Welcome to The Old Globe and this production of Life After. 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.
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 of the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She has successfully co-chaired 11 unique Galas over the years. 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, Picasso at the Lapin Agile; Hamlet; and last year’s The Tempest. 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.

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 serves on the Executive and Development Committees. Gary and Jean reside in Rancho Santa Fe. They have sponsored The Twenty-seventh Man, Rain, Picasso at the Lapin Agile, Ken Ludwig’s Robin Hood; and last year’s The Importance of Being Earnest and the Globe-commissioned translation of Uncle Vanya.

KAREN AND STUART TANZ
Karen Tanz is a proud member of the Board of Directors at The Old Globe, as well as one of the 2019 Globe Gala Co-Chairs, and is active with many philanthropic organizations in San Diego. Originally from Toronto, Karen studied theatre management at the Banff School of Fine Arts, which inspired her work in live theatre and television in Canada. Karen served as a producer of the musical Allegiance, which premiered at the Globe in 2012. Stuart Tanz is President and CEO of ROIC, a position he has held since 2009. He also serves as Chairman of the University of Toronto Tanz Centre for Research in Neurodegenerative Diseases. Karen and Stuart moved to Rancho Santa Fe in 1989 to raise two children, and they now have a granddaughter. They have previously sponsored October Sky, Picasso at the Lapin Agile, and The Absolute Brightness of Leonard Pelkey.

THE 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 wife and mother. This generous and visionary gift is helping 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 Old 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 magnificent 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.

PRODUCTION SPONSORS

VICKI AND CARL ZEIGER
It is with great pleasure that Vicki and Carl Zeiger sponsor Life After. Vicki is a past Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including Bright Star, In Your Arms, Rain, Hamlet, American Mariachi, and The Tempest. Vicki, a native San Diegan, started her relationship with the Globe as a child, attending summer Shakespeare performances with her family. After retiring as Vice President of Human Resources from the Sempra companies, she joined the Globe’s Board of Directors in 2011, and she 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 are involved with many other San Diego institutions, including A Step Beyond, of which Vicki is a Founding Board Member. This multifaceted organization helps children raise their GPAs and receive exposure to science, technology, engineering, and the arts as it also provides support for their parents.

ARTIST SPONSORS

icamente: Sponsoring Barry Edelstein (director)

SANDY AND ARTHUR LEVINSON
Sandy and Arthur Levinson are longtime supporters of The Old Globe, as well as the San Diego Symphony and Museum of Contemporary Art San Diego. They also actively support organizations in the Jewish community, such as Hillel and the Jewish Community Center, where Arthur was the original Campaign Chairman for the JCC building in La Jolla. In the business world, they owned the Weekend Exercise Company, designing and manufacturing dance and bodywear in the early craze of workout wear, and were innovators in stretch fabrics for clothing that is now worn globally.

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
  Kathryn Hattox* Viterbi Family and The Erna Finci Viterbi Artistic Director Fund
  Peter Cooper
  Sheryl and Harvey White

— $12 million and higher —
  Conrad Prebys City of San Diego Commission for Arts and Culture
  Mary Beth Adderley Bank of America
  Stephen & Mary Birch Foundation, Inc. California Cultural & Historical Endowment

— $9 million and higher —
  Karen and Donald Cohn
  Joseph D. Shiley Jr. & Kathleen D. Shiley Foundation

— $8 million and higher —
  Sheryl and Harvey White
  California Community Foundation
  The Dia Foundation
  Stephen & Mary Birch Foundation, Inc.

— $7 million and higher —
  Kathryn Hattox* Viterbi Family and The Erna Finci Viterbi Artistic Director Fund
  Sandy and Arthur Levinson
  Karen and Donald Cohn
  Happy and Ted Herman
  Katherine and Paul Mighell
  Peter Cooper
  Valorie and Harry Cooper
  Elaine and Dave Davison
  Harriet and J. Dallas Clark
  Sheryl and Harvey White
  Joan and Irwin Jacobs

— $4 million and higher —
  The James Irvine Foundation
  The Shubert Foundation
  The J. H.ertz Foundation
  The Barbara and E. F. Hertz Foundation

— $3 million and higher —
  David C. Copley Foundation
  County of San Diego
  Bankers Trust

— $3 million and higher —
  Mary Beth Adderley
  Bank of America
  Diane and John Borel

— $2 million and higher —
  Mary Beth Adderley
  Bank of America
  Diane and John Borel
  Stephen & Mary Birch Foundation, Inc.
  California Cultural & Historical Endowment
  J. Dallas and Mary Clark*

— $1 million and higher —
  The Lipinsky Family
  The Escondido Community Foundation
  The San Diego Jewish Community Foundation
  The Jewish Family Services Foundation
  The San Diego Foundation

— $600,000 and higher —
  The California Community Foundation
  The J. H.ertz Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation

— $500,000 and higher —
  The San Diego Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation

— $400,000 and higher —
  The San Diego Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation

— $300,000 and higher —
  The San Diego Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation

— $200,000 and higher —
  The San Diego Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation
  The J. Hertz Foundation

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.

