

performances

THE  LD GLOBE

JULY 2016



Sense
and
Sensibility

WELCOME

Welcome to the enchantment, music, and romance of *Sense and Sensibility*! This production marks writer-composer Paul Gordon's return to The Old Globe after debuting here in 2011 with his triumphant adaptation of *Emma*. Once again, with *Sense and Sensibility*, Paul has transformed a classic Jane Austen novel into a dynamic stage musical with his unique blend of humor and heart. We're delighted to have him and his work back with us at the Globe.

It's also a pleasure to welcome director Barbara Gaines to the Globe as she makes her San Diego debut. Barbara is the acclaimed founder and artistic director of Chicago Shakespeare Theater—and the fifth artistic director of a major regional theatre to direct at the Globe this year. It's nothing short of astonishing to have so many national figures working here. These are not just some of the top directors in the country; they're the very people who have built and continue to sustain the regional theatre movement. Barbara has built Chicago Shakespeare Theater from the tiny operation she began in 1986 to one of the largest theatres in the country, working in service not only to her art, but also to her city and her community.

Sense and Sensibility is presented in association with Chicago Shakespeare Theater, and in this great year of celebration that marks the 400th anniversary of Shakespeare's death, we're especially excited to establish a collaborative relationship between our two institutions.



DOUGLAS GATES

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

A handwritten signature in cursive script that reads "Barry Edelstein".

Barry Edelstein, Erna Finci Viterbi Artistic Director

A handwritten signature in cursive script that reads "M. 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.

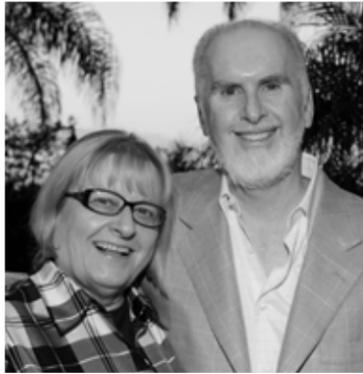
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KAREN AND DONALD COHN

Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 20 years. Karen, a graduate of University of San Diego School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems, Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She has served two terms as Chair and is currently co-chairing the 2016 Globe Gala. The Cohns have supported several productions, including *Kiss Me, Kate*, *The Winter's Tale*, *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead*, and *The Merchant of Venice*. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.



BRIAN AND SILVIJA DEVINE

For Silviya and Brian Devine, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans nationwide and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company, and Washington, D.C.'s Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silviya joined the Board of Directors in 2012. In addition to theatre, Silviya and Brian ardently support live music of all genres—including at La Jolla Music Society, on whose board Silviya also serves—as well as multiple charities for education. With Brian as chairman of the board at Petco, the Devines are also strong advocates for animal welfare organizations, including the San Diego Humane Society and SPCA.

SEASON SPONSORS



KATHRYN AND JOHN HATTOX

Kathryn Hattox is a native San Diegan who has attended Globe productions for over 50 years, often taking her children and grandchildren to performances with her husband, John. She has long been a strong advocate of theatre and joined the Globe's Board of Directors in 1997. She served as Board Chair for two years and has remained on the Board as an active member of the Executive, Finance, Craig Noel League, Investment, and Development Committees. In recognition of her leadership gift to the historic Capital Campaign, the Globe's multipurpose performance and event room carries the name of Hattox Hall. Kathryn has generously supported the Globe each year as a Sponsor for such plays as *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *Measure for Measure*, *Cyrano de Bergerac*, *King Lear*, *Amadeus*, *As You Like It*, *The Merchant of Venice*, *The Winter's Tale*, and last year's *Kiss Me, Kate*.



JOAN AND IRWIN JACOBS

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

ARTIST SPONSOR

Artist Sponsor for Wayne Alan Wilcox (Edward Ferrars)

JO ANN KILTY

Before relocating to San Diego, Jo Ann Kilty had a career in advertising and sat on the board of directors of National Car Rental. She is passionate about the arts, and she has served as chair of the Del Mar Foundation's Cultural Arts Committee and on the board of the California Center for the Arts, Escondido. In 2009 she joined the Globe's Board and serves on the Development Committee. Jo Ann was recognized as Honorary Chair for the 2011 Globe Guilders Fashion Show and co-chaired last year's 80th Anniversary Gala and the 2012 Globe Gala.

EXTRAORDINARY LEADERSHIP

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

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

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*In Memoriam

OUR THANKS

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

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



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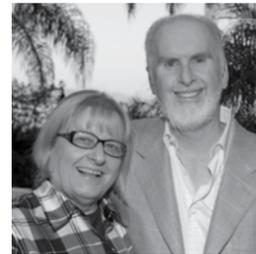
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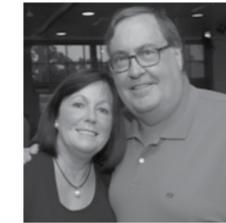
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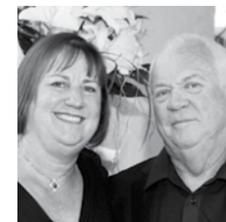
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*; for Diane and John Berol: the cast of *A Midsummer Night's Dream*; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: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

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



Welcome to the Globe!

Everyone needs a great love story now and then. Jane Austen has written a bunch of them. She creates wonderful characters—strong women we cheer for and the men who make their hearts either break or soar—and she places these vivid characters in dilemmas that alternately try them and reward them. *Sense and Sensibility* is one of

Austen's greatest, and tonight, when it breaks into marvelous song, it's even better! We are delighted to have composer Paul Gordon, whose *Emma* delighted our audiences, return to us with another enchanting Austen classic. And we're even happier that his perfect match with director Barbara Gaines began at the Globe and continues to thrive. Tonight's delightful evening complements the other plays in our summer season: the tragedy of *Macbeth*, the hilarity of Steve Martin's *Meteor Shower*, and the lush and lyrical universe of *Love's Labor's Lost*. It's a most complete summer at the Globe! We are also honored that three of this summer's directors also happen to be artistic directors of some of this country's preeminent regional theatres.

We are particularly grateful to *Sense and Sensibility's* Leading Season Sponsors Karen and Donald Cohn and Brian and Silvija Devine and Season Sponsors Kathryn and John Hattox and Joan and Irwin Jacobs, as well as Jo Ann Kilty, Artist Sponsor for Wayne Alan Wilcox.

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

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


Vicki L. Zeiger
Chair, Board of Directors

FROM BARRY

When I first encountered tonight's beautiful and moving show, I recognized countless things about it that made it a perfect fit for summertime at the Globe. Woven together in *Sense and Sensibility* are the central threads that make up the theatre's artistic identity.

The show is a musical, for instance, and the Globe is celebrated worldwide for its work in this genre. It's by a major American theatre composer, and one who happens already to be a member of the Globe family. It's a classic, based on a cherished novel by a beloved figure in English letters. It's crafted by a creative team at the highest level of artistic achievement and performed by a company of accomplishment and distinction. It's a second production, having premiered in Chicago two years ago and now coming here for another go-round, and the Globe performs a real service to our field and broadens the national repertoire by giving shows a second major platform. It's a production created in collaboration with a sister institution, Chicago Shakespeare Theater, a strategy that helps the Globe bring the best theatre from around the country to our audiences even as it helps us forge a network of American stages that are our *de facto* National Theatre.

In addition to all of those great arguments for the show, there's one more, a happy coincidence that's as theatrical in its way as the show itself. Back in 2011 when Paul Gordon's other Austen adaptation, *Emma*, was playing on this very stage, Barbara Gaines, Chicago Shakespeare's artistic director, and her associate Rick Boynton flew from the Windy City to check it out. As they crossed our plaza after the show, they knew that they had experienced an uncommon talent, and this conviction eventually led them to commission Paul's next Austen musical. The Globe has thus been in *Sense and Sensibility's* DNA from the moment of conception.

Jane Austen is much adapted. Like the work of our house playwright Mr. Shakespeare, her novels remain vital centuries after their composition, exploring enduring themes that entice modern interpreters to shepherd her stories and characters into new forms. The Dashwood sisters navigate choppy, early-19th-century, pre-feminist waters that we feel we understand. The reason we do is because Austen

herself has described them to us so vividly. That is, her currency is such that we know her world almost entirely through her. Like Shakespeare, she was not of an age but for all time.

That the thematic terrain of *Sense and Sensibility*—love, loss, money, family, romance—is eternal in no way diminishes the originality of Austen's investigations of it. The novel is built on a series of binaries that center on Elinor Dashwood and her younger sister Marianne. Elinor—sense—represents classicism; Marianne—sensibility—romanticism. Elinor speaks for a set of social strictures; Marianne's is the individual passion that bristles at them. Elinor embodies reason, restraint, and responsibility; Marianne is all emotion, spontaneity, and rapture. Of course, paired opposites such as these are the raw materials of the dramatist, and so it's entirely natural that *Sense and Sensibility* now finds its way onto the stage. It is, as much as any of Austen's novels, inherently theatrical.

We're grateful to Barbara Gaines that she found inspiration here five years ago and has so patiently and lovingly brought this new work to life. We welcome her here for her Globe debut, and we welcome back Paul Gordon for another evening of enchantment. They and the brilliant company they've assembled give us an evening that is everything Globe audiences have come to expect, and all of us here are happy to share it with you.

