING DESIGN

Michael Bodeen
SOUND DESIGN

Miriam Sturm and
Michael Bodeen
ORIGINAL MUSIC

Sylvia
Hernandez-DiStasi
ACROBATIC
CONSULTANT

Lauren Port, CSA and
Rachael Jimenez,
CSA
CASTING

Marne Anderson
PRODUCTION STAGE
MANAGER

Originally produced by Goodman Theatre, Chicago, Illinois on November 9, 1993.
The Notebooks of Leonardo da Vinci is produced through special arrangement
with Bret Adams, Ltd., 448 West 44th Street, New York, NY 10036.

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

January 21 – February 26, 2023

CAST
(in alphabetical order)

LEONARDOAdeoye*
LEONARDO Christopher Donahue*
LEONARDOKasey Foster*
LEONARDOJohn Gregorio*
LEONARDOAnthony Irons*
LEONARDO Louise Lamson*
LEONARDOAndrea San Miguel*
LEONARDOWai Yim*

UNDERSTUDIES for Leonardo – Chloe Baldwin*, Jack DeCesare*,
James Newcomb*, Emma Svitil†, Michael Underhill†

Production Stage Manager Marne Anderson*
Assistant Stage ManagerAmanda Salmons*

This production contains one act with no intermission.

PRODUCTION STAFF

Assistant Scenic Design Eileen McCann
Associate Costume DesignCharlotte Devaux
Assistant Lighting Design Winston Limaugé
Assistant Sound Design..... Marilynn Do
Stage Management Swing Anjee Nero*
Stage Management Apprentice Jiawei Pei

*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.

FROM THE *Director*

The 5,000 or so pages that comprise the notebooks of Leonardo da Vinci—some loose, some bound, held in various collections around the world—were largely never intended for publication. Covered with studies for larger works, shopping and to-do lists, personal reflections, mathematical formulas, obsessive geometry puzzles, anatomical drawings, depictions of turbulent waves or clouds, faces of angels and monsters, treaties on flight and painting, designs for bridges and fantastical machines, they are an unselfconscious manifestation of a singular consciousness. This little piece of theatre is one attempt to embody a small fraction of the notebooks: aside from a brief scene between two imaginary Florentine ladies, every word was written by Leonardo himself.



Writer and director Mary Zimmerman

I made my first iteration of *The Notebooks of Leonardo da Vinci* when I was 29. I'm 62 now, and the marvel has only grown. It is tempting to think of Leonardo (and, in a way, to dismiss him) as entirely sui generis, a different sort of creature, not quite human, an incomprehensible genius with a preternaturally large brain. I don't think that. I think that the genius of Leonardo lies not in his being inhumanly intelligent, but rather in his ability to remain awake to the world his entire life, from childhood to the day he died. When we are very young, we are astonished by the natural world and ask all sorts of questions about it all day long; but eventually most of us become habituated, or we give up on our ability to understand; or, somehow, in the face of overwhelming mystery and beauty, we grow bored. Leonardo never did. To borrow Mary Oliver's wishful phrase, he lived his entire life as a "bride to amazement." So drawn was he to apprehending the mechanism of the "terrestrial machine" (that manifests equally in the motions of the planets, the blood, the wings of a bird, or the gestures of an orator) that neither scientific nor artistic means alone would suffice: he must use both. And these two ways of knowing—or devotion—informed each other: his scientific explorations made him a more accurate painter, and the prolonged attention to the subject as it actually is that painting demands improved his observational powers as a scientist. For Leonardo, knowledge was not a dissolution of enchantment but a precursor to it. As he wrote in a corner of one of the 5,000 pages of the notebooks, "Great love comes from great knowledge of the beloved object; and if you know it little, you can love it little, or not at all."

