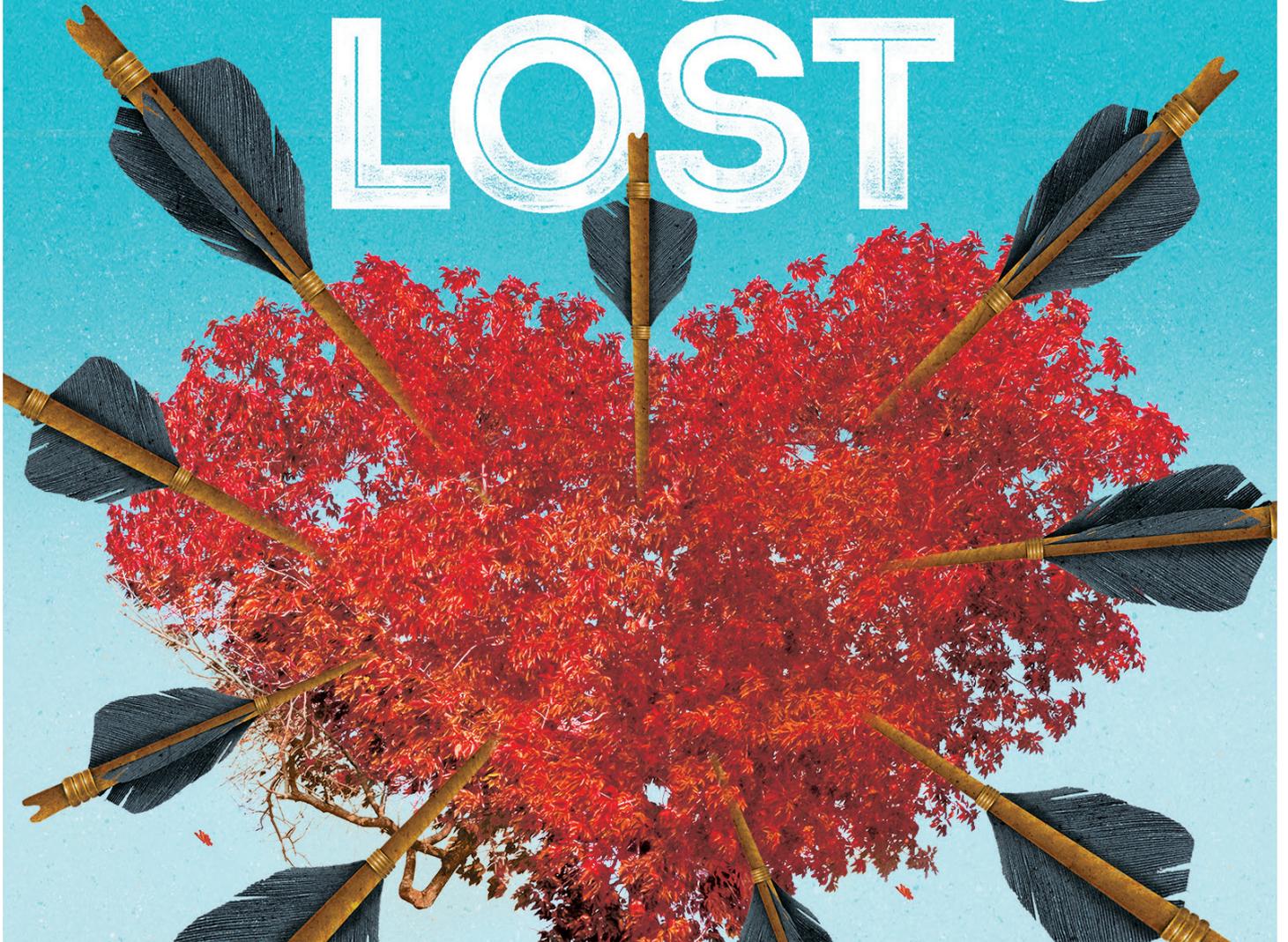


performances

THE  LD GLOBE

AUGUST 2016

LOVE'S LABOR'S LOST



WELCOME

Welcome to *Love's Labor's Lost*! We're delighted to celebrate the close of the summer season at The Old Globe with this exuberant and romantic comedy. It's also a pleasure to reintroduce San Diego audiences to a play that hasn't been seen at the Globe for over 15 years—not since the late, great director Roger Rees brought it to life as part of our 2000 Summer Shakespeare Festival.

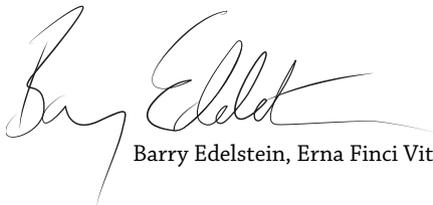
For this production, we have invited the acclaimed director-choreographer Kathleen Marshall back to San Diego to put her own unique spin on Shakespeare's clever and completely delightful comedy. We are always excited to welcome major directors from all corners of the theatre world here to work on Shakespeare, ensuring that our audiences—and the field as a whole—continue to enjoy vital, meaningful, and robust productions of these great plays.



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

Even as we gear up to begin our 2016–2017 season, we at the Globe are still basking in the glow of this summer's month-long, citywide celebration of Shakespeare's First Folio. The Folger Shakespeare Library chose The Old Globe, in conjunction with the San Diego Central Library, to host the only California stop on its national tour of *First Folio! The Book that Gave Us Shakespeare*, a traveling exhibition designed to bring an original 1623 edition of Shakespeare's collected plays to every state in the nation. And San Diego rose to the occasion! Over 10,000 people flocked to the Central Library to view the First Folio and an accompanying exhibit celebrating the history of Shakespeare in San Diego and at the Globe. The month was packed with over 60 additional events designed to complement the exhibit, including film screenings, panel discussions, family workshops, and more. These events were coordinated by our city's libraries, universities, cultural organizations, and media partners, and they drew thousands of participants from across the region. What better argument could there be for Shakespeare's continuing importance, 400 years after his death, not only to American culture, but also to the people right here in our own city?

San Diego is a Shakespeare kind of town, and this theatre is his California home. We're thrilled to welcome you for a fun and giddy visit.



Barry Edelstein, Erna Finci Viterbi Artistic Director



Michael G. Murphy, Managing Director

MISSION STATEMENT

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

PRODUCTION SPONSORS

LEADING PRODUCTION SPONSOR



QUALCOMM

The Old Globe is pleased to recognize and thank Qualcomm as a Leading Sponsor of the 2016 Shakespeare Festival. This year, Qualcomm is generously supporting two summer productions—*Macbeth* and *Love's Labor's Lost*—in the Lowell Davies Festival Theatre and is once again helping fund Globe for All, a touring production of Shakespeare that will be performed for thousands of people who ordinarily might not be able to see a Shakespeare play. Qualcomm's leadership has helped ensure that Shakespeare's works will continue to grace the stages of The Old Globe year after year, as the company's philanthropic endeavors develop and strengthen communities worldwide. Qualcomm invests its human and financial resources in inspirational, innovative programs that serve diverse populations, primarily focused in geographic regions where it has a business presence.

