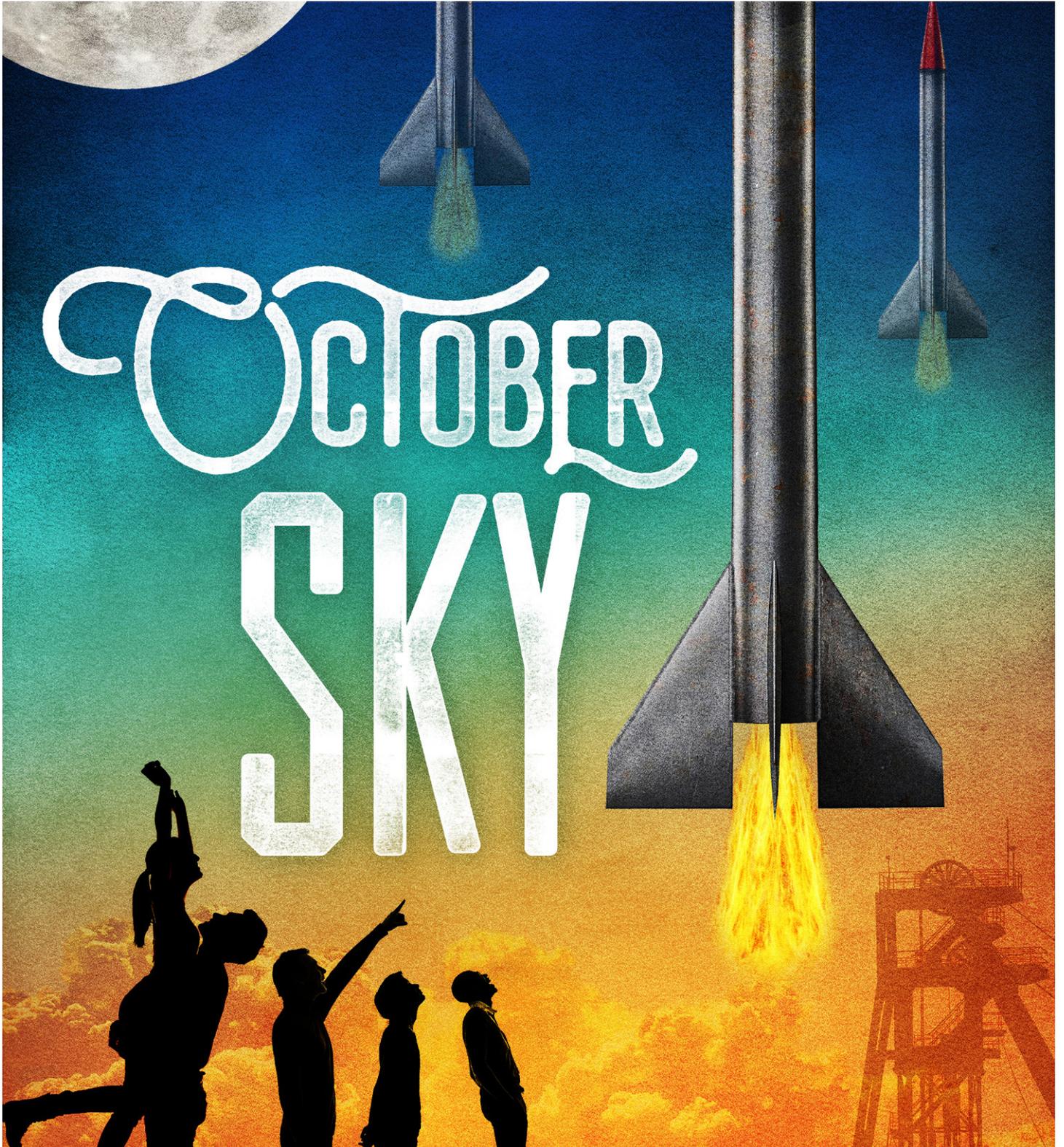


performances

THE  LD GLOBE

OCTOBER 2016



WELCOME

Welcome to *October Sky*! We can't imagine a more perfect show to give our 2016–2017 Season a great launch (if you'll pardon the pun). New musicals are, of course, one of The Old Globe's specialties, and the upcoming season is filled with exactly the kind of work the Globe does best. In this very theatre, you'll have a chance to see a revival of Steve Martin's hilarious *Picasso at the Lapin Agile*; the exciting backstage drama *Red Velvet*; and the imaginative, fable-like musical *The Old Man and The Old Moon*. And of course, we're bringing back *The Grinch* for its 19th year! Across the plaza in the Sheryl and Harvey White Theatre, we hope you'll join us for work by some of the most exciting voices in the American theatre today: award-winning actor/songwriter Benjamin Scheuer (*The Lion*), Globe newcomer Nick Gandiello (*The Blameless*), the powerful and trenchant Dominique Morisseau (*Skeleton Crew*), and the ingenious Fiasco Theater, with their own particular spin on Molière's classic *The Imaginary Invalid*. It's a season we're extremely proud and excited to share with all of you.



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

We're also proud to welcome the outstanding creative team that has made *October Sky* a reality. Director/choreographer Rachel Rockwell is an artist whose work we've long admired, whose skill in staging is matched by her deft touch with actors. She's truly a perfect fit for this heartwarming and triumphant show. Rachel is joined by a stellar group of designers: Kevin Depinet, whose set for *Sense and Sensibility* many of you have just seen in this space; Linda Cho, designing costumes for her 15th show here at the Globe; Japhy Weideman, whose lighting last delighted Globe audiences on *Bright Star*; and sound designer Garth Helm, who is making his Globe debut. Together, they've crafted an astonishing production, one we hope will leave you moved, uplifted, and looking to the stars.

A handwritten signature in black ink that reads "Barry Edelstein".

Barry Edelstein, Erna Finci Viterbi Artistic Director

A handwritten signature in black ink that reads "Michael G. Murphy".

Michael G. Murphy, Managing Director

MISSION STATEMENT

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

PRODUCTION SPONSORS

LEADING SEASON SPONSORS



DARLENE MARCOS SHILEY

Darlene Marcos Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for more than three decades. Darlene's love of theatre and the arts stems from her early years acting in the Northwest, where she met the love of her life, Donald P. Shiley. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marks the largest individual contribution in the Globe's history. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program, the Shiley Terrace Apartments—which provide much-needed local housing for Globe artists—and an endowment that underwrites two full scholarships in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Darlene continues to serve as one of the leading underwriters of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.



GLORIA RASMUSSEN

Originally from New York City, Gloria Rasmussen, an extraordinary patron of the arts in San Diego, was recently named an Artistic Angel at The Old Globe. She began attending theatre and opera at a very young age and believes in the importance of introducing children to the performing arts, something she did with her son, Robert Jr., whom she regularly brought to productions. In New York City, Gloria owned and operated numerous boutique stores and traveled the world extensively with her first husband, Bob McLaughlin. After moving to Coronado, Gloria married Dick Rasmussen, who passed away three years ago and in whose memory she sponsored *Double Indemnity*, *Into the Woods*, and last year's *Kiss Me, Kate*. Gloria also serves on the board of the San Diego Opera and ardently supports the performing arts, arts education, sciences, and organizations that increase the quality of life for children in their community.

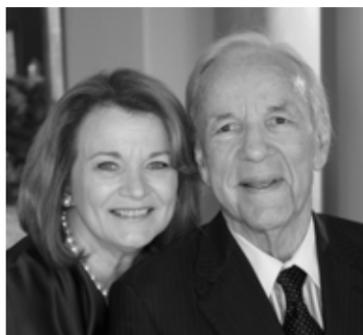
SEASON SPONSORS



VALERIE AND HARRY COOPER

Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary, a member of the Executive Committee, and now a member of the Nominating and Development Committees. Valerie and Harry have played many other important roles at the Globe and have both co-chaired extremely successful Globe Galas. The Coopers' previous sponsorships have included *A Gentlemen's Guide to Love and Murder*, *Vanya and Sonia and Masha and Spike*, *The Women*, and the world premieres of *A Catered Affair* and *Cornelia*, as well as the 2012 West Coast premiere of *Divine Rivalry*. Valerie and Harry are active throughout the San Diego community, supporting the San Diego Museum of Art (where Valerie is a board member), the Vista Hill Foundation, the USO, and American Friends of The Louvre. Valerie is also on the board of directors of the New York Academy of Art.

The Old Globe is deeply saddened by the loss of Conrad Prebys, who passed away in July. A tribute to his legacy may be found on page 22.



CONRAD PREBYS AND DEBRA TURNER

A native of South Bend, Indiana, and a San Diego resident since 1965, Conrad Prebys owned Progress Construction. Debra Turner has been involved in Southern California real estate for over 20 years. Conrad and Debra long shared a love of the arts and generously supported San Diego not-for-profits including La Jolla Music Society, Scripps Hospital, Sanford/Burnham Medical Research Institute, Salk Institute, San Diego Zoo, Boys and Girls Club of East County, UC San Diego, and San Diego State University. Conrad served on the Globe's Board of Directors until his passing. Debra continues to serve as a Board member, and both have served as Gala Co-Chairs. As part of the Globe's Capital Campaign, Conrad donated \$10.4 million for the complex bearing his name, and together they have sponsored many productions, including *Dirty Rotten Scoundrels*, *Ace*, *Romeo and Juliet*, *August: Osage County*, *Allegiance*, *Other Desert Cities*, *Into the Woods*, *Murder for Two*, *Kiss Me, Kate*, and *The Metromaniacs*.

SEASON SPONSORS



KAREN AND STUART TANZ

Karen Tanz is a proud member of the Board of Directors of The Old Globe 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. She was a producer of the musical *Allegiance* on Broadway, 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 now have a gorgeous granddaughter. They are proud to be first-time Season Sponsors for *October Sky*.



RHONA AND RICK THOMPSON

Rhona and Rick Thompson are honored to serve as Season Sponsors of *October Sky*. The Thompsons believe the humanities are a vital part of a complete education and recognize that theatre can be transformative, deliver fresh perspectives, and focus on the news of the day. The Thompsons deeply appreciate the central role The Old Globe plays in the San Diego community and its standing on a national level. They recently launched Signia Venture Partners, an early-stage venture capital fund. Rhona and Rick believe that creative, out-of-the-box thinking is essential to the long-term success of individuals, families, businesses, and communities. Rhona has been a longtime season ticket holder and is a member of the Board of Directors of The Old Globe.

VIASAT

ViaSat was a 2015 Production Sponsor of *Dr. Seuss' How the Grinch Stole Christmas!* This year, ViaSat is sponsoring the West Coast premiere of *October Sky*. As one of the world's leading providers of high-speed satellite broadband services and secure networking systems, ViaSat covers military and commercial markets. ViaSat is ranked on SpaceNews's top 50 companies and is also included on the Defense News list of top 100 defense companies. ViaSat's employees give of their time and resources to worthwhile causes, enabling the company to give back to the community and schools. ViaSat supports STEAM education (science, technology, engineering, arts, and math) and inspires and instills a sense of excitement about the opportunities that lie ahead in STEAM career paths. The Old Globe applauds ViaSat for its generous corporate philanthropy in our community.



SHERYL AND HARVEY WHITE

Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's \$75 million Capital and Endowment Campaign. Sheryl is co-chairing this year's Globe Gala and holds the distinction of co-chairing nine successful Globe Galas prior to 2016. The Whites have been Season Sponsors for many years, and, in addition to last year's *Arms and the Man*, they have sponsored *Bright Star*, *The Last Goodbye*, *The Times They Are A-Changin'*, and many others. Additionally, they sponsored *Lost in Yonkers*, the inaugural production in the theatre that bears their name in recognition of their significant \$6 million Capital Campaign gift. Harvey is Secretary of the Board of Directors and a member of the Executive Committee.

ARTIST SPONSORS

Artist Sponsors for Kyle Selig (Homer Hickam)

LYNNE AND STEVE WHEELER

Lynne and Steve Wheeler have loved and supported theatre all their lives. Their daughters, Jennifer Wheeler Kahn and Jessica Wheeler Bailey, both graduated from the University of Southern California with theatre degrees and have pursued theatre-related careers. Lynne and Steve are delighted to sponsor Kyle Selig as Homer Hickam in *October Sky*. They loved the 1999 biographical film and are thrilled that the Globe is taking this film to the stage. In 2015, Lynne and Steve enthusiastically sponsored Anastasia Barzee in *Kiss Me, Kate*.