Thanks for coming. Enjoy the show.



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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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in association with Chicago Shakespeare Theater

PRESENTS

SENSE AND SENSIBILITY

BOOK, MUSIC, AND LYRICS BY
PAUL GORDON

Based on the novel by Jane Austen

Developed with Rick Boynton

Kevin Depinet
SCENIC DESIGN

Susan E. Mickey
COSTUME DESIGN

Donald Holder
LIGHTING DESIGN

Ray Nardelli
SOUND DESIGN

Larry Hochman
Bruce Coughlin
ORCHESTRATIONS

Curtis Moore
MUSIC SUPERVISOR AND
ADDITIONAL ARRANGEMENTS

Harrison McEldowney
ORIGINAL PRODUCTION
CHOREOGRAPHER

Bob Mason and Dale Brown
ORIGINAL CASTING

Peter Van Dyke
PRODUCTION
STAGE MANAGER

Laura Bergquist
MUSIC DIRECTOR

Matt Raftery
CHOREOGRAPHER

DIRECTED BY
BARBARA GAINES

Sense and Sensibility was commissioned by Chicago Shakespeare Theater, and the World Premiere was presented on April 29, 2015, at Chicago Shakespeare Theater, Chicago, IL.; Barbara Gaines, Artistic Director; Criss Henderson, Executive Director; Rick Boynton, Creative Producer.

The development of *Sense and Sensibility* at Chicago Shakespeare was supported by The Harold and Mimi Steinberg Charitable Trust.

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

July 6 – August 14, 2016

CAST (in order of appearance)

MARIANNE DASHWOOD Megan McGinnis*
ELINOR DASHWOOD Sharon Rietkerk*
JOHN DASHWOOD David Schlumpf*
FANNY DASHWOOD Jill Van Velzer*
EDWARD FERRARS Wayne Alan Wilcox*
MRS. JENNINGS Paula Scrofano*
LORD MIDDLETON Brian Ray Norris*
COLONEL BRANDON Sean Allan Krill*
MR. WILLOUGHBY Peter Saide*
LUCY STEELE Emily Berman*
MISS GREY Elizabeth Telford*
MR. HARRIS Colin Morgan*

ENSEMBLE Emily Berman*, Matthew Keffer*, Megan Long*, Colin Morgan*, Brian Ray Norris*, David Schlumpf*, Paula Scrofano*, Elizabeth Telford*, Jill Van Velzer*

SWINGS Melinda Gilb*, James Rank*, Connor Sullivan, Kelsey Venter*

UNDERSTUDIES for Mrs. Jennings – Melinda Gilb*;
for John Dashwood, Mr. Harris – Matthew Keffer*; for Marianne Dashwood, Lucy Steele – Megan Long*; for Mr. Willoughby – Colin Morgan*; for Colonel Brandon, Lord Middleton – James Rank*;
for Edward Ferrars – David Schlumpf*; for Elinor Dashwood – Elizabeth Telford*; for Fanny Dashwood, Miss Grey – Kelsey Venter*

Production Stage Manager Peter Van Dyke*
Assistant Stage Manager Laura Zingle*
Dance Captain Elizabeth Telford*

SETTING

England, 1792.

There will be one 15-minute intermission.

PRODUCTION STAFF

Vocal Coach David Huber
Assistant Director Anthony Methvin
Associate Costume Design Cathy Tantillo
Associate Costume Design Charlotte Devaux
Associate Lighting Design Caroline Chao
Assistant Lighting Design Wen Ling Liao
Associate Sound Design Chris Laporte
Music Assistant Taylor Peckham
Original Wig and Makeup Design Melissa Veal
Lighting Design Intern Joshua Holder
Stage Management Interns Delpha Hanson, Amanda Luke

*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 pedirselo 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.

SOMETHING MAGICAL

Director Barbara Gaines on bringing *Sense and Sensibility* to the stage

Interview by Danielle Mages Amato

How did *Sense and Sensibility* come to be?

Chicago Shakespeare Theater commissioned *Sense and Sensibility*—and that actually ties back to The Old Globe. I had seen *Emma* at the Globe, and Paul Gordon and I and our creative producer, Rick Boynton, who was so important to the development of this piece, all had dinner together afterward. We just knew from meeting each other that we wanted to work together. I thought we might do *Emma* at Chicago Shakespeare Theater, but the rights fell through. So then I called Paul and said that maybe this is an opportunity in disguise, a chance for us to choose something else, and I'd love to do another Austen piece. So *Sense and Sensibility* was a birth that came from a disappointment—and it turned into an unusually happy creative experience.

Were you an Austen fan going into this project?

I was not. I was a Shakespeare fan. He had most of my energy. But I had read most of the Austen novels and enjoyed them. And Paul has a kind of insight into Austen that I have never felt before in any of the adaptations I've seen. It's a remarkable sensitivity, a real gift that he has for taking her work from the pages of the novel and transforming it into a dynamic theatrical event. It's like he's tapping into the soul of Austen's characters. He really makes them flesh-and-blood people through his music and his writing.

Would you talk a little bit about how you arrived at the design for this production?

I wanted something very different than I had ever seen with a Jane Austen adaptation. They're usually very realistic. In fact, *Sense and Sensibility* adaptations often start in a graveyard, because the girls' father has passed away. But when I was talking with Kevin Depinet, our tremendous set designer, I insisted that we are not start in a graveyard. That's no way to start a musical! So Kevin and I created something different: something more symbolic, something magical. We don't have any walls. We don't have a living room. None of that. Instead we have three round discs, and set pieces just appear: chandeliers, sofas, pianos. It's Donald Holder's brilliant lighting that brings those pieces to life or lets them fade into the background. And Susan Mickey designed the most delicious costumes. I said to her that I don't want tiny-print linen dresses for this show. I want silks. I want

those bodies to move in a sensual way, because this is, after all, a romance. So through the brilliance of these designers, we've created a world for this adaptation that's more in your mind, more expressionistic. And it works beautifully for the script that Paul has created, because some of his songs take us seamlessly from one scene to the next without a pause, so it was really wonderful to be able to change locations without stopping to make scene changes. I think the design has a magical, romantic quality. And indeed, this is a magical romance.

What is the effect of this more symbolic style? I think sometimes we assume we need a more literal set to establish time and place.

What you need more than anything is a great storyteller. Paul is a great storyteller. These actors are great storytellers. They are the characters. You actually don't need anything but them singing Paul Gordon's songs—that's what you really need. Sharon Reitkerk and Megan McGinnis, who play Elinor and Marianne, did their research. They have a deep and profound knowledge of the period and are completely connected to what Jane Austen wrote. And the same with each and every actor. I especially love the men in Austen's *Sense and Sensibility*, but those characters are difficult to cast, because I was looking for good-looking, sexy men who had a funny bone and common sense, who could show both pain and a sense of humor. That goes side by side in Jane Austen, that pain and humor and wit. And we hit the jackpot.

Now that you've spent time with both William Shakespeare and Jane Austen, do you see any similarities between them?

Oh, God yes. Almost more similarities than differences. Obviously one wrote for the theatre and the other wrote novels, but they were both really great at seeing through B.S. They had the ability to get at the truth behind every hypocrisy, to show us what's behind people's agendas. They never preached—and they were always skeptical of people who did. And their work is still incredibly vivid and incredibly relevant today. ■

A WONDERFUL CHALLENGE

Paul Gordon discusses his musical *Sense and Sensibility*

Interview by Danielle Mages Amato

The Old Globe audiences are likely familiar with your work from our 2011 production of the musical *Emma*, which was also based on a Jane Austen novel. What makes Austen's work particularly rich source material for a musical?

Austen has a remarkable gift for understanding the dynamics of the relationships between people. She uses a keen wit to dissect human frailty and underscores what brings individuals together. But more importantly, the stories that Austen was telling over 200 years ago are as relevant today as they were then. Her characters are modern, though they were written in another age. What makes Austen's work so timeless is that her themes are universal and the people that she writes about resemble the people today in our everyday lives.

How does *Sense and Sensibility* differ from *Emma*? Were there particular thematic or character elements from the novel that particularly lent themselves to coming to life on stage?

I suppose the primary difference between *Emma* and *Sense* is that *Emma* is a comedy and *Sense* is a drama. That would be the simplistic way to look at it. Though, as it turns out, we found quite a bit of comedy in our version of *Sense*. It's always there in Austen, and you just have to mine it. *Sense* was a little more challenging to write than *Emma*, as there was far less dialogue in the book for me to steal. It's always challenging trying to maintain the essence of Austen's language—but it is a wonderful challenge, and I am very grateful to have had the opportunity to musicalize this piece.

Is there a type of performer that's particularly well suited to your music? What qualities does a performer need to have to bring a piece like *Sense and Sensibility* to life?

Finding the right performer for a musical theatre role is one of the hardest challenges in the arts, in my opinion. You need an actor who can not only be completely authentic as the character that the actor is portraying, but that actor must have a glorious singing voice. That can be a daunting challenge, and I'm happy to



Richert Easley as Mr. Woodhouse and Patti Murin as Emma Woodhouse in *Emma - A Musical Romantic Comedy*, with music, lyrics and book by Paul Gordon, at The Old Globe, 2011. Photo by Henry DiRocco.

say that the company members of *Sense and Sensibility* are such performers. And it took us a long time to find this cast and put this company together, and we are very proud of our actors.