Anytime you find yourself suddenly arrested by some aspect of natural phenomena, noticing the lengthening of shadow in the late afternoon, the intensity of green on the leaves, the iridescence of a little insect making its way across the floor, or how the light in winter is radiant due to its reflection off the snow, anytime you fall out of your busyness and attend to the wonder of the world, that is the Leonardo in you. That is your Leonardo-ness. We all have that within us. ■

The Window of the Soul

By Drew Lichtenberg, Resident Dramaturg of Shakespeare Theatre Company

It took centuries to discover the notebooks of Leonardo da Vinci. In his late years, the artist—who died in 1519—seems to have despaired at the task of organizing his vast collection of papers. As he writes in 1508:

This is to be a collection without order, taken from many papers which I have copied here, hoping afterwards to rearrange them according to the subjects of which they treat; and I believe that I shall have to repeat the same thing several times; for which, O reader, blame me not, because the subjects of the world are many, and memory alone cannot retain them.

Today, we have more than 5,000 pages of these notebooks, an estimated one third of the original. Francesco Melzi, Leonardo's companion at the end of his life and legal heir, was the first to assemble a text out of his literary remains. His collation was published as *On Painting* in 1632, followed by a more complete edition in 1817 and a facsimile in 1956. These notes on light, movement, and color helped create an image of Leonardo that lasted up until the 19th century, as the painter of *The Last Supper* and theorist of visual art par excellence.

When further excerpts began appearing in 1797, followed by the complete edition in 1883 and the discovery of a third, previously unknown manuscript in Spain in 1965, a different, wider, more complicated picture began to emerge.

The notebooks belong among the great artifacts of Western culture, even as their graphic medium, their scientific and mathematical preoccupations, and their circular forms of argument defy categorization. In Leonardo's aphorisms and prose poems, we encounter his extraordinary autodidactic mind. At one moment, he states that "the sun does not move," anticipating Copernican and Galilean heliocentrism. But Leonardo was first and foremost a great artist, and the chief interest of the notebooks is aesthetic. The artist's beautiful drawings appear with a clarity that not even photographs possess, as fresh today as when he first drew them.

Mary Zimmerman's *The Notebooks of Leonardo da Vinci* premiered at Goodman Theatre in Chicago in 1993, after a self-produced iteration while Zimmerman was still in graduate school. As Zimmerman says, "It was the first thing I ever did off-campus." *Notebooks* accomplished what seemed impossible, transferring to the stage the seemingly untransferable work of a visual art genius. It is also a foundational work for Zimmerman, anticipating later pieces such as her Tony Award-winning adaptation of Ovid's *Metamorphoses*.

(continued on page 8)



The Notebooks of Leonardo da Vinci, much like its source material, is a collection of glorious fragments. The eight actors in the piece speak nothing but Leonardo's words, an approach granting the audience a privileged encounter with his thoughts. Instead of fictional characters, they resemble aspects of Leonardo himself, who tended to sprinkle personal anecdotes and memories throughout the notebooks, assembling his own piecemeal autobiography. Rather than wrangling these writings into a linear narrative, *Notebooks* follows Leonardo's lead, ushering audiences into a world of dream and memory as well as the vital theatrical present.

Zimmerman also, somehow, recreates the dizzying sensation of seeing Leonardo's drawings paired with his words, enchanting the eye with a choreographic suite of movements that connect word and image in complex synthesis. The effect is musical as much as dramatic, a spoken opera-ballet that strikes a da Vinci-esque balance between the stillness of observation and the dynamism of bodies in motion. Like Leonardo's drawings, which seem to quicken with the pulse of life itself, Zimmerman's stage pictures are spectacular yet also crystal clear. And her radical approach to the dramatic elements of character, space, and time, rooted in a rigorous fidelity to Leonardo's text, makes a compelling argument for the artist not as a Renaissance man but as a post-modern figure for our times, his artistic brilliance undimmed.

According to Zimmerman, *Notebooks* is structured around two vivid autobiographical memories. In one of them, Leonardo describes coming "to the mouth of a huge cave," drawn by "my ardent desire, impatient to see the great abundance of strange forms created by that artificer, Nature." Leonardo would remain poised at the mouth of the cave, torn between his fear of its darkness and his desire "to see whether it contained some marvelous thing."

