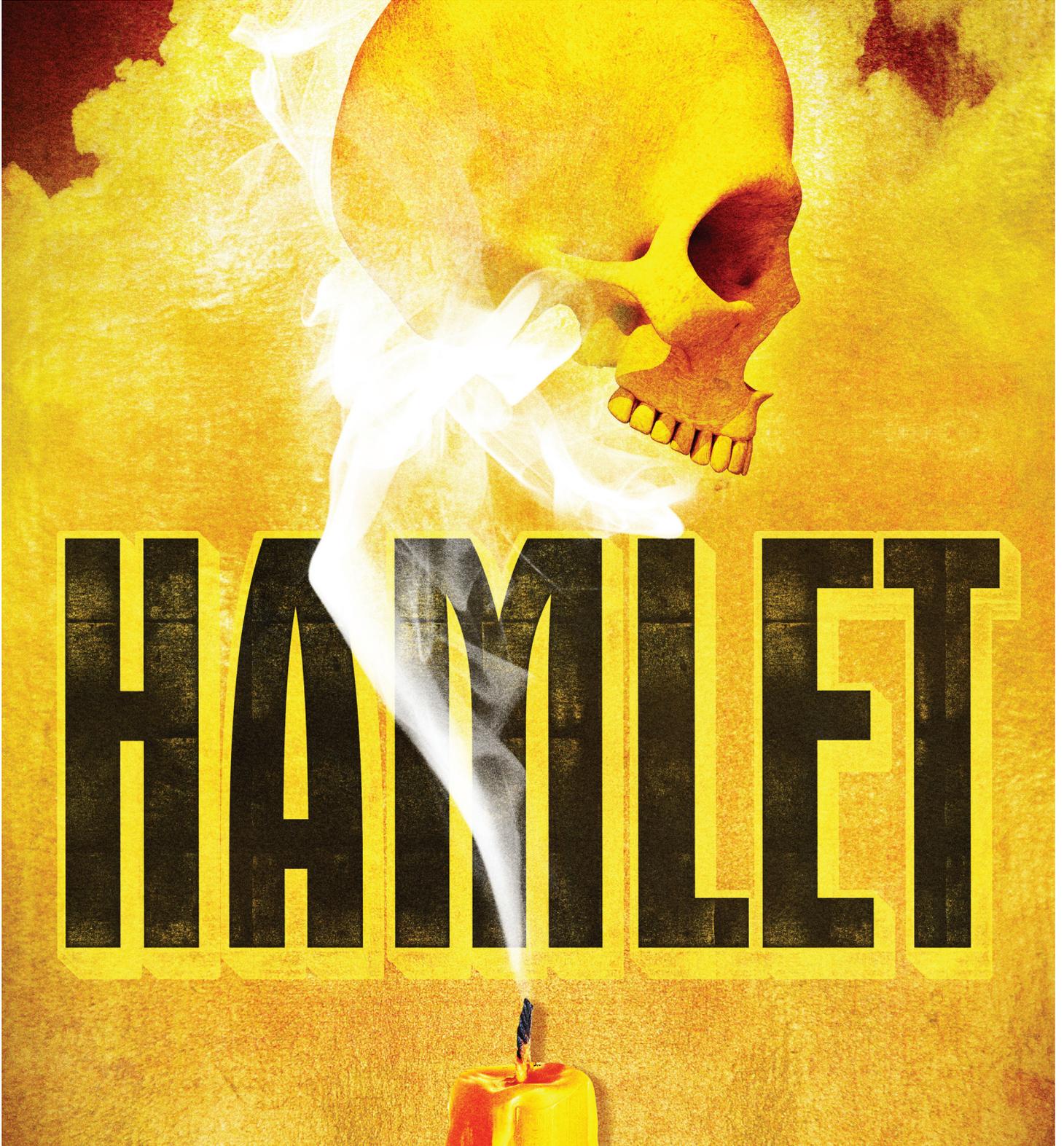


performances

THE  OLD GLOBE

AUGUST 2017



WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

Hamlet is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre.

PRODUCTION SPONSORS



KAREN AND DONALD COHN

Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 25 years. Karen, a graduate of University of San Diego's School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She co-chaired the first Globe Gala, and 2017 will mark her 10th year successfully co-chairing this landmark event. She also served two terms as Chair of the Board of Directors. The Cohns have supported several productions, including *Sense and Sensibility*; *Kiss Me, Kate*; *The Winter's Tale*; *A Midsummer Night's Dream*; and this year's *Picasso at the Lapin Agile*. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.



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 she is a former board president at 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*, *Twelfth Night*, *Love's Labor's Lost*, and this year's *Guys and Dolls*.



PAMELA FARR AND BUFORD ALEXANDER

Pamela Farr and Buford Alexander spread their time across Rancho Santa Fe; Greenwich, Connecticut; and Amsterdam. Pam joined the Globe's Board of Directors in 2005 and is a member of the Executive, Audit, Finance, and Governance Committees. Pam's relationship with The Old Globe goes back much further, however; as an amateur actress and dancer, she performed on the greens at the Globe when she was a high school and college student. She is also a board member of Theatre Forward and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and National Chair of Volunteers, and she received the Harriman Award for Distinguished Volunteer Service. Pam and Buford met through McKinsey & Company, where, after 32 years (most of which was in Europe), Buford is now a Director Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.



JOAN AND IRWIN JACOBS

Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the theatre and the San Diego community have greatly benefited from their generosity and involvement. Previous Globe productions sponsored by Joan and Irwin include *Resurrection Blues*, *Smash*, *Julius Caesar*, *Avenue Q*, *The Merry Wives of Windsor*, *King Lear*, *Golda's Balcony*, *Amadeus*, *Inherit the Wind*, *Othello*, *Arms and the Man*, and last year's *Sense and Sensibility*. The couple is active philanthropically throughout the San Diego community, supporting numerous organizations that include UC San Diego (with a \$75 million gift to build the new Jacobs Medical Center), San Diego Central Library, Museum of Contemporary Art San Diego, San Diego Symphony, La Jolla Playhouse, Museum of Photographic Arts, The New Children's Museum, and San Diego Food Bank. In June 2015, Joan and Irwin received philanthropy awards from Americans for the Arts and the Carnegie Foundation in New York City.

PRODUCTION SPONSORS



JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and currently serves on the Development Committee. Jean and Gary reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man*, *Rain*, *Picasso at the Lapin Agile*, and Ken Ludwig's *Robin Hood!*, and they are honored to sponsor this production of *Hamlet*.



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 *Hamlet*. Tony currently serves on the Globe's 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 Summer 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 a unique bond with the playwright.



ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016 Andrew J. Viterbi and his family created the Erna Finci Viterbi Artistic Director Fund in memory of their beloved mother and wife. This generous and visionary gift is helping to sustain The Old Globe for many years as it encourages others to contribute to the theatre's long-term stability. The Viterbi family's passion for philanthropy is inspiring, and the Globe is proud to have been a beneficiary of their largesse for years, including a leadership gift of \$2 million to the Capital Campaign in 2006. Erna loved the arts, and theatre in particular, and her magnanimous spirit and considerable warmth touched many. The Old Globe believes it is fitting that her name is now attached to the values of the Globe's artistic output while the theatre's body of work honors her blessed memory.



VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor *Hamlet*. Vicki currently serves as Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including *Bright Star*, *In Your Arms*, *Rain*, and, earlier this year, the West Coast premiere of *Skeleton Crew*. Vicki, a native San Diegan, retired as Vice President of Human Resources from San Diego Gas & Electric and joined the Board of Directors in 2011. She started her relationship with the Globe as a child, attending Summer Shakespeare performances with her family. She has also co-chaired the 2012 and 2015 Globe Galas. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they support many other San Diego organizations, including A Step Beyond, a multifaceted afterschool program for underserved children, of which Vicki is a founding board member.

QUALCOMM



The Old Globe is pleased to recognize and thank Qualcomm as a Production Sponsor of the 2017 Shakespeare Festival. Qualcomm has made yet another very generous grant supporting two summer productions—*King Richard II* and *Hamlet*—in the Lowell Davies Festival Theatre. Qualcomm has served as a major sponsor of the Shakespeare Festival and its many associated programs since 2004. 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.

OUR THANKS

ARTIST SPONSORS

Artist Sponsors for Jonny Orsini (Laertes)

SUE AND EDWARD "DUFF" SANDERSON

Sue and Duff Sanderson are delighted to sponsor Jonny Orsini in the role of Laertes. The Sandersons enjoy theatre and have been longtime subscribers to the Globe. Sue had a career in the entertainment business, working at NBC, and Duff was a partner at McKinsey & Company and an Executive Vice President at Oracle before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Duff currently chairs the board of SAIC. Sue, in addition to serving on The Old Globe's Board, is also on the board of Worldreader, an organization working to improve literacy through digital devices in the developing world.

Artist Sponsor for Grantham Coleman (Hamlet)

JUNE YODER

June Yoder and her late husband Paul became subscribers to The Old Globe in 1963 upon moving to San Clemente, and for 54 years June has been making the trip from Orange County to attend performances. She served as a member of the Globe's Board of Directors for many years and continues to be an enthusiastic advocate for the Globe's artistic mission and arts engagement programs. June and Paul raised five children, all of whom were introduced to the Globe and live theatre by accompanying their parents to productions in the Summer Shakespeare Festival. Now their children bring their own children, and June remains passionate about bringing the world of theatre to children and young people. June has previously sponsored *Death of a Salesman*; *Divine Rivalry*; *Into the Woods*; *Kiss Me, Kate*; and last year's *Macbeth*.

Artist Sponsor for Cait O'Connor (Costume Designer)

ANONYMOUS

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

— \$25 million and higher —
Donald* and Darlene Shiley

— \$11 million and higher —
Conrad Prebys*
City of San Diego Commission for Arts and Culture

— \$9 million and higher —
Karen and Donald Cohn

— \$8 million and higher —
Sheryl and Harvey White

— \$7 million and higher —
Kathryn Hattox*
Viterbi Family and
The Erna Finci Viterbi Artistic Director Fund

— \$4 million and higher —
Audrey S. Geisel
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Mary Beth Adderley
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Valerie and Harry Cooper
Elaine and Dave Darwin
Helen Edison*
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Joan and Irwin Jacobs
The Kresge Foundation
The Lipinsky Family
Estate of Beatrice Lynds*
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Qualcomm Foundation
Estate of Dorothy S. Prough*
Jeannie and Arthur Rivkin
Theatre Forward
Gillian and Tony Thornley
Wells Fargo
Carolyn Yorston-Wellcome
Anonymous (1)

*In memoriam

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter.

