

JANUARY 2011



Welcome to THE OLD GLOBE

THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

As a not-for-profit theatre with a budget of \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

The Old Globe has sent 20 productions to Broadway since 1987.

In 1987, The Old Globe/ University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.



For some time now, I've been wanting the Globe to work with Paul Gordon, one of today's most gifted writers for the musical theatre. I'm delighted that Jane Austen's Emma is the project bringing him to the Globe. Austen's beloved story of a young woman who knows what's best for everyone but

herself has a timeless quality and is the perfect story for a musical. Paul's treatment reveals the passions and energy of Jane Austen's characters with a contemporary filter while remaining truthful to this story. At its heart, $Emm\alpha$ is a romantic comedy, and there's a full measure of both here. Ultimately, this adaptation reminds us that beneath the corsets and frock coats, these vital young people are as confounded by courtship and love as we are today.

I'm so pleased to welcome our director Jeff Calhoun back to the Globe. Jeff is an acclaimed Broadway director and choreographer who will create a world at the beginning of the 19th century that will capture the imaginations of audiences in the beginning of the 21st century.

I wish you a great time with these beloved seekers of love who you may fall in love with all over today.

Louis G. Spisto **Executive Producer**



PRESENTS

JANE AUSTEN'S EMMA A Musical Romantic Comedy

MUSIC, LYRICS AND BOOK BY

PAUL GORDON

ADAPTED FROM THE NOVEL BY

JANE AUSTEN

SCENIC DESIGN

Tobin Ost

COSTUME DESIGN

Denitsa Bliznakova

LIGHTING DESIGN

Michael Gilliam

SOUND DESIGN

John H. Shivers

David Patridge

ORCHESTRATIONS

Paul Gordon and Brad Haak

MUSIC DIRECTOR

Laura Bergquist

VOCAL AND DIALECT COACH

Robert Barry Fleming

CASTING

Telsey + Company

STAGE MANAGER

Thomas J. Gates*

MUSIC SUPERVISOR

BRAD HAAK

DIRECTED AND CHOREOGRAPHED BY

JEFF CALHOUN

Jane Austen's Emma was originally produced by TheatreWorks, Palo Alto, CA and was developed through TheatreWorks' New Works Initiative

Old Globe Theatre, Donald and Darlene Shiley Stage January 15 - February 27, 2011

THE CAST

(in order of appearance)

(in order of appea	irurice)	
EMMA WOODHOUSE	Patti Murin*	
MR. WOODHOUSE	Richert Easley*	
MISS BATES	Suzanne Grodner*	
MRS. BATES	Kelly Hutchinson*	
MRS. WESTON	Amanda Naughton*	
MR. WESTON	Don Noble*	
MR. KNIGHTLEY	Adam Monley*	
MR. ELTON	Brian Herndon*	
HARRIET SMITH	Dani Marcus*	
ROBERT MARTIN	Adam Daveline	
JANE FAIRFAX	·	
FRANK CHURCHILL	Will Reynolds*	
MRS. ELTON	Kelly Hutchinson*	
The ensemble also plays citi	zens of Highbury.	
Stage Manager	Thomas J. Gates*	
Assistant Stage Manager	Erin Gioia Albrecht*	
ORCHESTRA		
Conductor/Keyboard I	Laura Bergquist	
Keyboard II	Steven Withers	
Cello	•	
Oboe/English Horn/Flute	Deborah Avery	

SETTING

The village of Highbury, south of London, 1815.

There will be one 15-minute intermission.

PRODUCTION STAFF

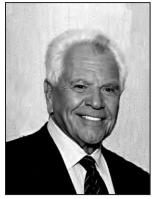
Associate Director	James Vasquez
Assistant Scenic Design	Sean Fanning
Assistant Costume Design	Michelle Hunt Souza
Assistant Lighting Design	Amanda Zieve, Jason Bieber
Assistant to Jeff Calhoun	Nick Stimler
Stage Management Interns	Kathryn Habib, Hanako Justice

^{*}Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

All musicians are represented by the American Federation of Musicians of the United States and Canada.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa. If you would like a synopsis of this production in English or Spanish, please request it from an usher.

Board of Directors



Dear Friends.

Thank you for joining us as we continue in our 75th Anniversary year! One of the reasons The Old Globe remains a force in American theatre is the variety of productions presented on our three stages, and this season is certainly no exception. This is definitely the beginning of another great year to be involved with the Globe.

We're so pleased that you are continuing to make the Globe an integral part of your lives. For 75 years, the Globe has relied upon its ever-growing family of dedicated subscribers, donors and volunteers to provide an environment for the development and education of theatre

professionals, audiences, students and the San Diego community at large. Simply put, we could not thrive as the sixth-largest regional theatre in the country without the passion of your commitment and support.

I am proud to be able to tell you, once again, that when you contribute to The Old Globe, you are making a sound financial investment in San Diego culture. For the past seven years, the Globe has enjoyed balanced budgets – no easy task for a notfor-profit performing arts institution, particularly in recent years of serious economic challenges. And we look to you to help us continue this trend in 2011.

It has been my privilege throughout the last two years to serve as The Old Globe's Board Chair and work with the Globe's dedicated Board of Directors, devoted volunteers, generous donors, talented actors and hard-working staff. Thank you for being here today and for supporting The Old Globe.

Welcome and enjoy the performance!