Anonymous (1)

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

Artistic Angels ($200,000 and higher annually)

Karen and Donald Cohn
Eilane and Dave Darwin
Selvia and Brian Devine
Audrey S. Geisel

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

Terry Atkinson and Kathy Taylor
Peter Cooper and Erik Matvukow
Ann Davies

Benefactors (continued) ($100,000 to $199,999)

Pam Farr and Buford Alexander
Hal and Pam Fugson
Debra Turner

Ovation Circle ($60,000 to $99,999)

Diane and John Berol
Nikki and Ben Clay
Joan and Irwin Jacobs Fund of the Jewish Community Foundation
Rhonda and Rick Thompson

In memory of Donald Shiley
The Erna Finzi Viterbi Artistic Director Fund
In memory of Erna Finzi Viterbi
HME
Sheryl and Harvey White

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.
Welcome to The Old Globe!

I’m so pleased you’ve joined us for the first big musical of the year. The life-affirming power of music and song in the form of stirring stories and songs only strengthen when they are joined together, especially in the hands of passionate, talented theatre makers.

For Life After, that includes Britta Johnson, who wrote the book, music, and lyrics, and Barry Edelstein, our own Erna Finci Viterbi Artistic Director, who is helming his second musical here at the Globe. You enjoy our powerful new musical with its stirring story of loss and love.

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

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue the important work of engaging with the public. It is why we have the unique capacity to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships with our neighbors. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

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

Nicolle A. Clay
Chair, Board of Directors

The Old Globe’s reputation as an incubator of new musical theatre draws artists and projects to San Diego from around the country, and sometimes, as with this show, from beyond our borders. Life After had a life before. At its premiere in the wonderful city of Toronto, it garnered acclaim and just about every conceivable Canadian theatre award. The Globe learned of it soon after that production, and we knew that its author, Britta Johnson, possessed a very special voice. In a field already brimming with innovation and audacity, Britta’s extraordinary debut marked her as a talent to watch. When we were approached about becoming part of Life After and having the privilege to introduce it and Britta to the United States, we leapt at the chance.

Britta is one of the rare music-theatre artists who is a composer, lyricist, and bookwriter all in one. Her gifts in all three disciplines are equally strong. Her lyrics are dense and smart, literate but deeply specific to each character. Her storytelling is deft and imaginative, and the world she has conjured is peopled with idiosyncratic individuals who exist fully in three dimensions and whose emotional lives are realized with empathy and compassion. But it’s Britta’s music that’s particularly special. There are few things I find more challenging than describing in words what music sounds like, but to my ear she’s fusing together, on one hand, the contemporary, post-Sondheim sound that defines the musical theatre right now, and, on the other, a pop-inflected sensibility that draws from a wide mix of sources. There’s just a little Joni Mitchell in there, a dollop of bossa nova, a smattering of emo confessional, and even some good 11-o’clock-number belting. A certain fluid beauty binds it all together with a romantic shimmer that is simply ravishing. Britta is one of the rare music-theatre artists who is a composer, lyricist, and bookwriter all in one. Her gifts in all three disciplines are equally strong. Her lyrics are dense and smart, literate but deeply specific to each character. Her storytelling is deft and imaginative, and the world she has conjured is peopled with idiosyncratic individuals who exist fully in three dimensions and whose emotional lives are realized with empathy and compassion. But it’s Britta’s music that’s particularly special. There are few things I find more challenging than describing in words what music sounds like, but to my ear she’s fusing together, on one hand, the contemporary, post-Sondheim sound that defines the musical theatre right now, and, on the other, a pop-inflected sensibility that draws from a wide mix of sources. There’s just a little Joni Mitchell in there, a dollop of bossa nova, a smattering of emo confessional, and even some good 11-o’clock-number belting. A certain fluid beauty binds it all together with a romantic shimmer that is simply ravishing.

Britta’s writing a rare chance to make an uncommonly beautiful show. The actors who’ve come to San Diego are blessed with great talent and abundant heart, and I thank them all. And the collaborative team, in music, choreography, and design, are as good as the American theatre has. This production boasts an unusually high level of artistry, and the Globe and I are honored to host this group. Too, we owe a debt of gratitude to our partners at Yonge Street Theatricals, the gracious and kind Natalie Bartello and Linda Barnett, and to their expert colleagues at Foresight Theatrical.

The bounty of fine theatrical production at The Old Globe is always impressive, but Life After holds pride of place among all our work, and it’s a delight for us to share it with our audience.

Thanks for coming. Enjoy the show!

FROM BARRY
TIMOTHY J. SHIELDS  
MANAGING DIRECTOR

PERFORMANCES MAGAZINE

Barry Edelstein  
ERNA FINCH VITERBI ARTISTIC DIRECTOR

Presents

LIFE AFTER

BOOK, MUSIC, AND LYRICS BY
BRITTA JOHNSON

Neil Patel  
SCENIC DESIGN
Linda Cho  
COSTUME DESIGN
Japhy Weideman  
LIGHTING DESIGN
Ken Travis  
SOUND DESIGN
Sven Ortel  
PROJECTION DESIGN

Chris Kong  
MUSIC DIRECTOR
Tara Rubin  
Casting/Merri Sugarman, CSA
Anjee Nero  
PRODUCTION STAGE MANAGER

MUSIC SUPERVISION, ARRANGEMENTS, AND ORCHESTRATIONS BY
LYNNE SHANKEL

CHOREOGRAPHY BY
ANN YEE

DIRECTED BY
BARRY EDELSTEIN

By special arrangement with Yonge Street Theatricals, Linda Barnett and Natalie Bartello.