Da Vinci's powers of visual imagining are so acute that he elsewhere describes seeing entire landscapes in accidental stains and "indistinct things" left on the wall. This passage would serve as inspiration to early-20th-century avant-gardists, seeing in Leonardo's words a premonition of non-representational art. Even as Leonardo's art remained rooted in the keen observation of natural phenomena, he conjured forth forms not yet existing. This relationship to seeing and imagining, perhaps, is not unlike Shakespeare's ability to use words to describe



things as yet undreamt of in our philosophy. As Theseus says in *A Midsummer Night's Dream*, "And as imagination bodies forth / The forms of things unknown, the poet's pen / Turns them to shape and gives to airy nothing / A local habitation and a name."

This ability to perceive unity in all things also helps to describe Leonardo's famous technique of sfumato, a distinctive blending of light and color that he described as his attempt to illustrate the idea that "there are no lines" in nature. Not everyone was a fan: Giorgio Vasari, Leonardo's first biographer, described the *Mona Lisa* as an "indistinct smudge." To most viewers, however, these works retain their uncanny glow. As Leonardo pondered elsewhere, "Why does the eye see a thing more clearly in dreams than with the imagination when awake?" One way of understanding the peerlessly poetic quality of his art is as an attempt to represent the waking world with the vividness of a dream.



The notebooks' most famous phrase has now become commonplace: "The eye is the window of the soul." Less often quoted is the second half of that idea: "The latter is always in fear of being deprived of it." Leonardo's quest to discover the immanent realm of the soul was so keen that he became a groundbreaking anatomist. When autopsying human skulls, he would study the eye cavities, looking for links to the "ventricles of the brain, where anatomists believed the soul dwelled during life. Seeking to establish the brain's exact shape, he injected wax into its ventricles. To study the play of light upon the curvature of the retina, he immersed eyes in egg white before boiling and dissecting them. Perhaps as a result, the eyes in Leonardo's drawings are uniquely lifelike and arresting.

The second autobiographical memory, beginning the piece, resembles a hallucination. "Writing about the falcon seems to be my destiny," he writes, describing a falcon visiting his cradle, opening his infant's mouth with its beak, and striking him, "several times with its tail inside my mouth." Freud thought this mysterious parable offered a cipher to Leonardo's character. According to Vasari, he had a habit of purchasing caged birds in order to set them free. The falcon is praised for its gracefulness in flight, and Leonardo had a lifelong obsession with understanding the ability of birds to defy gravity. It led to his famous flying machine, an Ovidian metamorphosis of bird and man, making its author, Leonardo, at once a latter-day Daedalus and a prophet of the aeronautic age. In this irreducible image, Leonardo seems to be allegorizing the birth of his own genius, his wonder at the physical world of nature, and his proleptic flights of imagination.

Perhaps this is what the notebooks ultimately give us, and what has attracted Zimmerman to stage them, again and again, in her career: Leonardo's ability to capture this fleeting, wild life, the dream of flight, the breath of the soul. ■

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Photos: The cast of *The Notebooks of Leonardo da Vinci* at Goodman Theatre. Photos by Liz Lauren.

**ADEOYE**

(Leonardo) (he/him/his) Regional: Shakespeare Theatre Company, Goodman Theatre, Guthrie Theater, Lookingglass Theatre, Alliance Theatre, Actors Theatre of Louisville, Adrienne Arsht

Center for the Performing Arts, Arizona Theatre Company, Clarence Brown Theatre, Cleveland Play House, Denver Center for the Performing Arts, Kansas City Repertory Theatre, Penumbra Theatre, Spooky Action Theater, Steppenwolf Theatre, Victory Gardens Theater. Film: *#Vengeance Is Mine*, *Chicago Overcoat*. Television: "Detroit 1-8-7," "Leverage," "Prison Break." Teaching Artist: Lookingglass Theatre. Training: M.F.A. in Classical Acting from The George Washington University, B.A. in Law, Letters, and Society from The University of Chicago. @deosluciddream on Instagram.