OUR THANKS

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

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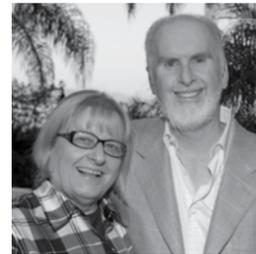
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(Photo: The cast of *A Midsummer Night's Dream*.)



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



Welcome to the Globe's 2016-2017 Season!

The moving new musical *October Sky* captures a moment in time that my generation remembers well. Russia's launch of Sputnik, which placed far above us a mysterious silver globe, sparked among Americans a keen interest in the cosmos. We'd been complacent toward the skies above, but that ended as we listened to broadcasts of Sputnik's odd beeps. My best friend's dad worked for NASA, and this brought to my house the excitement surrounding our country's goals in outer space. I saw for myself what *October Sky* shows about the young people of West Virginia: the start of the space race created a cadre of citizen scientists whose passion for the heavens made them better students, better scientists, better residents of this earth. Awareness of space changed the status quo for American families and their communities.

The status quo of our Old Globe family is changing, too. Managing Director Michael G. Murphy is leaving San Diego for Buffalo, where he grew up, to pursue a tremendous opportunity as President and CEO of Shea's Performing Arts Center, one of New York State's premiere theatre organizations. Michael has done extraordinary work at the Globe, helping take it to the level it is today, building warm and lasting relationships, and representing the unique needs of our theatre in its beautiful and historic Balboa Park setting. A search committee has been formed, and we're undertaking a nationwide search for his replacement. The Board is sorry to bid farewell to this

talented man, but at the same time we are so proud and happy for him. Good luck, Michael!

We are particularly grateful to *October Sky* Leading Season Sponsors Darlene Marcos Shiley and Gloria Rasmussen, Season Sponsors Valerie and Harry Cooper, Conrad Prebys and Debra Turner, Karen and Stuart Tanz, Rhona and Rick Thompson, Viasat, and Sheryl and Harvey White, as well as Lynne and Steve Wheeler, Artist Sponsors for Kyle Selig.

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

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

Vicki L. Zeiger
Chair, Board of Directors

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†Executive Committee member

*In Memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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

FROM BARRY

Kids go through phases. My own daughter, age 9, has already come and gone from princesses, ballerinas, and Minecraft, and my son, age 4, has had drive-bys with superheroes, dinosaurs, and baseball. I'm excited to see what's next for them: maybe Shakespeare? In my childhood, it was magic tricks at first, and then, for a long stretch that lasted well into my teen years, outer space. Like a lot of kids, I obsessed about NASA, poring over books about the planets and the stars, about Apollo and Gemini and the Space Shuttle, about astronauts and their lives, and most of all, about rockets.

"Look to the Stars" is the central anthem in *October Sky*, the superb new musical that opens the Globe's 2016-2017 Season. It's one of the best musical theatre songs I've heard in years, and it expresses the liberating impulse of joy, wonder, and yearning that rockets kindle in the imaginations of boys like my younger self, and all of us. Rockets carry us to the heavens in their beauty and mystery, and usher us toward all the tantalizing things that seem just beyond our reach.

With great canniness, *October Sky* locates the romance of rocketry in a very specific cultural context: America in 1957, the year the Soviet Union launched Sputnik and, with it, the Space Race. From the distance of 60 years it's easy to forget how transformative Sputnik was to this country. The fear it inspired paralyzed American society while simultaneously triggering a tsunami of scientific creativity. In response to its sense that we were falling behind the USSR, our government launched not only rockets of its own, but also a series of massive investments into scientific research and science education. The fruits of those investments—everything from Velcro to Teflon, from laptops to cell phones—continue to shape our lives. *October Sky* dramatizes the same response in miniature, reminding us through the homespun efforts of Homer Hickam and his crew of teenaged rocketeers that the most powerful response to fear is creativity. I find this a welcome tonic for our current national anxieties.

October Sky also sets the exhilaration of stargazing in the context of a deeply moving family story on eternal themes: fathers and sons, love and duty, our obligations to ourselves and our obligations to society. The father-son dynamic in the play is central. John Hickam represents home, stability, certainty, continuity, and tradition. His world—Coalwood, West Virginia and the Olga Coal Company—is one of simple values: the honor and dignity of hard work, commitment to community, devotion to family. John's wish to imbue those values in his sons collides with his youngest boy Homer's dreams of the stars. For Homer, rockets will fly him upward to

his destiny, not downward into his father's coal mine. As the musical works out the conflict between them, it fashions an optimistic and positive pieces of theatre, free of cynicism or sentimentality, devoted to truth and full of sincere feeling.

The special tone of *October Sky* is set by one of the most exciting directors to emerge in the American musical theatre in a generation: Rachel Rockwell. Her warmth and creativity have taken the Globe by storm, and her team of colleagues, especially writers Brian Hill and Aaron Thielen and composer Michael Mahler, have made something very special. They comprise the first all-Chicago-based creative team to make a show at the Globe, which convinces me that my future travel plans should include more visits to the Windy City. I'm thrilled that they, and the amazing company of actors and designers they've assembled, are here.

Finally, a personal note. As many of you know, midway through the run of *October Sky*, the Globe's managing director Michael G. Murphy will leave to captain a rocket of his own, launching from his native Buffalo, New York. His departure is bittersweet. I'm thrilled by this exciting new opportunity for him and wish him well, and yet I will miss him dearly. At The Old Globe he will leave a legacy that will endure for generations. His 13 years here have brought institutional growth and stability, and his leadership has been wise and warm. Everyone in the company will miss his sense of humor and gentleness, and I will miss our daily interactions and genuine camaraderie and friendship. This theatre and the wider San Diego arts community will draw inspiration from everything that Michael has achieved and taught us, and we'll be watching him go from success to success even as we continue our own great work. The Globe's Board has opened a national search for Michael's successor, and while his shoes will be very difficult to fill, the extraordinary work he's done here will help us attract a superstar. I know our audiences join me in thanking him for his contributions to our beloved Old Globe and wishing him every conceivable success.

Thanks for coming. Enjoy the show.

in association with Universal Stage Productions

PRESENTS

OCTOBER SKY

BOOK BY
BRIAN HILL AND
AARON THIELEN

MUSIC AND LYRICS BY
MICHAEL MAHLER

Inspired by the Universal Pictures film and *Rocket Boys* by Homer Hickam, Jr.

Kevin Depinet
SCENIC DESIGN

Linda Cho
COSTUME DESIGN

Japhy Weideman
LIGHTING DESIGN

Garth Helm
SOUND DESIGN

Shawn Sagady
PROJECTION DESIGN

Bruce Coughlin
ORCHESTRATIONS

Charlie Alterman
MUSIC DIRECTOR

Markus Maurette
SPECIAL EFFECTS DESIGN

Courtney Cerny
ASSISTANT DIRECTOR
AND ASSOCIATE
CHOREOGRAPHER

Howie Cherpakov, CSA
CASTING

Anjee Nero
PRODUCTION STAGE
MANAGER

DIRECTED AND CHOREOGRAPHED BY
RACHEL ROCKWELL

Originally premiered by the Marriott Theatre, August 2015.

Terry James, Executive Director
Aaron Thielen, Artistic Director

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

September 10 – October 23, 2016

CAST
(in alphabetical order)

MARY BYKOVSKI, MARGARET Rebecca Bellingham*
IKE BYKOVSKI..... Joel Blum*
JOHN HICKAM Ron Bohmer*
BUCK Will Branner
MISS RILEY Sandra DeNise*
JAKE James Royce Edwards*
EARL Steve Gouveia*
KEN DUBBONET..... Kevyn Morrow*
O'DELL Austyn Myers*
ELSIE HICKAM..... Kerry O'Malley*
BATHTUB AMOS..... Destan Owens*
DOROTHY..... Eliza Palasz*
JIM Liam Quealy*
ROY LEE Patrick Rooney*
QUENTIN Connor Russell*
HOMER HICKAM..... Kyle Selig*
OTIS..... Lance Arthur Smith*
EMILY SUE..... Betsy Stewart*
MR. TURNER..... Nick Sullivan*
MINISTER Scott Wakefield*
HARRIET Angela Wildflower*

ENSEMBLE..... Rebecca Bellingham*, Joel Blum*, Will Branner, Nicolette Burton*, John Cardoza*, James Royce Edwards*, Steve Gouveia*, Destan Owens*, Liam Quealy*, Lance Arthur Smith*, Clay Stefanki*, Betsy Stewart*, Nick Sullivan*, Scott Wakefield*, Angela Wildflower*

UNDERSTUDIES..... for Elsie Hickam, Miss Riley – Rebecca Bellingham*; for Jim – Will Branner; for Dorothy, Emily Sue, Margaret, Harriet – Nicolette Burton*; for Homer Hickam, Buck – John Cardoza*; for Earl – James Royce Edwards*; for Bathtub Amos – Steve Gouveia*; for Ken Dubbonet, Minister – Destan Owens*; for Roy Lee – Liam Quealy*; for John Hickam, Mr. Turner – Lance Arthur Smith*; for O'Dell, Quentin – Clay Stefanki*; for Ike Bykovski – Nick Sullivan*; for Otis, Jake – Scott Wakefield*; for Mary Bykovski – Angela Wildflower*

Production Stage Manager Anjee Nero*
Assistant Stage Manager..... Amanda Salmons*
Assistant Stage Manager..... Kendra Stockton*

SETTING
Coalwood, West Virginia, 1957-1959.
There will be one 15-minute intermission.

PRODUCTION STAFF

Vocal and Dialect Coach..... David Huber
Associate Music Director..... Joey Joseph
Associate Scenic Design Reuben Lucas
Assistant Scenic Design Eileen McCann
Assistant Scenic Design Greg Pinsoneault
Assistant Scenic Design Chris Rhoton
Associate Costume Design Ricky Lurie
Associate Costume Design Charlotte Devaux
Associate Lighting Design Ken Wills
Associate Sound Design Robert Gilmartin
Associate Sound Design Brian Hsueh
Associate Projection Design..... Omar Ramos
Moving Light Programmer..... Colin Scott
Music Assistant JD Dumas
Stage Management Interns Brianna Dodson, Christine Hamlin, Frances White
Dance Captain Liam Quealy*
Fight Captain Lance Arthur Smith*

*Member 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 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.

POTENTIAL, POSSIBILITY, AND HOPE

Composer Michael Mahler and director/choreographer Rachel Rockwell talk about the process of creating *October Sky*.

Interview by Danielle Mages Amato

What drew each of you to this material? What excites you most about the show?

MICHAEL MAHLER: At its heart, it's the story of a boy and his father trying to learn how to talk to each other. They speak different languages, have very different views of the world and dreams for the future, but need each other deep down and have to fight to find a real connection. I think that's why this story resonates with all sorts of people, even those, like me, who don't know anything about the nuts and bolts of aerospace engineering. We all have dreams that set us apart, for better or worse. We all struggle sometimes to connect with the people we need the most.

RACHEL ROCKWELL: I'm from an extremely small town: Booneville, Indiana. So I completely relate to that aspect of the story and the rite of passage where, as a teenager, you dream of breaking away and going someplace new. There's always a push-pull in a small town, especially an industry town like Coalwood. You have to find that balance between encouraging kids to follow their dreams, while at the same time you need them to stay so that the town itself can thrive. I also love family stories. I'm hugely attracted to family stories where you become a better family by learning and understanding and supporting one another. I also just love any story that inspires hope in people, and this is a really inspirational story.

Michael, how do you describe the music you've created for the piece? Were there specific things about the landscape of West Virginia or the history of the period that inspired you as a composer?

MM: I drew from a variety of inspirations to create the music. The stirring, sweeping Americana of Copland; the bluegrass and Appalachian folk music of the region; the youthful, passionate sounds of the beginning of rock and roll—I mixed them all together and put them through the filter of my own sensibilities, and then I tried to give the characters in this story things to sing that were essential.

Rachel, could you talk a bit about the physical production? Were there specific goals you had for what the set needed to accomplish, or what the costume design needed to communicate?

RR: Because of the show's cinematic nature, it has to move very smoothly and quickly from one place and time to another. Because I'm a choreographer, I love figuring out transitions, especially the way the set moves and the way the people move the set. In *October Sky*, we needed to be able to show interiors and exteriors, to see the men descend into the mine, and to get a sense of the world beyond Coalwood. Kevin Depinet, our scenic designer, came up with this beautiful proscenium piece that feels like the slatted wood of the old mine tracks. And then behind it you see the West Virginia hills, which feel like a symbol of potential and possibility and hope.