Originally commissioned by Yonge Street Theatricals (Linda Barnett and Natalie Bartello, Producers) and The Musical Stage Company (Mitchell Marcus, Artistic and Managing Director; Robert McQueen, Director of New Musical Development).

Originally developed and produced by Canadian Stage Company, Artistic Director Matthew Jocelyn, Yonge Street Theatricals, The Musical Stage Company.

Donald and Darlene Shiley Stage  
Old Globe Theatre  
Conrad Prebys Theatre Center  
March 22 – April 28, 2019

CAST

(in alphabetical order)

FRANK CARTER ............................................................ Bradley Dean
ALICE CARTER ............................................................ Sophie Hearn
KATE CARTER ............................................................. Charlotte Maltby
HANNAH ................................................................. Livvy Marcus
BETH CARTER ............................................................ Mamie Parris
MS. HOPKINS ......................................................... Danville Williamson
THE FURIES .............................................................. Ximone Rose, Mackenzie Warren,
                                                  Charlotte Mary Wen
SWING ................................................................. Emma Stratton

UNDERSTUDIES ...................................................... for Alice Carter – Livvy Marcus;
                                                  for Kate Carter – Ximone Rose;
                                                  for Frank Carter – Lance Arthur Smith;
                                                  for Beth Carter – Emma Stratton,
                                                  for Ms. Hopkins – Mackenzie Warren;
                                                  for Hannah – Charlotte Mary Wen

Production Stage Manager ........................................ Anjee Nero
Assistant Stage Manager ........................................... Hannah May
Assistant Stage Manager ........................................... Amanda Salmons

PRODUCTION STAFF

Dramaturg ................................................................. Anika Johnson
Assistant Director ....................................................... Laura Brandel
Associate Choreography .......................................... Leah Hofmann
Assistant Scenic Design .............................................. Eileen McCann
Resident Associate Costume Design ......................... Charlotte Deyaux
Associate Lighting Design ........................................ Brandon Rosen
Assistant Lighting Design ......................................... Michael Rathbun
Associate Sound Design .......................................... Will Picketts
Associate Projection Design ..................................... Lacey Erb
Lighting Programmer ............................................... Jeremy Goldenberg
Projections Programmer .......................................... Matt Young
Script Assistant ....................................................... Rachel Mink
Music Assistant ....................................................... Joshua Charney
Dance Captain ......................................................... Emma Stratton

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirlo al acompañador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.
Playwright and composer Britta Johnson talks about the real-life inspirations for her award-winning musical Life After.

Interview by Danielle Mages Amato

How did Life After begin? How did you start your career as a writer/composer?

I started writing plays and songs in high school and it felt like home and I just never really stopped. When I moved to Toronto to go to university, I participated in something called the Paprika Festival, which is this free program for young theatre creators where you get mentorship and support and readings. Life After started out in that program when I was maybe 18 years old (accessible arts education programs are important!). Initially, it was simple song cycle set at a funeral told from the point of view of a young person.

I want to stress that this show really isn’t autobiographical at all, but I lost my dad when I was 13, and the seeds of this story began with me revisiting the questions I asked during that time of my life. Like the character Alice, grief was a big part of my coming of age, and that was something I wanted to explore musically. When you’re grieving, you kind of simultaneously exist in the past and present and speculated future, and things can all at once feel as absurd as they are devastating. I think music has the power to hold all of that, which is why I initially wanted to try writing this show.

How did it grow from that song cycle to the show we have today?

Well, I put it on a shelf for a few years and did my degree. And then the Fringe Festival here in Toronto was doing a contest for a new musical, and I decided to enter it. We ended up winning, so we got a spot in the Fringe, and I finally had the opportunity to turn it into a real show. And from there, we got invited to do it at Canadian Stage in Toronto.

Then Yonge Street Theatricals, who are partnering with the Globe for this run, came on board, and here we are today. The journey of this show has connected me to the most incredible, generous artists. So many amazing Canadians have ushered its growth: Robert McQueen, Mitchell Marcus, Reza Jacobs. My sister and longtime collaborator Anika, who is still the dramaturg on the project to this day. My mother, Holly Shephard, who has essentially taught me everything I know... It’s a long list. Life After has grown up with me, and I am so grateful for the journey I have been on with it. And beyond grateful to be working with this unbelievable team here at the Globe.

What are you most proud of about Life After?