**CHLOE BALDWIN**

(Understudy) The Old Globe: debut. Goodman Theatre: *The Winter's Tale*, *The Notebooks of Leonardo da Vinci*. National tour: *The Woman in Black*. Regional: Rosalind in *As You Like It*, Lennox, fight captain in

Macbeth (Kingsmen), Macduff, fight choreographer in *Macbeth* (BRSP); shows at Pasadena Playhouse, Cincinnati Playhouse, Seattle Rep, more. Television: "Shining Girls," "Chicago Fire," *Utopia*, "Code-Switched," *Brujos*. Film: *Widows*, *The Spirit Became Flesh*. Honors: Sarah Siddons Society scholarship, Curious Elixirs grant. Education: B.F.A. in Acting from The Theatre School at DePaul. chloebaldwin.net, @chloeglowyflowy on Instagram.

**JACK DECESARE**

(Understudy) Theatre credits: STC, Goodman Theatre, Chicago Shakespeare Theater, Steppenwolf, Lyric Opera of Chicago, Remy Bumpo Theatre Company, Porchlight Music Theatre,

Lookingglass Theatre. Television: NBC's "Chicago Justice." Education: B.F.A. in Acting from The Theatre School at DePaul University.

**CHRISTOPHER DONAHUE**

(Leonardo) The Old Globe: debut. New York: Circle in the Square, Classic Stage Company, Lincoln Center's Serious Fun! Festival, Manhattan Theatre Club, Public Theater/NYSE, Second Stage.

Regional: Alliance Theatre, American Repertory

Theater, Annoyance Theatre, Arden Theatre Company, Arena Stage, Berkeley Repertory Theatre, Chicago Shakespeare Theatre, City Theatre, Court Theatre, Goodman Theatre, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Lookingglass Theatre Company, McCarter Theatre, Milwaukee Repertory Theater, Oregon Shakespeare Festival, Seattle Repertory Theatre, Shakespeare Theatre Company, Two River Theater, Weston Playhouse Theatre Company, Yale Repertory Theatre.

**KASEY FOSTER**

(Leonardo) Performer, producer, choreographer, singer, puppeteer. Lookingglass Theatre: Ensemble Member; most recently *The Steadfast Tin Soldier*. Regional:

Goodman Theatre, Shakespeare Theatre Company, Berkeley Rep, Arena Stage, South Coast Rep, Alliance Theatre. Television: "Chicago Med," IFC's "Documentary Now!" Other: sings with bands Babelon 5, Nasty Buoy, Old Timey, This Must Be the Band; created and directed over 40 original works in Chicago; produces monthly talk show "Kasey Foster Presents." kaseyfooster.com, @kaseyfoosteriscool on Instagram, Kasey Foster on YouTube.

**JOHN GREGORIO**

(Leonardo) The Old Globe: debut. Off Broadway: *Around the World in 80 Days* (Davenport Theatre), *Silent Laughter* (The Lamb's Theatre), *The Nuclear Family* (Belt Theatre). Regional: *The Steadfast Tin Soldier*

(Lookingglass), *The Notebooks of Leonardo da Vinci* (Goodman), *Treasure Island* (Berkeley Repertory), *Miss Bennet: Christmas at Pemberley* (Arizona Theatre Company), *The Villain Supper Club* (Merrimack Repertory), *The Royale* (Milwaukee Repertory), *The 39 Steps*, *Little Shop of Horrors* (Geva Theatre), *A Christmas Carol* (Actors Theatre of Louisville), *A Funny Thing Happened...* (North Shore), *The Legend of Pecos Bill* (Alliance Theatre), *The Mystery of Irma Vep* (Dad's Garage Theatre Company).

**ANTHONY IRONS**

(Leonardo) New York: *Deep Azure* (Apollo Theater). Regional: *Two Trains Running* (Goodman Theatre), *Treasure Island* (Lookingglass Theatre), *Jitney*, *What to Send Up When It Goes Down*, *King Hedley*

II (Congo Square Theatre), *Waiting for Godot* (Court Theatre), *How to Use a Knife* (Shattered Globe Theatre), *Hamlet* (Illinois Shakespeare Festival), *Black Eagles* (Penumbra Theatre). Film: *Let's Go to Prison*.