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

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Production Sponsors

Peter Cooper and Norman Blachford



Peter Cooper and Norman Blachford are longtime supporters of The Old Globe and are well known for their major philanthropic activities and community activism. Norman serves on the Board at the Mingei International Museum and is on the Founders Council of the Williams Institute at the UCLA School of Law. A native of Montreal, Norman founded a manufacturing firm that produced noise control materials for the transportation

industry and many international corporations. In 1981 H.L. Blachford and Louis Stankiewicz were awarded a Technical Achievement Award (stage operations) by the Academy of Motion Pictures and Arts Sciences. Peter, now a retired businessman, is a member of the Globe's Board of Directors, chairs the Education Committee and also serves on the Nominating Committee. He is also a Founding Council member of the Williams Institute at the UCLA School of Law and is on the board of the Fishman Fund at the Sanford Burnham Institute.

HME

HM Electronics, Inc. (HME) was the first company to develop a wireless intercom system, which quickly became the industry standard among broadcast and entertainment professionals around the globe. In 2011 the National Academy of Television Arts & Sciences (NATAS) will present HME with an Emmy Award for the company's "work in the Development of Wireless Intercom." In tonight's performance, and many others throughout the year at The Old Globe, HME's generous gift of equipment provides clear and reliable wireless communication among members of the Globe's Production staff.

Continental Airlines

For nearly 20 years, Continental Airlines has provided Globe artists nonstop service between San Diego and Continental Airlines' New York area hub, Newark Liberty International Airport. Continental is the world's fifth largest airline serving over 260 destinations with more than 2,700 daily departures throughout the Americas, Europe and Asia. Continental consistently earns awards and critical acclaim for both its operation and its corporate culture. For nine consecutive years, FORTUNE magazine has ranked Continental as the top U.S. airline on its World's Most Admired Companies airline industry list. Continental is committed to the communities it serves and supports numerous charitable organizations across the country. Continental Airlines' previous production support includes underwriting for Boeing-Boeing, Six Degrees of Separation, Restoration Comedy, The Times They Are A-Changin', Take Me Out and Bus Stop.



ane Austen lived a quiet life in southern England. In a time when single women were pitied, she had the support of a close-knit family and a talent for observation and for putting those observations on paper.

She was born in 1775 in Steventon, Hampshire, England, the seventh of eight children. Although her formal education ended at 12, her family valued literature and reading, and she had access to everything in the family's extensive library. She also played the piano and her family performed plays and read aloud, both from their library and from original writings of family members. In this atmosphere, Austen started writing early. There is evidence of her work going back to age 12, including parodies of then-current novels.

At this time, novels were a relatively new literary form. Many early ones were written as a series of letters and were long and sprawling. Gothic novels, with their exotic foreigners and ruined castles, were popular, as were sentimental or romantic novels full of exaggerated emotions and improbable plots. Many novels were considered immoral for women to read, despite the fact that women wrote many of them. Also, in this male-dominated society, women were believed incapable of writing work with literary merit.

None of this deterred Austen. In 1795, at 20, she wrote a draft of *Elinor and Marianne*. In 1796, after a budding romance was squelched by family interference, she started a novel called *First Impressions*, which was eventually published as *Pride and Prejudice*. Within two years, she was working on what would be her first novel sold and one of the last published, *Susan*, which Austen renamed *Catherine*, but was published posthumously as *Northanger Abbey*.

Between 1800 and 1810 she wrote one unfinished novel, *The Watsons*. It is unclear exactly why or when Austen stopped writing, but those years were fraught with family issues including the death of her father, several unhappy years in Bath and a proposal of marriage that she accepted and then retracted the next morning.

In 1810 Austen was writing again, turning *Elinor and Marianne* into *Sense and Sensibility*, published in 1811 at her own expense. Because of the stigma attached to female authors, she published it anonymously, as she did all her novels, but it received great acclaim.



A drawing of Jane Austen by her sister Cassandra.

Pride and Prejudice (1813) followed, and the review by The British Critic called it "very far superior to almost all the publications of the kind which have come before us." Its success generated three printings in her lifetime.

Austen then tried a new style with Mansfield Park (1814). It was a moralistic novel that Austen again had to publish at her own expense. When it sold out in six months and her publisher balked at a second edition, she moved to another publisher.

Her next novel was $Emm\alpha$ in 1815. It was well received, with contemporary novelist Susan Ferrier saying it had "no story whatsoever, and the heroine is no better than other people; but the characters are all so true to life, and the style so piquant, that it does not require the adventitious aids of mystery and adventure."

Austen completed her final novel, *Persuasion*, in 1816. Unfortunately, by this time her health was declining. She continued working, starting *Sandition*, which remained unfinished at her death on July 18, 1817. *Persuasion* and *Northanger Abbey* were published posthumously and her reputation continued to grow; now she is one of the most admired authors of the 19th century.

WHY ENNAS: A NOTE FROM COMPOSER PAUL GORDON Single

In plotting out a musical, the first thing I always ask myself is: do these characters sing? And really, why do we want to hear them sing, even if they do? To the second question, I will simply say that art is subjective and we all have our particular tastes. But the first question to me is more interesting. I've seen many a musical where I was thoroughly convinced that the answer to that question was a resounding "no."

When I first considered turning Emma into a musical, I pondered the idea carefully before running to the piano. Having seen several film versions and read the novel, I wanted to make sure it

had an inherently musical ethos simply beyond being a "period piece." It soon became apparent that not only did these characters sing, but they sang quite effortlessly.

Jane Austen's brilliant comedy provides the perfect bedrock for a musical. In Emma Woodhouse we have a protagonist who can't help but be completely mistaken on almost every point, and yet through Austen's penetrating humor she remains surprisingly sympathetic to the reader. Musicalizing her felt natural, and Austen's biting wit and intelligence lend themselves quite naturally to lyric writing.