What are you currently working on, in terms of adaptations and original pieces?

I'm working on many projects right now. I've just written a new musical with Hunter Foster called *Sleepy Hollow*. John Caird and I have a Christmas musical that's a Dickensian mash-up called *Little Miss Scrooge*. We just did a reading in New York of an original piece called *Death: The Musical* that we hope to put up next year. We will be announcing the first production of *The Front* at a major regional theatre next year. And we are bringing back an updated version of *Jane Eyre* to a major regional next year as well. So stay tuned to my website for all the latest updates: www.paulgordonmusic.com. ■

COMMON SENSIBILITIES

The many adaptations of Austen's classic novel

By Jacqueline Kim

A riches-to-rags romance that follows the coming of age of two teenaged sisters—it sounds like the summary of a charming contemporary young adult novel or a fairy tale. But instead, it's the logline for Jane Austen's *Sense and Sensibility*, a story that has yet to show signs of age despite being over 200 years old. It is no surprise, then, that numerous adaptations have been made, across the world and in various media, of the Regency-era author's brainchild.

Perhaps the best known adaptation is the 1995 feature film directed by Ang Lee. Here, actress and screenwriter Emma Thompson's quietly passionate Elinor clashes with and counsels Kate Winslet's lively and idealistic Marianne. And of course, the leading men—Hugh Grant as Edward Ferrars and Alan Rickman as Colonel Brandon—prove themselves worthy of the hands of the Dashwood sisters, whom we come to know and love despite their differences.

So seminal was the 1995 film that in 2008, Andrew Davies (best known for adapting another Austen classic, *Pride and Prejudice*, in 1995) wrote a television miniseries adaptation that feels much more like an extended and updated edition of the film. Aspects not



in the book but created by Thompson herself are preserved here, from modernizing the static character of Margaret Dashwood into a spunky, imaginative tomboy, to recreating Fanny Dashwood's ridiculous Greco-Roman curls.

Of course, not all adaptations have been so faithful to the book. In 2000, Austen's popularity reached India, where a Tamil-language film, *Kandukondain Kandukondain* ("I Have Found It! I Have Found It!"), became a hit with critics and audiences alike. A modernized adaptation, the Elinor counterpart (played by Tabu, a popular Indian actress best known to Western audiences as the mother of the titular character in *The Life of Pi*) has a practical job at a software company while her younger sister (portrayed by Aishwarya Rai, who also played a Bollywood version of Elizabeth Bennet in *Bride and Prejudice*) pursues a music career.

The Dashwood sisters have been modernized in recent years in the United States, as well. The 2006 teen comedy *Material Girls* starred Hilary and Haylie Duff as modern-day socialites and updated versions of Elinor and Marianne, respectively. In 2011, *From Prada to Nada* turned the Dashwood sisters into two well-to-do Latinas—Camilla Belle as serious law student Nora and Alexa Vega as shopaholic Mary—who are forced to adjust to East Los Angeles. Though neither adaptation gained the kind of traction achieved by *Clueless*—an adaptation of Austen's *Emma*, also geared towards teens—both stand as a testament to Austen's ability to appeal to millennials and expose them to distilled versions of the original classic. And, of course, Austen's work has been no stranger to being transformed into rather bizarre adaptations, courtesy of Quirk Books. The publisher, best known for *Pride and Prejudice and Zombies*, followed up its brain-eating bestseller with *Sense and Sensibility and Sea Monsters*.

(left) Emma Thompson and Kate Winslet in the 1995 film version of *Sense and Sensibility*.

“Jane Austen's *Sense and Sensibility*, a story that has yet to show signs of age despite being over 200 years old.”

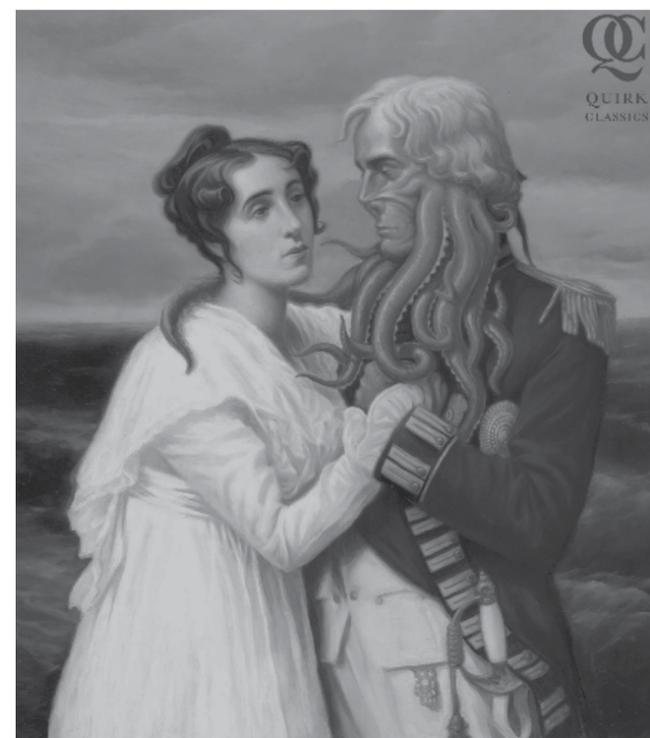
—Jacqueline Kim



More recently, the novel has been given new vigor on the stage, which has furthered Austen-mania for today's audiences. Earlier this year, Off Broadway welcomed the Dashwood sisters in a critically acclaimed stage production at the theatre company Bedlam. A quirky take on the classic, replete with furniture sets that move rapidly around according to the emotional tension of the plot, the show has been lauded for imbuing *Sense and Sensibility* with modern energy. The newfound popularity for Austen's work within the theatre has set the stage for this current production, which premiered at Chicago Shakespeare Theater to rave reviews.

“I write only for Fame, and without any view to pecuniary Emolument,” Austen once wrote in a letter to her sister Cassandra. If only she time-traveled to our theatre today and saw just how influential her work has been, she would see how her purpose has been more than fulfilled. ■

Jacqueline Kim is a former artistic/literary intern at The Old Globe and is currently a student at the University of Pennsylvania Law School with plans to practice entertainment law.



SENSE AND SENSIBILITY AND SEA MONSTERS

BY JANE AUSTEN AND BEN II. WINTERS

(top left) Aishwarya Rai and Tabu in *Kandukondain Kandukondain*. (top right) John Russel, Laura Baranik, and the cast of Bedlam's *Sense and Sensibility*. Photo by Ashley Garrett. (right) The book cover of *Sense and Sensibility and Sea Monsters*.

**EMILY BERMAN**

(Lucy Steele, Ensemble) is thrilled to make her Old Globe debut in *Sense and Sensibility*. She is based in Chicago, where her credits include *Sense and Sensibility* (Chicago Shakespeare Theater), *Sondheim on Sondheim* (Porchlight Music Theatre), and the world premiere of *Days Like Today* (Writers Theatre). Her regional credits include *Assassins*, *The Diary of Anne Frank*, and *Hum of the Arctic* (Milwaukee Repertory Theater). Ms. Berman can also be seen in the role of Jen Brenner on NBC's "Chicago Fire" and performing with Chicago band The Winchesters. She is a graduate of Milwaukee Repertory Theater's Artistic Internship Program and holds her B.F.A. in Acting from the University of Michigan. emilygraceberman.com.

**MELINDA GILB**

(Swing) has appeared many times at The Old Globe, where her credits include the original Mama Who in *Dr. Seuss' How the Grinch Stole Christmas!*, *Suds* (also co-author), *The Robber Bridegroom*, and the New Voices Festival reading of *Cake Off*. Her other credits include *Singin' in the Rain* (original Broadway cast), *Back to Bacharach and David* (original Off Broadway cast), *Suds* (original Off Broadway cast), *The Pirates of Penzance* (first national tour), *Walter Cronkite is Dead*, *Violet*, *Miss Witherspoon*, and *Always...Patsy Cline* (San Diego Repertory Theatre), Mrs. Lovett in *Sweeney Todd* (Craig Noel Award for Lead Performance in a Musical), Dolly Levi in *Hello, Dolly!* and Miss Hannigan in *Annie* (Starlight Musical Theatre), *The Smell of the Kill* and *The 25th Annual Putnam County Spelling Bee* (North Coast Repertory Theatre), *Assassins*, *A Christmas Carol*, *Dirty Blonde*, and *The Receptionist* (Cygnet Theatre Company), *She-Rantulas from Outer Space in 3D* (Diversionary Theatre), and *The Melinda and Steve Show* (with Steve Gunderson, in New York, Los Angeles, and San Diego). She also directed *Always...Patsy Cline* for OnStage Playhouse. On television, she was featured on "The Full Wax" and *Ruby Takes a Trip...* and guest starred on "Becker."

**MATTHEW KEFFER**

(Ensemble) is a Chicago-based actor making his Globe debut. His recent Chicago credits include *The Man Who Murdered Sherlock Holmes* (Mercury Theater Chicago), *Side Show* and *Sondheim on Sondheim* (Porchlight Music Theatre), and Michael John LaChiusa's *The Wild Party* (Bailiwick Chicago). matthewkeffer.com.