Television: "The Big Leap," "South Side," "Empire." Awards: 3Arts, Black Theatre Alliance, African American Arts Alliance. Other: Ensemble Member of Congo Square Theatre, Lookingglass Theatre; creator of "Hit 'Em on the Blackside." youtube.com/@congossquaretheatrecompany3744.

**LOUISE LAMSON**

(Leonardo) The Old Globe: debut. Broadway: *Metamorphoses* directed by Mary Zimmerman. Off Broadway: *Metamorphoses*, *The Notebooks of Leonardo da Vinci* (Second Stage). Regional: *The*

Notebooks of Leonardo da Vinci (STC), *Metamorphoses* (Arena Stage), *Metamorphoses*, *The Secret in the Wings* (Berkeley Rep, Seattle Rep, McCarter), the world premiere of *Plantation!* directed by David Schwimmer, *Hard Times*, *Death Tax*, *Ethan Frome*, *Brothers Karamazov* (Lookingglass), *The Odyssey* (Goodman); productions at Mark Taper Forum, Getty Villa, Arden Theatre. International: *Boys' Life* (Edinburgh Theatre Festival). Television: "Chicago Med," "Chicago P.D." Awards: After Dark Award, Jeff nomination for *Bash* (About Face Theatre). Other: ensemble member of Lookingglass Theatre. Training: B.S. in Performance Studies from Northwestern University.

**JAMES NEWCOMB**

(Understudy) The Old Globe: *Twelfth Night*, *Coriolanus*, *Much Ado*. Off Broadway: *Throne of Blood* (BAM), *Much Ado* (Public). Regional: Duke in *Measure for Measure* (Goodman), Dr. Wills in *The*

Madness of George III, Buckingham, Apemantus in *Timon of Athens* (Chicago Shakes), *Richard III*, 14 seasons (OSF), Iago, Coriolanus, Bottom (Utah Shakes), nine seasons (Denver Center), founding member (Shakespeare & Co.); productions at Berkeley Rep, SCR, Portland Center Stage, Geva, North Coast Rep. Awards: Drama-Logue Award (Shakespeare Santa Cruz), Craig Noel Award for *Angles in America* (Cygnet Theatre), Oxford Award for *Richard III* (OSF). Television/film: *Honky* (PBS), *I Want to Keep My Baby!*, *The Hand That Rocks the Cradle*, *Lone Wolf*.

**ANDREA SAN MIGUEL**

(Leonardo) (she/they) The Old Globe: debut. Regional: *The Notebooks of Leonardo da Vinci* (Goodman Theatre, Shakespeare Theatre Company), *As You Like It* (Guthrie Theater), *Romeo and Juliet*, *Macbeth*, *Twelfth Night*, *The Comedy of Errors* (Chicago Shakespeare Theater), *How to Defend*

Yourselves (Victory Gardens Theater), *Georgiana & Kitty: Christmas at Pemberley* (Northlight Theatre), *The Book Club Play* (Indiana Repertory Theatre), *As You Like It*, *The Recruiting Officer*, *The Maids*, *A Flea in Her Ear*, *Pericles* (American Players Theatre), *Alias Grace* (Cincinnati Playhouse). Education: B.F.A. from University of Minnesota/Guthrie Theater Actor Training Program. Representation: Paonessa Talent. AndreaSanMiguel.com, A_San_Miguel on Instagram.

Yourselves (Victory Gardens Theater), *Georgiana & Kitty: Christmas at Pemberley* (Northlight Theatre), *The Book Club Play* (Indiana Repertory Theatre), *As You Like It*, *The Recruiting Officer*, *The Maids*, *A Flea in Her Ear*, *Pericles* (American Players Theatre), *Alias Grace* (Cincinnati Playhouse). Education: B.F.A. from University of Minnesota/Guthrie Theater Actor Training Program. Representation: Paonessa Talent. AndreaSanMiguel.com, A_San_Miguel on Instagram.