The makeover of Harriet Smith, Emma's devoted protégé, was also ripe with musical possibility. Her affection for the lowly farmer, Robert Martin, was superbly appealing for creating repeating motifs that would somehow imply the innocence of love and thread Emma's continued wrongheadedness about her friend's future.

Of course, the Knightley-Emma relationship was the most appealing aspect of all. Here you have Austen creating truly one of the first romantic comedies in literature. She shapes the kind of banter that would later be emulated by Hepburn and Tracy and paved the way for Woody Allen's Annie Hall, Nora Ephron's When Harry Met Sally and countless other films to follow in the same genre. (Yes, there was Beatrice and Benedict but Knightley and Emma have their own unique charm and are as contemporary today as they were in the early 19th century when Jane Austen conjured them up.)

When I started to create the score I didn't necessarily determine in advance what style the music would be written in. I mostly let the story guide me, and I tried to take my cues from the characters themselves. It all felt quite natural. What has emerged, I hope, is a sound tinged with my early influences: Lennon and McCartney (leaning towards George Martin's alluring strings to "Eleanor Rigby") and of course the amazing Stephen Sondheim who, simply by listening to his genius, has taught me everything I know about writing for the theatre.

It should also be noted that I have already done three productions of Jane Austen's Emma with other actors and another director. What I have gained from working with these gifted and generous artists is too extensive to describe here. But suffice it to say that the craft of musical theatre is all about collaboration. On this production, I am grateful to be collaborating with director Jeff Calhoun, who has brought a modern sensibility to a classic story.

But of course my first and main collaborator is Jane Austen. I don't take lightly the presumptuousness of my assuming a partnership with her. And since she can't be here to scold me on the creative liberties I have taken, I must leave that to our audiences and our critics. All I can say is that the production you see today is truly a labor of love, for Jane Austen and for the characters she has created. And as to whether or not these characters sing: perhaps they will let you know themselves.

ENGLAND -in- 1815 by Vickie Rozell

As Jane Austen was writing her novels, England was experiencing great change. The population had nearly doubled since 1760, the Industrial Revolution was changing lives and the Enclosure Acts were privatizing public grazing land. In addition, in 1811 King George III was declared insane and his son became Prince Regent, giving rise to the period called The Regency (1811-1820).

At the top of society was the aristocracy, about 200 families of immense wealth and power. Below them were the landed gentry, often seen in Austen's novels, some of whom were titled and some of whom were not. In these families the eldest son inherited the estate and the younger sons had to find an income, usually from the church, the armed forces or the law. These were followed by the middle class, tradesmen and tenant farmers, laborers and servants and finally, the poor.

Life was ruled by a strict code of manners. For example, first names were rarely used outside the family, and between men and women their use was unthinkable unless they were engaged or related.

In the upper classes, most private activities, including reading, drawing or letter writing, were done before breakfast. Letter writing was a popular activity since it was the only way to communicate across long, or even short, distances. Due to cost, most letters were one page, so people became expert at both writing in very small letters

and writing crossways across already written text. Dinner was the largest meal and biggest event of the day, served with as many courses as the budget allowed. After dinner, the women left the table for the drawing room, leaving the men to drink and smoke.

the whole party had tea, which was still an expensive commodity, kept under lock and key.

In the evening, everyone would talk, play cards or enjoy live music that was played and sung primarily by the women of the party. Sometimes, after dinner, an impromptu dance would occur, but more exciting was to attend a ball. Like everything else in society, there were strict rules governing behavior, including a prohibition against casual conversation without a formal introduction, but

dancing offered unprecedented opportunities for private conversations that were forbidden anywhere but on the dance floor.

The Regency was a difficult time for women. What little education they received was usually aimed at attracting a husband. Generally, women of the gentry did not work (there were exceptions including teachers and governesses) and had to marry in order to secure their social position and their livelihood. Courtship was complicated by rules established to protect a woman's reputation. For example, before a couple was engaged, they could not use first names, be alone together or correspond. Any deviation might imply a loss of virtue for the woman.

Women were usually married by 25, although many married in their teens. Without birth control, they had many children and death in childbirth was not uncommon. Three of Austen's brothers lost wives in childbirth, two with their 11th child. Women who never married had to rely on relatives for their support or find work in a world of limited opportunity.

Women such as Austen were beginning to break this mold. The relatively new genre of the novel attracted a number of female authors, although many looked down on them and their work. It would be many years before the idea of independent women gained society's respect.



(I. to r.) Will Reynolds as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley.

High School Students AUDITION FOR YOUR CHANCE IN THE SPOTLIGHT

There is nothing quite like the thrill of performing on stage in front of hundreds of fans in a world-class theatre like The Old Globe. It's a rush unlike any other. Now high schoolers can experience that excitement for themselves through two special programs: the Summer Shakespeare Intensive and Globe Honors.



SUMMER SHAKESPEARE INTENSIVE

40 high school students will be selected in March to participate in the Summer Shakespeare Intensive. This four-week program guides students through workshops and rehearsals that culminate in a performance of one of Shakespeare's plays in the outdoor Lowell Davies Festival Theatre. It is an unparalleled opportunity for serious high school students to develop their skills and perform at The Old Globe in front of their family, friends and theatre professionals. And through the generous support of the Globe's family of donors, full scholarships are provided to all students accepted into the program.