**SEAN ALLAN KRILL**

(Colonel Brandon) reprises the role he originated at Chicago Shakespeare Theater, which earned him a Joseph Jefferson Award nomination. He has appeared on Broadway in *Honeymoon in Vegas*, *On a Clear Day You Can See Forever*, and *Mamma Mia!* His Off Broadway credits include *Hit the Wall* (Barrow Street Theatre), *A Civil War Christmas* (New York Theatre Workshop), and *The Brother/Sister Plays* (The Public Theater). He has been seen on tour as Trevor Graydon in *Thoroughly Modern Millie* (Leon Rabin Award and Carbonell Award nominations) and Sam Carmichael in *Mamma Mia!* (BroadwayWorld.com Award for Outstanding Leading Actor). Mr. Krill's regional credits include *Sideways* (La Jolla Playhouse), *The Hot L Baltimore* (Steppenwolf Theatre Company), *The Comedy of Errors* (Chicago Shakespeare Theater), *The Importance of Being Earnest* and *Travesties* (Court Theatre), *Sunday in the Park with George* (Skylight Music Theatre), Tommy Albright in *Brigadoon* (The Marriott Theatre, Jeff Award nomination), and Sparky in *Forever Plaid* (Jeff Awards for Best Ensemble and Best Revue). He has also appeared on television in "Mr. Robot." seanallankrill.com.

**MEGAN LONG**

(Ensemble) is thrilled to make her Globe debut. Her Chicago theatre credits include *Sense and Sensibility*, *The Emperor's New Clothes*, *Short Shakespeare!*—*A Midsummer Night's Dream*, and *Willy Wonka* (Chicago Shakespeare Theater), *Camelot*, *Sleeping Beauty*, *A Christmas Carol*, and *Meet Me in St. Louis* (Drury Lane Theatre), *Snapshots* (Northlight Theatre), *Carter's Way* (Steppenwolf Theatre Company), *Signs of Life* (Snap-Two Productions at Victory Gardens Theater), *A Christmas Carol: The Musical* (Theatre at the Center), *Little Women* (The Marriott Theatre), *Married Alive!* and *Always...Patsy Cline* (Fox Valley Repertory), *A Little Night Music* (Light Opera Works), *My Favorite Year* (Bailiwick Chicago), and *The Merchant of Venice* (Red Tape Theatre). Ms. Long's regional credits include *Olive* in *The 25th Annual Putnam County Spelling Bee* (New Theatre). She holds a B.F.A. from Denison University.

**MEGAN MCGINNIS**

(Marianne Dashwood) originated the role of Marianne at Chicago Shakespeare Theater (Joseph Jefferson Award nomination). She most recently completed the Off Broadway run of the Drama Desk Award-nominated, two-person musical *Daddy Long Legs*, which she also played nationally and internationally (Ovation Award, Jeff Award nomination, London WhatsOnStage Award nomination). She was last seen on Broadway in the revival of *Side Show* as Daisy and Violet standby, playing Violet on several occasions. Her other Broadway credits include Eponine in *Les Misérables*, Beth in *Little Women*, Belle in *Beauty and the Beast*, *Thoroughly Modern Millie*, *The Diary of Anne Frank*, and *Parade*. Originally from Southern California, Ms. McGinnis guest starred on several television series growing up, including "Dear John," "Sister, Sister," "Wings," and "Blossom" (recurring). She appeared in the film *Anywhere But Here* and voiced a character in *A Goofy Movie*. She can be heard on the cast recordings of *Daddy Long Legs*, *Little Women*, and *Parade*, as well as in the duet "Flight" on Sutton Foster's *Wish*. Ms. McGinnis has a B.A. in English from Columbia University.

**COLIN MORGAN**

(Mr. Harris, Ensemble) couldn't be happier to be working at The Old Globe for the very first time. His Chicago credits include *Sense and Sensibility*, *Pericles*, *Short Shakespeare!*—*Twelfth Night*, and *Shakespeare's Greatest Hits* (Chicago Shakespeare Theater), *The Jungle*, *No Beast So Fierce*, and *Romulus* (Oracle Productions), *The Explorers Club* (Windy City Playhouse), and *Bellboys*, *Baggage*, and *Bears* (Redmoon). He has worked regionally at theatres in Colorado, Tennessee, Mississippi, Wisconsin, Nebraska, and Iowa. Mr. Morgan is from Sioux City, Iowa, and graduated Iowa State University.

**BRIAN RAY NORRIS**

(Lord Middleton, Ensemble) is thrilled to be making his Globe debut with *Sense and Sensibility*. This makes his second musicalized Jane Austen project this year, and he is thrilled to be a part of her world here. His other favorite credits include Mr. Collins in *Pride & Prejudice*, Mr. Bumble in *Oliver!*, Jean Michel in *Cinderella*, Billis in *South Pacific*, Beadle Bamford in *Sweeney Todd*, Bert Healy in *Annie*, Padre in *Man of La Mancha*, Roger in *Grease*, and Father Alexandrios, Harry Brite, and Bill Austin in the North America tour of *Mamma Mia!*

**JAMES RANK**

(Swing) has appeared as Kromow in *The Merry Widow* and Cord Elam in *Oklahoma!* (Lyric Opera of Chicago), Morrell in *A Minister's Wife* and Kodaly in *She Loves Me* (Writers Theatre), Fredrik in *A Little Night Music* (Indiana Repertory Theatre), Sam in *The American Dreams Songbook* (Next Theatre Company, Joseph Jefferson Award), Baron in *Grand Hotel* (Jeff Award nomination), Superman in *It's a Bird...It's a Plane...It's Superman*, Aaron in *Curtains*, and Cable in *South Pacific* (Drury

Lane Theatre), Jules in *Sunday in the Park with George* (Peninsula Players), Billy in *Carousel* and the title role of *Phantom* (Candlelight Dinner Playhouse), and Pangloss in *Candide* and El Gallo in *The Fantasticks* (Light Opera Works). Mr. Rank has also appeared with Santa Fe Opera, Chicago Opera Theater, Central City Opera, Chicago Symphony Orchestra, Ravinia Festival, and Chicago Sinfonietta.

**SHARON RIETKERK**

(Elinor Dashwood) returns to *Sense and Sensibility* after originating this role in the world premiere at Chicago Shakespeare Theater. Her other regional credits include *Candida* in *A Minister's Wife* (San Jose Repertory Theatre), Roxanne in *Cyrano de Bergerac*, *Emma*, *Triangle* (San Francisco Bay Area Theatre Critics Circle Award), *Marry Me a Little* (Bay Area Award), *Little Women*, and *The Secret Garden* (TheatreWorks Silicon Valley), *Triangle* (Lyric Theatre of Oklahoma), Bille Dawn in *Born Yesterday*, *Rumors*, and *Xanadu* (Center REPeratory Company), *Gunmetal Blues* (North Coast Repertory Theatre), Mabel in *The Pirates of Penzance* (San Francisco Opera Guild), Marian in *The Music Man* (South Coast Symphony), concerts with the Grammy Award-nominated Bay Brass, South Coast, and Bear Valley Symphonies, and her two-woman show *Julie & Carol Live* (Feinstein's at the Nikko). sharonrietkerk.com.

**PETER SAIDE**

(Mr. Willoughby) is thrilled to be making his Globe debut, reprising the role he created in Chicago. He has appeared as Bob in *Jersey Boys* (Las Vegas) and opposite Lea Salonga in *Rodgers + Hammerstein's Cinderella* (international tour). His New York credits include Tom in *Skin Tight* (One Year Lease/59E59 Theaters) and Fabrizio in *Death for Five Voices* (Prospect Theater Company). His favorite regional credits include *Death/Sirki* in *Death Takes a Holiday* (Arvada Center for the Arts and Humanities), Berger in *Hair* (Music Circus), Jud in *Oklahoma!* (Paramount Theatre), Don Jose in Moises Kaufman's adaptation of Bizet's *Carmen* (Tectonic Theater Project), Cinderella's Prince in *Into the Woods* (Utah Shakespeare Festival), and Graydon in *Thoroughly Modern Millie* (Tuacahn Center for the Arts). Mr. Saide proudly trained in, and hails from, Queensland, Australia.

**DAVID SCHLUMPF**

(John Dashwood, Ensemble) is thrilled to make his Globe debut. His Chicago credits include *Sense and Sensibility*, *As You Like It*, and *Timon of Athens* (Chicago Shakespeare Theater), *The Who's Tommy* (Paramount Theatre), *Dartmoor Prison* (Goodman Theatre), *Days Like Today* (Writers Theatre), *Evita* (The Marriott Theatre), *Sweet Smell of Success* (Kokandy Productions, Joseph Jefferson Award nomination for Actor in a Principal Role – Musical or Revue), *Dessa Rose* (Bailiwick Chicago, Jeff Award nomination for Actor in a Supporting Role – Musical), *Applause* (Porchlight Music Theatre), *Sleeping Beauty* and *A Christmas Carol* (Drury Lane Theatre), *Women on the Verge of a Nervous Breakdown* and *Spamalot* (Theatre at the Center). Mr. Schlumpf received his M.F.A. in Acting from Roosevelt University's Chicago College of Performing Arts. davidsschlumpf.weebly.com.