When it came to costume design, it was clear to me and costume designer Linda Cho that color story was very important. The clothing in Coalwood is a little bit monochromatic, but there's a lot of texture in the fabrics. And then, late in the play, when we travel to Indianapolis, Linda gives us something more Technicolor, more cosmopolitan, which helps us feel the same sense of wonder and excitement the boys feel on arriving in the big city.



Rachel Rockwell and Michael Mahler.

There are multiple rocket launches that happen throughout the show; that also seems like a big challenge for the creative team to address.

RR: Not only do we have to show them, but we also have to keep them satisfying over the course of the whole evening. Sometimes the failures are even more interesting to put on stage than the successes, especially the explosions that happen before the boys get the fuel ratio right—they're extremely fun and visual and interesting. And then there's the big question: how do you make a rocket fly on stage? Those are some of the things our special effects expert, Markus Maurette, worked with the design team and Globe staff to figure out. That's been incredibly exciting.

In some ways, the world of the play is a very male-dominated place. How do the female characters feature in the story?

MM: The story features three strong female points of view from three different generations: there's Dorothy, Homer's girlfriend; there's Miss Riley, his young teacher; and there's his mother Elsie. Each has a strong and singular impact on Homer's story, while each faces her own struggles as a woman in the late '50s. We see Dorothy come to understand that there could be more possibilities in life for a miner's daughter. We root for Miss Riley as she fights for the Rocket Boys against a system that doesn't value education. And we watch Elsie learn to stand up to her husband, for her son and for herself.

RR: The women in Coalwood, West Virginia, were formidable. They had to be, because mining is dangerous. Every morning when they kissed their husbands, brothers, or sons goodbye, they didn't know if they would see them again at the end of the day. So they had to go about their business and their routines and not let worry or fear overwhelm them. There's a lot of strength in that, and we wanted the show to reflect that.

Why revisit this story now? Are there elements you see in *October Sky* that reflect vital concerns in the world today?

MM: I think it's never the wrong time to remind ourselves that American heroes are those whose reach extends beyond their grasp. But particularly in a divisive election year, it's important to tell the story of a boy who united his community—not in fear of the Russians, the Communists, the unknown—but in hope, inspiring people by showing them we can discover, we can achieve, we can move the course of human history forward together. ■

LOOKING SKYWARD Sputnik and the Launch of the Space Age

By Danielle Mages Amato

On October 4, 1957, the Soviet Union launched Sputnik 1, the first man-made satellite to be placed into Earth's orbit. A highly polished metal sphere the size of a beach ball, Sputnik weighed just over 180 pounds. Four antennae branched off its round body, which housed a one-watt radio transmitter designed to send a single, repeated beep, a signal specifically calibrated to match the receiving capabilities of both professional and amateur radios around the world. With that humble sound, Sputnik launched the Space Age.

That unassuming satellite has been widely hailed as the spark that ignited a major shift in American culture and politics. Not only did it inspire a generation of young people to dream of travelling to the stars, but it also spurred a shift in government spending, as President Dwight D. Eisenhower promoted a number of measures designed to increase the United States' technological and scientific capacity in an attempt to catch up to the Soviets. In 1958 alone, the federal government founded NASA (the National Aeronautics and Space Administration) and ARPA (the Advanced Research Projects Agency, the precursor to today's DARPA), and Eisenhower signed the National Defense Education Act, which increased funding for math, science, and engineering education at all levels, including loans and scholarships to encourage students to attend college.

The simple beep of Sputnik's transmitter may have inspired youthful imaginations and a national investment in the sciences, but it also provoked a great deal of fear. Sputnik proved that the Soviet Union was capable of launching a powerful ballistic missile, making the possibility of a nuclear attack suddenly more real. The Soviet space program also represented a threat to American exceptionalism, potentially marking the USSR as the more powerful nation. Suddenly, the rivalry between the US and the Soviet Union had a whole new playing field: the vast reaches of space. The decade that followed the launch of Sputnik marked an unparalleled period of technological experimentation and advancement, fueled by both the dream of breaking the bonds of Earth and the paranoia of the Cold War.

After 23 days in orbit, Sputnik's transmitter battery died, and after three months, it fell from the sky, burning up on reentry into Earth's atmosphere. Its time in space may have been brief, but its status as an icon, and its prominent place in the world's imagination, endures to this day. ■



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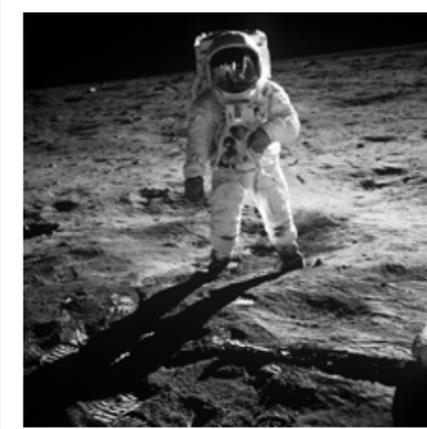
SALT OF THE EARTH

Coal Mining Culture in West Virginia

West Virginia is the heart of coal country in America. It leads the nation in coal production from underground mines, and mining has been a central fixture of the state's life, economy, and culture since the Civil War. Employment in the industry hit its peak in the early 1940s, when over 130,000 West Virginians earned their living from coal mining. Today's number is closer to 20,000.

Underground coal mining has a controversial history, marked in its early years by widespread abuse of workers by the companies that employed them. At the beginning of the 20th century, West Virginia was torn apart by the Mine Wars: a decade of bloody conflict and armed insurrection that surrounded the workers' efforts to unionize and the companies' bitter fight to prevent that from happening. Workers in West Virginia's coal mines were not guaranteed their right to unionize until 1933.

Over a century of coal mining in West Virginia has produced a rich, proud tradition of miners that stretches back generations. The culture is marked by a deep value placed on tradition, family, and the importance of community; a profound love of home and the land; a powerful work ethic; and a stubborn, hard-won individualism. ■



JULY: The US and USSR both announce work on man-made satellites.

1955

OCTOBER: The USSR successfully launches Sputnik 1 into Earth's orbit.

1957

JANUARY: The US successfully launches Explorer 1 into Earth's orbit, following two failed launch attempts.

1958

JANUARY: The race for the moon is on with the Soviet launch of Luna 1. Within months, Luna 3 will successfully orbit and photograph the moon.

1959

AUGUST: The US launches Discoverer 14, the first successful camera-equipped spy satellite.

1960

APRIL: Yuri Gagarin becomes the first person in space.

1961

MAY: Alan B. Shepard, Jr. becomes the first American in space. President John F. Kennedy promises to reach the moon within the decade.

1961

MARCH: Alexei Leonov performs the first space-walk.

1965

FEBRUARY: Luna 9 becomes the first spacecraft to soft-land on the moon.

1966

JULY: The US's Apollo 11 lands on the moon. Neil Armstrong and Edwin "Buzz" Aldrin become the first men to walk on the moon.

1969



REBECCA BELLINGHAM

(Mary Bykovski, Margaret, Ensemble) recently moved to San Diego and is delighted to be making her Globe debut. Her New York theatre credits include New York Musical Theatre Festival, Irish Repertory Theatre, Symphony Space, and Theater for the New City. Her regional credits include The Shakespeare Theatre of New Jersey, Prince Music Theater (Barrymore Award for Supporting Actress in a Musical), Westport Country Playhouse, Cape Playhouse, and Trinity Repertory Company. She performed with a "Jewgrass" band at venues in and around New York City, including Carnegie Hall's Stern Auditorium, Rockwood Musical Hall, and Angel Orensanz Foundation. Ms. Bellingham is also a literacy- and arts-based educator who works at Columbia University's Teachers College and with public and independent schools around the country. Her TED Talk on the power of reading aloud has been widely viewed by educators around the country.



JOEL BLUM

(Ike Bykovski, Ensemble) made his Globe debut last year in *Kiss Me, Kate*. He most recently appeared in *The Fabulous Lipitones* at Florida Studio Theatre. Mr. Blum has appeared on Broadway in *Showboat* (Tony Award nomination for Featured Actor in a Musical), *Steel Pier* (Tony Award nomination for Featured Actor in a Musical), as Marcellus in *The Music Man*, the original production of *42nd Street* directed by Gower Champion, *Stardust*, Elaine May's *After the Night and the Music*, *A Christmas Carol*, and *Debbie*. His Off Broadway credits include *Golf: The Musical* (Drama Desk Award nomination for Outstanding Featured Actor in a Musical), *And the World Goes 'Round*, and *Game Show*, and his tour credits include *Billy Elliot: The Musical*, *Doctor Doolittle* starring Tommy Tune (also associate choreographer), *101 Dalmatians*, and *The World Goes 'Round*, and *Annie Get Your Gun* starring Debbie Reynolds. Mr. Blum has been seen regionally in *Tin Pan Alley Rag* (Barrymore Award for Outstanding Supporting Actor in a Musical), *Meet John Doe* (Helen Hayes Award nomination), *Damn Yankees* with Tony Randall, and *Pal Joey* with Lena Horne. His film and television credits include *Those Lips*, *Those Eyes*, "Ed," "The Sopranos," two Bob Hope specials, "The Sonny and Cher Show," "The Tonight Show," and "Law & Order" twice.



RON BOHMER

(John Hickam) has appeared on Broadway and in national tours as Joseph Smith in *The Book of Mormon*, the title role in *The Phantom of the Opera*, Joe Gillis in *Sunset Boulevard* (Joseph Jefferson Award nomination), Alex in *Aspects of Love*, Enjolras in *Les Misérables*, Fyedka in *Fiddler on the Roof*, Coach Bolton in *Disney's High School Musical*, Sir Percival Glyde in *The Woman in White*, the title role in *The Scarlet Pimpernel* (National Broadway Theatre Award nomination), Father in the revival of *Ragtime*, and Frid in the revival of *A Little Night Music* with Bernadette Peters. Mr. Bohmer's regional credits include Volodya in *Bed and Sofa* (The Wilma Theater, Barrymore Award nomination), Pheleas Fogg in *Around the World in 80 Days* (Pittsburgh Public Theater), El Gallo in *The Fantasticks* (Cincinnati Playhouse in the Park, Acclaim Award), and Dr. Givings in *In the Next Room, or the vibrator play* and George in *Sunday in the Park with George* (The Repertory Theatre of St. Louis, Theater Circle Award). His television credits include "Law & Order: Special Victims Unit," "Rescue Me," "Ryan's Hope," "One Life to Live," and "As the World Turns." His recordings include two solo albums, *Everyman* and *another life*, and numerous cast recordings. Mr. Bohmer is a frequent guest vocalist with symphonies around the world.



WILL BRANNER

(Buck, Ensemble) is thrilled to be joining the team at The Old Globe. His recent credits include Al in *A Chorus Line* (Summer Rep Theatre Festival), Peter in *Jesus Christ Superstar* (Music Theatre Wichita), Boland in *Dogfight* (Farmers Alley Theatre), and Sky Masterson in *Guys and Dolls*. He recently made his film festival debut as Maxwell in *Present Day* at the Traverse City Film Festival. Along with acting,

Mr. Branner is an aspiring director. His recent directing credits include *Gruesome Playground Injuries* (University of Michigan) and *Rock of Ages* (Pioneer Theatre Guild). He received his B.F.A. from the University of Michigan. willbranner.com.



NICOLETTE BURTON

(Ensemble) is thrilled to be making her official Old Globe debut in *October Sky*. Her previous credits include *Hair*, *The Best Little Whorehouse in Texas*, *42nd Street*, *Nine, Songs for a New World*, *Spamalot*, and *Kiss Me, Kate*, as well as cabaret performances at 54 Below and The Triad in New York City. A San Diego native, Ms. Burton represented The Old Globe in 2012 and was a runner-up in the National High School Musical Theatre Awards at the Minskoff Theatre on Broadway. She was featured in the three-part documentary series *Broadway or Bust* on PBS. Ms. Burton studied at Theatre Academy London and holds a B.F.A. in Musical Theatre from Montclair State University. nicolettburton.com, @nicolettburton on Instagram.