I think the only thing I’m most proud of is that it’s in large part responsible for that. It has helped us all to dream bigger and has helped Canadian musical theatre. 10 years ago, there were definitely fewer musicals, and all kinds of incredibly exciting artists are trying their hand at the form. I think [the Broadway musical] Come From Away is in large part responsible for that. It has helped us all to dream bigger and has helped Canadian producers really get behind our work. Musicals are having a moment in Canada right now, and I think the industry is only going to continue to grow. Everyone should come visit.

So this is the first production of your work in the United States?

Yes. It is very exciting.

How would you describe the musical style of the piece? Were there specific artists who influenced the sound of it?

In this piece, the music really is the language of Alice’s grief. We exist inside her head for the duration of the show in her kind of surreal, suspended state. When I’m writing music for a piece, I generally let the character decide where the music lives and how it moves, but when I got stuck on this project, I had a few specific sources I pulled from sonically. Like every musical theatre writer ever, Sondheim is a huge influence, just because I think he’s a really incredible musical storyteller. And people compare me to him when I start having characters sing their words extremely quickly. [laughing] But otherwise, I listened to a lot of Ravel and Debussy and other similarly watery, impressionistic composers. I stole some chord progressions from Radiohead. Joni Mitchell... It’s hard to explain how music sounds or where specifically it comes from, but those are some artists who helped me build Alice’s world.

What do you think about where Canadian musical theatre is right now? Do you have a sense of where it is in its development and where it’s going?

It’s young, Canadian musical theatre is young, but it’s really exciting. We don’t have the weight of the canon’s history behind us, and we aren’t as well acquainted with the rules, so we don’t quite know when we are breaking them. When I first moved to Toronto, there wasn’t really any new musical theatre being produced there, and all of a sudden there’s a whole industry that has sprung up. All kinds of places are workshopping and producing new musicals, and all kinds of incredibly exciting artists are trying their hand at the form. I think [the Broadway musical] Come From Away is in large part responsible for that. It has helped us all to dream bigger and has helped Canadian producers really get behind our work. Musicals are having a moment in Canada right now, and I think the industry is only going to continue to grow. Everyone should come visit.

What do you hope the audience walks away with after seeing Life After?

I hope they’ll laugh, as well as maybe cry, but I hope there’s lightness with the dark. It means a lot to me to have the show done here at The Old Globe. My parents were both pit musicians, and I grew up watching them play at the Stratford Festival in Canada. Right after my dad died, the festival produced Into the Woods, which of course premiered here at the Globe. It was the first musical at Stratford in my lifetime that my dad didn’t play. I had never seen a Sondheim before. I didn’t even know I liked musicals, really. But Into the Woods had such a huge impact on me, especially the way it talks about loss and community—the way it takes these profound truths about really painful things and says them in a simple way. I think I saw it 14 times that year. It made me feel less alone in something that felt so lonely. And I hope that there’s something like that in what we’re doing with Life After, something about how we’re talking about grief, that might ring true to people. Because loss is lonely. And even though it’s universal, it’s hard to talk about, it’s hard to simplify. So if we hit on even a kernel of truth, if we make one person in the audience feel less alone, I think we will have done our job.
What made you want to direct Life After? How does it fit into your ongoing work on new musicals?

The richness of Britta’s music is such that it requires great sophistication of the work. But the other thing about the singers. And it’s a big sing. So a huge part of it was making sure we were casting singers whose voices were up to the musical sophistication of the work. But the other thing about the material, because it’s dealing with grief and loss and love, is that we wanted people whose emotional lives were extremely available and rich, especially when we were casting the central role of Alice. Sophie Hearn was maybe the second person we saw, and it’s one of those showbiz stories that you hear about: this young woman walked into the room, and the second she opened her mouth, we all found in Britta’s striking and fresh musical a real sense of the rhythm of the production should be, the visual language of the production. Yes, it’s all about storytelling. All these elements are employed in service of the story and how we want to tell it, what the tone and arc of scenery sends information to my system so it knows that the scenery is moving. And basically, I have a 3-D model of the set stretched on wire. They have an uncanny feeling of memory and dream, of spaces that are both real and remembered at the same time. We were also inspired by Robert Irwin, who does work that’s similar, but very graphic and without color. What we saw in both of those artists was this beautiful metaphor for memory. So the set is made of a series of translucent fabric panels. You can see people behind them, but indistinctly, as though they exist in the recesses of your imagination, and then they can emerge from behind the panels and be in the present. Plus, technology makes it possible to use these panels as a projection surface, so we can explore the idea of photographic memory through fractured and multilayered images. The great projection designer Sven Ortel has taught me so much about what this medium can do.

What were some of the challenges you faced in bringing it to the stage?

The story unfolds as a series of flashbacks and memories and fantasies that Alice has about her relationship with her father. So we needed to find a way to quickly switch back and forth between memory and the present tense. As Neil Patel and I imagined the design, we were inspired by two visual artists—one is Do Ho Suh, who makes life-sized houses and buildings out of fabric panels stretched on wire. They have an uncanny feeling of memory and dream, of spaces that are both real and remembered at the same time. We were also inspired by Robert Irwin, who does work that’s similar, but very graphic and without color. What we saw in both of those artists was this beautiful metaphor for memory. So the set is made of a series of translucent fabric panels. You can see people behind them, but indistinctly, as though they exist in the recesses of your imagination, and then they can emerge from behind the panels and be in the present. Plus, technology makes it possible to use these panels as a projection surface, so we can explore the idea of photographic memory through fractured and multilayered images. The great projection designer Sven Ortel has taught me so much about what this medium can do.