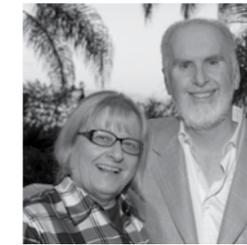
2017 Artistic Angels (\$200,000 and higher annually)



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2017 Benefactors (\$100,000 to \$199,999)



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DOW
DIVAS



*In memoriam

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Welcome to The Old Globe!

I hope you are as excited as I am to see one of America's foremost Shakespearean directors—our own Erna Finci Viterbi Artistic Director Barry Edelstein—take on perhaps the most iconic work in Shakespeare's canon, the masterpiece *Hamlet*. It has been 10 years since we last heard those unforgettable words “To be or not to be” delivered on a Globe stage, but I believe tonight's performance will prove it's been worth the wait!

Please join me in thanking the many dedicated sponsors of *Hamlet*, which is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre. Production Sponsors Karen and Donald Cohn, Ann Davies, Pamela Farr and Buford Alexander, Joan and Irwin Jacobs, Qualcomm, Jean and Gary Shekhter, Gillian and Tony Thornley, and the Erna Finci Viterbi Artistic Director Fund are all ardent supporters of the Globe, and their patronage of the arts in San Diego benefits us all. We also thank our Artist Sponsors for supporting the Globe's wonderful talent: Sue and Edward “Duff” Sanderson, sponsoring Jonny Orsini as Laertes; June Yoder, sponsoring

Grantham Coleman as Hamlet; and an anonymous donor, sponsoring costume designer Cait O'Connor. My husband Carl and I are also pleased to be sponsors of this show, and we hope you enjoy it immensely!

In addition to our wonderful sponsors, we are grateful for our large family of supporters—Friends of The Old Globe and Circle Patrons—as well as our loyal subscribers; their generosity demonstrates their commitment to making theatre matter to more people. Gifts of all sizes support the incredible arts engagement programs that extend powerful theatrical experiences beyond the stage. From free student matinees to complimentary family programs on the Globe's Copley Plaza to countless workshops, seminars, touring productions, and more: *thank you* for helping us bring theatre to the entire community!

Great theatre requires great patrons, and we are so glad you are with us tonight. And now, on with the show!

Vicki L. Zeiger
Chair, Board of Directors

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*In memoriam

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	David Ogden Stiers	*In memoriam

FROM BARRY

Hamlet is not a play to talk about in sound bites. The first email I wrote to my team of design collaborators ran to 7,500 words; a letter I read to the cast on the first day of rehearsal filled 12 pages. Squeezing the driving ideas of a production into five paragraphs in a program note is another task altogether. *Hamlet* might be able to find infinite space inside a nutshell, but not even my densest and most concise writing can manage that miracle of compression. So rather than devote this space to some thumbnail exegesis of this great play, I'll let the production speak for itself and note here instead a few personal thoughts.

I'm doing the play because my father died a year ago, and as I sat beside his hospice bed, lines from *Hamlet* flooded into my mind. *Hamlet* is the great work of literature on what happens to sons when their fathers die, so no surprise there; I'm actually a little embarrassed that in my moment of maximum grief I didn't come up with a more original literary reference. But it was amazing how instantly the play suffused me, how fully it took over my psyche. “Nature's common theme is death of fathers.” “The readiness is all.” “Let be.” It helped. That's not to say that I started acting crazy and ranting about nunneries (although I am putting on plays, so maybe those things are to come). And besides, my father wasn't killed by his brother. It was dementia that did the deed, and I don't know how to exact revenge on that. But father stuff is still much on my mind, and since I haven't been able to accommodate myself to my father's death in my private meditation or in conversation with my God at synagogue, I guess the next best place to deal with it is in front of 600 people every night at the theatre I run.

Throughout rehearsal I've taken comfort in the notion that it is impossible to achieve a perfect *Hamlet*. The play is too infinite, too elusive, too imperfect itself, too full of holes and mysteries and cruxes for any group of interpreters to make a definitive production. Besides, there are so many *Hamlets* one could do. There's a postmodern *Hamlet* and a traditional *Hamlet*. A political *Hamlet* and a melodramatic *Hamlet*. A philosophical *Hamlet* and a psychological *Hamlet*. A chaste *Hamlet* and a deviant *Hamlet*. A decorous *Hamlet* and a profane *Hamlet*. It's constantly revealing new things and renewing

itself. The heart of its mystery cannot be plucked out. And that's okay. My plan has been to make my own *Hamlet*, one that reflects my interests, idiosyncrasies, and vulnerabilities at this moment in my life. I reasoned that the best way to do that would be to gather the most talented, interesting, smart, fun, imaginative people I can find, join them in a rehearsal studio for a few weeks, and figure it out. Our strategy has been to throw our whole selves into exploring the play and then to share what we've found. I will forever be grateful to these few dozen actors, designers, technicians, artisans, and theatre professionals for joining me on one of the most thrilling artistic adventures of my life.

Hamlet is a stunningly great play, a document of those things that humanity at its greatest is capable of achieving. It endures because, for all its flaws and oddnesses, it encodes a special kind of truth. That truth has been touched by artists who do what I do in an unending chain that connects a rickety wooden building in the London damp of 1603 to this place in the arid sunshine of a desert landscape a world and four centuries away. I reach my hands into the mists of theatre history, and from the past the hands of generations of artists grasp them. They commend me for giving it a try; I thank them for allowing me to stand on their shoulders. I place myself before something that is bigger than me, that was here before I was and that will survive me when I'm gone, and I bask in it, and talk to it, and question it, and wrestle with it, and most of all I wonder at it. I hope that you will, too.

Thanks for coming. Enjoy the show.

For Stanley S. Edelstein, in memoriam.



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

PRESENTS

HAMLET

BY

WILLIAM SHAKESPEARE

Tim Mackabee
SCENIC DESIGN

Cait O'Connor
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Sten Severson
SOUND DESIGN

Curtis Moore
ORIGINAL MUSIC

Jacob Grigolia-Rosenbaum
FIGHT DIRECTOR

David Huber
VOICE COACH

Jim Carnahan, CSA
CASTING

Pamela Salling
PRODUCTION STAGE
MANAGER

DIRECTED BY

BARRY EDELSTEIN

Lowell Davies Festival Theatre

August 6 – September 10, 2017

CAST
(in alphabetical order)

MARCELLUS, SAILOR Amara James Aja†
 QUEEN GERTRUDE..... Opal Alladin*
 VOLTEMAND Samuel Max Avishay†
 GUILDENSTERN Nora Carroll†
 PLAYER LUCIANUS Renardo Charles Jr.†
 HAMLET Grantham Coleman*
 NORWEGIAN CAPTAIN, PLAYER PROLOGUE Ajinkya Desai†
 OPHELIA Talley Beth Gale†
 THE GHOST, PLAYER KING, GRAVEDIGGER Michael Genet*
 ROSENCRANTZ..... Kevin Hafso-Koppman†
 FRANCISCO, DOCTOR OF DIVINITY..... Daniel Ian Joeck†
 POLONIUS Patrick Kerr*
 BARNARDO, FORTINBRAS..... Lorenzo Landini†
 HORATIO..... Ian Lassiter*
 GENTLEMAN OF KING CLAUDIUS'S COURT Jose Martinez†
 PLAYER QUEEN..... Christina A. Okolo†
 LAERTES..... Jonny Orsini*
 OSRIC Larica Schnell†
 CORNELIA Samantha Sutliff†
 KING CLAUDIUS Cornell Womack*
 COURTIERS AND OTHERS Amara James Aja†, Samuel Max Avishay†,
 Nora Carroll†, Renardo Charles Jr.†, Ajinkya Desai†, Kevin Hafso-Koppman†, Daniel Ian Joeck†,
 Christina A. Okolo†, Samantha Sutliff†

MUSICIANS..... Chaz Cabrera, Gabriel Wolf

UNDERSTUDIES..... for Hamlet, Norwegian Captain, Player Prologue – Amara James Aja†; for Francisco, Doctor of Divinity, Laertes – Samuel Max Avishay†; for King Claudius – Renardo Charles Jr.†; for Marcellus, Sailor, The Ghost, Player King, Gravedigger – Ajinkya Desai†; for Voltemand, Rosencrantz, Gentleman of King Claudius's Court – Daniel Ian Joeck†; for Player Lucianus, Polonius – Lorenzo Landini†; for Barnardo, Fortinbras, Horatio – Jose Martinez†; for Queen Gertrude, Osric, Cornelia – Christina A. Okolo†; for Guildenstern – Larica Schnell†; for Ophelia, Player Queen – Samantha Sutliff†

Production Stage Manager Pamela Salling*
 Assistant Stage Manager..... Amanda Nussbaum*

SETTING

Elsinore Castle, Denmark.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director, Drama League Directing Fellow Justin Emeka
 Assistant Scenic Design Eileen McCann
 Assistant Costume Design Katie Knox
 Assistant Costume Design Teri Tavares
 Assistant Lighting Design Sherrice Mojgani
 Assistant Lighting Design Alex Cluff
 Assistant Sound Design Melanie Chen
 Stage Management Intern..... Mona Gutierrez
 Stage Management Intern..... Ashling Jackson
 Fight Captain Amara James Aja†

*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.

THREE HAMLETS

Barry Edelstein discusses the many forms *Hamlet* has taken and how they led to his production of Shakespeare's classic play.

Interview by Danielle Mages Amato

Why do you have to cut *Hamlet*?

Shakespeare is hard to cut. Kevin Kline, one of our great Shakespearean actors, likes to say, "In Shakespeare, every cut bleeds." But uncut, *Hamlet* runs four hours; it's roughly 32,000 words, which is long even compared to other Shakespeare plays. Many factors go into planning for a production, and one is the kind of theatre space in which it's being done. This *Hamlet* is for an outdoor theatre, and while four hours is long in absolute terms, it's *really* long outdoors, as the evening chill descends and the green plastic seats exert their special magic. We've aimed for three hours, which just seems more like the right length.