PRODUCTION SPONSORS



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Being aware of the fragile dependence of artistically driven theatre upon charitable support, Diane and John Berol are delighted to continue a tradition of sponsoring productions that began in 1995, including *Dancing at Lughnasa*, *Voir Dire*, *Labor Day*, *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter's Tale*, *Titus Andronicus*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *The Tempest*, *As You Like It*, *A Midsummer Night's Dream*, *The Winter's Tale*, and *Twelfth Night* in 2001, 2009, and 2015. (Pictured here: Rutina Wesley and Sara Topham in the 2015 Summer Shakespeare Festival production of *Twelfth Night*.)



ANN DAVIES

Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work on children's charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation and is a former board president at the San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and the Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored *Rosencrantz and Guildenstern Are Dead*, *Othello*, and last year's *Twelfth Night*.



DOUGLAS GATES

JEANETTE STEVENS

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

PRODUCTION SPONSORS



GILLIAN AND TONY THORNLEY

Gillian and Tony Thornley have been involved with The Old Globe for many years and are happy to support William Shakespeare's *Love's Labor's Lost*. Tony currently serves on the Globe Board of Directors as Treasurer and as a member of the Executive, Finance, and Investment Committees. He and Gillian first became Production Sponsors in 2009 for the Shakespeare Festival, an easy decision based on their family's connection with Shakespeare. Amidst the uncertainty and strife of World War II, Gillian's parents met and married in the Bard's rural hometown of Stratford-upon-Avon. They settled in a 17th-century home neighboring Anne Hathaway's cottage, where the only source of running water was an outdoor pump, and cold, damp trips "down the garden path" were frequent. Often through makeshift amateur productions, the plays of Shakespeare, particularly the comedies, provided respite from the hardships of life, creating for them a unique bond with the playwright.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. Many individuals have paved the way and enabled the theatre's extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that success possible.

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

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*In Memoriam

OUR THANKS

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

Artistic Angels (\$160,000 and higher annually)



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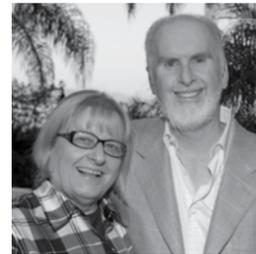
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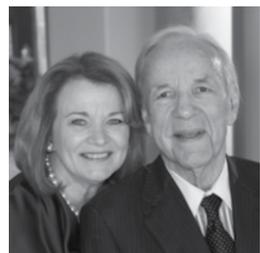
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*; for Diane and John Berol: the cast of *A Midsummer Night's Dream*; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: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

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



Welcome to the Globe!

I cannot believe what a great summer it has been for Shakespeare at the Globe. Experiences like seeing the First Folio in person, learning from the leading Shakespearean scholars in the country, watching evil take root in *Macbeth*, and now sitting in my favorite front-row seat

for *Love's Labor's Lost*, excitedly hanging closely on every word of a play that is new to me—and possibly to many of you as well. The artists assembled—from three-time Tony Award-winning director Kathleen Marshall to Broadway's finest designers to an amazing cast drawn from all over the country (and in some cases lured away from television and film projects)—has united to delight us with one of the Bard's earliest successes, perfect for the Festival stage.

We look forward to starting our 2016–2017 Season with a bang with the West Coast premiere of *October Sky*, as well as the 2016 Globe Gala, *A Night of Revels*, on September 24, featuring Leslie Odom, Jr., the Tony Award-winning star of Broadway's smash hit *Hamilton*! We are particularly grateful to *Love's Labor's Lost* Leading Production Sponsor

Qualcomm and Production Sponsors Diane and John Berol, Ann Davies, Jeanette Stevens, and Gillian and Tony Thornley.

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

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

Vicki L. Zeiger
Chair, Board of Directors

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[†]Executive Committee member
*In Memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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

FROM BARRY

Four hundred years after his death we take Shakespeare's exalted status for granted. But at the start of his career his place in the pantheon of world literature was by no means assured. His early efforts were in poetry, not drama. "Venus and Adonis" and "The Rape of Lucrece," two 1200-line epic poems, were first published in 1593 and 1594, respectively, when Shakespeare's playwriting career was still in its infancy, and despite their significant successes, they hardly made him a household name. Indeed, the name "Shakespeare" is nowhere to be found on the title pages of their first published editions.

But if the public had yet to discover him, the other writers of the Elizabethan stage were certainly aware of this newcomer. Robert Greene, an established playwright of the period, is best known today not for his comedies or tragedies (*A Knack to Know a Knave* is one of my favorites of his titles), but instead for an infamous attack on the just-emerging Shakespeare. "There is an upstart crow, beautified with our feathers," Greene warns his colleagues, who "supposes he is as well able to bombast out a blank verse as the best of you, and is in his own conceit the only Shake-scene in a country." This envious blast is revealing, for its substance decries a young writer consciously emulating existing styles, and its snarky tone suggests Greene's sense that the new guy's imitations are superior to their models.

Tonight's play, *Love's Labor's Lost*, proves Greene's point. Shakespeare's fifth or sixth work, it bears all the hallmarks of a young writer on the make. Ambitious in scope, daring in structure, dazzling in its flights of rhetoric: the play is the polished-to-a-shine product of a precocious talent intent on showing-off his skills. The delightfully zany plot provides occasion for Shakespeare to strut his verbal mastery even as he mocks writerly pretension, and the wide range of characters, with their hugely varied socioeconomic and regional backgrounds, flaunt Shakespeare's chops at creating funny, specific, and deeply individual voices. Sections of the play consciously send up a voguish writing style of the early 1590s: the plays of John Lyly, who specialized in outlandishly flowery,

ornately witty wordplay designed to titillate the literary in-crowd of the day. And the play's famous (or, to some, notorious) shift of tone near its end previews the emotional daring and dramaturgical barnstorming we expect from Shakespeare at his most accomplished. There was indeed only one Shake-scene in the country, and *Love's Labor's Lost* was his calling card.

But we don't need to know much about literary history to enjoy this beguiling play. Its charms are abundant and obvious. Romance suffuses it, and love in its silliness and seriousness is its subject. The follies of youth and the insights of age, the bloom of spring and the chill of winter, the shiny splendors of the city and the warm wisdom of the countryside: these are the thematic poles that mark the boundaries of the play's terrain. It has always been one of my favorite Shakespeare plays, and along with *A Midsummer Night's Dream* and a handful of others, it is to me the perfect, perfect play for a gorgeous night of theatre under the stars.