All of the designers have done remarkable work on the visual life of the show. Japhy Weideman’s lights are as gossamer as the fabric panels of the set, and Linda Cho has incorporated the orchestrations bring great expressiveness and beauty to the emotional life of Britta’s score. And choreographer Ann Yee has kept the entire machine of the show in constant motion in a way that will sweep the audience into the world of the piece. We’ve all found in Britta’s striking and fresh musical a real sense of inspiration and joy, and it’s a pleasure to be in close proximity to such a moving and powerful new work of theatre.

You’ve talked a lot about the beauty and complexity of the music in Life After. Was it a difficult piece to cast?

It’s just exquisitely beautiful and very moving, very touching for anybody who has experienced loss. I looked at it and saw, at the heart of the piece, this intense relationship between a father and his daughter, and it just moved me very deeply as the father of a young girl. The years that I’ve been running The Old Globe have exposed me to musical theatre in a very intense way. I also feel like my life in the classical theatre, to my surprise, has prepared me for working on musicals. A great Shakespearean soliloquy has many of the same characteristics of a musical number. So in a way it felt natural to move from directing arias that are in the form of a Shakespearean speech to arias that are in the form of a musical number.

The fictional location of the play was inspired by the town of Stratford, Ontario, which is an hour-and-a-half drive from Toronto. At first, I didn’t know how important that specific place was. I thought, “Well, maybe it’s just somewhere in North America.” So I started creating mood-ups of the design using generic imagery that I had, or images I found online, of places like Kentucky or Maine—places that are rural, where you have snow in the winter—but nothing quite resonated with Barry or me in the way that we were hoping for. We couldn’t quite put a finger on why that was, but then I decided, “Obviously this place is so specific that I should go there and see what it looks like.” So I went to Ontario and took a bunch of pictures there. I discovered that the architecture and the landscape, even the sky and the light, are so specific that we really needed to use it.

Could you talk a bit about the technology that allows you to project onto these surfaces with the level of control that a design like this requires?

The technology has become quite nimble, so I can respond to what the other designers are doing immediately, in real time. I can change the color of the entire projection within a few seconds. I don’t have to remake every image from scratch in a different color. I can even say to the lighting designer, “I’m going to let you dial in a color that matches your lights.” I’m quite excited about that because it allows the design team to create a unified world, as opposed to everyone cooking their own soup and hoping it will all come together in the end. The other technology that has only become reliable in the last couple of years gives me the ability to project on scenic pieces that are moving around in a really precise way. And ideally, nobody would think twice about whether that’s hard to do. It just makes perfect sense. But technologically, it’s been a big challenge until recently.

How is that accomplished?

We have six projectors that are controlled by a playback system. I take my imagery and load it into the system, which then distributes it to the projectors. The system also takes in data from the stage automation system. An encoder on the winch that moves the piece of scenery sends information to my system so it knows that the scenery is moving. And basically, I have a 3-D model of the set on my computer that matches the physical set exactly. So if the scenic element moves, I calibrate the system to send the image to the projectors in such a way that it can follow the scenery. The technology itself is not visible, which is what I really like about it.

So this is a combination of technology, artistry, and storytelling.

Yes, it’s all about storytelling. All these elements are employed in service of the story and how we want to tell it, what the tone and the rhythm of the production should be, the visual language of the production.
BRADLEY DEAN
(Frank Carter) is making his Old Globe debut. He has appeared on Broadway in Dear Evan Hansen, A Little Night Music, The Last Ship, Diagram at the Brewery, The Fantasticks, Candle in My Glass, and The Story of My Life, Evita, Jane Eyre, and Man of La Mancha. His other New York credits include The Most Happy Fella and A New Brain (City Centre Encore), Swing Todd (New York Philharmonic, and The Fantasticks. He has toured nationally in Bat Out of Hell, Spamalot, and Evita, and internationally in the European tour of The Rocky Horror Show and the world tour of Jekyll & Hyde. Among his regional highlights are Chess (The Kennedy Center), Folies! (The Repertory Theatre of St. Louis), Camelot (Goodspeed Musicals), Follies (Barrington Stage Company), Timon (Pittsburgh Civic Light Opera), Candle (Alliance Theatre), No Way to Treat a Lady (Hartford TheaterWorks), The Hunchback of Notre Dame (Ogunquit Playhouse), Funny Girl (North Shore Music Theater), Little Miss Sunshine (Delaware Theatre Company), and the world premieres of A Comedy of Terrors (McCarter Theatre Center) and Fly (Dallas Theater Center). BradleyDean.net.