JOHN CARDOZA

(Ensemble) is thrilled to be making his debut at The Old Globe with the cast and crew of *October Sky*. He is a Massachusetts native and a recent graduate of the Boston Conservatory, where he appeared in *Spring Awakening*, *Godspell*, and *Hair*. He earlier spent two consecutive summers in San Francisco, appearing in *Little Shop of Horrors*, *A Chorus Line*, and *La Cage aux Folles*, and he is grateful to be back in California, working at this historic theatre, and putting his degree to good use.



SANDRA DENISE

(Miss Riley) has been seen on Broadway in *Kinky Boots*, *A Gentleman's Guide to Love and Murder*, and *Bright Star*, and she appeared in the first national tours of *Rent*, *Parade*, *Saturday Night Fever*, *Hairspray* (as Penny Pingleton), *Jersey Boys*, and *Shrek The Musical*. Ms. DeNise's film and television credits include "That '70s Show," "Gilmore Girls," "ER," and *Georgia Rule*. She is a native of Atlanta and a graduate of New York University.



JAMES ROYCE EDWARDS

(Jake, Ensemble) has starred as Scarecrow in last year's world premiere of *Oz* and Jake in the '80s musical *miXtape* (Lamb's Players Theatre), Nicky Fangs in the hit *That Bachelorette Show*, which he also co-created (Off Broadway), Prince Harry in the Lythgoes' *A Snow White Christmas* (Laguna Playhouse), and Chris in *Miss Saigon* (Electric Theater). He last appeared at the Globe as Young Max in the 10th anniversary production of *Dr. Seuss' How the Grinch Stole Christmas!* Mr. Edwards's Broadway and national tour credits include *Mamma Mia!*, *Hairspray*, *All Shook Up*, *Pippin*, and *The Grinch*. His Off Broadway credits include *Altar Boyz*, *Matthew Passion*, and *Wanda's World*. Mr. Edwards starred as Tarzan in the regional premiere of *Disney's Tarzan* and as Prince Eric in the regional premiere of *The Little Mermaid* (Tuacahn Center for the Arts). He also appears around the world as the superhero Sportacus from the children's television show "LazyTown."



STEVE GOUEVIA

(Earl, Ensemble) is honored to be back in his hometown making his Old Globe debut. His credits include *Jersey Boys* (original Broadway cast, first national tour, La Jolla Playhouse), *The Rocky Horror Show*, *Little Shop of Horrors*, *Pageant*, and *Hedwig and the Angry Inch* (Cygnet Theatre Company), *The Collected Works of Billy the Kid* (La Jolla Playhouse), *miXtape* (Lamb's Players Theatre), *Buddy: The Buddy Holly Story* (Apollo Theater Chicago, Stage West Theatre), *It Ain't Nothin' But the Blues*, *Cabaret*, and *A Christmas Carol* (San Diego Repertory Theatre), *Sweeney Todd* (Fritz Theatre), and *Hair* (Starlight Musical

Theatre). As a musician, Mr. Gouveia has played with Pete Townshend, Alex Lifeson, John Wesley of Porcupine Tree, Ray Manzarek and Robby Krieger of The Doors, Rik Emmett of Triumph, Jung-Ho Pak and the San Diego Symphony, Chris Thompson of Manfred Mann, The Verve Pipe, Andy Qunta of Icehouse, The Red Dirt Band, Micky Dolenz, John Goodman, Debbie Gibson, The Tokens, the CBS Orchestra, and many others. His solo album *Shine* is available on iTunes.



KEVYN MORROW

(Ken Dubbonet) comes directly from the Tony Award-winning Best Revival of a Musical *The Color Purple*. His Broadway credits include the original casts of *The Scarlet Pimpernel*, *Dream*, *Smokey Joe's Cafe*, and *Leader of the Pack*, as well as the 1987 revival of *Dreamgirls* and the 1990 closing company of *A Chorus Line*. His West End credits include *125th Street* and *Ragtime* (Olivier Award nomination for Best Actor in a Musical). His Off Broadway credits include *While I Yet Live*, *The Boys in the Band*, and *Blue*, and his regional credits include *Driving Miss Daisy* with Sandy Duncan, *The Whipping Man*, *Gem of the Ocean*, *Stormy Weather: The Lena Horne Story* with Leslie Uggams, *First Wives Club* (NAACP Image Award nomination for Best Lead Male), *Race*, *Radio Golf*, *Javert* in *Les Misérables*, *The Little Mermaid*, *The Three Musketeers*, *Tambourines to Glory* (Helen Hayes Award nomination for Outstanding Lead Actor, Resident Musical), and *Dreamgirls* (Barrymore Award nomination). Mr. Morrow has appeared in the films *Fair Market Value*, *The Trade*, and *Staying Alive*, and his television credits include recurring roles on "Person of Interest," "Elementary," "Hope & Faith," "Ed," and "One Life to Live"; guest starring roles on "Hostages," "Law & Order," "Coach," "Murphy Brown," and "L.A. Law,"; and hosting "Kidsworld."



AUSTYN MYERS

(O'Dell) is honored to be back at The Old Globe. He has appeared in *Les Misérables* on Broadway and in the national tour. His film and television credits include *Meet Dave*, *Team Spitz*, *Moonrock & Lighter Fluid*, and "Bommi & Friends." His regional theatre credits include *Brighton Beach Memoirs*, *Lost in Yonkers*, and *The First Wives Club* (The Old Globe), *Kingdom City* (La Jolla Playhouse), *Twelfth Night* and *The Prince of Egypt* (Bay Street Theater), *Lost in Yonkers* (McCoy Rigby Entertainment), *The Secret Garden* (Lamb's Players Theatre), *Spring Awakening*, *13*, and *Peter and the Starcatcher* (The Barn Stage Company), *"Master Harold"...and the Boys* (Living Light Theatre), *A Christmas Carol* (North Coast Repertory Theatre), *King John* (Intrepid Theatre Company), *Urinetown* (Mira Costa College), *The Roar of the Greasepaint - The Smell of the Crowd* (Starlight Musical Theatre), *Big River*, *Seussical*, *Ragtime*, *The 25th Annual Putnam County Spelling Bee*, *Annie*, and *Les Misérables* (California Youth Conservatory). Mr. Myers is excited to be a junior in UC San Diego's theatre department this fall.



KERRY O'MALLEY

(Elsie Hickam) has appeared on Broadway as Betty Haynes in *Irving Berlin's White Christmas*, Baker's Wife in *Into the Woods* (Outer Critics Circle and Drama Desk Award nominations), Dr. Sharone Stein in *On a Clear Day You Can See Forever*, Dolly Tate in *Annie Get Your Gun*, and Billy's Mum in *Billy Elliot: The Musical*. Her Off Broadway credits include Fran Kubelik in *Promises, Promises* (City Center Encores!), Sharon in *Finian's Rainbow*, Mary in *Dublin Carol*, and the original cast of *How I Learned to Drive*. She also appeared in Las Vegas in *Steve Wynn's ShowStoppers*. Ms. O'Malley's film credits include *Terminator Genysis*, *Annabelle*, *Annabelle 2*, *Cowboy Drifter*, *Earth to Echo*, *Case 39*, *The Happening*, and *Rounders*. Her television credits include "The Last Tycoon"; series regular on "Those Who Kill"; recurring roles on "Shameless," "Brotherhood," "Survivor's Remorse," "Boardwalk Empire," and "Hart of Dixie"; and numerous guest star appearances including "Major Crimes," "Second Chance," "Backstrom," "Masters of Sex," "Rizzoli & Isles," "The Mentalist," "Criminal Minds," "Detroit 1-8-7," "Without a Trace," "Cold Case," "Law & Order," "Law & Order: LA," and "Law & Order: Special Victims Unit." kerryomalley.net.



DESTAN OWENS

(Bathtub Amos, Ensemble) has appeared on Broadway as Tom Collins in *Rent*, Billy Flynn in *Chicago*, Adrian in *Smokey Joe's Cafe*, and Hawker in *The Who's Tommy: 15th Anniversary Benefit Concert*. His regional credits include C.C. in *Dreamgirls* with Jennifer Holliday, Pontius Pilate in *Jesus Christ Superstar Gospel*, Teddy Jr. in *Stormy Weather: The Lena Horne Story* with Leslie Uggams, Artist and Reporter in *It Happened in Little Rock*, Escamillo in *Carmen*, Sam in *Trouble in Tahiti*, Lindquist in *A Little Night Music*, and Dr. Falke in *Die Fledermaus*. His television credits include the "30 Rock" episode "The Break-Up" as Black Niles. His films include *Marie and Bruce*, *Get Rich or Die Tryin'*, and *Across the Universe*. He performs as a soloist with Oklahoma City Philharmonic, Arkansas Symphony Orchestra, Sun Valley Opera, Omaha Symphony, Reading Symphony Orchestra, Regina Symphony Orchestra, Fort Worth Symphony Orchestra, Jackson Symphony, Southwest Florida Symphony, Florida Orchestra, Memphis Symphony Orchestra, Grand Rapids Symphony, Lake Charles Symphony, Phoenix Symphony, and Long Island Philharmonic. Mr. Owens is a member of Broadway Inspirational Voices and a Lambda Chi Alpha alumnus, and he received his B.A. in Musical Theater from Oklahoma City University. destanowensvocalstudio.com, @destanvocalstudio on Instagram, @DestanOwens on Twitter.



ELIZA PALASZ

(Dorothy) is thrilled to make her Globe debut by continuing with *October Sky*. A recent graduate of Northwestern University, her Chicago credits include Wendla Bergmann in *Spring Awakening*, Perón's Mistress in *Evita*, and Eliza in *Godspell* (The Marriott Theatre), Antiochus's Daughter in *Pericles* (Chicago Shakespeare Theater), and Margaret Snow in Rob Ashford's *Carousel* starring Steven Pasquale and Laura Osnes (Lyric Opera of Chicago). As an actor and musician she has worked in her hometown of Seattle on numerous new works and premieres with Village Theatre, A Contemporary Theatre/Contemporary Classics and The 5th Avenue Theatre. Ms. Palasz's vocal solos have been featured on compilations of the Contemporary A Cappella Society, Voices Only, and the Contemporary A Cappella Recording Awards, and she also was a winner at the International Championship of Collegiate A Cappella. @dizzymissliz on Instagram.



LIAM QUEALY

(Jim, Ensemble) is thrilled to be making his Globe debut and continuing his journey with *October Sky*. Based out of Chicago, he has performed at Chicago Shakespeare Theater, Writers Theatre, The Marriott Theatre, Drury Lane Theatre, Paramount Theatre, and Theatre at the Center. He also toured with *Fiddler on the Roof* and performed Off Broadway in Marcy Heisler and Zina Goldrich's *Dear Edwina*. Mr. Quealy is an Eagle Scout and a proud union member.



PATRICK ROONEY

(Roy Lee) makes his Globe debut with *October Sky*. His Chicago credits include Roger in *Rent* (Theo Ubique Cabaret Theatre, Joseph Jefferson Award nomination), Melchior in *Spring Awakening*, Roy Lee in *October Sky*, and Judas understudy in *Godspell* (The Marriott Theatre), Septimus and Valentine understudy in *Arcadia* (Writers Theatre), *Les Misérables* (Paramount Theatre), and Mordred in *Camelot* and Gabe and Henry understudy in *Next to Normal* (Drury Lane Theatre). Mr. Rooney has also participated in workshops at Steppenwolf Theatre Company, Chicago Shakespeare Theater, and The Marriott Theatre. @prooney9 on Instagram.



CONNOR RUSSELL

(Quentin) has appeared in New York in *Babes in Arms* and *Light and Shadow*. His regional credits include *Idaho! The Comedy Musical* (The Smith Center), the world premiere of *Disney's Aladdin, A Chorus Line, The Music Man*, and the *Hairspray* anniversary concert (The 5th Avenue Theatre), *A Musical Christmas Carol* (Pittsburgh Civic Light Opera), *Irving Berlin's White Christmas* (Arkansas Repertory Theatre), *The Who's Tommy* and *Funny Girl* (Village Theatre), *Disney's High School Musical* (Seattle Children's Theatre), and *Gypsy* (Capital Repertory Theatre). Mr. Russell's select film credits include Paul in *The Hinterlands* (International Academy of Web Television Award nomination for Best Male Performance in a Drama), *Brand Upon the Brain!* (Toronto International Film Festival and New York Film Festival), and *Truth Slash Fiction* (SeriesFest 2016 winner). He received his B.F.A. from Point Park University. connorrussell.net, @mrcconnorrussell on Instagram and Twitter.