We've invited one of our finest directors to shepherd this confection to our Festival Theatre. Kathleen Marshall is a giant of the American musical theatre, and her remarkable career as a choreographer and director exhibits a gracefulness of touch and a suppleness of sensibility that are, to me, ideally matched to this bewitching play. Kathleen has assembled a group of collaborators who have expressed in visual terms the many enchantments of young Shakespeare, and her cast—a mix of veterans and newcomers, without an upstart crow among them—is as charming a group as we've ever had at the Globe. I welcome them all and proudly share their work with you.

Thanks for coming. Enjoy the show.

LOVE'S LABOR'S LOST

BY
WILLIAM SHAKESPEARE

John Lee Beatty
SCENIC DESIGN

Michael Krass
COSTUME DESIGN

Jason Lyons
LIGHTING DESIGN

Sten Severson
SOUND DESIGN

Peter Golub
ORIGINAL MUSIC

Taylor Peckham
MUSIC DIRECTOR

Ursula Meyer
VOICE AND TEXT COACH

Jim Carnahan, CSA
CASTING

Pamela Salling
PRODUCTION STAGE
MANAGER

DIRECTED BY
KATHLEEN MARSHALL

Lowell Davies Festival Theatre

August 14 – September 18, 2016

CAST (in alphabetical order)

DUMAINE, *lord attending on the King* Amara James Aja†
 ROSALINE, *lady attending on the Princess* Pascale Armand*
 MARIA, *lady attending on the Princess* Amy Blackman†
 BOYET, *lord attending on the Princess* Kevin Cahoon*
 BEROWNE, *lord attending on the King* Kieran Champion*
 PRINCESS OF FRANCE Kristen Connolly*
 LORD, *attending on the Princess* Ajinkya Desai†
 KATHERINE, *lady attending on the Princess* Talley Beth Gale†
 FORESTER Kevin Hafso-Koppman†
 COSTARD, *a clown* Greg Hildreth*
 SIR NATHANIEL, *a curate* Patrick Kerr*
 MARCADÉ, *a messenger* Lorenzo Landini†
 DULL, *a constable* Jake Millgard†
 JAQUENETTA, *a dairy maid* Makha Mthembu†
 FERDINAND, KING OF NAVARRE Jonny Orsini*
 MOTH, *a page* Daniel Petzold†
 DON ADRIANO DE ARMADO, *a Spanish braggart* Triney Sandoval*
 HOLOFERNES, *a schoolteacher* Stephen Spinella*
 LONGAVILLE, *lord attending on the King* Nathan Whitmer†
 ENSEMBLE Ally Carey†, Christina A. Okolo†, Suzelle Palacios†

UNDERSTUDIES for Boyet – Amara James Aja†; for Rosaline – Ally Carey†; for Don Adriano de Armado, Dull, Dumaine – Ajinkya Desai†; for Moth – Talley Beth Gale†; for Ferdinand, Longaville – Kevin Hafso-Koppman†; for Berowne, Sir Nathaniel – Lorenzo Landini†; for Costard – Jake Millgard†; for Forester, Jaquenetta, Maria – Christina A. Okolo†; for Katherine, Marcadé, Princess of France – Suzelle Palacios†; for Holofernes – Nathan Whitmer†

Production Stage Manager Pamela Salling*
 Assistant Stage Manager Jess Slocum*

SETTING

The King of Navarre's Park.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director, Drama League Directing Fellow Sara Holdren
 Assistant Scenic Design Eileen McCann
 Assistant Costume Design Denaë McQueen
 First Assistant Lighting Design Amanda Zieve
 Second Assistant Lighting Design Sherrice Mojgani
 Assistant Sound Design Melanie Chen
 Stage Management Interns Kelsey Gagen, Anna Klevit

*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.

A WORLD OF BEAUTY AND INTRIGUE

Love's Labor's Lost director Kathleen Marshall talks about bringing Shakespeare's romance-infused comedy to life.

Interview by Danielle Mages Amato

You're perhaps best known for your work on musicals, as both a director and choreographer. What's your background with Shakespeare, and how are you feeling about tackling his work at the Globe?

I've done several musicals based on Shakespeare plays—*Kiss Me, Kate*, *The Boys from Syracuse*, and *Two Gentlemen of Verona*, which I directed at the Delacorte Theater for the New York Shakespeare Festival—but this is my first full-on Shakespeare play, and I'm thrilled about it!



(above) *Love's Labor's Lost* director Kathleen Marshall. Photo by Jim Cox.

(below) Jean-Honoré Fragonard's painting series *The Progress of Love*. Photos by Michael Bodycomb.

How does approaching a Shakespeare play compare to working on a musical?

There are many similarities between directing a Shakespeare play and directing a musical. Both usually involve juggling a large cast, multiple scenes, and various plot lines. In both musicals and Shakespeare plays, often there are characters who appear for a scene, disappear for a bit, and then reappear a few scenes later. So there is a similar challenge in making all the characters and stories clear, specific, vivid, and memorable. *Love's Labor's Lost* offers many opportunities for physical comedy and movement, which I have been very excited to explore. And we're thrilled that the brilliant composer Peter Golub has created original music for this production.

What drew you to *Love's Labor's Lost* as a director? Are there particular themes or relationships that you're particularly interested in exploring?

I love that this play explores so many variations on romantic love—from youthful infatuation to a merry war of wit to a deeper, more sincere attachment. There is a great deal of humor and delight in the play with many wonderfully absurd and comic characters, and yet there is a surprising and bittersweet ending to the play that propels everyone into a more serious-minded perspective.

What do you see as the challenges of the play?

Love's Labor's Lost is a very dense play in terms of language, and it is filled with witticisms and puns that are now archaic. So it is our responsibility to make the language accessible to a modern audience, to make the action and story as clear as possible.

Could you talk a bit about the physical production you've created with the design team? Was there a particular world the team wanted to create?

The inspiration for the design of this production is French Rococo art. I've always loved the paintings of that era, especially Fragonard, Boucher, and Watteau. Their paintings conjure up an idyllic, bucolic world, a world of beauty and intrigue, where people always seem to be involved in some romantic assignation or another: meeting secretly in a garden, exchanging letters, pining away over some lost love. That all seemed a wonderful complement to this play. But we want our world to be a softer, sexier interpretation of that world rather than a formal, stiff, exacting replication of the 18th century. ■

THE PROGRESS OF LOVE

In the late 1700s, French King Louis XV's mistress, Madame du Berry, commissioned artist Jean-Honoré Fragonard to create a series of paintings for her private salon. The paintings, known collectively as *The Progress of Love*, depict a lush, sensual—even theatrical—world, in which two lovers make their way through the various stages of an amorous affair.



Love's Labor's Lost in Kabul

By Stephen Greenblatt

Our work on our specific and precise production of Love's Labor's Lost gives us an opportunity to think about Shakespeare's universality. He has so much to offer diverse cultures all over the world. Here, one of this country's leading Shakespeare scholars examines a recent production of this play in a very unlikely place.