SOPHIE HEARN
(Alice Carter) is a New York-based actor making her regional debut at The Old Globe. Her past credits include Nickle Mines (The Duke on 42nd Street), Facebook Me (DR2 Theatre), Richard II (Shakespeare’s Globe), and Evita (Shakespeare’s Globe). She has appeared regionally on Broadway in The Most Happy Fella (Goodspeed Musicals), and productions at The Muny and Pittsburgh Civic Light Opera. Her television and film credits include “The Blacklist,” “State of Affairs,” and A Stand Up Guy. In addition to performing, Ms. Hearn has taught acting and character development master classes across the country and is a sought-after audition coach. She is honored to be a part of Lifeline’s work around New York City, a performer on Instagram, emamiropers on Twitter.

CHARLOTTE MALBY
(Kate Carter) is thrilled to be making her Old Globe debut with Life After. She has last been seen playing Julia Melville in the world premiere musical adaptation of The Rivals at Bristol Old Vic Theater (UK). Ms. Malby is also an original cast member of the On Tour of Life After, started with Anna Donoghue, as Maria von Trapp in the first national tour of The Sound of Music directed by three-time Tony Award winner and former Globe Actor Edward J. O’Brien. Her other New York and regional credits include Woman One in Starting Here, Starting Now (York Theatre Company). Young Shirley Jones in Have You Met Miss Jones (opposite Academy Award winner and Broadway legend, Katherine Helmond), Kate the McGowan in Timon (Pittsburgh Civic Light Opera), Martha in The Secret Garden (Theatre Under the Stars, Cincinnati Playhouse in the Park, Baltimore Center Stage), and Penny Singleton in Hollywoodland and Pantine in Les Miserables (The Muny). Ms. Malby’s film credits include Ithaca directed by Meg Ryan, The Deserters, AWOL, The Last Five Years directed by Richard Linklater (People, People, and Work, It, Honey. She also appeared in the NBC television series Aquarius directed by David Duchovny. Ms. Malby has performed with the Houston Opus Orchestra, Pro Arte, and she is a proud University of Michigan graduate. omalby.com.

LIVVY MARCUS
(Anna) is thrilled to be making her Old Globe debut. Her theatrical credits include Hair (Berkeley Theatre Group), Lizzie (The Theatre of Reality), Playhouse Cabarets, Party and Rosalie in School of Rock – The Musical, Elphaba in Wicked, Judy in 9 to 5, and On the 20th Century, Ragtime, Legally Blonde, The Dreamwork Chaperone, and 110 in the Shade. Her Off Broadway credits include Pump Boys and Dinette (Encore! Off-Center) and See Rock City (Transport Group). She has been seen regionally in the world premiere musical Diane (Arena Stage), The Most Happy Fella (Goodspeed Musicals), and productions at The Muny and Pittsburgh Civic Light Opera. Her television and film credits include “The Blacklist,” “State of Affairs,” and A Stand Up Guy. In addition to performing, Ms. Marcus has taught acting and character development master classes across the country and is a sought-after audition coach. She is honored to be a part of Lifeline’s work around New York City, a performer on Instagram, emamiropers on Twitter.

XIMONE ROSE
(Fury) is a New York native and a graduate of University of Michigan’s Musical Theatre Program. She appeared in Broadway’s Once on This Island and Lucille in the first national tour of Beautiful: The Carole King Musical. She appeared regionally in Chicago’s Music Theatre Victoria and Fulton Theatre. She is represented by GFG Talent. @XimoneWithAnX on Instagram.

LANCE ARTHUR SMITH
(Frank Carter Understudy) is an actor, writer, and fight choreographer who was last seen at The Bardom nomination for Life After. His other credits include San Diego Repertory Theatre, Cygnet Theatre Company, North Coast Repertory Theatre, Mo’olelo Performing Arts Company, Starlight Musical Theatre, ion theatre company, intimate Theatre Company, Vista’s Broadway Theatre, Scissors Ranch Theatre, New Village Arts, San Diego Musical Theatre, Lamb’s Players Theatre, Moonlight Stage Productions, and Welk Resort Theatre. His other regional credits include Kingman Shakespeare Festival, The Ark Theatre Company, Pacific Conservatory Theatre, Musical Theatre Southwest, and African American Musical Theatre. Mr. Smith is the author of the book Prince Geek: His Commissioned plays include The Price of Peace (New Village Arts) and Miracle on 34th Street: A Live Radio Musical Play with Jon Lorenz, San Diego Musical Theatre, and lasmitch.com.

EMMA STRATTON
(Swing) is thrilled to be performing in her hometown. Her Broadway credits include Understudy Woman 1, 2, and 3 in Prince of Broadway, and her national tour credits include Helen Sinclair in Bullets Over Broadway and Renee Sweeney in Anything Goes. Her regional credits include The Baker’s Wife in Into the Woods, Lilli in Kiss Me, Kate, and Lucy in the recent world premiere of The Rivals. She was the winner of the 2009 Globe Honors emmatrastan.com, @edystrat.