AUDITION DATES: REHEARSAL DATES:

Saturday, March 19 and Sunday, March 20, 2011

Monday through Friday, July 18 through

August 16, 2011

PERFORMANCE DATE:

Monday, August 16, 2011



GLOBE HONORS IN MAY

Students compete for scholarships and national recognition in our Globe Honors awards program. The first step is an audition in which students present monologues or songs. Semi-finalists are selected from this initial audition process and are judged by a panel of professional adjudicators. The finals is a thrilling evening of monologues and songs performed on the Globe stage with winners announced that same night. Winners are provided scholarships to further their theatre studies. In addition, winners of the Best Performance in a High School Musical Award receive an all-expense-paid trip to New York to compete in the National High School Musical Theatre Awards in June 2011.

FIRST CALL AUDITIONS: SEMI-FINALS: GLOBE HONORS: May 7, 8 and 9, 2011 May 17, 2011 at 4:00 pm May 17, 2011 at 8:00 pm

Now is your child's chance to feel the exhilaration that all of the Globe's actors feel the moment they step onto our stages. For more information about the Summer **Shakespeare Intensive** or **Globe Honors** or to schedule an audition, please contact the Education Department at GlobeLearning@TheOldGlobe.org.

Profiles



ADAM DAVELINE

(Robert Martin) recently made his Old Globe/USD M.F.A. debut as The Shepherd in *The Winter's Tale*. Some of his regional credits include Bruce in

Finding Nemo – The Musical (Walt Disney Creative Entertainment), Javert in Les Misérables, David in Company, Peter in Jesus Christ Superstar, Carl in Bus Stop, Zoser in Elton John and Tim Rice's Aida, Adam in Seven Brides for Seven Brothers, Smudge in Forever Plaid and The Baker in Into the Woods. His film and commercial work includes Fire Creek (Lifesong Productions), City Search.com and Glow After Dark (Jennifer Lopez Productions). His recordings include the concept albums of The Legend of Sleepy Hollow and Savior of the World. He has also performed as a featured soloist in Carnegie Hall with the National Alliance for Excellence. Mr. Daveline received his B.F.A. in Musical Theatre from Brigham Young University and is currently pursuing his M.F.A. in Dramatic Arts from the University of San Diego/Old Globe. He is a proud member of Actors' Equity Association.



RICHERT EASLEY

(Mr. Woodhouse) is happy to be returning to his favorite curmudgeon, Mr. Woodhouse, having played him previously at Cincinnati Playhouse in

the Park and The Repertory Theatre of St. Louis. He is a veteran of regional theatres throughout the U.S. including Studio Arena Theater, Stage West, Riverside Theatre and The Arrow Rock Lyceum Theatre, to mention only a few. He has appeared on Broadway in Jack O'Brien's acclaimed revival of Porgy and Bess and, in a much younger and slimmer incarnation, the infamous Oh! Calcutta! He has made the requisite appearances on "Law & Order," and his film appearances include the ahead-of-itstime Canadian film Outrageous. He remains an avid collector of American Dinnerware and 3D paraphernalia of the 50s.



SUZANNE GRODNER

(Miss Bates) is so happy to be doing Jane Austen's Emma at The Old Globe. Ms. Grodner created the role of Miss Bates at TheatreWorks in Palo Alto

and has performed Jane Austen's Emma at Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis and the National Alliance for Musical Theatre Festival of New Musicals in New York. Her Broadway credits include Bye Bye Birdie (Roundabout Theatre Company) and The Rose Tattoo (Circle in the Square Theatre). Her Off Broadway credits include Sarah, Sarah (Manhattan Theatre Club), Cakewalk and Death Defying Acts (Variety Arts Center), Appelemando's Dreams (Vineyard Theatre) and Waiting for the Parade (A.W.E.). She has appeared in the National and International Tours of The Phantom of the Opera and Brighton Beach Memoirs. She has appeared regionally in Wintertime (A Contemporary Theatre), Angels in America (Actors Theatre of Louisville), The Smell of the Kill and Much Ado About Nothing (Cincinnati Playhouse in the Park), I'm Not Rappaport (Pittsburgh Public Theater), Distracted, Twentieth Century, Living Out, The Fourth Wall and Into the Woods (TheatreWorks, Palo Alto), Enchanted April (Pioneer Theatre Company), The Plexiglass Slipper, Tartuffe and Broadway Bound (Asolo Repertory Theatre), The Sisters Rosensweig and The Importance of Being Earnest (Indiana Repertory Theatre), The Princess and the Pea (Shakespeare Santa Cruz), Lost in Yonkers and Backsliding in the Promised Land (Syracuse Stage) and Red Herring (Florida Stage), among others. Ms. Grodner's television credits include "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Ed" and HBO's "Hidden Signs."



BRIAN HERNDON

(Mr. Elton) is thrilled to be a part of Jane Austen's Emma in the next chapter of its journey! He originated the role of Mr. Elton in the very first

staged reading in 2006 and has relished performing the show in Mountain View, Cincinnati, St. Louis and New York City. Mr. Herndon makes his Old Globe debut with Jane Austen's Emma and could not be more pleased. He makes his home in San Francisco and has performed all over the Bay Area. His favorite roles include Seymour in Little Shop of Horrors, Dromio of Syracuse in The Comedy of Errors, Charlie in The Foreigner and Leo Bloom in The Producers. Next summer he will be performing as lachimo in Cymbeline with the San Francisco Shakespeare Festival. Mr. Herndon teaches stage combat and theatre at Solano College and Odyssey Middle School and is a proud member of Actors' Equity, the PlayGround Company and the Society of American Fight Directors. He holds a B.A. from Cornell University, an M.F.A. in Acting from the Alabama Shakespeare Festival and is a graduate of the Dell'Arte International School of Physical Theatre.