Shakespeare's works have been translated, it is estimated, into more than a hundred languages. They have profoundly shaped national literary cultures not only in Great Britain and the United States but also of countries as diverse as Germany and Russia, Japan and India, Egypt and South Africa.

A few years ago, during a merciful remission in the bloodshed and mayhem that has for so many years afflicted Afghanistan, a young Afghan novelist, Qais Akbar Omar, had an idea. It was, he brooded, not only lives and livelihood that had been ruthlessly attacked by the Taliban, it was also culture. The international emblem of that cultural assault was the dynamiting of the Bamiyan Buddhas, but the damage extended to painting, music, dance, fiction, film, and poetry. It extended as well to the subtle web of relations that link one culture to another across boundaries and make us, each in our provincial worlds, feel that we are part of a larger humanity. This web is not only a contemporary phenomenon, the result of modern technology; it is as old as culture itself, and it has been particularly dense and vital in Afghanistan with its ancient trade routes and its endless succession of would-be conquerors.

Omar thought that the time was ripe to mark the restoration of civil society and repair some of the cultural damage. He wanted to stage a play with both men and women actors performing in public in an old garden in Kabul. He chose a Shakespeare play. No doubt the choice had something to do with the old imperial presence of the British in Afghanistan, but it was not only this particular history that was at work. Shakespeare is the embodiment worldwide of a creative achievement that does not remain within narrow boundaries of the nation-state or lend itself to the secure possession of a particular faction or speak only for this or that chosen group. He is the antithesis of intolerant provinciality and fanaticism. He could make with effortless grace the leap from Stratford to Kabul, from English to Dari.

Omar did not wish to put on a tragedy; his country, he thought, had suffered through quite enough tragedy of its own. Considering possible comedies, he shied away from those that involved cross-dressing. It was risky enough simply to have men and women perform together on stage. In the end he chose *Love's Labor's Lost*, a comedy that arranged the sexes in distinct male and female groups, had relatively few openly transgressive or explicitly erotic moments, and decorously deferred the final consummation of desire into an unstaged future. As a writer, Omar was charmed by the play's gorgeous language, language that he felt could be rendered successfully in Dari.

The complex story of the mounting of the play is told in semi-fictionalized form in a 2015 book Omar co-authored with Stephen Landrigan, *A Night in the Emperor's Garden*. Measured by the excitement it generated, this production of *Love's Labor's Lost* was a great success. The overflow crowds on the opening night gave way to ever-larger

crowds clamoring to get in, along with worldwide press coverage. But the attention came at a high price. The Taliban took note of Shakespeare in Kabul and what it signified. In the wake of the production, virtually everyone involved in it began to receive menacing messages. Spouses, children, and the extended families of the actors were not exempt from harassment and warnings. The threats were not idle. The husband of one of the performers answered a loud knock on the door one night and did not return. His mutilated body was found the next morning.



What had seemed like a vigorous cultural renaissance in Afghanistan quickly faded and died. In the wake of the resurgence of the Taliban, Qais Akbar Omar and all the others who had had the temerity to mount Shakespeare's delicious comedy of love were in terrible trouble. They are now, every one of them, in exile in different parts of the world.

Love's labors lost indeed. But the subtitle of Omar's account—"A True Story of Hope and Resilience in Afghanistan"—is not, or at least not only, ironic. The humane, inexhaustible imaginative enterprise that Shakespeare launched more than 400 years ago in one small corner of the world is more powerful than all the oppressive forces that can be gathered against it. Feste the clown at the end of *Twelfth Night* sings a farewell ditty:

*A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done.*

For a split second it sounds like it is all over, and then the song continues: "And we'll strive to please you every day." The enemies of pleasure beware. ■

(From *The New York Review of Books*, copyright Stephen Greenblatt, 2016.)

(above) Afghani television star Sabar Sahar (right) as the Princess with her ladies-in-waiting in *Love's Labor's Lost* in Kabul.



AMARA JAMES AJA

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



PASCAL ARMAND

(Rosaline) is a newly minted Tony Award nominee for her role in *Eclipsed* by Danai Gurira on Broadway this past season. She previously has embodied other Shakespearean characters such as Marina in *Pericles*, Ophelia in *Hamlet*, and Celia in *As You Like It*. She has also performed in works of African American playwrights, including Beneatha in *A Raisin in the Sun* by Lorraine Hansberry; Grace in *The Piano Lesson*,

Rena in *Jitney*, and Black Mary in *Gem of the Ocean*, all by August Wilson; and Salima in *Ruined* by Lynn Nottage. She has originated characters in premieres of contemporary pieces, including Jupiter in the American premiere of *Breath, Boom* by Kia Corthron, Jekesai/Ester in *The Convert* by Ms. Gurira (Ovation Award for Lead Actress in a Play), and Amina in *Belleville* by Amy Herzog. Ms. Armand's other work includes Brandon Jacobs-Jenkins's *An Octoroon*. Her film and television credits include "The Blacklist," "American Odyssey," "Agents of S.H.I.E.L.D.," and "Law & Order: Criminal Intent." She is an alumna of New York University's Graduate Acting Program. pascalarmand.com.



AMY BLACKMAN

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



KEVIN CAHOON

(Boyet) has appeared on Broadway in *The Wedding Singer*, *Chitty Chitty Bang Bang*, *The Rocky Horror Show*, *The Lion King*, and *The Who's Tommy*. His Off Broadway credits include *Hedwig and the Angry Inch*, *How I Learned to Drive* (Second Stage Theatre), *The Shaggs* (Playwrights Horizons), *The Foreigner* (Roundabout Theatre Company, Lucille Lortel Award nomination), *The Wild Party* (Manhattan Theatre Club), and *Hair and Babes in Arms* (City Center Encores!). Mr. Cahoon's regional credits include Guthrie Theater, Williamstown Theatre Festival, Bard SummerScape, Ahmanson Theatre, Berkshire Theatre Festival, and others. He has appeared on television in "Nurse Jackie," "Modern Family," "NCIS," "CSI: Crime Scene Investigation," "The Good Wife," "Odd Mom Out," "Six Degrees," "Black Box," "The Mentalist," "Franklin & Bash," "Canterbury's Law," "Law & Order," and "Law & Order: Criminal Intent," among others. His film credits include *I Am Michael* (Sundance Film Festival), *Mars Needs Moms*, *The Curse of the Jade Scorpion*, *The Thing About My Folks*, *Sudden Manhattan*, and the documentaries *SqueezeBox!* and *Whether You Like It or Not: The True Story of Hedwig*. With the band Ghetto Cowboy, Mr. Cahoon won the OUTmusic Award for their album *Doll*.