The question is what to cut. Even in this masterpiece there are passages that don't quite rise to the same level of excellence and excitement as the play's best writing. It takes detours. We veer into disquisitions about Renaissance court life, for example. There's a long speech about a French fencer named LaMord that is always cut—the poor fellow hasn't been heard from since 1603! We hear about falconry; we find out that Hamlet is an expert in calligraphy! This stuff is interesting, but it doesn't move the story forward, so, reluctantly, you cut it. You try to hew to the story. You must allow the poetry to be as beautiful as it is, but you must weigh it against the forward momentum of the drama. I went through many drafts of my cut; I think the one we took into rehearsal was my sixth pass at it.

Do you spend time weighing one version of the text against another?

Absolutely. The play exists in three versions from Shakespeare's period. Two were published during Shakespeare's lifetime, and one, the First Folio, was published after his death. They're very different from one another, but despite that, the *Hamlet* we know today is the result of 400 years of editors jamming the three texts together as they see fit—it's called "conflation."

There was a small audience of readers of drama in Shakespeare's period who enjoyed not only seeing a play but also reading it, so there was money to be made by printing these plays, and an unscrupulous publisher could scoop the theatre company's official version by bootlegging a copy. This is the theory about the first *Hamlet*, printed in quarto format in 1603. Maybe half the length of the later texts, this one was furtively jotted down by one of the actors in the show who was paid to provide a surreptitious copy to be rushed into publication. This theory has recently been challenged: now there are scholars arguing that the 1603 Quarto actually reflects an early Shakespearean

draft, or that it reflects a stage script. We believe that in the culture of Shakespeare's period, the script as performed in the theatre and the script as printed weren't expected to be identical, so the 1603 text is the theatre's *Hamlet*, but the 1604 and 1623 texts are the reader's *Hamlet*. Whatever it is, the 1603 Quarto is strange. Characters have different names than the ones we know, the text is odd. Here, the most famous soliloquy ever written goes, "To be or not to be, ay, there's the point."

What makes it a worthwhile script to consult, then?

There are three incredibly interesting things about the "Bad Quarto," as it's sometimes called. One is that the stage directions are extremely long. Whereas in later publications there'll be a stage direction that says, "Enter Ophelia," the 1603 text says "Enter Ophelia, carrying a lute, her hair down, singing." So you get this narrative description of what they actually did in production, which is illuminating.

The second is the order of scenes. In the 1603 Quarto, "To be or not to be" comes very early in the play. In the subsequent versions it comes much later. To me, it makes much more dramatic sense coming earlier. In the 1603 Quarto, the ghost of Hamlet's father charges him to avenge his murder, and the next thing that happens is Hamlet does the "To be or not to be" speech, which says, essentially, "The burdens life places on us are hard, and so suicide is worth considering." That makes great psychological sense. Next, Hamlet comes up with a plan: he's going to put on a play to determine whether what the ghost alleged is true. Immediately, he does that, and when he discovers that the ghost was truthful, he goes directly to kill Claudius. Compare that to the sequence of events in the texts subsequent to the 1603 Quarto. In them, the "To be" soliloquy and its suicidal despair come right after Hamlet makes his plan to stage a play: his decisiveness suddenly falters, and then later returns. It's a different conception of the character's psychology, a less decisive man. Now, there have been hundreds of years of productions based on the later positioning of this soliloquy, and it makes its own sense. But I'm attracted to the other dramatic design, and, on the authority of the 1603 text, I've adopted it.

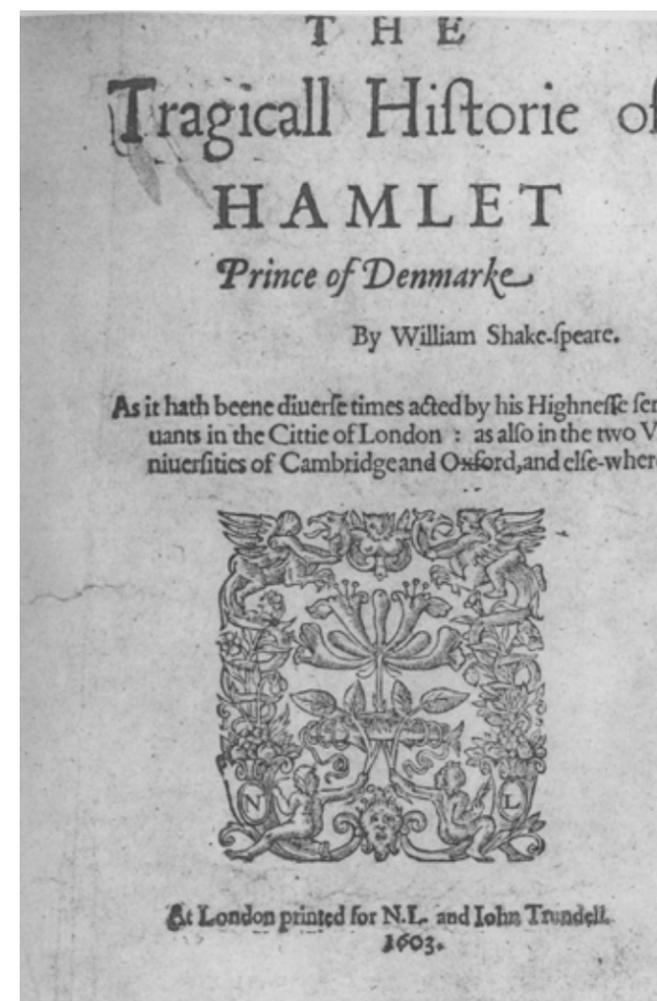
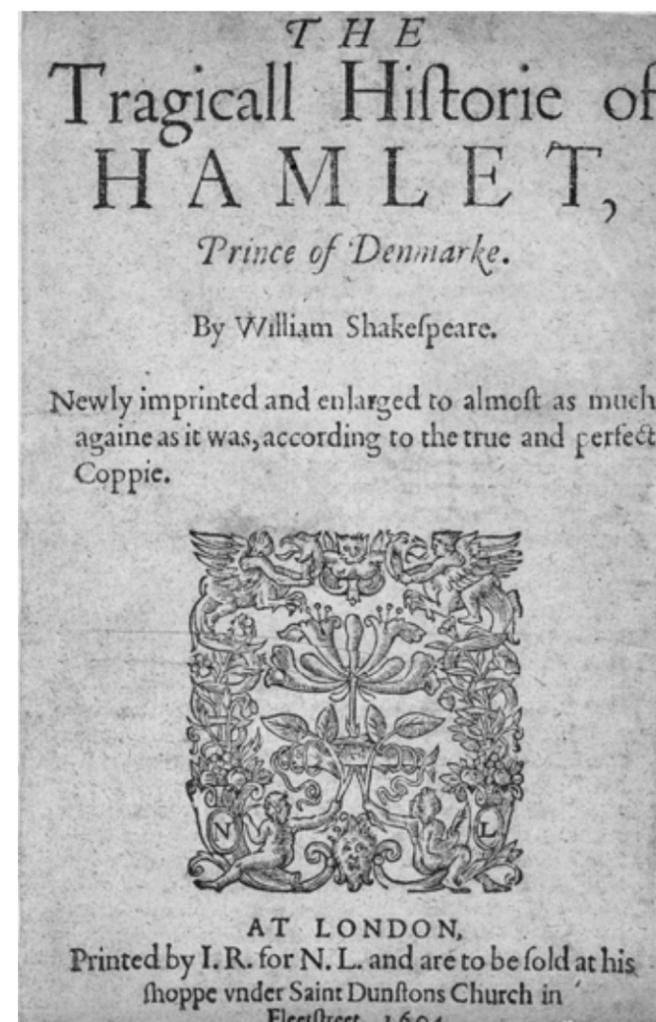
The third thing is Gertrude. One of the enigmas of the play is whether or not Gertrude knows that her new husband was the murderer of her first husband. In all versions of the play, Hamlet goes to Gertrude, confronts her, and kills Polonius. She says that's a bad thing, and he counters, "Almost as bad, good mother, as kill a king and marry with his brother." In stunned disbelief she asks, "As kill a king?" which seems to

indicate that she had no idea about the murder. In the 1603 Quarto, she declares this lack of knowledge outright in lines that are not in the later texts. There's also a scene, missing from the later *Hamlets*, in which she confides in Horatio that she cannot trust her new husband anymore. These are fascinating and helpful details. They don't solve every riddle about Gertrude, but they shed light on her actions in the last quarter of the play. So, again adopting the 1603 text, we're exploring this unfamiliar Gertrude.

What about the Second Quarto and the First Folio?

The year after the 1603 Quarto was published, Shakespeare's own company put out a version of *Hamlet* that says on the title page, "Much expanded and much corrected." This is the version that we now recognize and accept as *Hamlet*. "To be or not to be" is later in the play; the additional Gertrude material is not there; there are thousands more lines. Then, seven years after Shakespeare's death, in 1623, the play is published one more time in the First Folio. In this version, a few hundred lines in the 1604 text are cut, a few hundred brand new lines are added, and there are about 1,300 variations in individual words: "enterprises of great *pitch* and moment" in 1623 versus "great *pith* and moment" in 1604, for example. It could be that Shakespeare himself made all of these changes;

Page from the Second Quarto printing of *Hamlet*.



Page from the First Quarto printing of *Hamlet*.

two of Shakespeare's closest friends, who were actors in his company, put the Folio together, so presumably they knew his mind. But we can't be sure. Again, the "standard" *Hamlet* we know and revere is an amalgam of 1604 and 1623, made by individual editors exercising their own literary tastes. We've followed their example, roving like magpies around the three extant texts to make our own, and performing it in under three hours.

What do you think the story of the three *Hamlets* offers to a contemporary audience?

This play is so many things. It's this wonderful philosophical document, it's this strange complex psychological document, it's a story of national politics and international conquest, it's a revenge thriller and a ghost story. The three different period texts emphasize these things in different proportions. There isn't a *Hamlet*; there are only *Hamlets*. I feel liberated by the three texts to enter into a living collaboration with Shakespeare, to follow him, to question him, to ask him to write some additional material here and to cut some lines there. It's a conversation across time that makes a living text, fashioned by Shakespeare with help from his actor pals, his publisher, his posthumous editors, this company, and me. ■

A LOOK BACK AT *HAMLET*

A brief history of *Hamlet*—through Old Globe production photos and quotes from the play's most famous critics.