KELLY HUTCHINSON

(Mrs. Bates, Mrs. Elton) has appeared on Broadway in Desire Under the Elms, Major Barbara and Macbeth. Off Broadway she has

appeared in Or (Women's Project), The Voyage of the Carcass (Soho Playhouse), Tony Kushner's Homebody/Kabul (New York Theatre Workshop) and Romola and Nijinsky at (Primary Stages). Her regional credits include The Understudy (Cincinnati Playhouse in the Park), Penelope of Ithαcα (Hangar Theatre), How Shakespeare Won the West (Huntington Theatre Company), The Unmentionables (Yale Repertory Theatre, directed by Anna D. Shapiro), Touch(ed) (Pioneer Theatre Company), Rocket to the Moon (directed by Daniel Fish), Baltimore CENTERSTAGE, Barrington Stage Company, Indiana Repertory Theatre and others. On television Ms. Hutchinson has been seen on "Law & Order," "Law & Order: Special Victims Unit," "Hack" and "The Jury," as well as a recurring role on "Strangers with Candy." Her films include Catch Me If You Can, Slippery Slope, Hysterical Psycho and the upcoming The Sea Is All I Know with Melissa Leo. Ms. Hutchinson is a founding member of the theatre company Stage 13.



DANI MARCUS

(Harriet Smith) is delighted to make her Old Globe debut. Her regional credits include Harriet Smith in Jane Austen's Emma (TheatreWorks.

Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis), The 25th Annual Putnam County Spelling Bee (San Jose Repertory Theatre), Beggar's Holiday (Marin Theatre Company, Bay Area Theatre Critics Circle Award) and The Musical of Musicals (The Musical!) (Center REP Theatre). Ms. Marcus' New York credits include the Drama Desknominated The Pirates of Penzance (The National Yiddish Theatre), River's End (New York Musical Theatre Festival) and Civil War Voices (2010 Midtown International Theatre Festival). Ms. Marcus is a proud member of Actors' Equity.



ADAM MONLEY

(Mr. Knightley) is excited and grateful to be back at The Old Globe where he was last seen in Working. He has appeared on Broadway in the original

cast of Mamma Mia!, and his National Tour credits include Raoul in The Phantom of the Opera and Mark Twain and Voice of Huck in Deaf West's production of *Big River*, also directed by Jeff Calhoun. He has appeared Off Broadway as Will Plenty in Fanny Hill (York Theatre Company) and Harley in A Gingerbread House (Playwrights Horizon). His regional credits include Paul in Carnival! (Goodspeed Musicals, directed by Darko Tresnjak), Curly in Oklahoma! and Romeo in Romeo and Bernadette (Paper Mill Playhouse) and Henrik in A Little Night Music (North Shore Music Theatre). Mr. Monley received a B.F.A. from the University of Cincinnati College-Conservatory of Music. Love and thanks to my family. For Sheila, of course.



PATTI MURIN

(Emma Woodhouse) is honored to play the title role in such an incredible new work at this reputable theatre. Her favorite theatre experience so far is playing Euterpe and understudying Kira/Clio in Xαnαdu on Broadway. Her recent credits include playing Lysistrata Jones in Douglas Carter Beane's new musical, Give It Up! (Dallas Theater Center), Waverly in Next Thing You Know by Josh Salzman and Ryan Cunningham (Berkshire Theatre Festival) and Nicole in Band Geeks! (Goodspeed Musicals). Ms. Murin's other favorite credits include Belle in Disney's Beauty and the Beast (Theatre of the Stars), every production of David Zippel's Princesses (Goodspeed Musicals and 5th Avenue Theatre), Amber in Hairspray (Cape Playhouse) and originating the role of Sharpay Evans in the premiere professional production of Disney's High School Musical (Theatre of the Stars, directed by Jeff Calhoun). Other than appearing on two episodes of "All My Children," Ms. Murin has not been on television, but she really likes to watch it. She holds a B.F.A. in Musical Theatre from Syracuse University. www.pattimurin.com.



AMANDA NAUGHTON

(Mrs. Weston) has previously appeared at the Globe in Lost in Yonkers, The Women, The Constant Wife, Loves and Hours and Paramour. Her

Broadway credits include Into the Woods (2002 revival) and The Secret Garden (also the National Tour, Jefferson Award nominee). She has appeared Off Broadway in Romance in Hard Times, Hundreds of Hats, 3 Postcards and Mr. President. Regionally she has been seen in A Midsummer Night's Dream (La Jolla Playhouse), A Little Night Music (Goodspeed Musicals, LA Opera and South Coast Repertory), Amour and O. Henry's Lovers (Goodspeed Musicals), On the Town (Pittsburgh Civic Light Opera), Gypsy, Tartuffe, The Waves, Misalliance, Bedroom Farce and The Threepenny Operα (Hangar Theatre), Anuthing Goes, Hello, Dolly!, The Sound of Music, The Foreigner, Lend Me a Tenor, Steel Magnolias and Barefoot in the Park (Forestburgh Playhouse), The Royal Family (Caldwell Theatre Company), The Betrayal of Nora Blake (Cuillo Centre For The Arts), Another Kind of Hero (Walnut Street Theatre) and Edith Stein (Geva Theatre). Her television credits include the role of Betty Roberts on AMC's

original series "Remember WENN," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit," "Payne" (with John Larroquette) and "Chappelle's Show." She received her B.F.A. from Ithaca College. Ms. Naughton is married to Globe Associate Artist Ralph Funicello and they have a daughter, Sophia.



