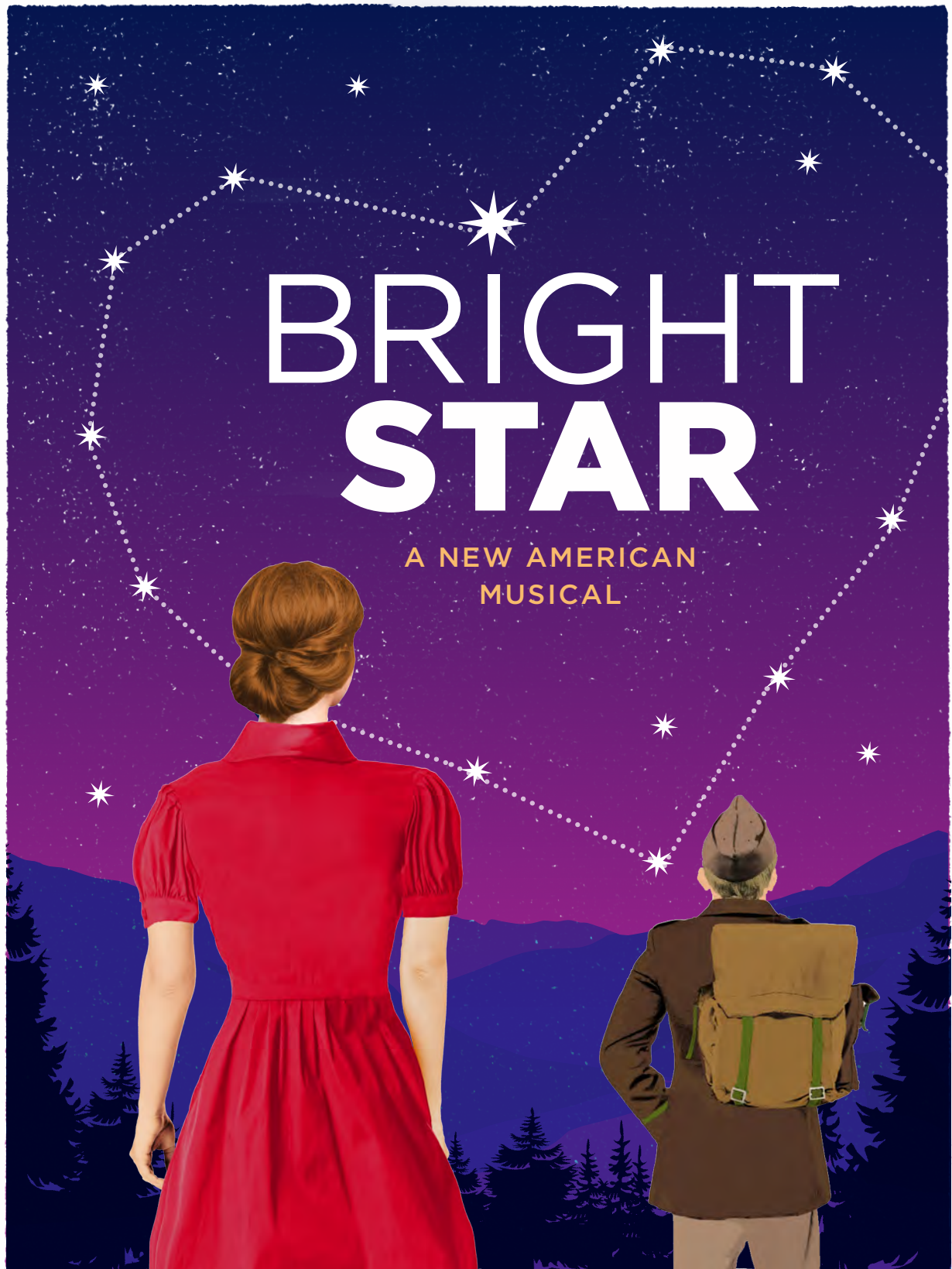


performances

THE  LD GLOBE

SEPTEMBER 2014



WELCOME

Welcome to *Bright Star*! It's an all-hands-on-deck effort to coordinate the moving parts involved in producing a major musical: building the right creative team, gathering the perfect cast, executing the vision of the artists involved with top-notch craftsmanship and skill. But musical theatre is one of The Old Globe's strongest suits. We pride ourselves on making musicals as well as any theatre in the world, and in this case it's a special thrill to see all those moving parts come together on a show the Globe has developed over the course of nearly two years, from the time Barry read its very first draft, through a major workshop in New York, and all the way to opening night.