William Ball as Hamlet, 1955.

“The gallant, the philosophical, the melancholy Hamlet, that amiable inconsistent, who talked when he should have acted and acted when he should not even have talked, who with a bosom wrung with sensibility was unfeeling, and in his very justice unjust, who in his misery had leisure for ridicule and in his revenge for benevolence. But let me not attempt to describe the indescribable.”
—Leigh Hunt, 1807



Jacqueline Brooks as Gertrude and William Ball as Hamlet, 1960.



Mark Lamos as Hamlet and Maureen Anderman as Gertrude, 1977.

“[Shakespeare] did not see his way clearly enough to save the tons of ink and paper and years of ‘man’s time’ that have been wasted, and are still being wasted, on innumerable volumes of nonsense about the meaning of *Hamlet*.” —George Bernard Shaw, 1945

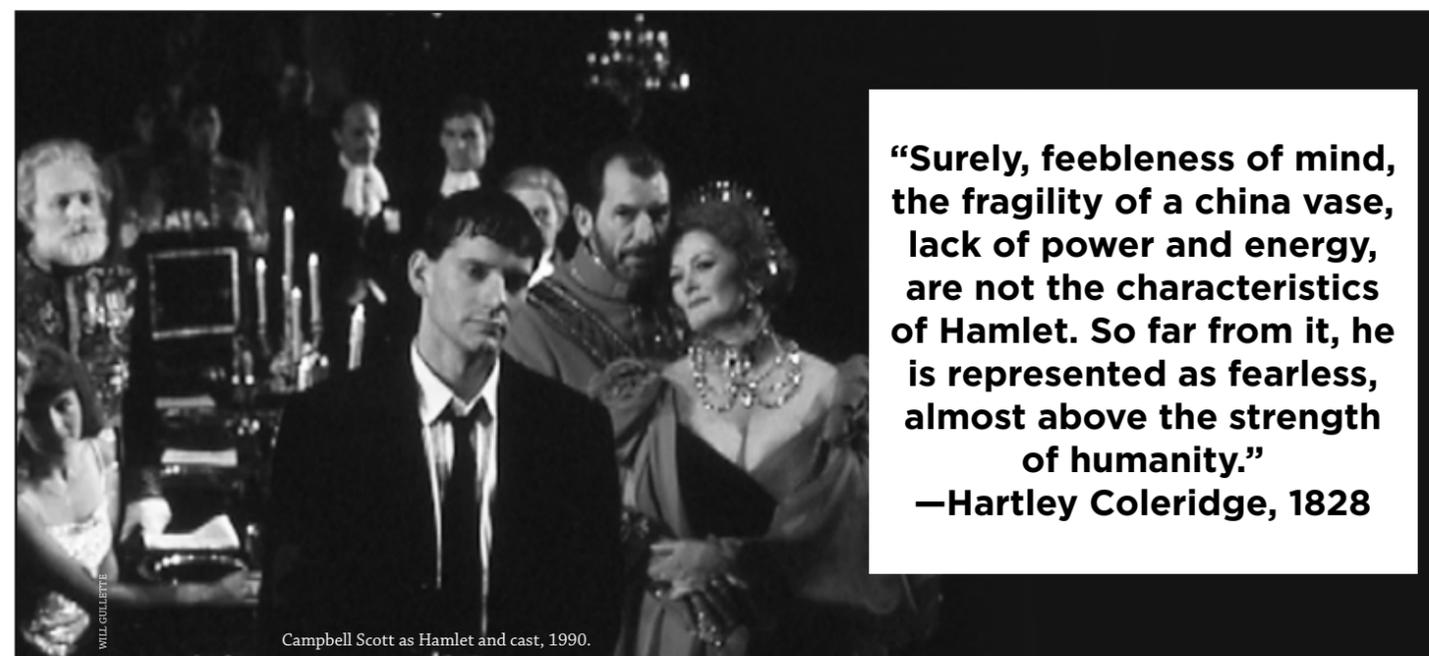


Grantham Coleman as Hamlet, 2017.



Lucas Hall as Hamlet, 2007.

“If there is one quality that has characterized every speech of Gertrude’s in the play, it is the ability to see reality clearly, and to express it... Gertrude, if she is lustful, is also intelligent, penetrating, and gifted with a remarkable talent for concise and pithy speech.”
—Carolyn Heilbrun, 1957



Campbell Scott as Hamlet and cast, 1990.

“Surely, feebleness of mind, the fragility of a china vase, lack of power and energy, are not the characteristics of Hamlet. So far from it, he is represented as fearless, almost above the strength of humanity.”
—Hartley Coleridge, 1828

**AMARA JAMES AJA**

(Marcellus, Sailor) was recently seen at the Globe in *King Richard II*, *The Blameless*, *Love's Labor's Lost*, and *Macbeth*. He just completed his second year in the Old Globe and University of San Diego Shiley Graduate Theatre Program. His previous credits include Valentine in *The Two Gentlemen of Verona*, 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. amarajamesaja.com, [@amarajames_](https://www.instagram.com/amarajames_) on Instagram.

**OPAL ALLADIN**

(Queen Gertrude) appeared on Broadway in *Hedda Gabler* and *On Golden Pond* and Off Broadway in *Close Up Space* (Manhattan Theatre Club), *What Once We Felt* (Lincoln Center Theater), *Romeo and Juliet* and *A Midsummer Night's Dream* (The Public Theater/New York Shakespeare Festival), and *The Two Noble Kinsmen* (The Public Theater). Her regional theatre credits include *My Wonderful Day*, *In the Next Room or the vibrator play* (The Wilma Theater), *The Violet Hour* (Barrington Stage Company), *Breath, Boom* (Yale Repertory Theatre), *Wit* (Pittsburgh Public Theater), *Twelfth Night* (Guthrie Theater), and *The Trojan Women*, *As You Like It*, *Antony and Cleopatra*, and *Henry VI* (Shakespeare Theatre Company). Ms. Alladin's film and television credits include the Academy Award-nominated *United 93*, *Before/During/After*, *Teenage Mutant Ninja Turtles: Out of the Shadows*, *November Criminals*, *Brown Sugar*, *Jellysmoke*, "The Blacklist: Redemption," "Elementary," "The Affair," "Madam Secretary," "The Good Wife," "The Michael J. Fox Show," "Person of Interest," "Unforgettable," "Rescue Me," "Law & Order," and "Law & Order: Special Victims Unit." Ms. Alladin is a graduate of The Juilliard School.

**SAMUEL MAX AVISHAY**

(Voltemand) was last seen at the Globe in *King Richard II*. He is an M.F.A. student at The Old Globe and University of San Diego Shiley Graduate Theatre Program. His prior credits include Chuck in *The Maderati*, Chorus in *Ajax*, and Thurio in *The Two Gentlemen of Verona* (The Old Globe/USD) and Achilles in *Aulis: An Act of Nihilism* in *One Long Act* (Zellerbach Playhouse). Prior to beginning graduate studies at University of San Diego, he studied cooking and butchery at Chez Panisse in Berkeley and Eatrip in Tokyo. He received his B.A. in History with a focus on International Food History from UC Berkeley. He speaks Hebrew, French, and Spanish and has studied Japanese and Arabic. [@sammax.jpeg](https://www.instagram.com/sammax.jpeg) on Instagram.

**NORA CARROLL**

(Guildenstern) is currently enjoying her first year of The Old Globe and University of San Diego Shiley Graduate Theatre Program, and she was seen at the Globe this summer in *King Richard II*. Some of her credits include Rena in *The Maderati*, Athena in *Ajax*, and Outlaw in *The Two Gentlemen of Verona* (The Old Globe/USD), June in *BLKS* (Ojai Playwrights Conference), Allison understudy in *Fabulation* (Pulse Theatre Company Chicago), Clarence and Hastings in *Richard III*, The Bastard in *King John*, and Margery in *Vinegar Tom* (Tisch School of the Arts). Ms. Carroll received her B.F.A. in Acting from New York University's Tisch School of the Arts. [@noralcarroll](https://www.instagram.com/noralcarroll) on Instagram.

**RENARDO CHARLES JR.**

(Player Lucianus) appeared in *King Richard II* earlier this summer, and he has appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Teucer in *Ajax*, Ritt in *The Maderati*, and Antonio in *The Two Gentlemen of Verona*. His stage work includes Lewis in *King John*, Belize in *Angels in America*, Jackson in *Pantomime*, Costard in *Love's Labour's Lost*, and the title role in *Othello*. He also recently appeared on Comedy Central's "Detroiters" as Thomas. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.

**GRANTHAM COLEMAN**

(Hamlet) has appeared Off Broadway in *Buzzer* directed by Anne Kauffman and *As You Like It* directed by Daniel Sullivan (The Public Theater), *Choir Boy* directed by Trip Cullman (Manhattan Theatre Club), *One Night* directed by Clinton Turner Davis (Rattlestick Playwrights Theater), and *We Are Proud to Present...* directed by Eric Ting (Soho Rep.). His regional credits include *Choir Boy* directed by Mr. Cullman (Geffen Playhouse) and *Romeo and Juliet* directed by Tony Speciale (Actors Theatre of Louisville). Mr. Coleman's television credits include "The Carmichael Show," "NCIS," "Doubt," "11.22.63," "The Night Shift," and "The Americans." He trained at The Juilliard School Drama Division.

**AJINKYA DESAI**

(Norwegian Captain, Player Prologue) is a graduating international student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. His credits there include Speed in *The Two Gentlemen of Verona*, Touchstone in *As You Like It*, Shamrayev in *The Seagull*, Maxwell in *Acquainted with the Night*, and Agamemnon/Chorus in *Ajax*. He also appeared at the Globe in *King Richard II*, *Love's Labor's Lost*, and *Macbeth*. 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 community stage and street theatre credits in India, some of which were directed by renowned theatre professionals. ajinkya-desai.com.