DON NOBLE

(Mr. Weston) is thrilled to be at The Old Globe! He played Sam Carmichael in Mamma Mia! (National Tour) and has appeared Off Broadway in That

Other Woman's Child and Perfect Crime. Recent regional credits include Dr. Winston in Cactus Flower, Atticus Finch in To Kill A Mockingbird and Gabriel Conroy in James Joyce's The Dead (Capital Repertory Theater). In Canada his many credits include Nicky Arnstein in Funny Girl, Lord Goring in An Ideal Husband, Jack Worthing in The Importance of Being Earnest, Reverend Morell in Candida, Captain Bluntschli in Arms and the Man and The Narrator in Blood Brothers, as well as The Long Weekend (Theatre Aquarius), Anne of Green Gables (Drayton Festival Theatre), The Last Resort (Stage West), Gross Indecency: The Three Trials of Oscar Wilde (Western Canada Theatre), Elizabeth Rex (Arts Club), The Tempest and Henry IV Part 1 (Bard on the Beach), A Christmas Carol (Carousel Theatre) and The Diary of Anne Frank (Chemainus Theatre Festival). Born in Scotland and raised in British Columbia. he now resides in New York.



ALLISON SPRATT PEARCE

(Jane Fairfax) was recently seen in the Old Globe/ USD M.F.A. production of *The Winter's Tale*. Her Broadway and Off

Broadway credits include Cry-Baby, Curtains, Good Vibrations and Enter Laughing. She has appeared in the National and European Tours of Cabaret, Grease and Jekyll & Hyde. Her New York and regional credits are Barnum, Footloose, Singin' in the Rain, Plane Crazy, My Fair Lady (Capital Repertory Theater), The Girl in the Frame (Goodspeed Musicals and Manhattan

Profiles

Theatre Club), Cinderella (Arkansas Repertory Theatre), Oklahoma! (Casa Mañana) and Thoroughly Modern Millie and Seven Brides for Seven Brothers (Flat Rock Playhouse). Mrs. Pearce's film and television credits include The Smurfs (spring 2011), He Got Game, NY-70 (NBC pilot) and hosting on HSN. Her commercials include McCormick Spices, Kohl's, Empire City Casino and Lee Riders Jeans. She received her B.F.A. in Music Theatre from Elon University. www.allisonsprattpearce.com.



WILL REYNOLDS

(Frank Churchill) is very proud to be making his Globe debut. Previous credits include the North American Tour of Mamma Mia!, Curly in Oklahoma!

and the title role in Candide (Chicago Light Opera Works), Jean-Michel in Lα Cage Aux Folles (Maltz Jupiter Theatre), Frankie in Forever Plaid (Cape Playhouse), Jason in Ordinary Days (Adirondack Theatre Festival) and Gerald in A Woman of No Importance (Pittsburgh Irish and Classical Theatre). Mr. Reynolds was nominated for a Connecticut Critics Circle Award as Huck Finn in Big River (Goodspeed Musicals). His film credits include The Good Shepherd. As a writer, Mr. Reynolds was honored to be selected by ASCAP for the Johnny Mercer Songwriters Project, and his musical The Greenwood Tree (with text by Shakespeare) was featured in the 2009 New York Musical Theatre Festival and most recently at the Kennedy Center's Page-to-Stage festival. Originally from Chicago, Mr. Reynolds is a graduate of Carnegie Mellon. www.willreynoldsonline.com.

PAUL GORDON

(Book, Music and Lyrics) was nominated for a 2001 Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre, directed by John Caird and Scott Schwartz. Mr. Gordon's musical, Emma, based on the novel by Jane Austen, premiered at TheatreWorks in Palo Alto in September 2007, breaking box office records. Emma went on to have successful runs at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. Daddy Long Legs, written with John Caird, had its world premiere

at Rubicon Theatre Company in Ventura, California in the fall of 2009 where it received seven Ovation nominations including Best Musical and Best Score. It has since gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage, Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, Death: The Musical, Being Ernest and Analogue and Vinyl. Mr. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. Mr. Gordon won the 2007 Bay Area Critics Circle Award for his original script to Emma. He has written several number-one pop songs and is the recipient of nine ASCAP Awards. For more information please visit his website: paulgordonmusic.com.

JEFF CALHOUN

(Director and Choreographer) is delighted to return to The Old Globe where he co-directed Himself and Nora with Joe Hardy. Mr. Calhoun directed the Broadway-bound production of Bonnie & Clyde at the Asolo Repertory Theatre following an award-winning run at La Jolla Playhouse (Craig Noel Awards for Outstanding New Musical and Outstanding Director of a Musical). He directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton Film 9 to 5. Mr. Calhoun also directed the world premiere productions, domestic and international tours of Disney's High School Musical: On Stage and Disney's High School Musical 2: On Stage. He directed and choreographed the Deaf West Theatre production of Pippin at the Mark Taper Forum. Mr. Calhoun directed and choreographed the award-winning Deaf West Theatre production of Big River (Tony and Drama Desk nominations, Best Revival; Drama Desk nomination for Best Director of a Musical: Ovation and L.A. Drama Critics Circle Awards for Direction and Choreography). Mr. Calhoun was a producer as well as director/choreographer for the Broadway production of Brooklyn the Musical and the director/choreographer of the 1994 Broadway revival of Grease! (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of Annie Get Your Gun (Tony Award, Best Revival). Mr. Calhoun's Broadway

directing debut was *Tommy Tune Tonite!*, and his collaboration with Mr. Tune led to the 1991 Tony for Best Choreography for the *Will Rogers Follies*. Mr. Calhoun is an Associate Artist at Ford's Theatre.