**PAULA SCROFANO**

(Mrs. Jennings, Ensemble) makes her Globe debut in the role she performed at Chicago Shakespeare Theater in 2015. She recently appeared as Sook Faulk in *A Christmas Memory* (Theatre at the Center), Abuela Claudia in *In the Heights* (Paramount Theatre), Aunt Eller in *Oklahoma!* (Lyric Opera of Chicago), and Madame Thénardier in *Les Misérables* (Fulton Theatre). At Drury Lane Theatre she was Frau Blücher in *Young Frankenstein*, Lily Garland in *On the Twentieth Century* (Joseph Jefferson Award), Julie in *Showboat*, and Mrs. Meers in *Thoroughly Modern Millie*. She's appeared at The Marriott Theatre as Golde in *Fiddler on the Roof*, Marmee in *Little Women*, Norma Desmond in *Sunset Boulevard*, the title role in *Victor/Victoria*, Gooch in *Mame*, and Eva Peron in *Evita* (Sarah Siddons Award). At Theatre at the Center, she

was seen as Dorothy Brock in *42nd Street*, Dolly Levi in *Hello, Dolly!*, Rose in *Gypsy*, and Muriel in *Dirty Rotten Scoundrels*. Ms. Scrofano, along with her husband John Reeger, received the 2015 Career Achievement Joseph Jefferson Award in Chicago.

**CONNOR SULLIVAN**

(Swing) previously appeared at the Globe in *The Metromaniacs* and the workshop production of *When It Comes*. His San Diego credits include *Jesus Hates Me* (ion theatre company), *The Car Plays* (Moving Arts, La Jolla Playhouse's Without Walls Festival), and readings at Cygnet Theatre Company, Intrepid Theatre Company, and Diversionary Theatre. His film credits include *Thane of East County* and *A Life Lived*. He is currently an educational tour member with both Lamb's Players Theatre and Intrepid Theatre Company. Mr. Sullivan has trained at the MeisnerChekhov Integrated Training Studio in San Diego as well as the Summer Training Congress at American Conservatory Theater. He holds a B.A. in both Theatre and Communication Studies from University of San Diego.

**ELIZABETH TELFORD**

(Miss Grey, Ensemble) is thrilled to join The Old Globe for *Sense and Sensibility*. A native of Georgia, she received her B.F.A. in Musical Theatre from Shorter University, and she currently resides in Chicago. Her Chicago credits include *Cinderella... After the Ball*, *October Sky*, *La Cage Aux Folles*, and *On the Town* (The Marriott Theatre), *Sense and Sensibility* (Chicago Shakespeare Theater), *My Fair Lady* and *Guys and Dolls* (Light Opera Works), *Christmas on the Air* (Provision Theater), *How to Succeed in Business Without Really Trying* (Porchlight Music Theatre), *Myths and Hymns* (BoHo Theatre), *The Triumph of Love* and *Do I Hear a Waltz?* (The Music Theatre Company), and *Junie B. Jones* (Northbrook Theatre). Regionally, she has performed with Milwaukee Repertory Theatre, Skylight Music Theatre, First Stage, and Utah Shakespeare Festival. She is a member of Actors' Equity and is represented by Paonessa Talent Agency. elizabethtelford.com.

**JILL VAN VELZER**

(Fanny Dashwood, Ensemble) is proud to make her Globe debut. Her previous San Diego performances include Myra in *Hay Fever* and Helen in *The Vortex* in repertory (Cygnet Theatre Company) and Pippi in *The Great American Trailer Park Musical* (San Diego Repertory Theatre, Craig Noel Award nomination). Her other Southern California credits include Cassandra Austen in *Pride & Prejudice* (McCoy Rigby Entertainment), Mrs. Montgomery in *The Heiress* (Pasadena Playhouse), Gertrude in *God Save Gertrude* (The Theatre @ Boston Court, *Backstage Garland Award*), and more. Her regional appearances include Mrs. Elton and Mrs. Bates in Paul Gordon's *Emma* (Arizona Theatre Company), Widow Quin in *The Playboy of the Western World* and Ruth in *Blithe Spirit* (Artists Repertory Theatre), Irene Molloy in *The Matchmaker* (Utah Shakespeare Festival), Gloria in *Boeing-Boeing* (Arrow Rock Lyceum Theatre), and many musicals, including Anna in *The King and I* (national tour), Marian in *The Music Man*, Lilli/Kate in *Kiss Me, Kate*, Witch and Baker's Wife in *Into the Woods*, Guenevere in *Camelot*, Rosabella in *The Most Happy Fella*, and Amalia in *She Loves Me*, to name just a few.

**KELSEY VENTER**

(Swing) is thrilled to return to The Old Globe, where she has appeared in *Dr. Seuss' How the Grinch Stole Christmas!* for four seasons. Her credits include *A Christmas Carol*, *'Tis Pity She's a Whore*, *The Last Five Years*, and the world premiere of *Monstress* (American Conservatory Theater), *Mr. Burns, a Post-Electric Play* (ACT, Guthrie Theater), *The Miracle Worker*, *Les Misérables* (Craig Noel Award for Outstanding Featured Actress in a Musical), *The 39 Steps*, *Guys and Dolls*, and *Trying* (Lamb's Players Theatre), *Respect: A Musical Journey of Women* (Lyceum Theatre), *I Love You Because* (North Coast Repertory Theatre), *Timepiece* (The Active Theater), *Oliver!* (Woodminster Summer Musicals), *She Loves*

Me and *Boeing-Boeing* (Center REP Theatre), and *The Threepenny Opera* and *A Seagull in the Hamptons* (Shotgun Players). Ms. Venter earned her B.A. in Theatre from San Diego State University and her M.F.A. in Acting from American Conservatory Theater.



WAYNE ALAN WILCOX

(Edward Ferrars) was last seen at the Globe in *Bright Star*. He has appeared on Broadway in *Coram Boy*, *Priscilla Queen of the Desert*, *The Normal Heart* (Drama Desk Award), and *Chaplin*. His Off Broadway credits include *Suddenly Last Summer* (Roundabout Theatre Company), *The Great American Trailer Park Musical* (New World Stages), *Carrie* and *The Pride* (MCC Theater), *Rich Boyfriend* (The Lion Theatre), and *A Man of No Importance* (Lincoln Center Theater). His regional credits include *The Light in the Piazza* (Goodman Theatre), *The Last Five Years* (Philadelphia Theatre Company), and *Sense and Sensibility* (Chicago Shakespeare Theater). His television and film credits include “Gilmore Girls,” “Law & Order,” *Mania Days*, *Under*, *Interview*, and *Rent*. Mr. Wilcox received his B.F.A. in Acting from Boston University. @instalovelace on Instagram.

PAUL GORDON

(Book, Music, and Lyrics) was nominated for a 2001 Tony Award for composing the music and lyrics to the musical *Jane Eyre*. He won the 2015 Joseph Jefferson Award for New Work – Musical for his book, music, and lyrics for *Sense and Sensibility*, commissioned by Chicago Shakespeare Theater, where it had its world premiere that same year. He is also the recipient of the 2009 Ovation Award for his music and lyrics to *Daddy Long Legs*, which has had productions all over the world and recently completed an Off Broadway run at the Davenport Theatre, where it was nominated for two Drama Desk Awards, an Off-Broadway Alliance Award, and three Outer Critics Circle Awards. Mr. Gordon is the recipient of the 2007 San Francisco Bay Area Theatre Critics Circle Award for his book to the musical *Emma*, developed by TheatreWorks Silicon Valley and later staged at The Old Globe. *Emma's* return engagement to TheatreWorks in 2015 broke every box office record in the theatre's 45-year history. *Analog and Vinyl*, for which Mr. Gordon wrote book, music and lyrics, premiered at Weston Playhouse in 2014 and is scheduled for an Off Broadway run in fall 2016. *Being Earnest*, written with Jay Gruska, premiered at TheatreWorks in 2013. His other shows include *Little Miss Scrooge*, *Death: The Musical*, *The Front*, and *The Sportswriter*. In his former life, Mr. Gordon was a successful pop songwriter who wrote several number one hits. paulgordonmusic.com.

BARBARA GAINES

(Director) is the founder and Artistic Director of Chicago Shakespeare Theater, where she has directed more than 30 of Shakespeare's plays. Her honors include Chicago Shakespeare Theater's 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary Officer of the Most Excellent Order of the British Empire (OBE) in recognition of her contributions to strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear*, and *The Comedy of Errors*) and for Best Director (*Cymbeline*, *King Lear*, and *The Comedy of Errors*). At Lyric Opera of Chicago, Gaines directed *Macbeth* and *The Marriage of Figaro*. She received an honorary doctorate of letters from the University of Birmingham, the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council, and the Spirit of Loyola Award. Gaines serves on the Globe Council of Shakespeare's Globe in London.

RICK BOYNTON

(Creative Producer, Chicago Shakespeare Theater) led the development of *Sense and Sensibility* at Chicago Shakespeare Theater. As CST's creative producer, he focuses on artistic planning and production and the development of new work. His projects include Chicago and international tours of *Cadre* (co-director), *Othello: The Remix*, and *Funk It Up About Nothin*, as well as *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (CST, Boston, London), and *The Emperor's New Clothes*, *The Adventures of Pinocchio*, and *Murder for Two* (CST, New York, national tour). He is the former artistic director of The Marriott Theatre and a multiple Joseph Jefferson Award-winning actor, and he has starred in productions nationally that include CST's *A Flea in Her*

Ear. As casting director/associate at Jane Alderman Casting, his projects included the television series “Early Edition,” “Missing Persons,” “The Untouchables,” and “ER”; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater, Northwestern University, and is past president of the National Alliance for Musical Theatre board.