We are delighted to have a truly gifted and distinguished group of artists joining us for this production, including some of the biggest names in the American theatre today. This marks the Globe debut of Walter Bobbie, one of the country's most versatile and accomplished directors and the perfect shepherd for this remarkable project. Costume designer Jane Greenwood won the 2014 Tony Award for Lifetime Achievement, and scenic designer Eugene Lee was recently inducted into the Theater Hall of Fame. Like them, the rest of the hugely talented creative team boasts accomplishments at the highest level of excellence.

Of course, this entire team has been drawn together by a powerful force: the beating heart that animates *Bright Star*, the extraordinary new work from creators Steve Martin and Edie Brickell. Both are acclaimed artists in their own right, with impressive bodies of work to their credit. But in coming together they have given us something fresh: an energetic, exciting partnership filled with spirit and story and song. In *Bright Star*, they have made a wholly original, brand new work of American musical theatre. We are thrilled to bring it to San Diego audiences and to launch a writing partnership that's sure to create many more wonderful works in the years ahead.



Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

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

PRODUCTION SPONSORS

MARY BETH ADDERLEY



DOUGLAS GATES

Mary Beth Adderley is a native San Diegan who has been passionately involved with The Old Globe for many years. From the very beginning, Mary Beth has been deeply interested in the development of this new musical and last year helped fund a workshop in New York that culminated in the public concert performances of *Bright Star* at Vassar College. Mary Beth serves on the Executive and Education Committees of The Old Globe Board of Directors and serves as Co-Chair of the Development Committee. She is also on the board of South Coast Repertory and is an Emeritus Trustee of Vanderbilt University. Of the numerous Globe productions sponsored by Mary Beth in the past, a sampling includes *The Price*, *The American Plan*, *Hold Please*, *Richard O'Brien's The Rocky Horror Show*, *Allegiance – A New American Musical*, and *The Few*. In addition, she has also been a generous supporter of the Globe Gala and other important events.

DARLENE MARCOS SHILEY



EDUARDO CONTRERAS / UT SAN DIEGO

A longtime friend of both Craig Noel and Jack O'Brien, Darlene Marcos Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for more than three decades. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marked the largest individual contribution in the Globe's history. The couple served as charter members when the Season Sponsorship program was founded in 1995 and have underwritten many subsequent productions. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program, the Shiley Terrace Apartments—which provide much-needed local housing for Globe artists—and an endowment that underwrites two full scholarships in the Old Globe/University of San Diego Graduate Theatre Program. Darlene continues to serve as leading underwriter of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.

SHERYL AND HARVEY WHITE



Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's \$75 million Capital and Endowment Campaign. Sheryl holds the distinction of co-chairing nine successful Globe Galas, including this past July's Summer Splendor. The Whites have been Season Sponsors for many years. In addition to *Bright Star* and last year's *The Last Goodbye*, they have sponsored such plays as *The Times They Are A-Changin'*, three world-premiere musicals (*Dancing in the Dark*, *The First Wives Club*, and *A Room with a View*), *Hershey Felder in Maestro: The Art of Leonard Bernstein*, and *Lost in Yonkers*, the inaugural production in the arena theatre that bears their name in recognition of their significant \$6 million Capital Campaign gift. Sheryl continues to serve on the Globe's Finance Committee, and Harvey is Board Secretary and a member of the Executive Committee.