BRAD HAAK

(Music Supervisor) has served as music director and conductor for Mary Poppins, now in its fourth year on Broadway. Other Broadway credits include music direction and arrangements for Elton John's Lestat, music direction for Chance and Chemistry: A Centennial Celebration of Frank Loesser (featuring Sir Paul McCartney) and orchestrations for Children and Art, a 75th birthday celebration for Stephen Sondheim. As music supervisor and orchestrator for Paul Gordon, he has supervised Jane Eure in Tokyo, Japan, and Daddy Long Legs (currently playing regionally in the U.S.), as well as Lucky Break (based on Woody Allen's The Front) and Little Miss Scrooge, both currently in development in New York. His other international credits include Honk! in Singapore and Manilla, Philippines. He served as assistant conductor for the First National Tour of The Lion King. His numerous regional credits include Gypsy (Muny in St. Louis), Children of Eden (Ford's Theatre in Washington D.C.) and Les Misérables (Marriott Theatre In Lincolnshire, Jeff Award nomination for Music Direction). Mr. Haak is a graduate of Northwestern University and a native of Chicago.

TOBIN OST

(Scenic Design) has worked on the Broadway productions of The Philanthropist (costume design and associate scenic design) and Brooklyn the Musical (costume design and associate scenic design). His selected Off Broadway credits include Nightingale (scenic design, Manhattan Theatre Club), Grace (scenic design, MCC Theater), The Overwhelming (costume design and associate scenic design, Roundabout Theatre Company), Zanna, Don't! (co-scenic and costume design), Almost Heaven: Songs of John Denver (costume design) and Fighting Words (scenic design). His selected regional credits include Bonnie & Clyde (costume and scenic design, La Jolla Playhouse and Asolo Repertory Theatre), Pippin (Mark Taper Forum), The Civil War and

Shenandoah (Ford's Theatre), Nightingale (Mark Taper Forum and Hartford Stage), Sleeping Beauty Wakes (Kirk Douglas Theatre), Elegies (Barrington Stage Company), Himself and Nora (The Old Globe), Richard II and Romeo and Juliet (The Shakespeare Theatre of New Jersey), Indoor/Outdoor (Portland Stage Company), Rice Boy (Yale Repertory Theatre) and Breaking Up is Hard to Do and 33 Variations (Capital Repertory Theater). Mr. Ost is a graduate of the Yale School of Drama.

DENITSA BLIZNAKOVA

(Costume Design) is happy to return to The Old Globe where she has previously designed The Whipping Man, The Merry Wives of Windsor and Opus. Her design work elsewhere includes productions at Falcon Theatre, A Noise Within, New Repertory Theatre, Long Wharf Theatre, Williamstown Theatre Festival and others. Her previous work also includes touring shows for Kaiser Permanente's Educational Theater Program and projects for The Santa Fe Opera, San Diego Opera and "Law & Order." Her design and stylist credits for other media include music videos for Switchfoot, Bigg Steele and John Mayer; the short films Midgetman, Sleep in Heavenly Peace and La Cerca; and the feature films Johnny Got His Gun and Undercover Kids. Denitsa is currently an Assistant Professor at San Diego State University where she leads the M.F.A. Costume Design program. For more information visit www.denitsa.com.

MICHAEL GILLIAM

(Lighting Design) has designed for the Broadway productions of Brooklyn the Musical, Big River and Stand-Up Tragedy. On the West End he has designed George Gershwin Alone, and Off Broadway he has designed Striking 12, Blue, End of the World Party, Zooman and the Sign and Menopause The Musical. His National Tour credits include Brooklyn the Musical, Guys and Dolls and Big River. Regionally he has designed for Arena Stage, The Alley Theatre, The Old Globe Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Goodman Theatre, Guthrie Theater, Pasadena Playhouse, Geffen Playhouse, The Kennedy Center, Ford's Theatre, Philadelphia Theatre Company, Prince Music Theater. The Denver Center for

the Performing Arts and Arizona Theatre Company. He has received Los Angeles Ovation Awards, Dramalogue Awards, Garland Awards and the 1999 Career Achievement Award from the Los Angeles Drama Critics Circle.

JOHN H. SHIVERS

(Sound Design) has sound designed the Broadway productions of 9 to 5 (for which he received a 2009 Drama Desk Award nomination for Outstanding Sound Design and a 2008/2009 Ovation Award nomination for Best Sound Design), Cat on a Hot Tin Roof, The Little Mermaid, Tarzan, In My Life, Billy Crystal's 700 Sundays and Julia Sweeney's God Said "Ha!" He is also credited with associate sound design for the Broadway and worldwide productions of The Lion King, Mary Poppins, The Producers, Hairspray, Elton John and Tim Rice's Aida, Titanic, How to Succeed in Business Without Really Trying, Big: The Musical, The Who's Tommy, Guys and Dolls and The Buddy Holly Story. Other credits include the sound design for Leap of Faith, work with Savion Glover and extensive concert touring with Dionne Warwick, Burt Bacharach and Gregory Hines. Mr. Shivers is happy to return to The Old Globe where he has previously sound designed productions of Robin and the 7 Hoods, Sammy and Ace. He is married to singer/ songwriter Catherine Porter with whom he has a gem of a daughter, Ruby.

DAVID PATRIDGE

(Sound Design) recently designed Robin and the 7 Hoods, Sammy and Ace at The Old Globe. His other sound design credits include Mentiras in Mexico City, Angels in America and Needfire in Toronto along with regional productions of Singin' in the Rain, Disney's Beauty and the Beast, Ace, Sweeney Todd and Miss Saigon. Credits as associate sound designer on Broadway include Come Fly Away, 9 to 5, The Little Mermaid, Mamma Mia!, Tarzan, Cat on a Hot Tin Roof and In My Life. Over the past 10 years, Mr. Patridge has been responsible for multiple US and international productions of Mamma Mia! and We Will Rock You and has worked for over 25 years as a mixer and production sound engineer.