**TALLEY BETH GALE**

(Ophelia) was recently seen in *King Richard II*, *Love's Labor's Lost*, and *Macbeth* at the Globe. She is a second-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her professional credits include the staged reading of *Anda's Love* and understudying *Picasso at the Lapin Agile*, *Red Velvet*, and *The Last Match* (The Old Globe), understudying *This Is Our Youth* (Steppenwolf Theatre Company), and *EL Stories: Love Train* (Waltzing Mechanics). Her M.F.A. credits include *The Two Gentlemen of Verona*, *As You Like It*, *The Seagull*, *Ajax*, and *Acquainted with the Night*. Ms. Gale received her B.F.A. in Acting from Ball State University.

**MICHAEL GENET**

(The Ghost, Player King, Gravedigger) was seen most recently starring as Doctor Dillamond in the Broadway production of *Wicked*. His other Broadway credits include *A Few Good Men*, *Hamlet*, *Lestat*, and *Fences*. Off Broadway he has starred in *Northeast Local*, *A Soldier's Play*, *All My Sons*, *Dance of the Holy Ghosts*, *The Whipping Man*, and *Resurrection*. His many film and television credits include *One Fine Day*, *She Hate Me*, *25th Hour*, "The Affair," "The Mysteries of Laura," "Ugly Betty," "Taxi Brooklyn," "The Following," "Law & Order," and "Tyler Perry's House

of Payne." Mr. Genet is the author of the critically acclaimed *They Must Not Know Who I Think I Am: Lessons in Defiant Resilience*, and he won the NAACP Image Award for Outstanding Writing in a Motion Picture for the Focus Features release *Talk to Me*.

**KEVIN HAFSO-KOPPMAN**

(Rosencrantz) has been seen at The Old Globe in *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, and *Macbeth*. He is thrilled to be with The Old Globe and University of San Diego Shiley Graduate Theatre Program, where he has appeared in *The Two Gentlemen of Verona*, *As You Like It*, *The Seagull*, and *Acquainted with the Night*. His previous Globe credits include *Bright Star* and the New Voices Festival readings of *A Nice Indian Boy* and *peerless*. His regional credits include *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* (Diversions 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.

**DANIEL IAN JOECK**

(Francisco, Doctor of Divinity) was last seen in the Globe's production of *King Richard II*. He will enter his second year as an M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program this fall. In the program, he has played Martin in *The Maderati*, Menelaus in *Ajax*, and The Duke in *The Two Gentlemen of Verona*. His regional credits include *Macbeth* and *The Taming of the Shrew* (Nebraska Shakespeare Festival), *The Learned Ladies* and *The Two Gentlemen of Verona* (Shakespeare & Company), and *Ramona Quimby* (Children's Theatre Company). In Minneapolis, he has worked with Classical Actors Ensemble, Park Square Theatre, The Moving Company, Walking Shadow Theatre Company, Savage Umbrella, Theatre Pro Rata, Starting Gate Productions, and Wayward Theatre Company. danielianjoeck.com, [@djoeck](https://www.instagram.com/djoeck) on Instagram.

**PATRICK KERR**

(Polonius) appeared in the recent Old Globe Shakespeare Festival productions of *King Richard II*, *Love's Labor's Lost*, *Twelfth Night*, and *The Comedy of Errors*. He was also recently seen in San Diego in the premiere of *Hollywood* at La Jolla Playhouse. His 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." [@patiokerr](https://twitter.com/patiokerr) on Twitter.

**LORENZO LANDINI**

(Barnardo, Fortinbras) has recently appeared on this stage in the Globe productions of *King Richard II*, *Macbeth*, and *Love's Labor's Lost*. He is a second-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which his credits include *The Two Gentlemen of Verona*, *Acquainted with the Night*, *The Seagull*, *As You Like It*, and the title role in *Ajax*. Previously based in New York City, his credits include writing and performing his solo

show *When I Have Cancer in 30 Years* and acting in *The Miser* (Brave New World Repertory Theatre), *The Cherry Orchard* (TheaterLab), *King Lear* (Theater 2020), and *A View From the Bridge* (The Secret Theatre). He also played rhythm guitar, sang, and composed music in the rock review *GUNS*, *A Cabaret* directed by Liz Swados. Mr. Landini received his B.A. from Columbia University and trained at Powerhouse Theater Festival and the British American Drama Academy. lrnzwhileacting.com.

**IAN LASSITER**

(Horatio) made his Globe debut earlier this summer in *King Richard II*. He has appeared on Broadway in *The Cherry Orchard* (Roundabout Theatre Company) and *War Horse* (Lincoln Center Theater). His Off Broadway credits include *Ring Twice for Miranda* (New York City Center), *Pericles* and *An Octoroon* (Theatre for a New Audience), *Antony and Cleopatra* (The Public Theater, Royal Shakespeare Company), *Natasha*, *Pierre & the Great Comet of 1812* (Kazino), and, as co-writer and performer, *The TEAM's Mission Drift* (Connelly Theater, National Theatre in London). His regional credits include *Oliver!* (Arena Stage), *The Comedy of Errors* (Shakespeare & Company), *An Iliad: Guerrillas at Troy* (The Continuum Company in Florence), and *Henry V* (Two River Theater). Mr. Lassiter received his B.A. from Fordham University and his M.F.A. from New York University's Tisch School of the Arts. ianlassiter.com, [@IanLassiter](https://www.instagram.com/IanLassiter).

**JOSE MARTINEZ**

(Gentleman of King Claudius's Court) recently made his Summer Shakespeare Festival debut in *King Richard II*. Some of his other favorite credits include Keene in *The Maderati*, Pepe in *My Mañana Comes*, Orcus in *She Kills Monsters*, Mau in *Nation*, and Lysander in *A Midsummer Night's Dream*. Mr. Martinez is currently a student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

**CHRISTINA A. OKOLO**

(Player Queen) recently appeared in the Summer Shakespeare Festival productions of *King Richard II*, *Love's Labor's Lost*, and *Macbeth*. She is a student in The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which she has appeared as Tekmessa in *Ajax*, Lucetta in *The Two Gentlemen of Verona*, Celia in *Acquainted with the Night*, and Phoebe in *As You Like It*. She has also performed at 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**

(Laertes) last appeared at The Old Globe in *Love's Labor's Lost* and *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 *Whirligig*, *Incident at Vichy*, *Be a Good Little Widow*, and *An Early History of Fire*. His films include *Generation Um...* opposite Keanu Reeves; the upcoming *Cortex* opposite Josh Lucas; and *Cigarette Candy*, for which he received the Special Jury Award for Outstanding Performance at the Florida Film Festival in addition to awards at South by Southwest and the Palm Springs International Film Festival.

**LARICA SCHNELL**

(Osric) is originally from Cape Town, South Africa, and is in The Old Globe and University of San Diego Shiley Graduate Theatre Program. She recently appeared in *King Richard II* at the Globe. Her previous M.F.A. productions include *The Maderati*, *Ajax*, and *The Two Gentlemen of Verona*. She also appeared in *The Open Couple*, *Cape of Rebels*, *Twelfth Night at the Macbeths*, and *Dreams of Clytemnestra*. Ms. Schnell received her undergraduate degree in Theatre & Performance from University of Cape Town. @laricislyrics on Instagram.

**SAMANTHA SUTLIFF**

(Cornelia) made her Summer Shakespeare Festival debut in this summer's *King Richard II*. She was recently seen as Hostess in *The Two Gentlemen of Verona*, Cuddles Molotov in *The Maderati*, and Chorus Leader 1 in *Ajax* with The Old Globe and University of San Diego Shiley Graduate Theatre Program. She is a B.M. graduate of the Frost School of Music at University of Miami. Before arriving in San Diego from Los Angeles, she starred in the award-winning film *Plaything* and the hit web series "The Leslie," following two years working for Carnival Cruise Line as a vocalist. Some of her favorite roles include Antigone in *Antigone* and Mary Lane in *Reefer Madness* (University of Miami). @samsutliff on Twitter.

**CORNELL WOMACK**

(King Claudius) first appeared at The Old Globe in *The Winter's Tale*. His Broadway credits include *On Golden Pond* with James Earl Jones and *Talk Radio*. His Off Broadway credits include *Yellowman*, *Thunder Knocking at the Door*, *The Merchant of Venice*, and *The Odyssey*. On television he is best known as Ritchie on the FX series "Rescue Me," along with numerous guest appearances including "Better Call Saul," "Flaked," "Suits," "The Newsroom," "The Fosters," "Body of Proof," "Criminal Minds," "Medium," "Boston Legal," "CSI: Miami," "Numb3rs," "Law & Order," "Warehouse 13," "The Black Donnellys," and even "Hannah Montana." His films include *Transformers: Revenge of the Fallen*, *State of Play*, and *The Happening*. He currently narrates the documentary series "Corrupt Crimes," "Motive to Murder," "Gangster: America's Most Evil," and "Hangar 1: The UFO Files," among others. Mr. Womack studied at The Juilliard School Drama Division and is a proud member and instructor at Berg Studios in Los Angeles.

CHAZ CABRERA

(Musician) was born and raised in Southern California. His professional career started at the age of 18 when he formed a group named Jazz Avenue with five of his close friends. They competed in the national competition SchoolJam USA 2012, where they won the prestigious title of Best Teen Band and were given the opportunity to play for the Musikmesse convention in Frankfurt, Germany. Mr. Cabrera arranges for the San Diego Gay Men's Chorus and composes original music for big bands, wind ensembles, and symphonies. He directs his own big band, known as the JazzKatz Orchestra, and performs with San Diego's premier groups, such as Gaslamp Quarter Jazz Orchestra, The Reo Collective, and more. He plays multiples instruments, such as the piano, woodwinds, and percussion. He currently attends San Diego State University and is pursuing a Music Education degree. chazcabrera.com.

GABRIEL WOLF

(Musician) is an electro-acoustic trumpet performer currently based in San Diego. Living in the mountains of East County with his wife, he has continued to explore and push the edge of trumpet playing through electronic effects pioneered by legends like Miles Davis. Mr. Wolf studied at the University of Miami and the University of

North Texas from 1990 to 1996, where he began his explorations in electro-acoustic music. During this period he performed with jazz legends Dewey Redman, Sonny Rollins, Nat Adderley, and Ornette Coleman while also leading his jazz-rock improv bands Sivad and Ghostcar. Mr. Wolf has also traveled the world leading and playing in show bands on cruise ships. Currently he plays with Gaslamp Quarter Jazz Orchestra and The Sure Fire Soul Ensemble and works as a freelance musician.