**EMMA SVTIL**

(Understudy) The Old Globe/USD Shiley M.F.A. Program: *Measure for Measure*. Regional: *Annie* (Fox Theatre), *Real Tweenagers of Atlanta* (Alliance Theatre). Collegiate: Stella in *A Streetcar Named Desire*

(Université Paris 1), Malcolm in *Macbeth*, Starveling, Mustardseed in *A Midsummer Night's Dream*, Prince in *Romeo and Juliet*, Ghost, Gertrude in *Hamlet*, Winnie in *Happy Days*, McShovit in *Ubu Rock*, Queen Gynecia in *Head Over Heels*, ensemble, violinist in *Pippin* (NYU). Education: B.F.A. in Drama from NYU Tisch; New Studio on Broadway (2022).

**MICHAEL UNDERHILL**

(Understudy) The Old Globe/USD Shiley M.F.A. Program: *Measure for Measure*. Regional: Scratch in *Witch*, ensemble in *Man in the Ring*, Tragedian in *Rosencrantz and Guildenstern Are*

Dead (Huntington), Don Pedro in *Much Ado About Nothing*, Ferdinand in *The Tempest*, Arviragus in *Cymbeline*, Richmond in *Richard III* (Commonwealth Shakespeare), Tybalt in *Romeo and Juliet*, Macduff in *Macbeth* (CSC2), Lysander in *A Midsummer Night's Dream* (Gamm Theatre), King John in *King John* (Praxis Stage), *Photograph 51* (The Nora), *Necessary Monsters* (SpeakEasy Stage), *Back the Night* (Boston Playwrights' Theatre), *Hotel Nepenthe* (Brown Box). Honors: Elliot Norton nomination for Best Actor for *Witch*. Education: B.A. in Theatre from Northeastern University. michaeljunderhill.com, @michaeljamesunderhill on Instagram.

**WAI YIM**

(Leonardo) The Old Globe: *The White Snake*. Regional: *A Christmas Carol*, *The Notebooks of Leonardo da Vinci*, *The White Snake*, *The King of Hell's Palace*, *Postnation*, *King of the Yeas* (Goodman Theatre), *The*

Notebooks of Leonardo da Vinci (Shakespeare Theatre Company), *Chimerica* (TimeLine Theatre), *The White Snake* (McCarter Theatre, Wuzhen Theatre Festival

in China), *The Oldest Boy* (Unicorn Theatre), *Nomad Motel* (Horizon Theatre Company). Film: *North of the 10*, *Fatal Influence: Like. Follow. Survive.* Television: “Work in Progress,” “Power Book IV: Force,” “neXt,” “Chicago P.D.,” “The Chi,” “Patriot.” @whyym.

MARY ZIMMERMAN

(Writer and Director) Goodman Theatre: Artistic Associate; 17 productions in 25 years; directed and adapted *Candide*, *The Jungle Book*, *White Snake*, *Mirror of the Invisible World*, *The Notebooks of Leonardo da Vinci*, *Journey to the West*, *The Odyssey*; directed *The Music Man*, *Wonderful Town*, *All's Well That Ends Well*, *The Trojan Women*, *Pericles*, *Silk*. Other works as playwright/director: *Arabian Nights*, *Argonautika*, *The Secret in the Wings*, *Treasure Island*, *Eleven Rooms of Proust* (Lookingglass Theatre). Adapted Ovid's *Metamorphoses*: originated at Northwestern and Lookingglass Theatre, ran on Broadway for year, received Tony Award for Best Direction of a Play. Opera directing: *Galileo Galilei* with Philip Glass (Goodman), *Lucia de Lammermoor* (Metropolitan Opera, La Scala), *Armida*, *La Sonnambula*, *Rusalka*, *Eurydice* (Metropolitan Opera). Other: professor of Performance Studies at Northwestern University, Ensemble Member at Lookingglass Theatre Company, recipient of 1998 MacArthur Fellowship, recipient of numerous Jeff Awards.