LAURA BERGQUIST

(Musical Director) conducted National Tours of The King and I, Titanic and Miss Saigon. She is a frequent guest conductor in regional theatres and a clinician in universities and churches. An ASCAP Awards recipient for composition, her personal catalogue includes more than 60 works in print and several recordings. Her other Paul Gordon collaborations include the world premieres of Jane Eyre and Daddy Long Legs plus Jane Austen's Emma at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. Additional regional work includes Rubicon Theatre Company, Northlight Theatre, Lyric Theatre in Oklahoma, Music Theatre of Wichita, Stage One and Atlanta's Theatre of the Stars, as well as New York Stage and Film, Julliard, New York Musical Theatre Festival, Midtown International Theatre Festival and National Alliance for Musical Theatre. She has been on the teaching faculties of Friends University and NYU at Playwrights Horizon. Ms. Bergquist resides in New York City with her husband, Joe, and works as a music director, pianist, performer and vocal coach. For Ed Stern.

ROBERT BARRY FLEMING

(Voice and Dialect Coach) has served as vocal and dialect coach for The Old Globe productions of Sight Unseen and Whisper House. His other representative coaching credits include A View from the Bridge and Death of α Sαlesman (Arena Stage) and the La Jolla Playhouse productions of Ruined (Huntington Theatre and Berkeley Rep co-production), The Adding Machine, Most Wanted, The Wiz and Bonnie & Clyde, also directed by Jeff Calhoun. Mr. Fleming, a Bay Area Critics Circle Awardwinning director, will helm the upcoming productions of Stick Fly for Mo'olelo Performing Arts Company and Blues in the Night for Center REP Theatre.

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(Casting) Broadway/Tours: Sister Act, Catch Me If You Can, Priscilla Queen of the Desert, SPIDER-MAN Turn Off The Dark, Women on the Verge of a Nervous Breakdown, Million Dollar Quartet, The Addams Family, Memphis, Rock of Ages, Wicked, Next to Normal, 9 to 5, In the Heights, South Pacific, Peepshow in Vegas; Off Broadway: Atlantic, MCC,

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Signature; Film: Margin Call, Howl, Sex and the City 1 and 2, Jonah Hex, Main Street, Love and Other Impossible Pursuits, I Love You Phillip Morris, Rachel Getting Married, Dan in Real Life, Then She Found Me, Across the Universe, Ira & Abby, Rent, Pieces of April, Camp, The Grey Zone, Finding Forrester, The Bone Collector; TV: "Ugly Betty" (pilot), "Whoopi," HBO's Undefeated, commercials.

THOMAS J. GATES

(Stage Manager) is very pleased to be working once again with Jeff Calhoun. His Broadway credits include Finian's Rainbow, Hairspray, High Fidelity, Brooklyn the Musical and Noises Off. His tours include White Christmas (Boston). Chicago, Joseph and the Amazing Technicolor Dreamcoat, Brooklyn the Musical and Grease. Off Broadway he has stage managed The Screwtαpe Letters, Departure Lounge, Hamlet, Guardians, The Normal Heart, The Exonerated and The Irish...and How They Got That Way. His regional credits include Radio Girl (Goodspeed Musicals) and Hairspray (Paper Mill Playhouse). Mr. Gates is a proud member of Actors' Equity.

ERIN GIOIA ALBRECHT

(Assistant Stage Manager) has regional stage management credits that include Brighton Beach Memoirs, Broadway Bound, The Madness of George III, The Taming of the Shrew, King Lear, Cyrano de Bergerac, Twelfth Night, Coriolanus, Working and Bell, Book and Candle (The Old Globe) and Creditors, The Third Story, No Child... and a workshop of The Weathermen (La Jolla Playhouse). Her New York credits include The Third Story (MCC Theater), Marvin's Room (T. Schreiber Studio). The Great American Desert (78th Street Theatre Lab) and The Chekhov Dreams (Manhattan Theatre Source). Her UC San Diego credits include The Misanthrope, Surf Orpheus, Medea, Red State Blue Grass, Twelfth Night and The Labyrinth of Desire. Ms. Albrecht received her M.F.A. in Stage Management from UC San Diego.

LOUIS G. SPISTO

(Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in 12 world premiere plays and 10 world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in southeastern San Diego which includes the development of new works for younger and more diverse audiences. and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss' How the Grinch Stole Christmas! West End: Love Never Dies (seguel to Andrew Lloyd Webber's The Phantom of the Opera), Hairspray (Olivier Award for Best Musical, Best Director nomination). Broadway: Impressionism (Creator/ Supervisor), Dr. Seuss' How the Grinch Stole Christmas!, The Coast of Utopia (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), Dirty Rotten Scoundrels (Tony nominations: Best Director and Musical), Henry IV (Tony Award), Hairspray (Tony Award),

The Invention of Love (Tony nominations: Best Director and Play), The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride's Crossing, The Little Foxes, Hapgood (Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination Best Musical Revival), Two Shakespearean Actors (Tony nominations: Best Director and Play), Porgy and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT). 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

CRAIG NOEL

(Founding Director) 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 MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former 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.

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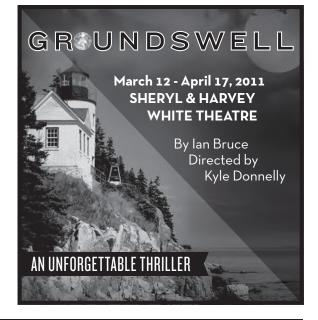
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