KYLE SELIG

(Homer Hickam) made his Broadway debut in *The Book of Mormon* as Elder Price during his junior year at Carnegie Mellon University School of Drama after appearing in the show's national tour. A native of Huntington Beach, California, he was most recently seen at the Hollywood Bowl as Baby John in the Los Angeles Philharmonic concert of *West Side Story*. He is a past winner of the National High School Musical Theatre "Jimmy" Award and the Music Center Spotlight Award. His original albums *And the Tree Was Happy* and *She Breathes* are available on iTunes. @KyleASelig on Twitter, @kaselig on Instagram.



LANCE ARTHUR SMITH

(Otis, Ensemble) is an actor, writer, and fight choreographer. His local credits include work at San Diego Repertory Theatre, Cygnet Theatre Company, North Coast Repertory Theatre, Mo'olelo Performing Arts Company, Moonlight Stage Productions, Starlight Musical Theatre, ion theatre company, Intrepid Theatre Company, and Lamb's Players Theatre. He has worked regionally at Kingsmen Shakespeare Festival, The Ark Theatre Company, PCPA, and African-American Theatre Ensemble. He is the author of the nonfiction book *Princess Geek*, and his commissioned play *Hemispheres: In the Secret City* will receive its second workshop at New Village Arts in summer 2017. lanceasmith.com.



CLAY STEFANKI

(Ensemble) made his debut at The Old Globe last year in *Dr. Seuss' How the Grinch Stole Christmas!* His regional credits include *Mary Poppins* (Ogunquit Playhouse), *The Little Mermaid* (Alabama Shakespeare Festival), and *Starlight Express* and *Thoroughly Modern Millie* (Tuacahn Center for the Arts). His other regional credits include *42nd Street, Hairspray*, and *Life Could Be a Dream* (Moonlight Stage Productions), *Spamalot* and *Hairspray* (Musical Theatre West), *Irving Berlin's White Christmas* (Cabrillo Music Theatre), and *Miss Saigon* (McCoy Rigby Entertainment). He also performed internationally with *Miss Saigon* at the Macau International Music Festival in Macau, China. Mr. Stefanki holds a bachelor's degree in Musical Theater from UCLA. @cstefanki on Instagram and Twitter.



BETSY STEWART

(Emily Sue, Ensemble) is thrilled to be making her Globe debut. She was most recently seen as Ilse in *Spring Awakening* and as Emily Sue in *October Sky* at The Marriott Theatre in Lincolnshire, Illinois. She is a proud graduate of Northwestern University and a Sioux City, Iowa, native. @beetstew on Twitter and Instagram.



NICK SULLIVAN

(Mr. Turner, Ensemble) is pleased to make his Globe debut. He has worked on Broadway in *Newswies, Footloose, Black Comedy*, and *The Molière Comedies*, as well as the national tour of *Kinky Boots*. His Off Broadway credits include *Lone Star Love* and *The Merry Wives of Windsor* (Shakespeare in the Park). Mr. Sullivan has worked regionally at Shakespeare Theatre Company, The Shakespeare Theatre of New Jersey, Goodspeed Musicals, Fulton Opera House, George Street Playhouse, Paper Mill Playhouse, North Shore Music Theatre, Theatre Under The Stars, Theatre on the Square, The 5th Avenue Theatre, Two River Theater, Cleveland Play House, and Virginia Stage Company. His television and film credits include "Madame Secretary," "The Good Wife," "BrainDead," "Elementary," "Boardwalk Empire," "Girls," "30 Rock," "Alpha House," "Royal Pains," "Law & Order" (all three flavors), *Our Idiot Brother*, *Prison Song*, *Revenge of the Green Dragons*, and *Puccini for Beginners*. Mr. Sullivan has recorded over 400 audiobooks, garnering various awards, and is the author of the just-released novel *Zombie Bigfoot*.



SCOTT WAKEFIELD

(Minister, Ensemble) returns to The Old Globe, having previously appeared in *Bright Star*. He has performed on Broadway in *Hands on a Hardbody, Ring of Fire*, and *It Ain't Nothin' But the Blues*, and Off Broadway in *The Joy Luck Club, The American Clock, Paint Your Wagon*, and *Texas in Paris*. His favorite regional roles include Millet in *Fuddy Meers*, Camille in *A Flea in Her Ear*, Victor in *The Price*, Kruger in *The Front Page*, Tom in *The Glass Menagerie*, Louis DeRougemont in *Shipwrecked! An Entertainment*, and Michael in *Dancing at Lughnasa*, and such prestigious venues as Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Seattle Repertory Theatre, La Jolla Playhouse, and Alliance Theatre. Mr. Wakefield garnered three Best Actor awards for his portrayal of Will Rogers in *The Will Rogers Follies* and another Best Actor award for playing Sheriff Ed Earl Dodd in *The Best Little Whorehouse in Texas*. Mr. Wakefield has written and produced two CDs of original music: *Older Than Dirt* and *Vegetarian Nightmare*. ScottWakefield.com.



ANGELA WILDFLOWER

(Harriet, Ensemble) is excited to make her Old Globe debut. Fresh off her Broadway debut as Mary Wells in *Motown The Musical*, Ms. Wildflower was recently a guest star on CBS's "Blue Bloods," stars as Samantha on web dramedy "First Dates" (firstdates.tv), and just wrapped the new feature film *Roxanne, Roxanne*. Internationally she was a featured singer in *Hinton Battle's American Variety Bang II* in Osaka, Japan. Her regional credits include Hailey Daisy in *Venice* (The Public Theater, Kirk Douglas Theatre), Yolonda in *Crowns* (Pasadena Playhouse, Unicorn Theatre, Ebony Repertory Theatre), Gary Coleman in *Avenue Q* and Lorraine in *All Shook Up* (3-D Theatricals), *Dangerous Beauty* (Pasadena Playhouse), *The Princess and the Black-Eyed Pea* (San Diego Repertory Theatre), Ti Moune in *Once on This Island* (Coterie Theatre), and Sarah in *Ragtime* (Center Stage). In addition Ms. Wildflower is a music artist and a graduate of Spelman College. AngelaWildflower.com, @iwildflower on Instagram.

BRIAN HILL

(Book) is best known for *The Story of My Life*, which premiered at Broadway's Booth Theatre in 2009, earning four Drama Desk Award nominations (Outstanding Musical, Music, Lyrics, and Book of a Musical), as well as the newly revised book for Goodman Theatre's acclaimed production of Lerner and Loewe's classic *Brigadoon*. He was resident director of Disney's *The Lion King* on Broadway, associate director of *The Little Mermaid*, and associate director for the national tours of *Sunset Boulevard* and *The Sound of Music*. Working with composer/lyricist Neil Bartram he has written the book for *The Adventures of Pinocchio; The Theory of Relativity*, which premiered in London in 2015; the English language adaptation of *Belles Soeurs*, based on Michel Tremblay's groundbreaking play; and Broadway's *The Story of My Life*. Current Bartram and Hill projects include *Senza Luce*, commissioned by the Canadian Music Theatre Project; *You Are Here*, co-commissioned by Acting Up Stage and

Signature Theatre Company; *Bedknobs and Broomsticks*, which is being developed with Chicago Shakespeare Theater; and a musical adaptation of Ray Bradbury's *Something Wicked This Way Comes*. The cast recordings of *The Story of My Life* and *The Theory of Relativity* are available on the PS Classics label. bartramandhill.com.

AARON THIELEN

(Book) is the Artistic Director at The Marriott Theatre in Chicago. He has long been an advocate for the creation of new musicals. Along with *October Sky*, which premiered at The Marriott Theatre in 2015, he and Michael Mahler wrote the award-winning musical *Hero*, which was produced at the Marriott and Asolo Repertory Theatre in Sarasota. Mr. Thielen also adapted the 20th Century Fox film *For the Boys*. He was one of the creative forces in bringing the 2008 world premiere musical *The Bowery Boys* to The Marriott Theatre. He co-authored the award-winning *All Night Strut!*, *A Fascinatin' Rhythm*, and *Now and Forever: The Music of Andrew Lloyd Webber* with Marc Robin.

MICHAEL MAHLER

(Music and Lyrics) is the Chicago-based composer/lyricist of *October Sky; Diary of a Wimpy Kid the Musical; Hero; Knute Rockne All-American; Wonderland, Alice's Rock & Roll Adventure; How Can You Run with a Shell on Your Back?*; and others. His songs have been featured in concerts and showcases across the globe, including the National Alliance for Musical Theatre Festival of New Musicals, the ASCAP/MAC Songwriters' Showcase, and an evening at The Kennedy Center. He contributed additional lyrics to the Broadway-bound revival of Boubil and Schönberg's *Miss Saigon* and served as the original English lyricist for *La Révolution Française*. His projects in development include *Gravediggers' Hamlet* and an adaptation of *The Secret of My Success*. Mr. Mahler is the recipient of the Joseph Jefferson Award for Best New Work and is married to actress Dara Cameron. michaelmahler.com.

RACHEL ROCKWELL

(Director and Choreographer) is pleased to be making her Old Globe debut. A resident of Chicago, some of her credits include the world premiere of *Diary of a Wimpy Kid the Musical* (Children's Theatre Company), the U.S. premiere of *Ride the Cyclone* (Chicago Shakespeare Theater), *Brigadoon* (Goodman Theatre, Joseph Jefferson Awards for Best Musical and Best Choreography), *Enron* (TimeLine Theatre Company), and the world premiere of *October Sky* (The Marriott Theatre). Her further Chicago-area credits include *Billy Elliot: The Musical* (Joseph Jefferson Award for Best Choreography), *Sweeney Todd, Les Misérables, The Sound of Music* (also recorded for the New York Public Library's Theatre on Film and Tape Archive), *Ragtime* (Joseph Jefferson Awards for Best Production-Musical and Best Director-Musical), *Oliver!*, and *Miss Saigon* (Drury Lane Theatre), *Mary Poppins, In the Heights, The Music Man, Annie*, and *Hair* (Paramount Theatre), and *The Little Mermaid, Shrek The Musical, Beauty and the Beast, Short Shakespeare! Romeo and Juliet, Short Shakespeare! The Taming of the Shrew, The Adventures of Pinocchio*, and *The Emperor's New Clothes* (Chicago Shakespeare Theater). Ms. Rockwell was named Best Director of 2010 by *Chicago* magazine and the 2012 Chicagoan of the Year in theatre by the *Chicago Tribune*.

KEVIN DEPINET

(Scenic Design) designed *Sense and Sensibility* at The Old Globe this summer. He has designed for Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, McCarter Theatre Center, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children's Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre, and Mark Taper Forum. His Broadway credits include associate designer for *August: Osage County, The Motherf**ker with the Hat*, and *Of Mice and Men*. His national tour credits include *Camelot* and *Ragtime*. Mr. Depinet has also designed for the National Theatre in London, Discovery Channel, Netflix, 21st Century Fox, and Disney. Kevindepinetstudio.com.

LINDA CHO

(Costume Design) is thrilled to be returning to The Old Globe, where she most recently designed last year's *The Comedy of Errors*. This is her 15th show here since 2002. Her work was seen on Broadway in *A Gentleman's Guide to Love and Murder*, for which she received an Outer Critics Circle

Award nomination and a Tony Award for Best Costume Design of a Musical. Off Broadway she has designed at Theatre for a New Audience, Manhattan Theatre Club, Second Stage Theatre, The Public Theater, Classic Stage Company, Drama Dept., The Acting Company, and Atlantic Theater Company. Regionally her designs have been seen at LA Opera, La Jolla Playhouse, Arena Stage, Guthrie Theater, Goodman Theatre, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Oregon Shakespeare Festival, Williamstown Theatre Festival, Goodspeed Musicals, and Opera Theatre of Saint Louis. Internationally, Ms. Cho has designed costumes at Royal Shakespeare Company in England and Stratford Festival in Canada. She received her M.F.A. from the Yale University School of Drama.