LAURA BERGQUIST

(Music Director) happily returns to The Old Globe and its wonderful staff and musicians for her third show; previous productions include Jane Austen's *Emma* by Paul Gordon and *Allegiance – A New American Musical*. Ms. Bergquist made her Broadway debut this season as music director and conductor of *Allegiance* starring George Takei and Lea Salonga. Her other regional work includes Chicago Shakespeare Theater, Center Stage in Baltimore, Cincinnati Playhouse in the Park, Northlight Theatre, TheatreWorks Silicon Valley, Music Theatre Wichita, and Lyric Theatre of Oklahoma. As an ASCAP Award recipient for composition, her personal catalogue includes more than 60 works in print and several cast recordings. In New York she has helmed productions for National Alliance for Musical Theatre, New York Stage and Film, New York Musical Theatre Festival, and Midtown International Theatre Festival, and she has performed at Joe's Pub, 54 Below, Avery Fisher Hall, Symphony Space, and Merkin Concert Hall. Ms. Bergquist maintains a large coaching studio and is regularly called on as a performer and music director. laurabergquist.com.

MATT RAFTERY

(Choreographer) has directed and choreographed *Godspell*; *I Love You, You're Perfect, Now Change*; *Alice in Wonderland*; *Cinderella*; *Joseph and the Amazing Technicolor Dreamcoat*; *Guys and Dolls*; *Aladdin*; and *Sleeping Beauty* (The Marriott Theatre) and *All Shook Up* (Northwestern University). His credits as a choreographer include *Cabaret*, *9 to 5*, *Now and Forever: The Music of Andrew Lloyd Webber* (Joseph Jefferson Award nomination), *The Pirates of Penzance* (Jeff Award nomination), *The Music Man* (Jeff Award nomination), *My Fair Lady*, *The Bowery Boys* (Jeff Award nomination), and *Les Misérables* (The Marriott Theatre), *A Midsummer Night's Dream* and *As You Like It* (Chicago Shakespeare Theater), *Stage Kiss* (Goodman Theatre), *Funny Girl* (Drury Lane Theatre), *The Christmas Schooner* (Theatre at the Center), *Beauty and the Beast*, *Guys and Dolls*, *Carousel*, *Brigadoon*, *The Pirates of Penzance*, and *Oklahoma!* (Rocky Mountain Repertory Theatre), and *Side Show* (The Colony Theatre Company). Mr. Raftery received his B.F.A. in Music Theatre from Illinois Wesleyan University.

KEVIN DEPINET

(Scenic Design) is thrilled to be working for The Old Globe. 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.

SUSAN E. MICKEY

(Costume Design) is an accomplished costume designer with a career in theatre, film, and television. Most recently, her costume designs for *The Marriage of Figaro* opened the 2016 season at Lyric Opera Chicago. She is the winner of a Carbonell Award for *Don't Stop the Carnival*; two Joseph Jefferson Awards for *School for Lies* and *The Madness of George III*; and a Michael Merritt Award for Excellence in Collaboration. Ms. Mickey's costumes have graced the stage in almost every major regional theatre in America. She has enjoyed extended design relationships with Oregon Shakespeare Festival, Huntington Theatre Company, Chicago Shakespeare Theater, and Alliance Theatre. Her work in television and film includes *Miss Evers' Boys* for HBO and *Mama Flora's Family* for CBS. Ms. Mickey is a member of the design faculty of the Department of Theatre & Dance at The University of Texas, where she is Senior Associate Chair.

DONALD HOLDER

(Lighting Design) previously designed the Globe's *In Your Arms* and *The Times They Are A-Changin'*. His Broadway credits include *The Lion King* and *South Pacific* (Tony Awards), *The King and I*, *The Bridges of Madison County*, *Golden Boy*, *Ragtime*, *Movin' Out*, *Gem of the Ocean*, *A Streetcar Named Desire*, *Les Liaisons Dangereuses*, and *Juan Darien* (all Tony-nominated), *Fiddler on the Roof*, *She Loves Me*, *The Father*, *On the Twentieth Century*, *You Can't Take It With You*, *Bullets Over Broadway*, *Cyrano De Bergerac*, *Thoroughly Modern Millie*, and *The Boy from Oz*, among others. His regional credits include La Jolla Playhouse, South Coast Repertory, Seattle Repertory Theatre, Mark Taper Forum, Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf Theatre Company, Denver Center Theatre Company, Center Stage, Hartford Stage, Williamstown Theatre Festival, Long Wharf Theatre, Huntington Theatre Company, Alley Theatre, and many others. He also designed the NBC television series “Smash.”

RAY NARDELLI

(Sound Design) previously served as associate sound designer for *The White Snake* at The Old Globe. His regional credits include Goodman Theatre, Steppenwolf Theatre Company, Indiana Repertory Theatre, Dallas Theater Center, Guthrie Theater, Adrienne Arsht Center for Performing Arts, McCarter Theatre Center, Long Wharf Theatre, Milwaukee Repertory Theater, Walnut Street Theatre, Court Theatre, Hartford Stage, Alliance Theatre, Syracuse Stage, Actors Theatre of Louisville, Congo Square, Oregon Shakespeare Festival, Alley Theatre, Chicago Shakespeare Theater, Northlight Theatre, Drury Lane Theatre, Lookingglass Theatre Company, Victory Gardens Theater, and American Girl Theatre in New York and Chicago. He was also the U.S. associate on *David Bowie Is...* He has recorded, mixed, and produced CDs for many new musicals. He has over 400 film, television, and video game credits worldwide. Mr. Nardelli has received nominations for *Cabaret* in Dallas, *The Jungle Book* in Boston, and *Alice* in Atlanta in addition to four Joseph Jefferson Awards and eight nominations. He has also done production work on the pre-Broadway engagements of *The Last Ship*, *Bring It On: The Musical*, *Ann*, *The Addams Family*, *The Light in the Piazza* (assistant designer), *All Shook Up*, *Death of a Salesman*, and *Moonlight and Magnolias*.

LARRY HOCHMAN

(Orchestrations) has provided orchestrations for 15 Broadway shows, including *The Book of Mormon* (Tony and Drama Desk Awards), *She Loves Me* (Drama Desk Award, Tony nomination), *Something Rotten!* (Tony and Drama Desk nominations), *On the Twentieth Century*, *Pippin*, *The Scottsboro Boys* (Tony nomination), *Spamalot* (Tony nomination), *A Class Act* (Tony nomination), the 2004 revival of *Fiddler on the Roof* (Tony nomination), and *The Addams Family*. His television composer credits include “Wonder Pets!” (five Emmy Awards). At the Globe, he orchestrated *Dog and Pony* and *Dancing in the Dark* (Craig Noel Award). Mr. Hochman's regional and Off Broadway shows include Maury Yeston's *Death Takes a Holiday* (Drama Desk nomination) and Marvin Hamlisch's *The Nutty Professor*. He has 17 films to his name, including *The Informant!* (with a score by Mr. Hamlisch) and Disney's *Lady and the Tramp 2*, *Annie*, and *The Little Mermaid 2*. His recording and concert credits include work with Paul McCartney, Eric Idle, Barbra Streisand, Hugh Jackman, Audra McDonald, Barry Manilow, Brian Stokes Mitchell, Mandy Patinkin, Boston Pops Orchestra, San Francisco Symphony, and New York Philharmonic. His classical work includes “In Memoriam” (published by Edward B. Marks).

BRUCE COUGHLIN

(Orchestrations) has several Broadway credits to his name, including Michael John LaChiusa's *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 Mr. LaChiusa's *First Daughter Suite* (co-orchestrator), *Rain*, *Giant* (with Larry Hochman), and *See What I Wanna See*; the recent London revivals of *Assassins* and *Urinetown*; and *Amélie*, *Floyd Collins*, *Children of Eden*, *Finding Neverland* (U.K. version), *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. His future projects include *War Paint* (Goodman Theatre) and *October Sky* (The Old Globe). brucecoughlin.com.

CURTIS MOORE

(Music Supervisor and Additional Arrangements) wrote the musical *Triangle*, which premiered at TheatreWorks Silicon Valley and received six San Francisco Bay Area Theatre Critics Circle Awards. He composed the music for *Venice* with Matt Sax and Eric Rosen (which had a sold-out, extended run at The Public Theater) and *The Bus to Buenos Aires* (Ensemble Studio Theatre). He wrote the musicals *The Legend of Stagecoach Mary* (National Alliance for Musical Theatre) and *The Bus to Buenos Aires* (Ensemble Studio Theatre). He conducted and performed the music in The Bridge Project's critically acclaimed world tour of *Richard III*, directed by Sam Mendes and starring Kevin Spacey, and he composed the score for Barry Edelstein's production of *Othello* (The Old Globe) and *Timon of Athens* (The Public Theater). With Matthew Brookshire, he wrote and performed the songs for Todd Solondz's film *Palindromes* (Venice, Toronto, Telluride, and New York Film Festivals). trickybox.com.