EDGERTON FOUNDATION

The world premiere of *Bright Star* received a prestigious Edgerton Foundation New American Play Award. The Edgerton Foundation is dedicated to the advancement of American Theatre and gives selected world premiere productions support for an extended rehearsal period with the entire creative team, including the playwrights. Since the program began in 2006, non-profit theatres have received support for 237 world premiere plays and musicals, with many scheduled for subsequent productions at theatres across the U.S., including 14 making it to Broadway. Eight Edgerton Foundation awardees have been nominated for the Pulitzer Prize for Drama, with *Next to Normal* winning in 2010 and *Water by the Spoonful* in 2012. The Old Globe has received Edgerton Foundation Awards for eight world premiere productions. For more information about Edgerton Foundation New Play Awards, visit the Theatre Communications Group (TCG) website: www.tcg.org/tools/newplays/index.cfm



NICOLE PARKER AND JON PATRICK WALKER PHOTO BY JIM COX

HAL AND PAM FUSON

Hal and Pam Fuson became Globe regulars shortly after moving from Los Angeles to Encinitas in 1983. During their two children's teenage years they subscribed as a family. The children went off to college and Hal and Pam gained new insights attending on evenings with Post-Show Forums. Hal became the Globe's Board Chair in 2011, a voyage of discovery that has engaged the couple in new challenges and reinforced for them the vital role The Old Globe plays in the cultural life of San Diego. This summer, Hal and Pam were proud to host their children's families, now including two 10-year-olds and two eight-year-olds, as they sat enthralled by the return of *Into the Woods* to the Globe. They were touched by the warmth of the New York workshop of *Bright Star* and are thrilled by the prospect of the full production's richly resonant debut on the Globe stage.



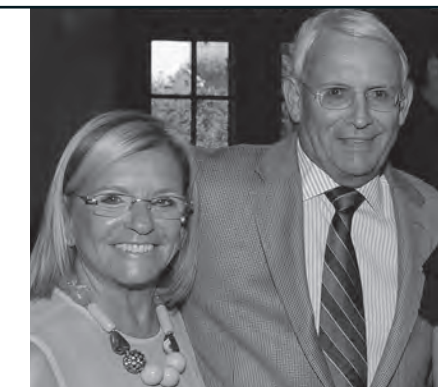
GILLIAN AND TONY THORNLEY

Gillian and Tony Thornley have been involved with The Old Globe for many years and are happy to support the world premiere of *Bright Star*. Tony currently serves on the Globe Board of Directors as Treasurer and is a member of the Executive, Finance, Craig Noel League, and Investment Committees. He and Gillian first became sponsors in 2009 as Production Sponsors for the Shakespeare Festival, an easy decision based on their family's connection with Shakespeare. Amidst the uncertainty and strife of World War II, Gillian's parents met and married in the Bard's rural hometown of Stratford-upon-Avon. They settled in a 17th-century home neighboring Anne Hathaway's cottage where the only source of running water was an outdoor pump, and cold, damp trips "down the garden path" were frequent. Often through makeshift amateur productions, the plays of Shakespeare, particularly the comedies, provided respite from the hardships of life, creating a unique bond with the playwright.



VICKI AND CARL ZEIGER

Vicki and Carl Zeiger are thrilled to have the world premiere of *Bright Star* as their first sponsored production at the Globe. Vicki, a native San Diegan, started her relationship with the Globe as a child, attending Summer Shakespeare Festival performances with her family. She retired as Vice President of Human Resources from San Diego Gas & Electric and since 2011 has been on the Globe Board, currently serving on the Finance Committee and as Vice Chair of the Nominating Committee. She co-chaired the 2012 Gala and, that same year, served on the Search Committee for the theatre's Artistic Director, which brought Barry Edelstein to the Globe. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they support many other San Diego organizations, including A Step Beyond, a multifaceted after-school program for underserved children, of which Vicki is a Founding Board Member.



OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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For additional information on how you may become a Season Sponsor, please contact
Todd Schultz, Director of Development, at (619) 231-1941 x2310.

Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for Edgerton Foundation: Nicole Parker and Jon Patrick Walker in *Dog and Pony*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS



The signs are auspicious, and with a *Bright Star* leading our way into the 2014-2015 Season, we celebrate the entire process of creating great theatre, from initial inspiration to glorious reality. Under Barry Edelstein’s guidance, the Globe has again brought together an intriguing cross-section of world-class artists from theatre, music, film, and the creative arts for a unique and moving world premiere musical about the power of love and redemption.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Mary Beth Adderley, Darlene Marcos Shiley, Sheryl and Harvey White, The Edgerton Foundation, Hal and Pam Fuson, Gillian and Tony Thornley, and Vicki and Carl Zeiger.

Show us *your* commitment—your philanthropy can make a difference. Your financial support of the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding

gap between the costs of presenting each show and ticket sales. And special thanks goes to those who guarantee the Globe’s future for years to come through endowments and Craig Noel League membership. We are grateful to our audiences and our supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

Many people go to the theatre to escape into another world. In this collaboration, every character on stage has a story to tell, and these characters have come together to form the rich and vibrant community that populates the world of *Bright Star*, just as the cast and creative team of the show, guided by the unique sensibilities of Steve Martin and Edie Brickell, have formed their own community to share this incredible story with you. Their world is filled with emotion, intelligence, and great characterizations that make you laugh, cry, and want never to leave it behind. Thank you for being part of our world, and for all that you do for the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

BOARD OF DIRECTORS

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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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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

THE PLAY

FROM THE ARTISTIC DIRECTOR

Bright Star is something very special and all too rare: a brand new, wholly original work of American musical theatre. I adore the show and I think its wonders are many. It’s a great yarn with a heart as big as a mountain and a soul as deep as the sea. It’s a lot of fun to watch. It’s got a rich and vital score with a distinctive and fresh sound. There’s great love in it, and its characters’ depth of affection for each other evokes a similar depth of feeling from us. The story ranges through big and potent themes, from the emotional—love, loss, and redemption—to the spiritual—our ongoing search for home and place and self—to the national—the South and its distinctive place in our country’s literary and musical culture. And at its core is the Great Subject of the American stage: Family. *Bright Star* is about how all of us navigate the paths of our lives between two opposing but related poles: we are at once our parents’ children and also our own private selves. The celestial body of the show’s title is a masterful metaphor, by turns provocative and poignant, for the beacon that lights our way and keeps us on course.

The Globe has been involved with this show for nearly two years, and I can report that every day I’ve sensed a bright star guiding me—or more accurately, a constellation of bright stars.

Steve Martin always shines bright. This is our fifth theatrical collaboration over the course of more than two decades, I am happy to note, and I look forward to many more. Steve’s talents astonish: actor, writer, composer, comedian, musician, art collector, magician, and more. He can do it all. His work here, text as well as tune, is sweet, sweeping, and striking in its beauty. As a theatre artist he is sensitive, gracious, and kind; as a friend he is stalwart, generous, and true. Steve’s partner in this venture, and co-creator of this spectacular score, Edie Brickell, is a newer friend to me but a major figure in American music. Her gifts are countless and her talent prolific, and she has taken to the new process of writing for the stage with an ease and skill that seem the product of decades. Her lyrics are incisive and surprising, and her sense of what

makes a song dramatic is remarkably sophisticated. Like Steve, she too is a winsome and open spirit both inside and outside the rehearsal room. In Martin and Brickell—call them “Steve and Edie”—we have a new musical-writing team composed of established veterans: a new pair of old hands. I thank them both for entrusting their work to The Old Globe.

Steve and Edie have drawn together a team of artists as luminous as *Bright Star* itself. Director Walter Bobbie is one of our country’s greats. His encyclopedic knowledge of the American musical is exceeded only by his considerable personal charm, and his interpretive and staging talents are coupled to a dramaturgical mind as sharp as any I’ve encountered. Among his key collaborators are two giants of the American stage (costume designer Jane Greenwood and scenic designer Eugene Lee), a towering figure in American popular music (musical supervisor Peter Asher), and a cohort of the most influential and in-demand creatives in the New York theatre (musical director Rob Berman, choreographer Josh Rhodes, lighting designer Japhy Weideman, and sound designer Nevin Steinberg). It is a very high honor to welcome them all into the Globe family.

