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.
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 metaphor, 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 so much. In this revival just as incandescent as it was when it first came to the theatregoers, da Vinci’s focus was wide. Da Vinci knew that the world is a marvelous place. Da Vinci knew that the world is a marvelous place.

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

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 Barry@TheOldGlobe.org and he’ll get back to you!
in association with Shakespeare Theatre Company

PRESENTS

the Goodman Theatre production of

THE NOTEBOOKS
OF LEONARDO DA VINCI

WRITTEN AND DIRECTED BY
MARY ZIMMERMAN

CAST
(in alphabetical order)

LEONARDO .............................................................. Adeoye*
LEONARDO .............................................................. Christopher Donahue*
LEONARDO .............................................................. John Gregorio*
LEONARDO .............................................................. Anthony Irons*
LEONARDO .............................................................. Louise Lamson*
LEONARDO .............................................................. Andrea San Miguel*
LEONARDO .............................................................. Wai Yin*

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

Production Stage Manager ........................................................... Marne Anderson*
Assistant Stage Manager .............................................................. Amanda Salmons*

This production contains one act with no intermission.

PRODUCTION STAFF

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

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

*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.
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.

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 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.

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 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 prophetic 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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KASEY FOSTER (Leonardo) Performer, producer, choreographer, singer, puppeteer. Lookingglass Theatre: Ensemble Member; most recently The Steadfast Tim 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.” kaseyfoster.com, @kaseyfosteriscool on Instagram, Kasey Foster on YouTube.


MICHAEL UNDERHILL (Understudy) The Old Globe/USF Shirley 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), Lyndar 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. michaelunderhill.com, @michaeljamesunderhill on Instagram.

(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 Musical Man, Wonderful Town, All’s Well That Ends Well, The Trojan Women, Pericles, Silk. Other works as playwright/director: Arabian Nights, Arzonautika, 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 di 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. T.J. GERCKENS
(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, Cheekers, The Notebooks of Leonardo da Vinci, Boy Gets Girl, Red, Space, Marvin’s Room; sound for Good for Otto, The Spoils, Brundibar, Jimby; music direction/sound for Ruined. MIRIAM STURM
(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 Theatre 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. MARINE ANDERSON
(Production Stage Manager) Regional: American Prophet: Frederick Douglass in His Own Words, Seven Guitars, Novices, Jubilee, Indecent, Dave, The Great Society, Moby Dick, All the Way, Metamorphoses, Arabian Nights (Arena Stage), Jane Angle, The Notebooks of Leonardo da Vinci, The Amen Corner, Much Ado About Nothing (Shakespeare Theatre Company), A Midsummer Night’s 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
(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 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 Waveriders Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008-2023), he oversaw over 30 more productions 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.
Do you know how valuable volunteers are in the world of theatre? They’re an immense resource to our not-for-profit institution, helping to make your Globe experience that much more thoughtful.

Our volunteers come from all backgrounds and ages. Mother-daughter duos, twin brothers in high school, a married couple in their 90s! Not only is volunteering fun, it’s rewarding. Here are some ways you can be involved and the perks of being a Globe volunteer:

- Some volunteers have been with us for decades and are as much a part of the Globe family as the employees.

Sparked your interest? Wonderful! Email Volunteer@TheOldGlobe.org for more information and take the next step to becoming part of The Old Globe and making theatre matter to more people. Of course, snacks will be provided!
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**This list is current as of January 4, 2022. We regret any omissions or errors. Please contact Janet Myost at jmyost@TheOldGlobe.org to make a correction to this list.**

*In memoriam*

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