HARRISON MCELDOWNEY

(Original Production Choreographer) has numerous credits including television, Broadway, Off Broadway, West End, Carnegie Hall, and the Olympics. His credits at Chicago Shakespeare Theater, which also include the world premiere of *Sense and Sensibility*, are *Tug of War: Foreign Fire*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *Romeo and Juliet*, *Antony and Cleopatra*, *All's Well That Ends Well*, *The Tempest*, *Henry VIII*, and *Sunday in the Park with George*. His film credits include Sam Mendes's *Road to Perdition*, Mark Medoff's *Children on Their Birthdays*, and *Vanilla City*. He starred in Ruth Page's *Billy Sunday* (Emmy Award nomination), and his choreography is featured in several Emmy-nominated and awarded dance specials for PBS. He is the inaugural recipient of the Prince Prize and has received the Ruth Page, Chicago After Dark, and Choo-San Goh Awards for choreography. He is a recipient of the Artistic Achievement Award from Chicago National Association of Dance Masters. Mr. McEldowney is a creative director for Wilson Dow Group and Under the Radar.

PETER VAN DYKE

(Production Stage Manager) has been a stage manager for over 50 productions at The Old Globe, beginning with *Foxfire* in the former Cassius Carter Centre Stage in 1984 and most recently *Camp David*. Some of his other notable shows include *Waiting for Godot*, *Falsettos*, *Forever Plaid*, *Blues in the Night*, *Pride's Crossing*, *Cowgirls*, and nine Shakespeare plays, including Jack O'Brien's monumental *Henry IV*. Born in Chicago and raised on a dairy farm in Wisconsin, Mr. Van Dyke has been a San Diegan since 1989. He has stage managed at Denver Center Theatre Company, Arizona Theatre Company, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Long Wharf Theatre, Kansas City Repertory Theatre, and Mark Taper Forum. He has been the production stage manager of *The Phantom of the Opera*, *Les Misérables*, *Wicked*, *Million Dollar Quartet*, and *Kinky Boots* on tour, playing over 100 cities in 36 states and five provinces of Canada, as well as Seoul and Shanghai.

LAURA ZINGLE

(Assistant Stage Manager) is thrilled to be back at The Old Globe after recently working on *The Metromaniacs*, *Arms and the Man*, and *Dr. Seuss' How the Grinch Stole Christmas!* (2014). She most recently was production stage manager for the U.S. premiere of *The Little Match Girl* by Helmut Lachenmann at Spoleto Festival USA in Charleston, South Carolina. Her La Jolla Playhouse credits include *The Grift*, *Kingdom City*, *El Henry*, *Kamchatka* (Without Walls Festival), *His Girl Friday*, and *Hands on a Hardbody*. At San Diego Repertory Theatre she was production stage manager of *Detroit*. Her other regional credits include a workshop of *different words for the same thing* (Center Theatre Group), AFI Fest 2013, Spoleto Festival USA, Opera NEO, and Palomar College Dance. Ms. Zingle is the stage manager of San Diego Gay Men's Chorus. She has an M.F.A. in Stage Management from UC San Diego and is a proud member of AEA.

CHICAGO SHAKESPEARE THEATER

(Co-Presenter) is a leading international theatre company and the recipient of the Tony Award for Outstanding Regional Theatre. Throughout 2016, CST is spearheading the international arts and culture festival Shakespeare 400 Chicago, a citywide celebration of the playwright's 400-year legacy. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to creating extraordinary productions of classics, new works, and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series. Through a year-round season encompassing more than 650 performances, CST attracts 225,000 audience members annually. One in four of its audience members is under 18 years old, and today its education programs have impacted the learning of over 1 million students. CST is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds.

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. 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*, *Happgood* (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 eminence 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.



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.



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



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



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

A PEEK AT THE PROCESS

A wonderful part of The Old Globe is our docent program, our not-so-secret army of history-keepers, community harbingers, and documentarians of the joy of theatre! The Globe currently has over 15 docents, many of whom you may have encountered on a tour, at an event, or out in the community. They are an indispensable part of our volunteer force, and we are proud of the connections they make and how they help us grow with our San Diego community. Here are some of the wonderful programs and happenings with this illustrious group!



Guests take a Behind-the-Scenes Tour. Photo by Jeff Wiant.

Behind-the-Scenes Tours

Discover how live theatre magic is created with a Behind-the-Scenes Tour of The Old Globe!

Ever wondered how the spectacular costumes are designed, how simple plywood can be fashioned to look like fine drawing room paneling or an old barn, or how sets can be built to look like impenetrable stone castles or a Dr. Seuss storybook? Perhaps you've pondered what goes into creating the simulated food, grand statues, whimsical puppetry, or elaborate, fanciful headgear seen onstage.

Whatever your area of interest, the Globe's experienced, knowledgeable, and enthusiastic docents are sure to entertain you with interesting tidbits and fascinating stories as they guide you through the backstage areas and craft shops of our theatres. You'll also learn about the Globe's rich history and a little something about each of the current plays running, whether it's a well-loved classic, a contemporary Tony Award-winning play, or an exciting new musical.

Behind-the-Scenes Tours are open to children in grade 3 or above, and to adults of all ages.

Walk-up Behind-the-Scenes Tours are available on select Saturdays and Sundays at 10:30 a.m. No reservation is required, but we recommend that you contact us ahead of time to be sure we're offering tours on the day of your visit.

Private Behind-the-Scenes Tours (for groups, schools, clubs, etc.) are by reservation only. These tours are typically scheduled on Saturdays or Sundays at 10:30 a.m., though other days or times may be available.

Tours last approximately 90 minutes and cost only \$5 for adults and \$3 for students and senior citizens. One complimentary adult admission is provided for every 10 students (up to three free adults). Please contact GlobeLearning@TheOldGlobe.org for more information and to book a Behind-the-Scenes Tour.



A family explores The Old Globe's theatre spaces at an opening house during the special event Happy Birthday, Mr. Shakespeare!. Photo by Douglas Gates.

Speakers Bureau

The Globe offers guest speakers for your community group or service or religious organization as a part of our engagement program. Our docents are available to share the color, vitality, and excitement of the life of our theatre, its history, and the current season's top-of-the-line productions. There is no charge for this service—it is a way of saying thank you to the community for its continued support and encouragement over the decades.

Contact GlobeLearning@TheOldGlobe.org to learn more.



Globe docents (from left) Bobbi Karpinski, Kim Neapole, Michael Robertson, and Judy Bergman at the *Camp David* Insights Seminar. Photo by Michelle Panek.

Docent of the Year

The Arts Engagement Department recently recognized Michael Robertson as the Globe's Docent of the Year. Michael has been leading tours since March 2013 and is well-known for his love and knowledge of theatre, as well as his kind demeanor. On behalf of the Globe, we'd like to offer our congratulations and gratitude to Michael for his service. ■

CRAIG NOEL LEAGUE

**KEEP CRAIG NOEL'S
DREAM ALIVE — JOIN THE
CRAIG NOEL LEAGUE TODAY!**

"I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come." —Craig Noel, Founding Director



Donor Spotlight

The Craig Noel League is a special group of donors who have included The Old Globe in their estate plans, ensuring the very best theatre will continue to delight San Diego theatregoers for years to come. More than 130 League members are now enjoying the benefits of this program and are assured that their gift will one day make a big difference to the theatre.

One couple, David and Jean Laing, who have been League members since its inception in 2001, have recently named The Old Globe as the beneficiary of a charitable gift annuity. They are ardent supporters of the theatre and have planned for proceeds from this annuity to be added to the Globe's Endowment Fund, which will benefit the theatre in perpetuity. We are pleased to applaud David and Jean for their visionary gift and for taking care of the theatre's future.



David and Jean Laing,
Craig Noel League and Circle Patron donors.

Please contact Bridget Cantu Wear, Associate Director of Development, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org if you are interested in creating a Charitable Gift Annuity or to learn more about how you may join the Craig Noel League.

— CRAIG NOEL LEAGUE MEMBERS —

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Diana Barliant*
Jan Bart
Nancine Belfiore
Alan Benaroya
Barbara Bolt
Nancy Brock
Robert and Pamela Brooks
Ronald Brown
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*In Memoriam

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Since 1995, the Sponsor program, created by Globe Board members, has secured a foundation of support for artistic and arts engagement programs. These generous gifts are recognized in the Sheryl and Harvey White Theatre, part of the Conrad Prebys Theatre Center, and the Lowell Davies Festival Theatre. Production Sponsors have contributed millions of dollars collectively to underwrite the theatre's annual operating budget, and The Old Globe is grateful to acknowledge the following 2016 Production Sponsors.

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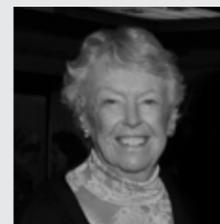
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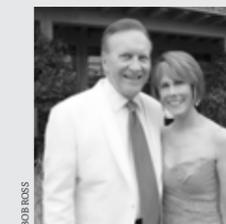
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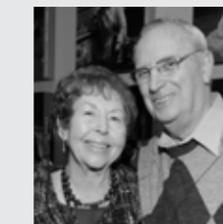
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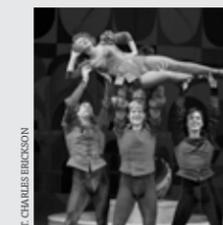
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Photo for Alan Benaroya: (from left) David Turner of *Buyer & Cellar* and Alan Benaroya. Photo for Evelyn Mack Truitt: Josh Rhodes, director of Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, Evelyn Mack Truitt, and Erna Finck Viterbi Artistic Director Barry Edelstein. Photo for Hervey Family Non-Endowment Fund at The San Diego Foundation: Megan Sikora, Barrett Martin, Giovanni Bonaventura, and Tyler Hanes in *Kiss Me, Kate*.