MACKENZIE WARREN
(Fury) is honored to be making her Old Globe debut with this show. Her Broadway and tour credits include Bombalurina in Cats. Rene understudy in Anything Goes, and Fastrada understudy in Pippin. Her regional credits include Reno in Anything Goes, Gymnasia in A Funny Thing Happened on the Way to the Forum, Featured Performer in Steam Heat; The Producers; It’s a Bird; It’s a Plane… It’s Superman; It’s a Bird… It’s a Plane! Hello, Dolly! Kiss Me, Kate; The Dreamwork Chaperone; and Camelot. You can catch her in season 4, episode 11 of “Unbreakable Kimmy Schmidt.” She is a graduate of The University of Oklahoma.

CHARLOTTE MARY WEN
(Fury) is thrilled to be returning to The Old Globe after spending seven holiday seasons in Dr. Seuss’s How the Grinch Stole Christmas at A.C.T. Her other Aggie Aggie, Hamlet, and Other Plays include Life After and The Most Happy Fella. She has appeared regionally in Music Theatre Victoria, Fulton Theatre and Pippin. Her regional credits include Princes in Anything Goes. Gymnasia in A Funny Thing Happened on the Way to the Forum, Featured Performer in Steam Heat; The Producers; It’s a Bird; It’s a Plane… It’s Superman; Hello, Dolly! Kiss Me, Kate; The Dreamwork Chaperone; and Camelot. You can catch her in season 4, episode 11 of “Unbreakable Kimmy Schmidt.” She is a graduate of The University of Oklahoma.

BARRY EDELSTEIN
(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly every kind of the Bard’s plays. His globe directing credits include The Winter’s Tale, Othello, The Twenty-seventh Man, the world premiere of The Most Happy Fella, and the world premiere of The Wanderers. He also directed All’s Well That Ends Well as the inaugural production of the Globe Shakespeare Program. He directed the Old Globe’s inaugural Classical Directing Fellowship program. He most recently directed The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Institute at the University of Oklahoma (2008–2011), he directed Mr. Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artistic training programs. He developed 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 Drowsy Chaperone in the 2013–2014 season. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book Thinking Shakespeare, which was released in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.
ANN VEE (Choreography) trained at Boston Conservatory of Music, Harvard Summer Dance Center, and The Ohio State University. Her theatre work includes Sunday in the Park with George (The Hudson Theatre), The Promotional-Off Broadway Festival, The Taming of the Shrew (The Public Theatre's Shakespeare in the Park), Shakespeare Trilogy (Donmar Warehouse, King’s Cross Theatre, St. Anne’s Warehouse), and Woyzeck (St. Anne’s Warehouse). Her international work includes The American Clock and The Duchess of Malfi (The Old Vic), Caroline, or Change (West End, Hampstead Theatre, Chichester Festival Theatre), John, She Stages to Conquer, and The Comedy of Errors (National Theatre), Blurred Lines (The Shed at National Theatre), War Requiem and Wozzek (English National Opera), The Venetian (New York Theatre Workshop), and The Shed at The University. Her successes in theatre have been the Broadway productions of Anastasia (Tony Award nomination), The Lifespan of a Fact, A Christmas Carol, The Toad in Love and Murder (Tony Award), and The Velocity of Autumn. Ms. Vee’s work has also been seen Off Broadway and at numerous American regional theatres and opera companies. She made her Metropolitan Opera debut earlier this season with Samson et Dalila. She recently received the San Francisco Bay Area Theatre Critics Circle Award for a Thousand Splendid Suns at American Conservatory Theatre. She is also the proud recipient of the TDF Irene Sharoff Young Master Award and the Ruth Morley Design Award from the League of Professional Theatre Women, and she is on the Advisory Committee of the American Theatre Wing. Ms. Cho is an alumna of McGill University and holds a master of fine arts degree from Yale School of Drama. lindacho.com

LINDA CHO (Lighting Design) is thrilled to return to The Old Globe, where she most recently designed A Thousand Splendid Suns, October Sky, and The Comedy of Errors. This is her 15th show here since 2002. She maintains a highly successful career with opera and theatre in the United States and Internationally. In theatre, her successes in theatre have been the Broadway productions of Anastasia (Tony Award nomination), The Lifespan of a Fact, A Christmas Carol, The Toad in Love and Murder (Tony Award), and The Velocity of Autumn. Ms. Cho’s work has also been seen Off Broadway and at numerous American regional theatres and opera companies. She made her Metropolitan Opera debut earlier this season with Samson et Dalila. She recently received the San Francisco Bay Area Theatre Critics Circle Award for A Thousand Splendid Suns at American Conservatory Theatre. She is also the proud recipient of the TDF Irene Sharoff Young Master Award and the Ruth Morley Design Award from the League of Professional Theatre Women, and she is on the Advisory Committee of the American Theatre Wing. Ms. Cho is an alumna of McGill University and holds a master of fine arts degree from Yale School of Drama. lindacho.com

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on Dr. Seuss’s How the Grinch Stole Christmas!, The Heart of Rock & Roll, The Tempest; American Mariachi; The Importance of Being Earnest; Big Blake & Joen; King Richard II; The Blameless; October Sky; Macbeth; Rain, The Metropolitan; Kiss Me, Kate; The White Snake, The Two Gentlemen of Verona; Vanya and Sonia and Masha and Spike; The Last Goodbye; Globe for All (2014–2015); and the Old Globe Graduate Theatre Program in the ’80s. Described by Variety as the éminence grise of San Diego theatre, Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation’s highest honor for artistic excellence.

TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe’s staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey’s McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theatre for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he produced the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (President), Milwaukee’s Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O’BRIEN

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

CRAIG NOEL

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

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production’s designers by including the names below.

Neil Patel, Scenic Design
Linda Cho, Costume Design
www.lindachoo.com
Japhy Weidman, Lighting Design
Ken Travis, Sound Design
Sven Ortel, Projection Design

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

PATRON INFORMATION

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

ASSISTED LISTENING SYSTEM

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the lightest weight headsets (as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops, and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. $5 adults, $3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact Ticket Services or Security as soon as possible. If we cannot locate your item, we will take down your information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

LET’S ALL DO OUR PART!

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

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.
The Old Globe launched its free Globe for All Tour program in 2014, bringing free professional productions of Shakespeare to community centers, homeless shelters, veterans’ facilities, and other venues—places where our work would have the greatest impact by reaching our most isolated neighbors. For this reason, it was important to include Las Colinas Women’s Detention and Reentry Facility, San Diego County’s only women’s jail, and an institution focused on its population’s rehabilitation and reentry into society. Unfortunately, at that time Las Colinas was undergoing a rebuilding process, and we had to delay for a year.

It was worth the wait. The first tour at Las Colinas, 2015’s Much Ado About Nothing, was a smashing success, and soon after we deepened our relationship with them by bringing our Reflecting Shakespeare program to their classrooms. Reflecting Shakespeare is a 12-week program that uses the Bard’s text as an entry point for team building and reflection. It allows the women to unite over a shared challenge: reading and acting Shakespeare, and in the process, learning to take risks, push comfort zones, discover new skills, and create community.

According to Jennifer Montiel, a counselor at Las Colinas, “For the bulk of the women who participate in the program, they feel, ‘Yeah, I was nervous, but I did it.’ It’s a rare opportunity in jail to do something that people are going to applaud you for.”

Montiel admits she was skeptical at first about Shakespeare classes. “But now I see that every program has been beneficial for the women. These individuals are gaining confidence, and they’re learning to be supportive of one another. They’re gaining tools they can use when they get out, even if they never have another connection to a theatre activity.”

Karen Ann Daniels, Associate Director of Arts Engagement at The Old Globe, adds, “We’re introducing them to new kinds of choices that, for whatever reasons, they’ve never been able to consider. Plus, with their determination as they work through our programs, something is being transformed in how they think about themselves.”

The women who are eligible to take part in our programs (which now also includes our Community Voices playwriting classes) are individuals who have shown a deep commitment for self-growth through classroom and programming, and who have earned the right to care for the facility through a variety of jobs. The Old Globe’s programming therefore often serves a community of women who are hungry to use any new tool for their personal transformation.

Working with these women can be incredibly inspiring, and in the fall of 2018 we saw the happy convergence of multiple programs at the site. Halfway through working on A Midsummer Night’s Dream in Reflecting Shakespeare, The Old Globe brought a performance of the play to Las Colinas through the Globe for All Tour. The women relished the opportunity, and it was one of the most responsive audiences on the entire tour. Some of the women even mouthed their lines along with the professional actors.

When it came time for the women’s own Midsummer performance, they shared their reflections on the themes of the play, including its happy ending. One participant said, “It’s time to step up to the plate. How? By not allowing this wrong turn I made to determine my life. So here I stand before you to tell you: you too can receive the same benefits I did to make the necessary changes starting from within. This experience has been an incredibly humbling life lesson to say the least.”

Thanks and a round of applause for the generous individuals and organizations whose support makes the Globe’s arts engagement programs possible!

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*Source: Americans for the Arts 2015 public opinion poll.
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Give to the Globe today and bring theatre art to more people. We will thank you with the region’s best donor benefits, behind-the-scenes experiences, and VIP services.

Contact Matthew Richter to learn more at (619) 684-4143 or mrichter@TheOldGlobe.org.

The Old Globe serves a vibrant community by delivering theatre art as a public good. Our impact extends far beyond our stages and seats in Balboa Park. Life-changing arts engagement and humanities programs bring opportunities for learning, enrichment, job skills, and more to communities across San Diego.

We can only deliver these services with your help. When you make a gift to The Old Globe, you support programs that take professional theatre and learning workshops to neighborhoods across the county (Globe for All), bring Globe Teaching Artists to students in their own schools, empower our neighbors with the craft of making their own theatre art (Community Voices), and much more.

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This list includes gifts received January 1, 2018 through January 11, 2019.

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Photos by Melissa Jacobs.

The Old Globe invites your company to become a Corporate Partner and make theatre matter to more people while receiving exclusive benefits. Contact Bridget Cantu Wear at (619) 684-4144 or bcantuwear@TheOldGlobe.org.
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- Melissa Garfinkel Bartell and Michael Bartell
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- Dr. Susan Swad
- The City of San Diego Commission for Arts and Culture
- Kanen and Donald Cohen
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- Tenny Atkinson and Kathy Taylor
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