JAPHY WEIDEMAN

(Lighting Design) previously designed the Globe productions of *Bright Star, Bethany, The Rainmaker*, and *August: Osage County*. His recent Broadway projects include *Bright Star, Sylvia*, and *Old Times*. His other Broadway credits include *The Visit* and *Airline Highway* (2015 Tony Award nominations), *Of Mice and Men* (2014 Tony nomination), *Macbeth* (Drama Desk Award nomination), *The Snow Geese, Cyrano de Bergerac*, and *The Nance* (2013 Tony nomination). His other regional credits include American Conservatory Theater, Arena Stage, Alley Theatre, Berkeley Repertory Theatre, Houston Grand Opera, Huntington Theatre Company, Oregon Shakespeare Festival, Santa Fe Opera, The Shakespeare Theatre Company, and Williamstown Theatre Festival. Internationally, Mr. Weideman has designed at Edinburgh International Festival, London's West End, Royal Shakespeare Company, Ancient Theater of Epidaurus, Greece, National Theater of Korea, La Scala in Milan, Opéra de Lyon, and De Nederlandse Opera in Amsterdam. His awards and nominations for lighting design include Tony, Drama Desk, Lucille Lortel, Hewes Design, San Francisco Bay Area Theatre Critics Circle, and San Diego Craig Noel Awards.

GARTH HELM

(Sound Design) designed the Broadway and first national tour productions of *Pippin* (2013 Tony Award nomination for Best Sound Design of a Musical). He also designed the first national tour of *The Heart of Robin Hood*. He was the associate sound designer for *Rocky* (Broadway 2014), *We Will Rock You* (national tour 2013–2014, São Paulo 2015–2016), *Ghost The Musical* (Broadway, first national tour, South Korea), *Les Misérables in Concert: The 25th Anniversary* (London's O2 Arena, first national anniversary tour), *Priscilla Queen of the Desert* (Toronto, Broadway, first national tour), *Dirty Dancing* (U.S.), *Phantom* (Las Vegas), and *The Phantom of the Opera*, for which he is the current sound supervisor (Broadway). His regional designs include *Brigadoon, Beauty and the Beast, Billy Elliot: The Musical, Barry Manilow's Could It Be Magic, Buddy: The Buddy Holly Story, Evita, Oliver!, Ragtime, Sweeney Todd, Shrek The Musical, The Sound of Music, The Most Happy Fella, West Side Story*, and *Xanadu*. Mr. Helm is also a sound design consultant for various live theatre and performance venues, and he is the owner of Production Sound Services.

SHAWN SAGADY

(Projection Design) has designed the Broadway productions of *All The Way* (Drama Desk Award nomination, Tony Award for Best Play), *Leap of Faith, Memphis* (Tony Award for Best Musical). His Off Broadway and regional credits include *stop. reset., Mound Builders*, and *Emotional Creature* (Signature Theatre Company), *By the Way, Meet Vera Stark* (Second Stage Theatre), *Father Comes Home from the War* (The Public Theater), *Memphis* and *Julius Caesar* (national tours), *The White Snake* and *Back Back Back* (The Old Globe), *Overt Political Correctness* (American Repertory Theater), 2666, *Brigadoon* (Joseph Jefferson Award nomination), and *The White Snake* (Jeff nomination) (Goodman Theatre), *Fingersmith, The Great Society, A Wrinkle in Time, Measure for Measure*, and *American Night: The Ballad of Juan José* (Oregon Shakespeare Festival), and *Carmen* (La Jolla Playhouse). He also served as Director of Photography for the film project *100 Monologues*.

BRUCE COUGHLIN

(Orchestrations) has several Broadway credits to his name including *The Wild Party, The Light in the Piazza* (co-orchestrator, Tony and Drama Desk Awards), *Urinetown, Grey Gardens, 9 to 5, Annie Get Your Gun, The Sound of Music, Once Upon a Mattress*, and the 1996 revival of *The King and I*;

plus additional/contributing orchestrations for *Big Fish*, *On the Twentieth Century*, *Something Rotten!*, and *On the Town*. His New York and regional credits include *War Paint* (Goodman Theatre), *First Daughter Suite* (co-orchestrator), *Giant*, *See What I Wanna See*, the recent London revivals of *Assassins* and *Urinetown*, *Amélie*, *Floyd Collins*, *Children of Eden*, and *Finding Neverland* (U.K. version), as well as *Rain*, *Sense and Sensibility*, and *A Room with a View* (The Old Globe), *Tales of the City* (American Conservatory Theater), and *Far from Heaven* (Playwrights Horizons). His opera credits include *The Grapes of Wrath*, *27*, and *Morning Star*, all by Ricky Ian Gordon. His film credits include *Hairspray* (“Miss Baltimore Crabs”) and *Fantasia 2000* (principal arranger). He is the winner of a Tony Award (and two additional nominations), Drama Desk Award (and eight nominations), and an Obie Award. brucecoughlin.com.

CHARLIE ALTERMAN

(Music Director) was music director for the Tony Award-winning revival of *Pippin* as well as the Broadway productions of *Next to Normal* and *Godspell*. He made his Broadway debut in *Martin Short: Fame Becomes Me* (as both music director and standby for several roles). He will return to Broadway as music director of *Half Time* this spring, which played Chicago last winter as *Gotta Dance*. He has toured with *Grease* and served as music supervisor for the North American tour of *Next to Normal*. His Off Broadway favorites include *Almost Heaven: Songs of John Denver* and *Silence! The Musical*. His regional work includes shows at The Muny, American Repertory Theater, Arena Stage, Huntington Theatre Company, La Jolla Playhouse, Trinity Repertory Company, and nine seasons with Williamstown Theatre Festival. Mr. Alterman’s concert appearances include shows with Brooke Shields, Frankie Avalon, Dana Reeve, Emily Skinner, Billy Porter, Carol Woods, and Ken Page.

MARKUS MAURETTE

(Special Effects Design) is currently the special effects designer for *The Illusionists: Turn of the Century*, which also played on Broadway. He has designed special effects systems for Cirque du Soleil, Productions du Dragone, “America’s Got Talent,” the 2010 Vancouver Winter Olympics, 2006 Asian Games, “Dick Clark’s New Year’s Rockin’ Eve,” and others. His Broadway design collaborations with JMFx include *Women on the Verge of a Nervous Breakdown*, *Chitty Chitty Bang Bang*, *Little Shop of Horrors*, *Nine*, *Into the Woods*, *Henry IV*, *45 Seconds to Broadway*, *Man of La Mancha*, *Aida*, *Sinatra*, and others. Mr. Maurette’s general production credits include “Saturday Night Live,” “Conan,” “All My Children,” “Survivor,” Victoria’s Secret, Louis Vuitton, Shape, Coach, The Public Theater’s New York Shakespeare Festival, Playwrights Horizons, Theatre for a New Audience, New York Theatre Workshop, Asia Society, Chicago Shakespeare Theater, Dublin Theatre Festival, Edinburgh International Festival, Odyssey Theatre, Portland Repertory Theatre, Northwest Childrens Theater, Studio Concepts, Stark Raving Theatre, Colorado Springs Fine Arts Center, and others. His recent art department television credits include “The Knick,” “The Blacklist,” “The OA,” “Billions,” and “Falling Water.” ARTFX23.com.

COURTNEY CERNY

(Assistant Director and Associate Choreographer) is positively delighted to be working for The Old Globe. Her choreography credits include *Brigadoon* and *Peter Pan* (Alluvion Stage Company), *The Phantom of the Opera* (Liberty University), and *Irving Berlin’s White Christmas* as assistant choreographer (Drury Lane Theatre). Ms. Cerny’s Chicago performance credits include *Brigadoon* (Goodman Theatre), *Hazel* (including dance captain), *West Side Story*, *Billy Elliot: The Musical*, and *Irving Berlin’s White Christmas* (Drury Lane Theatre), and *Oklahomal*, *Mary Poppins*, and *In the Heights* (Paramount Theatre). In the Midwest region, she has performed in *Footloose*, *Annie Get Your Gun*, *Fireside Christmas*, and *Hello, Dolly!* (The Fireside Dinner Theatre) and *The Music Man* (Beef & Boards Dinner Theatre). Ms. Cerny received her B.A. in Theatre Arts Performance from Liberty University.

HOWIE CHERPAKOV, CSA

(Casting) cast the Broadway and national tour productions of *Bright Star*, *Next Fall* (2010 Artios Award nomination), *The Seafarer*, *Coram Boy*, *Chicago*, *Annie Get Your Gun*, *Dirty Dancing*, and *South Pacific*. His Off Broadway and regional productions include *Bright Star* (The Old Globe, 2015 Artios nomination), The Pipeline Festival (Women’s Project Theater), *Atomic* and *Abraham Lincoln’s Big Gay Dance Party* (Acorn

Theater), *Marry Harry* (American Theater Group), *Dangerous Beauty* (Pasadena Playhouse), *Next Fall* (Naked Angels), *Fault Lines* (Cherry Lane Theatre, 2009 Artios Award), *The Glorious Ones* (Lincoln Center Theater), *This Isn’t Romance* (Soho Theatre), *Rock Doves* (Irish Arts Center), *The Opposite of Sex* (Magic Theatre), *Flight* (Lucille Lortel Theatre), *In This House* (Melting Pot), and *This is Our Youth*. Additionally, Mr. Cherpakov has cast over 65 new plays and musicals for the Powerhouse Theater season at New York Stage and Film. hccasting.com.

ANJEE NERO

(Production Stage Manager) previously worked on the Globe productions of *Kiss Me, Kate*, *The Twenty-seventh Man*, *Bright Star*, *Dog and Pony*, *The Winter’s Tale*, *Be a Good Little Widow*, *Allegiance – A New American Musical*, *A Room with a View*, *Richard O’Brien’s The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night’s Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Hartford Stage, Center Theatre Group, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre. Her other selected credits include *Schick Machine* (Paul Drescher Ensemble), which toured both nationally and internationally, and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), which toured to the International Hungarian Theatre Festival in Cluj, Romania. Ms. Nero was most recently on Broadway with *Bright Star*.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *Macbeth*, *Rain*, *The Metromaniacs*, *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), the Summer Shakespeare Festival (2011-2013), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Somewhere*, *Lost in Yonkers*, *I Do! I Do!*, and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb’s Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as an assistant stage manager on *Bright Star* and *Dog and Pony* as well as a production assistant on *The Few* and the 2013 Shakespeare Festival. She also recently assistant stage managed La Jolla Playhouse’s productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who and the What*. Her additional production assistant credits include *Sideways*, *A Lonely Boy’s Guide to Survival (And Werewolves)*, *A Midsummer Night’s Dream*, and *Memphis* (La Jolla Playhouse) as well as *Godspell* and *Memphis* (Broadway).

UNIVERSAL STAGE PRODUCTIONS

is the live theatre division of the world-famous motion picture studio. Universal’s record-breaking musical phenomenon *Wicked* recently celebrated its 12th smash-hit year on Broadway. With a national tour and multiple international productions, *Wicked* has been seen by more than 42 million people worldwide and has grossed over \$4 billion dollars, making it one of the most successful theatrical ventures of all time. In 2008, Universal’s critically acclaimed musical adaptation of *Billy Elliot* opened on Broadway and went on to win 10 Tony Awards including Best Musical. Universal also produced the Tony-nominated Broadway production of *Bring It On: The Musical* and the acclaimed revival of *The Gershwins’ Porgy and Bess*, and they will produce the Broadway premiere of *Holiday Inn – The New Irving Berlin Musical* at Studio 54 this fall with Roundabout Theatre Company.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard’s plays. His Globe directing credits include *The Winter’s Tale*; *Othello*; the West Coast premiere of novelist Nathan Englander’s

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

MICHAEL G. MURPHY

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

JACK O’BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O’Brien most recently directed *Great Scott* at San Diego Opera and the national tour of *The Sound of Music*. He also directed the 2014 Broadway revival of *It’s Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride’s Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late ’40s, the expansion to two theatres in the ’50s, Globe Educational Tours in the ’70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the ’80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San 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.

SPECIAL THANKS

Additional sound equipment provided by Meyer Sound



This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

ARTS ENGAGEMENT

MAKING THEATRE MATTER



The cast of the 2015 Globe for All production of *Much Ado About Nothing* performs for families from South Bay Community Services at Castle Park Elementary School. Photo by Ken Jacques.

Globe for All, the Globe's signature touring program, will present professional Shakespeare to diverse, multigenerational audiences in communities throughout San Diego again this year. And it is going to be bigger than ever. Since its inception three years ago, Globe for All has become the cornerstone in the Globe's ongoing efforts to connect with more people throughout San Diego.

"Last year, in only our second year, the growth we experienced was just phenomenal," said Freedom Bradley-Ballentine, Director of Arts Engagement. "Over 1,500 people attended our production of *Much Ado About Nothing*, many first time theatregoers. There is clearly an appetite for what we are doing, and this has encouraged us to expand our offerings even further."