KIERAN CAMPION

(Berowne) is thrilled to be joining The Old Globe and visiting the Kingdom of Navarre in *Love's Labor's Lost*. A newly settled Chicagoan, he spent the first 15 years of his career in New York. He has appeared on Broadway in *The American Plan*, *The Heiress*, *Pygmalion*, *Our Town*, and the Tony Award-winning revival of *Journey's End*. Mr. Campion's Off Broadway credits include *The Common Pursuit* (Roundabout Theatre

Company), *House and Garden* (Manhattan Theatre Club), *Everett Beekin* (Lincoln Center Theater), and *Lost in the Stars* (City Center Encores!). Outside of New York he has worked at Williamstown Theatre Festival, New York Stage and Film, The Eugene O'Neill Theater Center, Westport Country Playhouse, and Huntington Theatre Company. On television he has appeared on "Chicago P.D.," "Elementary," "Blue Bloods," "The Sopranos," "Law & Order: Special Victims Unit," "CSI: NY," and "CSI: Miami," among others. His film credits include *In Stereo*, *Simple Little Lives*, *Children of Invention*, *The Good Shepherd*, and *The Adjustment Bureau*.



ALLY CAREY

(Ensemble) most recently appeared at the Globe in *Macbeth*, *The Comedy of Errors*, and *Twelfth Night* (in which she performed the lead role of Viola twice), as well as with The Old Globe/USD Shiley M.F.A. Program in *The Seagull*, *As You Like It*, *Clybourne Park*, *Trelawny of the "Wells"*, and *Pericles*, *Prince of Tyre*. She was also featured in *The Last Match* for The Old Globe's New Voices Festival. Her Chicago credits

include understudying at Steppenwolf Theatre Company and Goodman Theatre. Her regional credits include *The Royal Family*, *Troilus and Cressida*, and *All's Well That Ends Well* (American Players Theatre), *Noises Off* and *The Winter's Tale* (Utah Shakespeare Festival), *Writer 1272* and *A Christmas Carol* (Guthrie Theater), Georgia Shakespeare, and Hudson Valley Shakespeare Festival. She appeared in the title role of *Cinderella* with The Little Orchestra Society (Lincoln Center). She wrote, directed, and produced *To the Lighthouse!* and *[Something Clever Goes Here]* in Minneapolis, where she received her B.F.A. from the University of Minnesota/Guthrie Theater Actor Training Program.



KRISTEN CONNOLLY

(Princess of France) last appeared at The Old Globe as Desdemona in *Othello* in 2014. She recently wrapped the second season of the CBS action-drama series "Zoo." Last year she filmed HBO's *The Wizard of Lies* opposite Robert De Niro and Michelle Pfeiffer, directed by Barry Levinson. She also starred in "The Whispers," an ABC drama produced by Steven Spielberg. Prior to that, Ms. Connolly co-starred

opposite Adrien Brody in *Houdini*, the four-hour miniseries directed by Uli Edel for the History Channel. Concurrently to filming season two of "House of Cards," she shot the independent film *A Good Marriage* opposite Joan Allen and Anthony LaPaglia, directed by Peter Askin. Her list of film credits includes *The Bay*, *The Cabin in the Woods*, *Revolutionary Road*, *The Happening*, and *Confessions of a Shopaholic*. On television, she has appeared on "Law & Order: Criminal Intent," "New Amsterdam," "Mercy," "Nurse Jackie," and "Life on Mars." Her theatre credits include *Measure for Measure* and *All's Well That Ends Well* at Shakespeare in the Park in New York, as well as *King Lear* at The Public Theater. She received her M.F.A. from Yale School of Drama.



AJINKYA DESAI

(Lord) is an international student who recently completed the first year of his training in The Old Globe and University of San Diego Shiley Graduate Theatre Program. His credits there include Touchstone in *As You Like It*, Shamrayev in *The Seagull*, and Maxwell in *Acquainted with the Night*. He also appeared at the Globe in *Macbeth* earlier this summer. His first acting experience in the U.S. was at UC San Diego, where he

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


TALLEY BETH GALE

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


KEVIN HAFSO-KOPPMAN

(Forester) was seen in *Macbeth* at the Globe earlier this season. He is thrilled to be with The Old Globe and University of San Diego Shiley Graduate Theatre Program, where he has appeared in *As You Like It*, *The Seagull*, and *Acquainted with the Night*. His regional credits include *Bright Star* and the New Voices Festival readings of *A Nice Indian Boy* and *peerless* (The Old Globe), *West Side Story*, *The Foreigner*, and *The Winslow Boy* (Lamb's Players Theatre), *Ether Dome*, *His Girl Friday*, and *Accomplice: San Diego* (La Jolla Playhouse), *Zoot Suit* (San Diego Repertory Theatre), *Henry IV Part I*, *King O' the Moon*, *The Drawer Boy*, and *Becky's New Car* (North Coast Repertory Theatre), *Birds of a Feather* and *Speech and Debate* (Diversory Theatre), *The Sunshine Boys* and *Deathtrap* (Scripps Ranch Theatre), *Doubt* and *Into the Woods* (San Diego State University), *The History Boys* (Cygnet Theatre Company), and *The 25th Annual Putnam County Spelling Bee* and *A Midsummer Night's Dream* (Intrepid Theatre Company). He received his B.A. in Theatre Arts from San Diego State University and trained at the British American Drama Academy at Oxford University.


GREG HILDRETH

(Costard) was seen at the Globe last year in *Arms and the Man*. He has appeared on Broadway in *Rodgers + Hammerstein's Cinderella*, *Peter and the Starcatcher*, and *Bloody Bloody Andrew Jackson*. His Off Broadway credits include *The Robber Bridegroom* (Roundabout Theatre Company, Lucille Lortel Award nomination), *Peter and the Starcatcher* (New York Theatre Workshop), and *Bloody Bloody Andrew Jackson* (The Public Theater). Mr. Hildreth has worked regionally at Goodspeed Musicals, Paper Mill Playhouse, La Jolla Playhouse, Center Theatre Group, Williamstown Theatre Festival, and Huntington Theatre Company. His film and television credits include *Teenage Mutant Ninja Turtles: Out of the Shadows*, *Wall Street: Money Never Sleeps*, "The Good Wife," "Royal Pains," "Kings," and "Last Week Tonight with John Oliver." Mr. Hildreth received a B.F.A. in Acting from Boston University and the London Academy of Music and Dramatic Art.


PATRICK KERR

(Sir Nathaniel) appeared at the Globe last summer in *Twelfth Night* and *The Comedy of Errors*. He just finished the premier of Joe DiPietro's *Hollywood* at La Jolla Playhouse directed by Chris Ashley. Other Southern California performances include work at South Coast Repertory, Geffen Playhouse, Mark Taper Forum, and others. On Broadway he was seen in *You Can't Take It with You*, starring James Earl Jones, and a revival of *The Ritz*. A veteran of many television programs, he is probably best known for recurring roles on "Frasier" and "Curb Your Enthusiasm."