SCOTT BRADLEY

(Scenic Design) The Old Globe: *Sea of Tranquility*, *Smash*, *Enter the Guardsman*. Broadway: *Seven Guitars*, *Joe Turner's Come and Gone*. Off Broadway: *Eurydice*, *Picasso at the Lapin Agile*, *The Notebooks of Leonardo da Vinci* (Second Stage), *Incident at Vichy* (Keen). Regional: *Mr. Dickens and His Carol*, *A Great Wilderness* (Seattle Rep), *Pride and Prejudice* (St. Louis Rep), *Fun Home* (Center Stage), *His Eye Is on the Sparrow* (Portland Center Stage), *West Side Story* (Virginia Stage). Honors: Tony Award nomination, Drama Desk Award (*Seven Guitars*); Drama Desk nomination (*Joe Turner's Come and Gone*); Joseph Jefferson Award (Mary Zimmerman's *Silk*); Lucille Lortel nominations (*The Notebooks of Leonardo da Vinci*, *Eurydice*).

MARA BLUMENFELD

(Costume Design) The Old Globe: *The White Snake*. Broadway: *Metamorphoses*. Off Broadway: *Trevor the Musical* (Stage 42), *The Notebooks of Leonardo da Vinci* (Second Stage), *The Glorious Ones* (Lincoln Center), *Lookingglass Alice* (New Victory). Chicago: Goodman, Steppenwolf, Chicago Shakespeare, Writers Theatre, Court, Lookingglass Theatre Company (also ensemble member). Regional: Oregon Shakespeare, Berkeley Rep, Mark Taper Forum, La Jolla Playhouse, Seattle Rep, McCarter, Asolo Rep, Huntington. International:

Stratford Festival (Canada), Donmar Warehouse, Barbican (London), K-Ballet, DisneySea (Tokyo). Opera: *Rusalka*, *Lucia di Lammermoor*, *La Sonnambula* (Metropolitan Opera), *The Merry Widow* (Lyric Opera of Chicago). Honors: four Joseph Jefferson Awards, 2012 Michael Merritt Award. marablumenfeld.com.

T.J. GERCKENS

(Lighting Design) The Old Globe: *The White Snake*. Broadway: *Metamorphoses*. Off Broadway: *Metamorphoses*, *The Notebooks of Leonardo da Vinci*, *Measure for Measure*. Metropolitan Opera: *Eurydice*, *Rusalka*, *La Sonnambula*, *Lucia di Lammermoor*. Regional: Goodman Theatre, Lookingglass Theatre Company, Guthrie Theater, LA Opera, Arena Stage, La Jolla Playhouse, Huntington Theatre, Mark Taper Forum, Berkeley Repertory, Brooklyn Academy of Music. International: La Scala (Milan), The Barbican (London), Melbourne Theatre Company (Australia). Awards: Drama Desk Award (*Metamorphoses*), Drama Desk nomination (*The Notebooks of Leonardo da Vinci*), Lortel Award (*Metamorphoses*), Jeff Awards (*The Odyssey*, *Metamorphoses*). Other: faculty at Otterbein University, member of USA 829.

MICHAEL BODEEN

(Original Music and Sound Design) Broadway: music/sound for *No Man's Land*, *Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*; sound for *Fish in the Dark*, *Sweat*, *The Price*, *Of Mice and Men*, *This Is Our Youth*, *Who's Afraid of Virginia Woolf?*, *Superior Donuts*, *A Year with Frog and Toad*, *reasons to be pretty*, *Hollywood Arms*, *Ma Rainey's Black Bottom*. Off Broadway: music/sound for *The True*, *Gently Down the Stream*, *Guards at the Taj*, *Sticks and Bones*, *Checkers*, *The Notebooks of Leonardo da Vinci*, *Boy Gets Girl*, *Red, Space*, *Marvin's Room*; sound for *Good for Otto*, *The Spoils*, *Brundibar*, *Jitney*; music direction/sound for *Ruined*.

MIRIAM STURM

(Original Music) Broadway: *The Grapes of Wrath* (Cort Theatre), *The Glass Menagerie* (Roundabout). Regional: *The Notebooks of Leonardo da Vinci*, *Journey to the West*, *Gertrude Stein: Each One As She May*, *Black Snow*, *The Baltimore Waltz*, *The Winter's Tale*, *Richard II*, *All's Well That Ends Well* (Goodman Theatre), *Fuente Ovejuna* (Court Theatre), *Ring Round the Moon* (Steppenwolf Theatre Company); productions at La Jolla Playhouse, Marin Theatre, Shakespeare Theatre Company, National Theatre (London). Film: *The Impostors*, *Ithaca*. Awards: Joseph Jefferson Award for Original Music (*Black Snow*). Other: numerous live concert films, videos, television appearances as violinist for John Mellencamp for 25 years.