To deliver on its promise to make theatre matter to many more of its fellow citizens, the Globe has increased the tour to three weeks and added eight more performances, furthering the mission to not only serve diverse populations but diverse locations, as well. There is real desire within the institution to provide additional opportunities for people to become involved with programs in Balboa Park and throughout the region.

This year's production, *Measure for Measure*, will build on the success of prior seasons. Justice, lust, hypocrisy, and redemption take center stage along with a wild cast of characters in decadent Vienna. Helmed by director and San Diego newcomer Patricia McGregor, the play explores the idea of absolute power and its corrosive ability to corrupt absolutely.

"I'm excited to present this provocative and entertaining piece to such a wide range of audiences this fall," said McGregor. "While the themes of the play and the questions they raise are timeless, looking at them in an election year and with audiences that bring unique perspectives on those themes and questions is thrilling."

"We know that this was probably the first such experience for many," said Patty Chavez, Director of Communications and External Affairs for South Bay Community Services, which partners with the Globe in Chula Vista. "It's not because theatre and the arts don't matter to them, it's just never been introduced as something that they can and should be part of. 'Access' is a beautiful word. I believe it is lack of access that often drives poverty in our county. By taking these amazing productions on the road, it bridges that divide, bringing hope and new ideas and planting the seed for what can be. What a beautiful gift it is."

Bradley-Ballentine added, "We always hand out anonymous surveys at the end of every show so participants can share what they felt. What we learned is that people found theatre fun and accessible even when they had no or limited interest in Shakespeare, The Old Globe, or theatre in general. People were experiencing something new with their friends and neighbors—it allowed the building of community. We're going to do that again this year. And next year. And the year after that." ■

OUR THANKS

TAKING THE GLOBE UNDER THEIR WINGS



Andrew Viterbi (center) surrounded by his family in the Globe's Lipinsky Family Suite.

This summer, The Old Globe formally announced its newest donor levels: **Artistic Angels** and **Benefactors**. These most generous donors, who give \$100,000 or more to the Globe's Annual Fund, enable the Globe to produce the remarkable productions and arts engagement programming that make the Globe a leader in American theatre. They join a family of more than 1,000 donors who support the Globe each year and make the theatre's work possible.

Providing the cornerstone gift of \$5 million, Andrew Viterbi and his family have honored the memory of Andrew's late wife, Erna Finci Viterbi, by naming the Artistic Director chair for 10 years. "I'm grateful for this opportunity to memorialize my beloved wife Erna by supporting an institution she valued," Mr. Viterbi said. "She particularly enjoyed theatre, as do I and my family, and I believe that the great work of The Old Globe deserves ongoing support, from us and from the wider community. I am pleased to affiliate her name with Barry Edelstein's work and the work of this important San Diego institution."

The Viterbis have been attending performances at the Globe for over 30 years, and Erna had a deep appreciation for the power of live theatre. The Erna Finci Viterbi Artistic Director Fund is the first of many multi-year gifts that will help to accomplish the Globe's mission to preserve, sustain, and advance American theatre for many years to come.

The Old Globe thanks Mr. Viterbi and his family, and we salute the generous spirit of these new Artistic Angels and Benefactors, who have made supporting the Globe a priority.

ARTISTIC ANGELS

Karen and Donald Cohn
Elaine and Dave Darwin
Silvija and Brian Devine
Audrey S. Geisel
Kathryn and John Hattox
Paula and Brian Powers
Gloria Rasmussen
Darlene Marcos Shiley
The Erna Finci Viterbi Artistic Director Fund

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Conrad Prebys and Debra Turner
Sheryl and Harvey White

To learn about how you can become more engaged with The Old Globe, please contact Director of Development Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

IN MEMORIAM

CONRAD PREBYS

1933-2016



Earlier this year our city lost one of its finest citizens, a leader and philanthropist whose generosity has, in one way or another, touched the life of every San Diegan. **Conrad Prebys** passed away on July 24 after a lifetime of dedication to our region.

Conrad moved to San Diego from Indiana in 1965 and became a successful businessman, founding and owning Progress Construction. Over the years, Conrad allowed his heart to guide his generosity, giving to an astounding number of causes in a wide range of disciplines, including theatre.

Indeed, the very plaza you walked across to reach your seat at today's production is a testament to Conrad's philanthropy. In 2005, he made the lead \$10 million gift to a capital campaign that transformed the Globe campus, including the buildings we are proud to collectively call the Conrad Prebys Theatre Center. Conrad served on the Globe's Board of Directors for many years, and we are certainly a better institution for having grown under his leadership.

As we invite you to enjoy this production of *October Sky*, which is also sponsored by Conrad and his life partner and Globe Board member Debra Turner, we shine a spotlight on one of San Diego's greatest philanthropists and offer a standing ovation to this kind, passionate, and very generous man.

"Conrad was a giant figure in San Diego, and his passing is a dark cloud in our city's sunny skies. His generosity was extraordinary, and the range of institutions and disciplines that he supported is truly impressive. That range is a measure of the breadth of his interests: science, education, and the welfare of society's less fortunate. The arts were one of his great passions, too, and San Diego's reputation as an arts city owes much to his largesse. The Old Globe in particular was, I am honored to note, one of his favorites. We loved having him here, and we thrilled to his enjoyment of the theatre in all of its genres. Conrad's optimistic outlook was the animating impulse of his philanthropy: he acknowledged his own good fortune by giving back to others, and he devoted his energies to the betterment of his fellow man."

—Erna Finci Viterbi Artistic Director Barry Edelstein

"Conrad's love for San Diego was extraordinary, and his generous philanthropy to arts and cultural organizations, healthcare institutions, and universities throughout San Diego and across the country will continue to benefit humanity for generations to come. Conrad was a delightful presence, always dapper with a stylish hat and infectious laugh. His passion for life was reflected in the productions he most loved: classics, musicals, comedies, anything that elevated the human spirit. For Conrad, the process of creating great art meshed brilliantly with his desire and talent for building strong communities and partnerships. We will miss him dearly, and our hearts and thoughts are with Debbie and his family."

—Managing Director Michael G. Murphy



(top) Barry Edelstein with Debra Turner and Conrad Prebys.
(above) Conrad Prebys and Debra Turner.

THE OLD GLOBE'S ENDOWMENT FUND

Spotlight on Peggy Matthews



Peggy Matthews (center) with costume designer Michael Krass, Old Globe Resident Design Associate Charlotte DeVaux, Diane Stocker, and Old Globe Costume Director Stacy Sutton.

As a not-for-profit performing arts organization, The Old Globe balances its budget primarily through ticket revenue and contributed income while relying on a growing endowment to ensure long-term artistic and financial stability. An endowment is a trust that generates reliable and predictable income to help cover a portion of operating expenses each year.

Peggy Matthews, longtime patron of The Old Globe and former editor of *Mademoiselle* magazine, has established a significant legacy gift that will benefit the theatre's renowned costume shop in perpetuity. Peggy's love of theatre, fashion, and design compelled her to arrange this extraordinary gift to the Globe. In addition, Peggy has planned a major gift to the Globe Guilders' Dorothy Brown Endowment Fund, which will help fund stipends for students in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

The Old Globe Board of Directors recognizes and thanks Peggy Matthews for this extraordinary gift and her long-standing support and affection for the theatre.

To learn how you can support the endowment fund through a cash or planned gift, please contact Associate Director of Development Bridget Cantu Wear at (619) 231-1941 x2312.

EXTRAORDINARY LEADERSHIP

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

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

— \$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 —
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*In Memoriam

SUPPORT US

ENHANCE YOUR GLOBE INVOLVEMENT TODAY!

Did you know your ticket covers just over *half* of your theatre experience?

You can help by joining The Old Globe's great group of friends and making a tax-deductible gift to the theatre's Annual Fund!

As a not-for-profit theatre, the Globe relies on the generous support of patrons like you to help with the remainder of costs, ensuring extraordinary productions and vital artistic and arts engagement programs, like the Summer Shakespeare Studio, free Insights Seminars, sensory-friendly performances, Globe for All, and the show that you are about to see today.

In addition to directly enhancing the Globe's status as a top-ranked regional theatre and the largest arts organization in San Diego, you will enjoy exclusive benefits only available to our family of donors.

Meet the Artist Events



Noah Bean and Kristen Connolly from *Othello* chat with Globe Associate Producer Justin Waldman at a Meet the Artist event.

Opening Night Dinners and Receptions



An Opening Night Dinner.

Complimentary Backstage Tour



Old Globe Technical Director Ben Thoron talks about the set for *The Comedy of Errors*.

BRONZE: \$125

- No ticket fees for single-ticket purchases
- Subscription seating upgrade priority (*commensurate with giving level*)
- Complimentary backstage tour
- 10% discount on Helen Edison Gift Shop purchases

GOLD: \$500

All Silver benefits, plus:

- Listing as an Annual Fund donor in *Performances* programs for one year
- Invitation to one Meet the Artist event
- Complimentary dessert or beverage from Lady Carolyn's Pub
- Three complimentary blanket rentals for the Lowell Davies Festival Theatre

DIAMOND: \$1,500

All Platinum benefits, plus:

- Invitations to Circle Patron Opening Night Dinners
- Invitation to one Circle Patron lunch with Globe artists
- Invitation to all three Meet the Artist events
- Gift from the Helen Edison Gift Shop

SILVER: \$250

All Bronze benefits, plus:

- Annual Fund donor listing in two *Performances* programs
- Dining discounts at participating restaurants
- Opportunity to purchase tickets before the general public

PLATINUM: \$1,000

All Gold benefits, plus:

- Invitations to Circle Patron Opening Night Receptions
- Voucher to the Lipinsky Family Suite private donor lounge
- \$10 gift certificate for Helen Edison Gift Shop
- Invitation to two Meet the Artist events

CIRCLE PATRON MEMBERSHIP

DEEPEN YOUR RELATIONSHIP WITH THE OLD GLOBE

Circle Patrons support artistic and arts engagement of The Old Globe. They are key advocates on the Globe's behalf, serving as ambassadors who make the case that a thriving arts community improves the quality of life for everyone in our diverse region. We invite you to consider joining the Circle Patron family and become an integral part of the theatre experience as you support the Globe's mission and enjoy exclusive benefits.

CRAIG NOEL CIRCLE: \$2,500

All benefits on page 24, plus:

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists

FOUNDER CIRCLE: \$5,000

All Craig Noel Circle benefits, plus:

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

DIRECTOR CIRCLE: \$10,000

All Founder Circle benefits, plus:

- Complimentary Globe valet parking for each production
- Personal VIP ticketing for productions at participating theatres in London
- Access to Globe facilities for private meetings or events

Even more opportunities are available to Production and Artist Sponsors!



Invitations to Founders Dinner.



Valet service along Old Globe Way.

Circle Patrons enjoy exclusive access to The Old Globe. From backstage tours to private lunches with actors and artists, Circle Patrons experience lively and fun behind-the-curtain events and special parties created just for them.



(above) Craig Noel Circle Patron Cathy Golden with actors Patrick J. Adams and Alex Mickiewicz of *The Last Match*.



(above) Craig Noel Circle Patrons Anne Turhollow and Mike Perkins with actors Christian Coulson and Victoria Frings of *Constellations*.



(left) Circle Patrons enjoy an onstage tour led by Globe Technical Director Ben Thoron, of the set of *Rain*.

To learn more about the Globe's Circle Patron program, please contact Major Gifts Officers Keely Tidrow or Matthew Richter at (619) 231-1941.

OUR THANKS

GO BEHIND THE SCENES WITH GLOBE EXPERIENCES

What captivates you most about live theatre?

Is it the eye-catching costumes? The impressive set design? The logistics of creating an entire world on a stage? The actors in front of you, or perhaps the writers, directors, musicians, and crew members backstage?

Now is your chance to step beyond the footlights and experience the world behind the curtain. We invite you to enjoy **Globe Experiences**: exciting, behind-the-scenes adventures that give you private, up-close-and-personal access to the talented people who bring stories like *October Sky* to life.

When you purchase a Globe Experience, you are supporting San Diego's signature not-for-profit theatre while treating yourself and your friends and families to a one-of-a-kind encounter. Meet the artists, actors, and accomplished craftspeople who inhabit your favorite characters, stitch those gorgeous costumes, and compose the melody you can't get out of your head.



Rachel Wells, granddaughter of patrons Pat and Chris Weil, enjoys time backstage at *The Grinch* before her big moment in the spotlight during a walk-on role.