BARRY EDELSTEIN

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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 Twenty-seventh Man*, the world premiere of *Rain*, and *Picasso at the Lapin Agile*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. Mr. 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. His 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. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University'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*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

TIM MACKABEE

(Scenic Design) recently designed the Globe's production of Ken Ludwig's *Robin Hood*, *Skeleton Crew*, and *The Last Match*. His Broadway credits include *The Elephant Man* starring Bradley Cooper (also West End) and *Mike Tyson: Undisputed Truth* directed by Spike Lee. His Off Broadway credits include *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Scenic Design) and *Our New Girl* (Atlantic Theater Company), *Vietgone* and *Important Hats of the Twentieth Century* (Manhattan Theatre Club), *Heathers: The Musical* (New World Stages), *Luce* (Lincoln Center Theater), *Gigantic* (Vineyard Theatre), and *Much Ado About Nothing* (The Public Theater). Regionally Mr. Mackabee has designed for Geffen Playhouse, American Conservatory Theater, Ford's Theatre, Seattle Repertory Theatre, Baltimore Center Stage, Denver Center Theatre Company, Portland Center Stage, Cleveland Play House, Dallas Theater Center, Geva Theatre, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theater, Bay Street Theater, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, The Studio Theatre, The Muny, and Williamstown Theatre Festival. His dance credits include Doug Varone and Dancers and Cedar Lake Contemporary Ballet. His television credits include *Amy Schumer: Live at the Apollo*, "Gotham," "Smash," and "The Today Show." Mr. Mackabee is a graduate of the University of North Carolina School of the Arts and Yale School of Drama. timothymackabeeedesign.com.

CAIT O'CONNOR

(Costume Design) is a designer, painter, and illustrator working and exhibiting in the United States and abroad. Her recent projects

include *La Traviata* directed by Arin Arbus (Canadian Opera Company, Houston Grand Opera, Lyric Opera of Chicago), *Titus Andronicus* directed by Michael Sexton (The Public Theater), *Inspiré* (Cirque du Soleil), *The Witch of Edmonton* directed by Jesse Berger (Red Bull Theater), *Hamlet* directed by Elizabeth LeCompte (The Wooster Group), and *Le Rossignol* with Michael Curry and directed by Robert LePage. Ms. O'Connor received a Lucille Lortel Award nomination for *The Witch of Edmonton* and won the Dora Mavor Moore Award for Outstanding Costume Design for *La Traviata*. cait-oconnor.com.

STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe's *King Richard II*, *Double Indemnity*, *Othello*, and *The Two Gentlemen of Verona*. He has designed over 200 productions on and Off Broadway and at most major regional theatre and opera companies across the U.S. Internationally his work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, and Wrocław. His recent credits include *Happy Days* with Dianne Wiest (Theatre for a New Audience), *Smart People* (Long Wharf Theatre), Athol Fugard's "Master Harold"...and the Boys (Signature Theatre Company, Drama Desk Award nomination), Sarah Ruhl's *Scenes from Court Life* (Yale Repertory Theatre), *Turn Me Loose* with Joe Morton (Westside Theatre), and *Pericles* directed by Trevor Nunn (Theatre for a New Audience). His credits for dance include Pilobolus, Alison Chase/Performance, and others. Mr. Strawbridge has received American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design, and Lucille Lortel nominations and awards. His is Co-Chair of the Design Department at Yale School of Drama and a resident lighting designer at Yale Repertory Theatre.

STEN SEVERSON

(Sound Design) is pleased to be returning to The Old Globe, where he has designed *King Richard II*, *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. His selected credits include the Broadway productions of *Hair*, *The Motherf***er with the Hat*, and *The Merchant of Venice*, and the Off Broadway productions of *Venice*, *No Place to Go*, *The Total Bent*, and *The Controversy of Valladolid*, as well as *King Lear*, the musical *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, *Hair*, and *Hamlet* for Shakespeare in the Park at the Delacorte Theater. His regional credits include *Family Album* (Oregon Shakespeare Festival), *Fallaci* (Berkeley Repertory Theatre), *Akeelah and the Bee* (Children's Theatre Company, Arena Stage), and *Dr. Seuss's The Sneetches 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. He has taught at New York University and Yale School of Drama, and he currently serves as the Sound Director at Children's Theatre Company.

CURTIS MOORE

(Original Music) was last at the Globe with *Sense and Sensibility*. He wrote the musical *Triangle*, which premiered at TheatreWorks Silicon Valley and received six San Francisco Bay Area Theatre Critics Circle Awards. He composed the music for *Venice* with Matt Sax and Eric Rosen (which had a sold-out, extended run at The Public Theater) and Nora Ephron's play *Lucky Guy*, starring Tom Hanks in his Broadway debut. With Thomas Mizer, Mr. Moore was awarded the 2016 Fred Ebb Award and the 2009 Jonathan Larson Grant. Along with *Triangle*, they wrote the musicals *The Legend of Stagecoach Mary* (National Alliance for Musical Theatre) and *The Bus to Buenos Aires* (Ensemble Studio Theatre). He conducted and performed the music in The Bridge Project's critically acclaimed world tour of *Richard III*, directed by Sam Mendes and starring Kevin Spacey, and he composed the score for Barry Edelstein's production of *Othello* (The Old Globe) and *Timon of Athens* (The Public Theater). With Matthew

Brookshire, he wrote and performed the songs for Todd Solondz's film *Palindromes* (Venice, Toronto, Telluride, and New York Film Festivals). trickybox.com.

JACOB GRIGOLIA-ROSENBAUM

(Fight Director) is honored to return to the Globe after *The Last Goodbye* in 2013, *Othello* in 2014, and Ken Ludwig's *Robin Hood!* this summer. His credits as fight director include *Peter and the Starcatcher* (Broadway, New York Theatre Workshop, New World Stages, national tour), *Peter Pan Live!* (NBC/Universal), *Bloody Bloody Andrew Jackson* (Broadway, The Public Theater, Williamstown Theatre Festival), *Cyrano de Bergerac* (Broadway), *Here Lies Love* (The Public Theater, commercial remount), *The Robber Bridegroom* (Roundabout Theatre Company), *Sailor Man* (also co-creator, New York International Fringe Festival, winner of Best Play), *The Buccaneer* (also playwright, The Tank, Fight Fest), and *Robin Hood* (Williamstown Theatre Festival). Mr. Grigolia-Rosenbaum has also been fight director for numerous regional and touring companies, including Disney Cruise Line, Connecticut Free Shakespeare, Ogunquit Playhouse, and National Theater for Arts and Education. He was the stunt coordinator and creature performer for the horror film *Dark Was the Night* (Caliber/Image) and was a D1 varsity fencer while at Yale University.

DAVID HUBER

(Voice Coach) has worked on the Globe productions of Ken Ludwig's *Robin Hood!*, *The Imaginary Invalid*, *Skeleton Crew*, *Red Velvet*, *The Blameless*, *Picasso at the Lapin Agile*, *Measure for Measure* (Globe for All), *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, *The Last Match*, *The Metromaniacs*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His previous Globe acting credits include *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REpertory Company, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting locally, works on speech issues with special needs students, and will be teaching voice at San Diego Mesa College in the fall. He is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

JIM CARNAHAN, CSA

(Casting) has cast the Globe's productions of *King Richard II*, *Love's Labor's Lost*, *Macbeth*, *Twelfth Night*, and *The Comedy of Errors*. He is the Director of Artistic Development at Roundabout Theatre Company, where his credits include *The Price*, *Marvin's Room*, *If I Forget*, *The Cherry Orchard*, *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 1984, *Groundhog Day*, *Amélie*, *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 happy to return to the Globe after stage managing *Love's Labor's Lost*. She is a New York-based stage manager for theatre, dance, and opera; her select credits there 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), *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 also recently completed productions of *How to Be a Rock Critic* (ArtsEmerson) and *Petrol Station* (The Kennedy Center), and she works extensively with director Peter Sellars around the world, including for his productions of *Lagime di San Pietro*, *Kopernikus*, *Josephine Baker: A Portrait*, *The Gospel According to the Other Mary*, *St. Matthew Passion*, *Desdemona*, *Othello*, *The Winds of Destiny*, *A Flowering Tree*, and *La Passion de Simone*.

AMANDA NUSSBAUM

(Assistant Stage Manager) is an alumna of the M.F.A. program at UC San Diego. Her past credits at The Old Globe include *The Old Man and The Old Moon*, the Globe for All Tour of *Measure for Measure*, *tokyo fish story*, *The Last Goodbye*, and Summer Shakespeare Studio (and its earlier incarnation, Summer Shakespeare Intensive). Her other recent credits include *Freaky Friday* and *Come from Away* (La Jolla Playhouse), *Romulus Kilgore's Mobile Happiness Bazaar* (La Jolla Playhouse/Without Walls Festival), and *The Real Thing* (Roundabout Theatre Company). In addition to working on theatre productions, Ms. Nussbaum works as a stage manager for corporate events both nationally and internationally with Full Circle Show Management.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He most recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss's 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*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), and *Porgy and Bess* (Tony nomination). 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 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. Mr. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion

to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

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

Daniel Ian Joeck appears courtesy
of Actors' Equity Association.

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THE BEST THING SINCE

SLICED BREAD

By Freedom Bradley-Ballentine and Mike Hausberg

Ms. Rosemary White-Pope has done a lot during her career. She has spent over 50 years working at the Fourth District Seniors Resource Center in Southeastern San Diego, establishing and fostering programs for members like an AARP chapter, a direct deposit system, intergenerational programs, and nutritional wellness initiatives. Yet she had never seen the center's members as excited as when they visited Balboa Park. "When they went out on that balcony at The Old Globe, that's ingrained in a lot of people's memories because not everybody gets to do that. We got to do the queen wave. We are still talking about it."