LORENZO LANDINI

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

in *30 Years*, and appeared in *The Miser* (Brave New World Repertory

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


JAKE MILLGARD

(Dull) was last seen in the Globe's productions of *Macbeth*, *The Comedy of Errors*, and *Arms and the Man*. He also recently appeared in The Old Globe and University of San Diego Shiley Graduate Theatre Program productions of *As You Like It*, *The Seagull*, *Clybourne Park*, and *Pericles, Prince of Tyre*. His New York credits include *Sex and Violence*, *On Campus*, and *Remembering Kimberly*. His regional credits include *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville), *The Full Monty* (Northern Stage), and *Art, The Odd Couple*, and *Lips Together, Teeth Apart* (Mount Baker Theatre's Summer Repertory Theatre). He also appeared in the premiere of *The Open Road Anthology* (Humana Festival of New American Plays). Some of his television and film credits include "Grimm," *Pudding Face*, *Placebo*, and *Frank and Barry*. Mr. Millgard received his B.A. from Western Washington University. [@jakemillgard](#) on Twitter and Instagram.


MAKHA MTHEMBU

(Jaquenetta) is delighted to be back on the Lowell Davies Festival Theatre stage, having been in *Macbeth*, *The Comedy of Errors*, and *Twelfth Night*. She has appeared in The Old Globe/USD Shiley M.F.A. Program productions of *The Seagull*; *Clybourne Park*; *Trelawny of the "Wells"*; *Pericles, Prince of Tyre*; and *As You Like It*. Her Chicago credits include *Judith in Sweetwater* (Oracle Productions), *Lady Montague in Romeo and Juliet* (Teatro Vista), and *Judith Smith in Belfast Girls* (Artemisia, A Chicago Theatre). Her regional credits include *Catherine in The Nightmare Room* (Towle Theater). Ms. Mthembu received her B.F.A. in Acting from Drake University in Des Moines, Iowa. [@makhamthembu](#) on Twitter and Instagram.


CHRISTINA A. OKOLO

(Ensemble) recently made her Summer Shakespeare Festival debut in *Macbeth*. She is a student in The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which she has appeared as Celia in *Acquainted with the Night* and Phoebe in *As You Like It*. She has also performed at the Cloverdale Playhouse in Montgomery, Alabama, where her credits include *A Raisin in the Sun* and *Clybourne Park*. Her other credits include *Broke-ology*, *A Song for Coretta*, and *No Child...* Ms. Okolo is a native of Atlanta and received her Bachelor of Arts degree in Theatre Performing Arts from Alabama State University.


JONNY ORSINI

(Ferdinand, King of Navarre) last appeared at The Old Globe in Barry Edelstein's *Othello*. He made his Broadway debut in a multiple-award-winning performance opposite Nathan Lane in *The Nance*, followed by *Macbeth* with Ethan Hawke and Larry David's *Fish in the Dark*. His Off Broadway credits include Arthur Miller's *Incident at Vichy*, Bekah Brunstetter's *Be a Good Little Widow*, and David Rabe's *An Early History of Fire*. His films include *Generation Um...* opposite Keanu Reeves and *Cigarette Candy*, for which Mr. Orsini received the Special Jury Award for Outstanding Performance at the Florida Film Festival.


SUZELLE PALACIOS

(Ensemble) is an M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. She recently made her debut in the Summer Shakespeare Festival in *Macbeth*. Her previous credits include Audrey in *As You Like It* (The Old Globe/USD Shiley M.F.A. Program), *Macbeth* and *The Merchant of Venice* (Houston Shakespeare Festival), and *Our Country's Good*, *The Miser*, *Blood Wedding*, and *The Crucible* (University of Houston). She received her B.F.A. from the University of Houston. [@SuzellePalacios](#) on Twitter and Instagram.


DANIEL PETZOLD

(Moth) previously performed in the Globe's *Macbeth*, *The Comedy of Errors*, and *Twelfth Night*. He has also recently performed in The Old Globe/USD Shiley M.F.A. Program productions of *The Seagull*, *As You Like It*, *Clybourne Park*, *Trelawny of the "Wells"*, and *Pericles, Prince of Tyre*. In the San Francisco Bay Area he has performed in Tom Stoppard's trilogy *The Coast of Utopia* and Jon Tracy's *The Salt Plays* (Shotgun Players), *Three Sisters* (Berkeley Repertory Theatre), *A Bright New Boise* (Aurora Theatre Company), *Any Given Day* and *Another Way Home* (Magic Theatre), *Oskar and the Big Bully Battle* (TheatreWorks Silicon Valley), *Julius Caesar*, *Much Ado About Nothing*, and *Romeo and Juliet* (Pacific Repertory Theatre), and performances with the San Francisco, Marin, and Livermore Shakespeare Festivals. He holds a B.A. in Theater and Performance Studies from UC Berkeley.


TRINEY SANDOVAL

(Don Adriano de Armado) is very happy to be returning to the Globe. His Broadway credits include *Macbeth* and *A Free Man of Color* (both at Lincoln Center Theater), and *A Man for All Seasons* and *Frost/Nixon* (both with Frank Langella). His other New York theatre credits include *Important Hats of the Twentieth Century*, *Timon of Athens*, *The Idiot*, *Whisper*, and *Elliot, a Soldier's Fugue*. Regionally he has been seen at La Jolla Playhouse, Cincinnati Playhouse in the Park, Round House Theatre, Actors Theatre of Louisville, Alliance Theatre, Two River Theater Company, Virginia Stage Company, Center Stage, Yale Repertory Theatre, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, Great Lakes Theater, Idaho Shakespeare Festival, Alabama Shakespeare Festival, California Shakespeare Theater, Shakespeare Santa Cruz, and six seasons as a company member with Oregon Shakespeare Festival. Mr. Sandoval's television credits include "Elementary," "The Sopranos," "Lights Out," and recurring roles on both "Law & Order" and "Law & Order: Special Victims Unit."


STEPHEN SPINELLA

(Holofernes) has appeared on Broadway in *Angels in America* (two Tony Awards and two Drama Desk Awards), *A View from the Bridge*, *Electra*, *James Joyce's The Dead* (Outer Critics Circle and Drama Desk Awards, Tony nomination), *Our Town* with Paul Newman, *Spring Awakening*, and *The Velocity of Autumn*. His Off Broadway credits include *Hamlet*, *Volpone*, *Love! Valour! Compassion* (Obie Award), *The Seagull* with Meryl Streep, *Svejk*, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, *An Iliad* (Lucille Lortel and Obie Awards, Drama Desk nomination), *Troilus and Cressida*, *A Man's a Man*, and *As You Like It*. Mr. Spinella's film and television credits include *Milk*, *Lincoln*, *Rubber*, *Virtuosity*, *The Jackal*, *Love! Valour! Compassion!*, *Great Expectations*, *Ravenous*, *Cradle Will Rock*, *Connie and Carla*, "Royal Pains," "Will & Grace," "Frasier," "The Mentalist," "24," "Desperate Housewives," "The Knick," "ER," and "Alias."