Sheryl and Harvey White hosted guests for an on-stage dinner, complete with live entertainment, during the 2014 run of *Bright Star*.



2015 Globe Experience patron Carol Spielman-Ewan (center) got to know the cast and crew of the world premiere musical *Rain* during her backstage experience.

Thrilling opportunities await! You can:

Take the stage with a walk-on role during a live performance of the Globe's beloved holiday classic *Dr. Seuss' How the Grinch Stole Christmas!*

Receive a personal tour of the Globe's renowned costume shop by Costume Director Stacy Sutton, followed by a meal with our Resident Designer Charlotte Devaux.

Shadow a crew member backstage for an entire performance to discover everything that happens behind-the-scenes during a play.

Enjoy an on-stage dinner on the set of a 2017 production.

And so much more!

Globe Experiences are partially tax-deductible donations and are available in limited quantities. Once sold, an Experience is unavailable until the following year. Don't miss your chance to support the theatre you love while satisfying your inner thespian!

Visit www.TheOldGlobe.org/Experiences or contact Major Gifts Associate Matthew Williams at (619) 231-1941 x2350 or mwilliams@TheOldGlobe.org.

Welcome, Llewellyn!



We are delighted to introduce you to Llewellyn Crain, The Old Globe's new Director of Development. The Globe Board of Directors and executive staff conducted a comprehensive national search to discover the individual who would lead and grow a modern and sophisticated fundraising program for our wonderful family of donors. We could not be more pleased to have found Llewellyn in that search.

Coming to us from Kansas City Symphony, Llewellyn has a proven track record as a successful fundraiser and relationship-builder who has managed large annual budgets, auxiliary groups, and capital campaigns. She has a strong background in arts advocacy through her previous role as Executive Director of the Kansas Arts Commission, and she has also worked as an arts critic and writer in Los Angeles, directed education and community programs for both the Los Angeles Philharmonic and the LA Opera, and earned two master's degrees (one in arts administration and a second in dance).

Llewellyn is leading the Globe's 11-member development team, which raises funds to support the extraordinary artistic and arts engagement programming of the Globe. We invite you to say hello to her when you see her—she would love to meet you and get to know the family of patrons who have made the Globe what it is today.

You can reach Llewellyn at (619) 231-1941 or lcrain@TheOldGlobe.org.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: 12:00 noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS

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

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

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.

YOUNG CHILDREN

Children under five years of age will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

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 lightweight 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 the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact 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.

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The Old Globe is funded by the **County of San Diego**.

Specials thanks for the County of **San Diego Board Supervisors**.



ANNUAL FUND DONORS

The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Stan & Anita Ulrich
Karen Walker
Joseph & Mary Witztum
Howard & Christy Zatklin
Anonymous (1)

Gold

(\$500 to \$999)
Mrs. Marilyn Adams
B.J. Adelson
George Amerault, Jr.
Mrs. Cyla Andrus &
Mr. Darrell Mead
Earl Asbury
Katherine Austin
The Backman Family
Bruce & Patricia Becker
Amnon & Lee Ben-Yehuda
Mrs. Lazare F. Bernhard
John & Sally Berry
Bob & Joyce Blumberg
Deb & Brand Brickman
The Bunn Family
Luc Cayet & Anne Marie Pleska
Janet & Maarten Chrispeels
Doris & Wayne Christopher
Ms. Lisa Churchill &
Dr. Susan Forsburg
Richard Clampitt &
Rachel Hurst
Boyd & Rita Collier
Charley & Barb Crew
Hon. Vincent Di Figlia
John & Barbara Edgington
Nate & Margaret Englund
Drs. George & Susan Dersnah Fee
J. M. Gillman
Morris & Phyllis Gold Fund of the
Jewish Community Foundation
Robert* & Edry Goot
Carol & Don Green
Richard & Candace Haden

Jeff & Judy Handler
Virginia Hawkins
Kaaren Henderson
Jamie Henson &
Robert Houskeeper
Laurie Henson
Gerald M. Hermanson &
Donna L. Buckner
Donald J. Hickey
Robert & Sabine Hildebrand
Bruce & Jane Hopkins
Stephanie & Carl Hurst
Joseph & Donna Hynes
Susan & Charlie Inot
Edward & Linda Janon
Tony & Nancy Janus
Dr. & Mrs. Clyde W. Jones
Wilfred Kearse &
Lynne Champagne
Carol Keppel
Dr. Marvin M. Kripps
LABS, Inc.
Bill & Tamara Lascurain
Allen Lemberg & Family
Sherry & Rick Levin
Mack Lewis & Kate Herring
Marshall & Judy Lewis Fund of the
Jewish Community Foundation
Charles & Robin Luby
Mr. & Mrs. Howard Lund
Carl Maguire &
Margaret Sheehan
Sally & Luis Maizel
Jain Malkin
Drs. Betty Joan Maly &
John Meyers
Mercy & Ron Mandelbaum
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Bill & Mim McKenzie
Mimi & Ernie Mortensen
Charles & Susan Muha
Mark & Jan Newmark
Evy & Ed Newton

Micki Olin & Reid Abrams
Lori Partrick
Julius J. Pearl Fund at
The San Diego Foundation
In Memory of Margaret Peninger
Nancy & Michael Pfeiffer
Dr. Adele Rabin &
Mr. Stephen Cohen
Dianne & Bruce Ramet
Stuart & Linda Robinson
T. Wayne* & Christine Rounsavell
Mr. & Mrs. Todd Ruth
Sue & Haddon Salt
Linda J. Seifert
Tim & Luci Serlet
Linda & Andrew Shelton
Stella Shvil Professional Fiduciary
Beverly & Howard Silldorf
Anne & Ronald Simon
Mr. William D. Smith &
Dr. Carol Harter
Norman & Judith Solomon
Ronald & Susan Styn
Mr. & Mrs. Gordon Swanson
Clifford & Kay Sweet
John & Gail Tauscher
Roger Thieme & Sylvia Steding
Jeffrey & Sheila Truesdell
The Ward Family Charitable Trust
Drs. Christine White &
Joseph Traube
Sandy Wichelecki &
Suzanne Dukes
Dennis & Carol Wilson
Cass Witkowski Family
Brendan M. & Kaye I. Wynne
Chester Yamaga & Jean Samuels
Anonymous (5)

*In Memoriam

This list is current as of
August 12, 2016.

Amy E. Allison General Manager
 Llewellyn Crain Director of Development
 Dave Henson Director of Marketing and Communications
 Mark Somers Director of Finance
 Richard Seer Director of Professional Training
 Robert Drake Director of Production
 Freedom Bradley-Ballentine ... Director of Arts Engagement

ARTISTIC

Eric Keen-Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
 Jennifer Watts Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Eileen McCann Resident Design Assistant
 Megan Tuschhoff Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Daniel Capiro Charge Carpenter, White
 Jack Hernandez Master Carpenter, Festival
 Jason Adkins, Robin Barnett, Katie Cardon,
 Curtis Carlsteen, Chris Chauvet, Jason Chohon,
 Michael Curtis, Edgar Fuller, Matthew Giebe, Veronica
 Hernandez, Sloan Holly, Jim Hopper, Nick Jackson,
 Daniel Lloyd, Laura McEntyre, Shannon Perry,
 Paco Ramirez, Chris Rowe, Aren Skalman, Ray Stewart,
 Kurtis Weichers Carpenters
 Jason Adkins, Jessica Amador, W. Adam Bernard,
 Cynthia Bloodgood, Daniel Capiro, Christie Curran,
 David Garcia, Jenn Imbler, Kristine Kerr,
 Eileen McCann, Ray Stewart, Julie Unternaher Painters
 W. Adam Bernard Lead Scenic Artist
 Eszter Julian, Laura McEntyre, James Ramirez,
 Kurtis Weichers Deck Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Corrine Roache Design Assistant
 Erin Cass Drapers
 Su-Lin Chen, Wendy Miller, David Wilkes Tailors
 Mark Baiza, Anne Glidden Grace, Lisa Goering, Colleen
 Power, Susan Sachs, Nicole Sukolics-Christianson,
 Corinne Walsh Assistant Cutters
 Mary Miller Tailoring/Construction
 Bonnie Clinnin, Kelly Marie Collett-Sarmiento,
 Cat Frazier, Stephen Jones, Nunzia Pecoraro, Heather
 Premo, Raquel Stewart Stitchers
 Kristin Womble Craft Supervisor/Dyer/Painter
 Sharon Granieri, Stephanie Parker Craft Artisans
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Katie Knox, Ana Maldonado Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna MacDonald Globe Swing Dresser
 Anna MacDonald Wardrobe Crew Chief, White
 Ana Maldonado Wig Running Crew, Globe
 Kelly Marie Collett-Sarmiento, Rebecca Hawkins,
 Alanna Kruger, Sue Noll Wardrobe Running Crew, Globe
 Lisa Wylie Wig Running Crew, Fesitval
 Sunny Haines, Danielle Myrick,
 Erin Valerie Mudd, Carissa Ohm,
 Keriann Reyes Wardrobe Running Crew, Festival
 Marie Jezbera Rental Agent

Barry Edelstein

Erna Finci Viterbi Artistic Director

PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer
 Kristine Hummel-Rosen Property Assistant
 Jacob Sampson Properties Carpenter
 Edee Armand, Trish Rutter Properties Painters
 Andrew Sinclair, Michael Stuart Properties Artisans
 David Buess Property Master, Globe
 Kristen Flores Stage and Property Master, White
 Andrew Recker Property Master, Festival

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
 Steve Schmitz Lighting Assistant
 Colin Scott Lighting Programmer, Globe
 Matthew Mellinger Video Technician, Globe
 Xavier Luevano,
 Robert Thoman Follow Spot Operators, Globe
 Kevin Orlof, Sean Murray Follow Spot Operators, Festival
 Caroline Andrew, Sammy Bauman-Martin, Bradley
 Bergholtz, Rae Lynn Crocker, Jerry Crum, Mike Lowe,
 Xavier Luevano, Kyle Montgomery, Brandon Rosen,
 Robert Thoman Electricians
 Harry Hixson, Rae Lynn Crocker,
 Edward Cramer Lighting Interns

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Jaclyn Skingel Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Clayton Nicodemus Deck Audio, Globe
 Alex Heath Deck Audio, Festival
 Krystin Cline, Jason Cheney, Michael Cornforth,
 Coy Lopez, Anthony Medina, Dana Pickop,
 Jeremy Siebert, Austin Taylor Sound Technicians

ADMINISTRATION

Alexandra Hisserich General Management Associate
 Carolyn Budd Assistant to the Artistic
 and Managing Directors
 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
 Kathy Silberman Interim Human Resources Manager
 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, Maura Giles-Watson,
 Jan Gist, Fred Robinson, Abraham Stoll M.F.A. Faculty
 Corey Johnston, Nate Parde,
 Nicole Ries, Robin Roberts M.F.A. Production Staff

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
 Annette Nixon Arts Engagement Programs Coordinator
 Lisel Gorell-Getz Master Teaching Artist

Michael G. Murphy

Managing Director

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, Shariff Simmons Teaching Artists

FINANCE

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

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Director
 Matthew Richter, Keely Tidrow Major Gifts Officers
 Robin Hatfield Annual Fund Manager
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Donor Services Coordinator
 Derek Floyd Grants Assistant

DONOR SERVICES

Jyothi Doughman, Anthony Hackett, Helene Held,
 Janette Jack, Barbara Lekes, Elisa Lopez,
 Richard Navarro, Stephanie Reed,
 Laura Regal Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Chanel Cook Digital and Print Publications Coordinator
 Kelsey Dahlke Marketing Assistant
 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 Bennon 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, Korrin Main,
 Linda McKamey, Laura Mezta, Savannah Moore, Evan
 Nyarady, John Sweeney Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Catherine Abbott, Mary Taylor,
 Alondra Velez House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Deborah Montes, Stephanie Passera,
 Brandon Potter, Michelle Thorsen Pub Shift Supervisors
 Tanika Baptiste, Morgan Candela,
 Jessica Molina, Mina Morales, Angela Price,
 Jennifer Van Atta Pub Staff
 Linda Bahash, Amy Brooks,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
 Sherisa Eselin Security Officer
 Joshua Caldwell, Francisco Dukes, Mark Flores,
 Jeff Howell, Janet Larson, Jonathan Martinez,
 Eleuterio Ramos, Carlos Valderrama Security Guards
 Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director