Ms. Rosemary (as she is often called) points out that being invited to Globe productions "may not mean a lot to some people, but if you lost a spouse who used to do these things with you, or you don't drive at night or at all anymore, the Globe provides the means for you to recapture that experience. And that's what keeps us engaged, looking good, feeling younger, and feeling better about ourselves. The camaraderie and interaction, being exposed, it can bring out those latent qualities that a lot of people don't know they still have."

The Old Globe has been partnering with the Fourth District Seniors Resource Center and the George L. Stevens Senior Center since Associate Artistic Director Eric Keen-Louie called them nearly four years ago. "I was looking for partners for our inaugural Globe for All tour and stumbled upon a news clip about the center's incredible line dancers. They were bursting with life, and I knew we had to work together!"

Until that time, the center would occasionally take trips to see community theatre, but the partnership with the Globe was something new. The Globe now offers several programs at the center. "The workshops, the looks behind the scenes, all of it," Ms. Rosemary says, "it's so interesting to see it from the start to the finish. So many of our members didn't know they had that acting bug, but the Globe activated it."

Many at the center find the workshops helpful. "They help people remember the stories and what's happening on stage. If you're not already familiar with what is happening in a play, you say, 'Oh, I remember them talking about that in the workshop.'"

That being said, many of the seniors were already aware of Shakespeare's plays. "We have some highly educated and intelligent seniors, and they are on a fixed income, but that doesn't mean they've lowered their standards. It was just a

difficult thing for some to still be a part of, so they never talked about it or expressed it. Some of them used to be members of The Old Globe. That's why we have standing-room-only attendance now."

Some members participated in all of the Globe's programs since the beginning, while others were more cautious. "They peeked inside to see what's going on, and then after a little while they say, 'I like this, this is interesting, let me put my two cents in.' They feel theatre does matter, and they come alive. It's a reawakening."

The camaraderie and interaction, being exposed, it can bring out those latent qualities that a lot of people don't know they still have.



Ms. Rosemary continues, "We may go to the theatre locally, but when the Globe actually brings it to the community, they can bring it in depth. That's what they do and it's the truth, and we have to acknowledge it. I don't have to ask our members to come anymore. I just say, 'The Old Globe is coming,' and they say, 'Really? Can I bring someone?'"

She goes on to recount so many of the members' experiences. "A lot of them didn't know they could write plays. It moves some people to tears. It brings back so many memories, and that's a blessing. More than before, they bring in their medals or other personal items and talk to our facilitators. Some have started writing poetry and telling their stories. It brings out the best in them, a sense of ownership." She chuckles and adds, "They've stopped playing bridge."

Ms. Rosemary is pleased with how the connection with The Old Globe has united and changed the members of the Fourth District Seniors Resource Center. "This partnership with the Globe is the best thing since sliced bread. We support each other, we come out for each other, and that sends a message of inclusivity. We get to meet other people and grow, and it keeps growing because they feel a part of it." ■

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Dave & Phyllis Snyder
Marisa SorBello & Peter V. Czipott
Nancy & John Spector and Family
Ann & Robert Steck
Nancy Steinhart & Rebecca Goodpasture
Bob & Mike Stivers
Miriam & Gene Summ
Karen & Don Tartre
Tim & Judy Tillyer
Brenda & Robert Tomaras
Greta & Stephen Treadgold
Suzanne Poet Turner & Michael T. Turner
Susan & Larry Twomey
Stan & Anita Ulrich
Shirli Fabbri Weiss and Sons
Stephen & Joy Weiss
Judith A. Wenker
Charitable Fund at The San Diego Foundation
James E. & Kathryn A. Whistler Fund
at The San Diego Foundation
AC & Dorothy Wood
Tatiana Zunshine & Miles Grant
Anonymous (8)

Diamond
(\$1,500 to \$2,499)
Jeff & Donna Applestein
Mary Ann Beyster
Robert & Pamela Brooks

Elaine Chortek
Berit & Tom Durler
Bill Eiffert & Leslie Hodge
Dr. Ben & Susan Frishberg
Steven & Susan Garfin
Gay and Lesbian Fund for San Diego at The San Diego Foundation
Mr. William & Dr. Susan Glockner
Louise & Doug Goodman
Jones & Lucy Jaworski
Marcia A. Mattson
Dr. & Mrs. M. Joseph McGreevy
Rena Minisi & Rich Paul
Ursula & Hans Moede
Barbara Oswalt
Tim & Leslie Paul
James & Judith Queenan
Kathleen & Al Steele
Louise & Jack Strecker
Karen Walker
Helene & Allan Ziman
Anonymous (1)

Platinum

(\$1,000 to \$1,499)
Howard E. Abrams
Arleene Antin & Leonard Ozerkis
Sondra & Robert Berk Fund of the Jewish Community Foundation
Sally & John Berry
Pat & Carol Bivens
Doris & Wayne Christopher
Richard Clampitt & Rachel Hurst
Katharine Cline & Michael Lee
Ronald D. Culbertson
Dean & Mrs. Michael H. Dessent
Marguerite Jackson Dill
Jacqueline & Stanley Drosch
James & Ann Marie Elliff
Richard & Beverly Fink
Family Foundation
Norman & Patricia Gillespie
Dr. & Mrs. Jerrold Glassman
Geraldo & Scarrain Gomes Fund
Edry Goot
Chris Graham & Michael Albo
Robert Heylman
Bruce & Jane Hopkins
Dr. & Mrs. Geoffrey Hueter
Isaacs Brothers Foundation
at The San Diego Foundation
Tony & Nancy Janus
Kenneth & Marilyn Jones
Dr. Mushrik Kaisey & Maha Hikmat
Louis & Mary Beth Kelly
Bill & Linda Kolb
Stephen & Carolyn Locke
Loire Valley USA
Sally & Luis Maizel

Jain Malkin
Joy & Ronald Mankoff
Jasna Markovac & Gary Miller
Robert McCommins
Dennis A. McConnell
Mim & Bill McKenzie
James & Estelle Milch Fund of the Jewish Community Foundation
Dean & Sue Mills
Darrell Netherton & Robert Wheeler
Marsha J. Netzer
Jan & Mark Newmark
Rod & Barbara Orth
Christopher & Susan Pantaleoni
Dr. Monica Penner & Mr. Amnon Gires
Gerry & Jeannie Ranglas
Robert & Doris Reed
Dr. Robert Reese
John & Josette Rekettye
Michael Robertson & Dale Johnston
Joy Rottenstein
Christine Rounsavell
Crystal Rubin
Dawn & Phil Rudolph
Frank Ruyak & Denise Graham
Ryan Family Charitable Foundation
Ryde Family Memorial
Foundation at The San Diego Foundation
Sue & Haddon Salt
Julie & Jay Sarno
Linda & Andrew Shelton
Alfred & Susan Smith
The Corner Drafthouse
Casey & Julie Tibbitts
Urban Solace
Sandy Wichelecki & Suzanne Dukes
Dennis & Carol Wilson
Joseph & Mary Witztum
Kim & Dean Worra
Howard & Christy Zatkan
Anonymous (3)

Gold

(\$500 to \$999)
Margaret & Tony Acampora
Mrs. Marilyn Adams
B. J. Adelson
George Amerault
Mrs. Cyla Andrus & Mr. Darrell Mead
Lynell Antrim
Hammed Ardalani & Roberta Robledo
Earl Asbury
Katherine Austin
Bruce & Patricia Becker
Judy & Larry Belinsky
Amnon & Lee Ben-Yehuda

Mrs. Lazare F. Bernhard
Giovanni & Carolyn Bertussi
Bob & Joyce Blumberg
Deb & Brand Brickman
Glenn & Jolie Buberl
Robert Caplan & Carol Randolph
Luc Cayet & Anne Marie Pleska
Dr. & Mrs. Stephen Center
Janet & Maarten Chrispeels
Ms. Lisa Churchill & Dr. Susan Forsburg
Mr. & Mrs. Don L. Clark
Boyd & Rita Collier
Charley & Barb Crew
Hon. Vincent Di Figlia
John & Barbara Edgington
Dr. John Einck, M.D.
Dr. Joseph & Mrs. Beverly Fremont
Judith & Dr. William Friedel
Douglas Gillingham & Dana Frieauf
J. M. Gillman
Morris & Phyllis Gold Fund of the Jewish Community Foundation
Fred & Lisa Goldberg
Bill Green & Tim Simmons
Carol & Don* Green
Dean J. Haas
Richard & Candace Haden
Robert Halleck & Della Janis
Jeff & Judy Handler
Diana & Jim Hatfield
Virginia Hawkins
Kaaren Henderson
Jamie Henson & Robert Houskeeper
Gerald M. Hermanson & Donna L. Buckner
Catherine Herring & Mack Lewis
Donald Hickey
Stephanie & Carl Hurst
Joseph & Donna Hynes
Matt Jonelis
Dr. & Mrs. Clyde W. Jones
Janis Jones
Pepe Kahn and Sons
Wilfred Kearse & Lynne Champagne
Carol Keppel
The Kirkegaard Family
Dr. Marvin M. Kripps
Sherry & Rick Levin
Marshall & Judy Lewis Fund of the Jewish Community Foundation
Eric & Lori Longstreet
Charles & Robin Luby
Carl Maguire & Margaret Sheehan
Drs. Betty Joan Maly & John Meyers
Mercy & Ron Mandelbaum

Mr. Joseph Marshall & Dr. Rosemarie Marshall
Johnson
Margaret Matarese
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Nathan Meyers & Vicki Righettoni
Dr. & Mrs. Robert Morrison
Mimi & Ernie Mortensen
Charles & Susan Muha
Linda Mulcahy
Evy & Ed Newton
Rich & June Nygaard
Virginia Oliver
Lori Partrick
Carol Pastor
In memory of Margaret Peninger
In honor of Clifford T. Pentrack
Ellen Quigley & Ted Seay*
C. Jay & Kathleen Rains
Dianne & Bruce Ramet
Stuart & Linda Robinson
Thomas & Lezli Rogers
Mr. & Mrs. Todd Ruth
Robert Schott
Linda J. Seifert
Tim & Luci Serlet
Mr. Sherry Shriver
Sandy & Stella Shvil
Dr. Hano & Charlotte Siegel
Anne & Ronald Simon
Malcolm E. Smith
Mr. William D. Smith & Dr. Carol Harter
Norman & Judith Solomon
Bill & Barbara Sperling
Don Stanziano & Michael Sikich
Ronald & Susan Styn
John & Margery Swanson
Norm & Laura Swauger
Clifford & Kay Sweet
John & Gail Tauscher
Anne Taylor
Roger Thieme & Sylvia Steding
Doris Trauner, M.D. & Richard Stanford
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
The Ward Family
Charitable Trust
Drs. Christine White & Joseph Traube
Colleen & Dennis Williams
Cass Witkowski Family
Brendan M. & Kaye I. Wynne
Chester Yamaga & Jean Samuels
Anonymous (7)

*In memoriam

This list is current as of July 7, 2017.