SYLVIA HERNANDEZ-DISTASI

(Acrobatic Consultant) Theatre: *Steadfast Tin Soldier*, *Lookingglass Alice*, *Mary Shelley's Frankenstein*, *Moby Dick*, *Thadeus and Slocum: A Vaudeville Adventure*, *Hard Time*, others (Lookingglass Theatre), *Quixote* (Writers Theatre), *The Tempest* (Steppenwolf Theatre), *The Notebooks of Leonardo da Vinci*, *The Diver* (Goodman Theatre), *The Bartered Bride* (Lyric Opera of Chicago). Awards: Joseph Jefferson Awards for Choreography, 3Arts Award for Design, Illinois Theatre Association Honor for Outstanding Contribution to Theatre, Los Angeles Drama Critics Circle Award for Distinguished Achievement.

LAUREN PORT, CSA

(Casting) Casting credits: Casting Director at Goodman Theatre since 2019; Caparelliotis Casting for 10 years, including seven seasons with The Old Globe. Broadway: *Junk*, *Meteor Shower*, *A Doll's House, Part 2*, *The Front Page*, *It's Only a Play*, *Disgraced*, *Fish in the Dark*, *Holler If Ya Hear Me*, *Trip to Bountiful*, *Grace*, *Death of a Salesman*, *Seminar*, *Stick Fly*, *Bengal Tiger at the Baghdad Zoo*, *Lend Me a Tenor*, *Fences*, others. Television/film: “New Amsterdam,” “American Odyssey,” *Steel Magnolias*. Awards: four Artios Awards, Media Access Award.

RACHAEL JIMENEZ, CSA

(Casting) Casting credits: Goodman Theatre (eight seasons), Theater Wit, Windy City Playhouse, Remy Bumppo Theatre Company. Member: CSA (Casting Society of America), ALTA (The Alliance for Latinx Theater Artists of Chicago), casting director trainer team in Broadway for Racial Justice's Casting Directive program. Education: B.A. in Theatre Arts, Entrepreneurship, and Comparative Religious Studies from California State University, Fullerton.

MARNE ANDERSON

(Production Stage Manager) Regional: *American Prophet: Frederick Douglass in His Own Words*, *Seven Guitars*, *Newsies*, *Jubilee*, *Indecent*, *Dave*, *The Great Society*, *Moby Dick*, *All the Way*, *Metamorphoses*, *Arabian Nights* (Arena Stage), *Jane Anger*, *The Notebooks of Leonardo da Vinci*, *The Amen Corner*, *Much Ado About Nothing* (Shakespeare Theatre Company), *A Midsummer's Night Dream*, *Pericles*, *Rosencrantz and Guildenstern Are Dead* (Folger Theatre), *Angels in America, Parts I and II* (Round House Theatre). Training: University of North Carolina School of the Arts.

AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *Come Fall in Love*, *Bob Fosse's Dancin'*, *Life After*, *The Blameless*, *American Mariachi*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, over 30 more productions. Regional: *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *See How They Run*, *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury* (Lyric Opera San Diego). Education: UC San Diego.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. 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* 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

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as

a board member of the San Diego Regional Chamber of Commerce’s LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey’s McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also 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. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee’s Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

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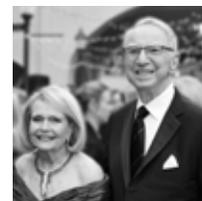
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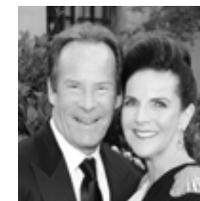
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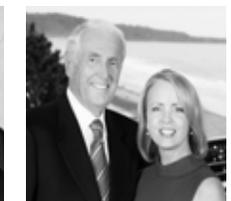
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