NATHAN WHITMER

(Longaville) was last seen at the Globe in *Macbeth*, *The Comedy of Errors*, and *Twelfth Night*. He is a member of The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which he has appeared in *The Seagull*, *Clybourne Park*, *As You Like It*, and *Pericles, Prince of Tyre*. He was seen Off Broadway in A.A. Milne's *The Ugly Duckling* (Marvell Rep), and his other New York City credits include *Macbeth* (Titan Theatre Company), *Bumbershoot!* (New York International Fringe Festival), and *Who Murdered Love* (Theatre for the New City). As a member of Barter Theatre's Player Company and Resident Acting Company, he appeared in over 25 productions in roles great and small. His other regional credits include *A Christmas Carol*, *Reckless*, and *Sherlock Holmes and the Case of the Jersey Lily* (Cincinnati Playhouse in the Park), *The Royal Hunt of the Sun* and *1776* (Texas Shakespeare Festival), and the role of John Proctor in *The Crucible* (Roxy Regional Theatre). Mr. Whitmer received his B.F.A. from Ohio University.

KATHLEEN MARSHALL

(Director) Ms. Marshall's Broadway credits include *Living on Love*, *Nice Work If You Can Get It*, *Anything Goes*, *The Pajama Game*, *Wonderful Town*, *Grease*, *Little Shop of Horrors*, *Follies*, *Seussical*, *Kiss Me, Kate*, *1776*, and *Swinging on a Star*. Her Off Broadway and regional credits include *Two Gentlemen of Verona* (New York Shakespeare Festival), *Saturday Night* (Second Stage Theatre), *My Paris* (Long Wharf Theatre), *Ever After* (Paper Mill Playhouse), *Diner* (Signature Theatre Company), *Living on Love* (Williamstown Theatre Festival), and *The Unsinkable Molly Brown* (Denver Center Theatre Company). She was the Artistic Director of City Center Encores! for four seasons, where she directed and choreographed *The Band Wagon*, *I'm Getting My Act Together and Taking It on the Road*, *Bells Are Ringing*, *Carnival*, and *Babes in Arms*, among others. She also choreographed the musical sequences in the film *My Week with Marilyn*. Her television credits include *Once Upon a Mattress*, *The Music Man* (Emmy Award nomination), and "2 Broke Girls." She has received three Tony Awards (out of nine nominations), three Drama Desk Awards, three Outer Critics Circle Awards, the Astaire Award, the George Abbott Award, the Smith College Medal (her alma mater), and the Pennsylvania Governor's Award for the Arts, and she has been named a Distinguished Daughter of Pennsylvania. She is an Associate Artist of Roundabout Theatre Company and a member of the Executive Board of the Stage Directors and Choreographers Society. For Scott, Ella, and Nathaniel.

JOHN LEE BEATTY

(Scenic Design) has designed the Globe productions of *Cornelia*, *Dancing in the Dark*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *Redwood Curtain*. His Broadway credits include *The Nance*, *Disgraced*, *After Midnight*, *Good People*, *Venus in Fur*, *Other Desert Cities*, *Times Stands Still*, *A View From the Bridge*, *The Royal Family*, *The Color Purple*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Rabbit Hole*, *Doubt*, *Chicago*, *Proof*, *Footloose*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *Anna Christie*, *Redwood Curtain*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Penn and Teller*, *Burn This*, *Ain't Misbehavin'*, *Talley's Folly*, *Fifth of July*, and *Crimes of the Heart*. His Off Broadway credits include *The Whipping Man*, *Sylvia*, *The Substance of Fire*, *Lips Together*, *Teeth Apart*, *The Road to Mecca*, *A Life in the Theatre*, *The Miss Firecracker Contest*, and many seasons at Manhattan Theatre Club, Circle Repertory Company, Lincoln Center Theater, and City Center Encores! He has also designed at major regional theatres and in television, restaurants, and circus. Mr. Beatty is the recipient of multiple Tony, Obie, Drama Desk, and Outer Critics Circle Awards and is a member of the Theatre Hall of Fame. He is a graduate of Brown University and Yale School of Drama.

MICHAEL KRASS

(Costume Design) returns to the Globe, having previously designed *The Mask of Moriarty*, *Overtime*, *Pilgrims*, *Full Gallop*, *Interior Decoration*, *Breaking Up*, and *The School for Husbands*. His work on Broadway includes *Noises Off* (2016 Tony Award nomination), *Living on Love* directed by Kathleen Marshall, *Machinal* (2014 Tony nomination), *The Lyons*, *The Constant Wife* (2006 Tony nomination), *A View from the Bridge*, *Twelve Angry Men*, *You're a Good Man, Charlie Brown*, and many more. His Off Broadway and regional work includes the new *Hadestown* by Anais Mitchell and other world premieres by Simon Stephens, Edward Albee,

John Guare, Kenneth Lonergan, David Rabe, Nicky Silver, Christopher Durang, and Theresa Rebeck. He is the resident designer of Eliot Feld's Ballet Tech. He has designed opera for the Mariinsky Theatre in Saint Petersburg, Russia, and film for Campbell Scott in *Hamlet*. Mr. Krass taught for 18 years at the Playwrights Horizons Theater School at New York University and two years at Brown University in their graduate program. His upcoming work in New York includes *The Cherry Orchard* and *Heisenberg* for Broadway, *The Light Years* for The Debate Society, and a new play by Will Eno.

JASON LYONS

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

STEN SEVERSON

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

PETER GOLUB

(Original Music) previously composed for the Globe productions of *Rosencrantz and Guildenstern are Dead*, *Richard III*, and *Dinner with Friends*. His Broadway credits include *The Country House*, *Time Stands Still*, *The Heiress*, *Hedda Gabler*, and *Come Back, Little Sheba*. He has worked on numerous productions for the New York Shakespeare Festival, Mark Taper Forum, Geffen Playhouse, Playwrights Horizon, La MaMa, La Jolla Playhouse, and others. For 10 years he was composer-in-residence at Charles Ludlam's legendary Ridiculous Theatrical Company. His collaborations with Moises Kaufman include *Gross Indecency: The Three Trials of Oscar Wilde* and *The Laramie Project*. Mr. Golub's musical *Amphigorey*, with Edward Gorey, played at American Repertory Theater and Perry Street Theatre. His film scores include *Frozen River*, *The Great Debaters*, *The Laramie Project* (HBO), and *Wordplay*. He has also written many concert works and four ballets. Since 2000, Mr. Golub has been the director of the Sundance Institute Film Music Program. He teaches composition and film scoring at The UCLA Herb Alpert School of Music.