Barry Edelstein, Erna Finci Viterbi Artistic Director

Amy E. Allison Director of Administration
Llewellyn Crain Director of Development
Dave Henson Director of Marketing and Communications
Mark Somers Director of Finance
Robert Drake Director of Production
Freedom Bradley-Ballentine ... Director of Arts Engagement
Ray Chambers Interim Director of Professional Training

ARTISTIC

Eric Keen-Louie,
Justin Waldman Associate Artistic Directors
Danielle Mages Amato Literary Manager/Dramaturg
Bernadette Hanson Artistic Associate
Ngozi Anyanwu, JC Lee, Justin Levine, Ken Ludwig,
Mona Mansour, Laura Marks, Richard Nelson (with
Richard Pevear and Larissa Volokhonsky), Mike Sears,
Gill Sotu, Anna Ziegler Commissioned Artists
Maria Sofia Hernandez,
Caroline Lezny Artistic Interns

PRODUCTION

Benjamin Thoron Production Manager
Leila Knox Associate Production Manager
and Production Stage Manager
Debra Pratt Ballard Producing Associate
Ron Cooling Company Manager
Carol Donahue Production Coordinator
Jennifer Watts Assistant Company Manager

TECHNICAL

Joe Powell Technical Director
Wendy Berzansky Associate Technical Director
Brian McVicker, Lucas Skoug Assistant Technical Directors
Eileen McCann Resident Design Assistant
Megan Tuschhoff Technical Assistant/Buyer
Gillian Kelleher Master Carpenter
Jack Hernandez Master Carpenter, Festival
Daniel Capiro Charge Carpenter, White
Chris Carignan, Curt Carlsteen, Chris Chauvet, Jason
Chohon, Carter Davis, Leonardo Gonzales, Benjamin
Gray, Anthony Guzman, Sloan Holly, Laura McEntyre,
Francisco Ramirez, Kurt Rautenberg, Mariah Ray,
Kurtis Weichers, Chris Zervas Carpenters
Carole Payette Charge Scenic Artist
W. Adam Bernard, Joan Newhouse Lead Scenic Artists
Jessica Amador, David Garcia, Jennifer Imbler,
Nichol Richardson Painters
Christian Thorsen Stage Carpenter/Flyman, Globe
Valerie Philyaw, David Zane Whitmore Run Crew

COSTUMES

Stacy Sutton Costume Director
Charlotte Devaux Resident Design Associate
Lisa Sanger-Greshko Assistant to the Director
Shelly Williams Design Assistant/Shopper
Katie Knox, Teri Tavares Design Assistants
Erin Cass Draper
Jacqueline Heimel, Marsha Kuligowski Tailors/Drapers
Su-Lin Chen, Wendy Miller Tailors
Mark Baiza, Anne Glidden Grace,
Tracy Graham, Susan Sachs,
Nicole Sukolics-Christianson Assistant Cutters
Mary Miller Tailoring/Construction
Sonya Levin, Dana Linskill Stitches/Assistant Cutters
Bonnie Clinnin, Cat Frazier, Nicola Grier,
Carissa Ohm, Nunzia Pecoraro,
Heather Premo Stitches
Kristin Womble Craft Supervisor/Dyer/Painter
Sharon Granieri, Kelly Koehn, Stephanie Parker,
Emily Wilson Craft Artisans
Vicky Martinez Wig and Makeup Supervisor
Kim Parker Assistant Wig and Makeup Supervisor
Alberto Alvarado, Kimberly Eddo Wig Assistants
Beverly Boyd Wardrobe Supervisor
Beth Merriman Wardrobe Crew Chief, Globe
Ana Maldonado Wig Running Crew, Globe
Terrie Cassidy, Sue Noll,
Noelle Souza Wardrobe Crew, Globe
Anna Campbell Wardrobe Crew Chief, White
Jasmine Choi, Kelly Marie Collett-Sarmiento,
Carissa Ohm Wardrobe Crew, White
Kerriann Reyes Wig Running Crew, Festival
Alberto Alvarado, Anna Campbell, Lisa Chan, Becca
Hawkins, Megan Stoll Wardrobe Crew, Festival
Marie Jezbera Rental Agent

PROPERTIES

David Buess Properties Director
Kristin Steva Campbell Associate Properties Director
Rory Murphy Lead Craftsman
David Medina Properties Buyer
Jacob Sampson Prop Shop Foreman
Andrew Recker Property Master, Globe
Richard Rossi Stage and Property Master, White
Eszter Julian Property Master, Festival
Kendell Northrop, Emily Small,
Victoria Vitola Properties Artisans
Kyle Melton Properties Carpenter
Trish Rutter Properties Painter

LIGHTING

Shawna Cadence Lighting Director
Will Dean Assistant Lighting Director
Ryan Osborn Master Electrician, Globe
Areta MacKelvie Master Electrician, White
Kevin Liddell Master Electrician, Festival
Sarah Alexander, Jason Bieber Lighting Assistants
Kevin Orlof, Robert Thoman Follow Spot Operators, Globe
Michelle Aguilar,
Stephen Schmitz Follow Spot Operators, Festival
Caroline Andrew, Alex Cluff, Jerry Crum,
Derek Lauer, Amber Montoya, Rachel Tibbetts,
Jessica Van Ess Electricians

SOUND

Paul Peterson Sound Director
Jeremy Nelson Master Sound Technician, Globe
Alex Heath Master Sound Technician, White
RJ Givens Master Sound Technician, Festival
Brooke Rains Deck Audio, Globe
Krystin Cline Deck Audio, Festival
Kevin Anthenill, Jason Chaney, Michael Cornforth,
Patrick Duffy, Jaclyn Skingel,
Miranda Stone Sound Technicians

ADMINISTRATION

Alexandra Hisserich Management Associate
Carolyn Budd Assistant to the Artistic Director
Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
Manny Bejarano Human Resources Coordinator

MAINTENANCE

Ramon Juarez Facilities Director
Mack Benjamin, Violanda Corona, Ismael Delgado,
Roberto Gonzalez, Bernardo Holloway,
Reyna Huerta, Johnny Kammerer, Jason McNabb,
Jose Morales, Victor Quiroz,
Vielka Smith Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
Brian Byrnes, Maria Carrera, Cynthia Caywood,
Ray Chambers, Gerhard Gessner, Jan Gist,
Scott Ripley, Fred Robinson, Richard Seer,
Abraham Stoll M.F.A. Faculty
Scott Amiotte, Corey Johnston, Nate Parde,
Nicole Ries, Robin Roberts M.F.A. Production Staff

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
Melinda Cooper Arts Engagement Programs Coordinator
Lisel Gorell-Getz Master Teaching Artist
Reanne Acasio Interim Arts Engagement Coordinator
Jorge Rivas-Garibay Programs Assistant
Carolyn Agan, Gerardo Flores, Monique Gaffney,
Katherine Harroff, Jason Heil, Kimberly King,
Erika Malone, Blake McCarty, Crystal Mercado,
Heather Pauley, Erika Beth Phillips, James Pillar,
Tara Ricasa, Christopher Salazar, Catherine Hanna
Schrock, Sharrif Simmons Teaching Artists
Landon Baldwin Arts Engagement Intern

FINANCE

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

DEVELOPMENT

Bridget Cantu Wear Associate Director,
Strategic Partnerships
Annamarie Maricle Associate Director,
Institutional Grants
Keely Tidrow Associate Director, Major Gifts
Eileen Prisyb Events Director
Matthew Richter Major Gifts Officer
Robin Hatfield Individual Giving Manager
Matthew B. Williams Development
Communications Manager
Diane Addis Donor Services Administrator
Rico Zamora VIP Services and Ticketing Coordinator
Caren Dufour Development Assistant
Derek Floyd Grants Assistant
Shakura Davis, Stephen Jones Telefunding Specialists

DONOR SERVICES

Jyothi Doughman, Anthony Hackett,
Jerilyn Hammerstrom, Helene Held, Barbara Lekes,
Richard Navarro, Stephanie Reed,
Laura Regal Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
Ed Hofmeister Associate Director of Marketing
Alejandra Enciso-Dardashti,
Mike Hausberg Public Relations Associates
Chanel Cook Digital and Print Publications Designer
Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
Nisha Catron, Arthur Faro, Janet Kavin,
Keith Langhorn, Pamela Malone, Yolanda Moore,
Philip Patterson, Ken Seper, Cassandra Shepard,
Jerome Tullmann,
Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
Marsi Bennion Ticket Operations Manager
Cristal Salow Group Sales Manager
Kathy Fineman,
Caryn Morgan Lead Ticket Services Representatives
Kari Archer, Bea Gonzalez, Lauryn Greschke,
Alejandro Gutierrez, Amanda King,
Korin Main, Lauren Mezta, Savannah Moore,
Evan Nyarady, Wesley Ohmstede, John Sweeney,
Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
Cynthia Ochoa, Laura Rodriguez,
Mary Taylor, Alondra Velez House Managers
Angela Montague Kanish Front of House Assistant
Nic Hagan Food and Beverage Manager
Jessica Molina, Deborah Montes, Stephanie Passera,
Michelle Thorsen Pub Shift Supervisors
Patrice Aguayo, Tyra Carter, Athena Dinunzio,
Mina Morales, Jennifer Van Atta,
Katrina Zebrowski Pub Staff
Linda Bahash, Barbara Behling, Haydee Ferrufino,
Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
Sherisa Eselin Security Officer
Francisco Dukes, Jeff Howell, Joseph Lapira,
Janet Larson, Eleuterio Ramos, Charlotte A. Sims,
Carlos Valderrama, Guadalupe Velez Security Guards
Thomas Weyrich VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director