OUR THANKS

ENHANCE YOUR GLOBE EXPERIENCE 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.

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

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 Theron talks about the set for *The Comedy of Errors*.

CIRCLE PATRON MEMBERSHIP

ADD TO YOUR GLOBE EXPERIENCE

Circle Patrons support artistic and community programs at the 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 lower-level benefits on page 22, 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
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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 Theron, of the set of *Rain*.

To learn more or to become a member today, contact Annual Fund Manager Robin Hatfield at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org, or visit www.TheOldGlobe.org/support.

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

OPENING NIGHTS AT THE OLD GLOBE

Opening nights are always a treat at The Old Globe as artists, Board members, sponsors, and other special guests gather to celebrate the start of a new production. In 2016, we have celebrated memorable opening nights from *The Metromaniacs* and *Rain* to *Constellations* and *Camp David*. We look back at a few of these fond memories.



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1. Production Sponsor Evelyn Mack Truitt* and Circle Patron Paul Black at the opening night of *Constellations*.
2. Managing Director Michael G. Murphy and Benefactors Sheryl and Harvey* White at the opening of *The Metromaniacs*.
3. Jessie Knight and Joye Blount at the opening of *Rain*.
4. Artistic Angel Kathy Hattox* and Corporate Sponsor Joe Cohen* of HoyleCohen at the opening night of *Rain*.
5. Hilit Edelstein, Erna Finci Viterbi Artistic Director Barry Edelstein, Leading Production Sponsors Jean* and Gary Shekhter and Sarah Shekhter at *Rain* opening night.
6. Artist Sponsor Karin Winner,* Deborah Szekely, John Thornton, and Anne Evans at *Rain* opening night.
7. Director Gaye Taylor Upchurch, playwright Anna Ziegler, and Artistic Angels Brian and Paula* Powers at *The Last Match* opening night.
8. Artistic Angel Gloria Rasmussen* and Circle Patron and Globe Guilder Barbara Bolt at *Rain* opening night.

*Board member.

Photos by Douglas Gates.

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More than 30 years ago, The Old Globe began its first relationships in the business community. Since then, these partnerships have benefited the theatre through Board leadership and expertise, technical assistance, in-kind gifts, and, of course, financial support. Today, the Corporate Partners are led by a group of Board members who value The Old Globe and what it offers to San Diegans and the larger American theatre landscape.

In return, the Globe provides benefits, recognition, and services to connect the company, its clients, and its employees with the theatre. The goal is not only to thank these partners but also to provide them with tools they can use as ambassadors for the theatre within their own networks in San Diego.



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Corporate Partnerships begin with an annual commitment of \$2,500 and range up to sponsorship levels with benefits and activities that include:

- Client entertainment
- Hosted corporate events
- Employee benefits and recognition
- VIP ticket services
- Access to special events with artists
- Networking opportunities
- Recognition and marketing
- VIP valet parking
- ...and much more

Photo Captions: 1. Holland America Line hosts the Globe Guilders onboard the ms Veendam. 2. Corporate Partners Bertrand and Denise Hug, owners of Mister A's and Mille Fleurs, celebrate the restaurant's 50th anniversary with a benefit for The Old Globe's artistic and arts engagement programs. Here they mingle with Erna Finci Viterbi Artistic Director Barry Edelstein, Managing Director Michael G. Murphy, and the Chef du Cuisine of Mister A's, Stephane Voitzwinkler. 3. JP Morgan Chase invitation to a *Dr. Seuss' How the Grinch Stole Christmas!* corporate event. 4. ViaSat sponsors free matinees for Title 1 students from throughout San Diego County to see *The Grinch*. 5. Corporate Sponsor recognition for California Bank & Trust.

For more information about a Corporate Partnership, contact Bridget Cantu Wear, Associate Director of Development, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

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Special thanks to the County of San Diego Board of Supervisors.

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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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This list is current as of
June 9, 2016.

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TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

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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.

Barry Edelstein
Erna Finci Viterbi Artistic Director

Michael G. Murphy
Managing Director

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 Louie, Justin Waldman Associate Producers
Danielle Magas Amato Literary Manager/Dramaturg
Bernadette Hanson Artistic Associate

PRODUCTION

Debra Pratt Ballard Associate Director of Production
Ron Cooling Company Manager
Carol Donahue Production Coordinator
Jackson Smith Assistant Company Manager
Jennifer Watts Interim 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
Eliza Korshin Technical Assistant/Buyer
Glillian Kelleher Master Carpenter
Carole Payette Charge Scenic Artist
Christian Thorsen Stage Carpenter/Flyman, Globe
Daniel Capiro Charge Carpenter, White
Jack Hernandez Master Carpenter, Festival
Kelly Aruisu, Chris Chauvet, Jason Chohon,
Michael Curtis, Matthew Giebe, Veronica Hernandez,
Sloan Holly, Laura McEntyre, Shannon Perry,
Matthew Picon, Paco Ramirez,
Kurtis Weichers Carpenters
Jessica Amador, Jessica Baxter, Kristine Kerr,
René Nielson, David Weeks Painters
W. Adam Bernard Lead Scenic Artist

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 Draper
Jennifer Anderson Tailor/Draper
Su-Lin Chen, Wendy Miller Tailors
Mark Baiza, Anne Glidden Grace, Susan Sachs,
Nicole Sukolics-Christianson Assistant Cutters
Mary Miller Tailoring/Construction
Bonnie Cinnin, Catherine Frazier, Lisa Goering,
Heather Premo, Raquel Stewart, Corinne Walsh,
Alexander Zeek Stitches
Kristin Womble Craft Supervisor/Dyer/Painter
Sharon Granieri, Kelly Koehn,
Stephanie Parker, Emily Wilson Craft Artisans
Vicky Martinez Wig and Makeup Supervisor
Kim Parker Assistant Wig and Makeup Supervisor
Kim Eddo, Katie Knox, Kim Parker Wig Assistants
Beverly Boyd Wardrobe Supervisor
Beth Merriman Wardrobe Crew Chief, Globe
Anna MacDonald Wardrobe Crew Chief, White
Ana Maldonado Wig Running Crew, Globe
Debbie Callahan,
Lisa Sanger-Greshko Wardrobe Running Crew, Globe
Jasmine Choi Wardrobe Running Crew, White
Lisa Wylie Wig Running Crew, Festival
Rebecca Hawkins, Keriann Reyes,
Danielle Rowe, Megan Stoll,
Crystal Williams Wardrobe Running Crew, Festival
Marie Jezbera Rental Agent

PROPERTIES

Neil A. Holmes Properties Director
Kristin Steva Campbell Assistant to the Director
M.H. Schrenkeisen Shop Foreman
Rory Murphy Lead Craftsman
David Medina, Anjelica Ynfante Properties Buyers
Kristine Hummel-Rosen Property Assistant
Jacob Sampson Properties Carpenter
Chris Carignan, Patricia Rutter,
Emily Small Properties Staff
David Buss 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
Kevin Liddell Master Electrician, Festival
Steve Schmitz Lighting Assistant
Michael Anderson,
Sammy Bauman-Martin Follow Spot Operators, Globe
Kevin Orlof, Sean Murray Follow Spot Operators, Festival
Mike Anderson, Sammy Bauman-Martin,
Bradley Bergholtz, Rae Lynn Crocker, Christian Erikson,
Xavier Luevano, Kyle Montgomery,
Robert Thoman Electricians

SOUND

Paul Peterson Sound Director
Jeremy Nelson Master Sound Technician, Globe
Clayton Nicodemus Master Sound Technician, White
RJ Givens Master Sound Technician, Festival
Austin Taylor Deck Audio, Globe
Alex Heath Deck Audio, Festival
Michael Cornforth, Adrian Gonzalez,
Dana Pickop, Jeremy Siebert,
Jaclyn Skingel 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

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

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

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
Michelle Panek Arts Engagement Coordinator
Lisel Gorell-Getz Master Teaching Artist
Carolyn Agan, Catherine Hanna,
Jason Heil, Erika Malone, Crystal Mercado,
Heather Pauley, Erika Beth Phillips,
James Pillar 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

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Barbara Lekes, Elisa Lopez, Richard Navarro,
Stephanie Reed, Laura Regal Suite Concierges

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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

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Pamela Malone, Yolanda Moore, Philip Patterson,
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Marsi Bennon Ticket Operations Manager
Cristal Salow Group Sales Manager
Kathy Fineman,
Caryn Morgan Lead Ticket Services Representatives
Kari Archer, Bea Gonzalez,
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Amanda King, Korrin Main, Linda McKamey,
Miriam Neigus, John Sweeney,
Jake Zamzow Ticket Services Representatives

PATRON SERVICES

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

SECURITY/PARKING SERVICES

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

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director