TAYLOR PECKHAM

(Music Director) has previously worked on the Globe productions of *Sense and Sensibility*, *The Winter's Tale*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Last Goodbye*, *Pygmalion*, and *Nobody Loves You*. His other credits include the national tour of *Jersey Boys* and regional productions of *Yoshimi Battles the Pink Robots* (La Jolla Playhouse), *Young Frankenstein* (Moonlight Stage Productions), *RESPECT: A Musical Celebration of Women* (Herberger Theater Center, Phoenix), *A Midsummer Night's Dream*, *the*

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URSULA MEYER

(Voice and Text Coach) is very happy to be back doing Shakespeare at The Old Globe. She has studied voice with Cicely Berry, Patsy Rodenburg, Andrew Wade, and Arthur Lessac and is a designated Linklater teacher. She graduated with distinction from the Voice Studies Program at the Royal Central School of Speech and Drama in London under David Carey. Her regional credits include The Old Globe, Guthrie Theater, Milwaukee Repertory Theater, A Contemporary Theatre, Seattle Repertory Theatre, Shakespeare Theatre Company, South Coast Repertory, La Jolla Playhouse, and the Idaho, Santa Cruz, and Utah Shakespeare Festivals, as well as 15 seasons with Oregon Shakespeare Festival and four years at Yale Repertory Theatre, where she also taught. Ms. Meyer holds an M.F.A. from the University of Washington and is in her 22nd year teaching at UC San Diego. She is also on the board of the Voice and Speech Trainers Association and is a recipient of UC San Diego's Distinguished Teacher of the Year Award.

JIM CARNAHAN, CSA

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

PAMELA SALLING

(Production Stage Manager) is a New York-based stage manager for theatre, dance, and opera. Select credits include *The Apple Family: Scenes from Life in the Country* (*That Hopey Changey Thing*, *Sweet and Sad*, *Sorry*, and *Regular Singing*), *Othello*, *Into the Woods*, *The Agony and the Ecstasy of Steve Jobs*, *Knickerbocker*, and *Neighbors* (The Public Theater), *De Materie and tears become...streams become...* (Park Avenue Armory), *Blood Knot* (Signature Theatre Company), *The Music Teacher* (The New Group), *A Family for All Occasions*, *Thinner Than Water*, and *Massacre* (*Sing to Your Children*) (Labyrinth Theater Company), and *Garden of Earthly Delights* (Martha Clarke). Ms. Salling has also toured with companies such as Susan Marshall & Company and Young Jean Lee's Theater Company, and she works extensively with director Peter Sellars around the world, including his 2016 Ojai Music Festival productions of *Kopernikus* and *Josephine Baker: A Portrait*, as well as past productions of *St. Matthew Passion*, *Desdemona*, *The Gospel According to the Other Mary*, *Othello*, *The Winds of Destiny*, *A Flowering Tree*, and *La Passion de Simone*.

JESS SLOCUM

(Assistant Stage Manager) previously worked at The Old Globe on *tokyo fish story*, *The Metromaniacs*, *In Your Arms*, *Twelfth Night*, *Buyer & Cellar*, *Bright Star*, *Othello*, *Water by the Spoonful*, *The Winter's Tale*, *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse) and *Post Office* (Center Theatre Group). Her San Diego credits include Mo'olelo Performing Arts Company, North Coast Repertory Theatre, and

Lamb's Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

BARRY EDELSTEIN

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

MICHAEL G. MURPHY

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

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National

Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegos to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

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



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.



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ENGAGING COMMUNITIES: BEHIND THE CURTAIN

Old Globe Technical Director Ben Thoron leads a tour of the Tech Center for a group from Veterans Village of San Diego. Photo by Lisel-Gorell-Getz.

The Old Globe's Production department is recognized nationwide for its artistic and technical excellence. Inspired by the high level of talent displayed by Globe technical artisans, the Arts Engagement department has sought ways to translate their wealth of expertise into our programs.

Following the 2015 Globe for All tour, the Arts Engagement team met with the Globe's community partner organizations to learn more about how theatre could be valuable to them. At Father Joe's Villages, the largest provider of services to the homeless in San Diego, staff advised that modeling professional skills in arts-oriented activities can help develop day-to-day life skills, such as interpersonal communication and self-confidence. For Veterans Village of San Diego, a not-for-profit that assists combat veterans struggling with transitioning into civilian life, hands-on workshops for veterans and families are important components of treatment.

Inspired by these conversations, we devised a series of workshops—a technical theatre “boot camp”—and a pilot program entitled *Behind the Curtain* launched in May.

For eight weeks, a teaching artist and production artist travel to each community, introducing participants to the technical side of theatre and demystifying the process behind it. Lisel Gorell-Getz, Master Teaching Artist at the Globe, said, “Our theatre artists who work behind the scenes rarely get a chance to interact with the public and share their expertise in this way. This has enabled our artists to really connect with the community on a new, truly personal level.”

Using a scene from Shakespeare's *Macbeth*, participants discover each week how a production is brought to life through sets, sound, lighting, props, stage management, costumes, and direction. *Behind the Curtain* allows theatre professionals to walk

through the story with participants in a fun and interactive way, and then hand over the storytelling to them to develop their own unique vision.

“Hearing the participants' great insights into the characters, and seeing their joy and creativity, proved to me yet again the power of Shakespeare to transform lives,” said guest artist James Evans, Associate Artistic Director of Bell Shakespeare in Sydney, Australia. “Working on *Behind the Curtain* was a moving and inspiring experience for me. The Globe's teaching artists are passionate and committed, and as a result, the participants became deeply engaged with the process.”

The class culminates with visits to the Globe's Technical Center, a Behind-the-Scenes Tour of the Globe's three theatres, and a rare opportunity to observe pre-show preparations prior to attending a performance of *Macbeth*.

“We felt it was essential to ground the project in the work that we're doing at the Globe,” said Director of Arts Engagement Freedom Bradley-Ballentine. “Shakespeare is our resident playwright—it just made sense to connect the workshop with him. By tying into a current production, the work becomes more immediate.”

“People are very excited!” said Jesse Casement, Director of Residential Services for Father Joe's Villages. “All they did was talk about what they learned with other residents, who became interested as well. I think this will be a big thing going forward.”

The latest session of *Behind the Curtain* began in mid-July with two more community partners and is linked to the Globe's production of *Love's Labor's Lost*, ensuring even more San Diegans can take a peek at the world just beyond the footlights. ■

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Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

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*In Memoriam

This list is current as of
July 12, 2016.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

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Ron Cooling Company Manager
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Wendy Berzansky Associate Technical Director
Lucas Skoug Assistant Technical Director
Eileen McCann Resident Design Assistant
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Megan Tuschhoff Technical Assistant/Buyer
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Jack Hernandez Master Carpenter, Festival
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Jessica Amador, Cynthia Bloodgood, Christie Curran,
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W. Adam Bernard Lead Scenic Artist
Eszter Julian, Benjamin Gray Deck Crew, Festival

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