Bright Star’s brightness emanates too from an uncommonly brilliant cast. Their talent and their commitment, like those of the show’s authors and creative team, have galvanized the Globe staff. We all feel privileged that it is for us to give this terrific musical its world premiere. And I feel honored to watch the light from this star lend a special glitter to our already shining institution. It’s a proud and happy moment in Balboa Park.

Thanks for coming. Enjoy the show.

Barry Edelstein

PRESENTS

BRIGHT STAR

MUSIC BY

STEVE MARTIN AND EDIE BRICKELL

LYRICS BY

EDIE BRICKELL

BOOK BY

STEVE MARTIN

Eugene Lee
SCENIC DESIGN

Jane Greenwood
COSTUME DESIGN

Japhy Weideman
LIGHTING DESIGN

Nevin Steinberg
SOUND DESIGN

August Eriksmoen
ORCHESTRATOR

Rob Berman
VOCAL ARRANGEMENTS

Lee Wilkins
ASSOCIATE CHOREOGRAPHER

Howie Cherpakov, CSA
CASTING

Anjee Nero
STAGE MANAGER

BASED ON AN ORIGINAL STORY BY
Steve Martin and Edie Brickell

MUSICAL SUPERVISOR
PETER ASHER

MUSICAL DIRECTOR
ROB BERMAN

CHOREOGRAPHER
JOSH RHODES

DIRECTED BY
WALTER BOBBIE

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
September 13 - November 2, 2014

A workshop presentation of *Bright Star* was presented by New York Stage and Film & Vassar at the Powerhouse Theater, Summer 2013.

CAST

(in order of appearance)

BILLY CANE A.J. Shively
DADDY CANE Stephen Bogardus
DARYL AMES Jeff Hiller
LUCY GRANT Kate Loprest
ALICE MURPHY Carmen Cusack
JIMMY RAY DOBBS Wayne Alan Wilcox
DADDY MURPHY Stephen Lee Anderson
MAMA MURPHY Patti Cohenour
DORA MURPHY Libby Winters
MAYOR JOSIAH DOBBS Wayne Duvall
MARGO CRAWFORD Hannah Elless

ENSEMBLE Allison Briner, Max Chernin, Leah Horowitz, Joe Jung,
Ashley Robinson, Sarah Jane Shanks, Scott Wakefield

SWINGS Lulu Lloyd, Greg Roderick

UNDERSTUDIES for Mama Murphy - Allison Briner;
for Daryl Ames, Billy Cane - Max Chernin;
for Margo Crawford - Leah Horowitz; for Daddy Cane - Joe Jung;
for Lucy Grant - Lulu Lloyd; for Jimmy Ray Dobbs - Ashley Robinson;
for Alice Murphy, Dora Murphy - Sarah Jane Shanks;
for Mayor Josiah Dobbs, Daddy Murphy - Scott Wakefield

STAGE MANAGEMENT

Stage Manager Anjee Nero
Assistant Stage Managers Jess Slocum, Kendra Stockton

SETTING

Time: 1945-1946, and 22 years earlier.
Place: North Carolina.

There will be one 15-minute intermission.

PRODUCTION STAFF

Wig Design Tom Watson
Assistant Director Andrew Britt
Associate Music Director Anthony De Angelis
Associate Scenic Design Starlet Jacobs
Assistant Scenic Design Sean Fanning
Associate Costume Design Daniel Urlic
Associate Costume Design Charlotte Devaux
Associate Lighting Design Amanda Zieve
Assistant Lighting Design Sherrice Mojgani
Associate Sound Design Jason Crystal
Dialect Coach David Huber
Dance Captain Lulu Lloyd
Music Assistant Michael Matsuno
Production Driver Benjamin Murphy
Stage Management Interns Steph Marron, Allison-Marie Molnaa, Maile Young

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de 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.

A Gorgeous Collaboration:

Steve Martin & Edie Brickell

on writing *Bright Star*

By Danielle Mages Amato



Steve Martin and Edie Brickell.

“*It’s a sound I’ve been looking for my whole life.*”

- Steve Martin

“*This has been the greatest experience.*”

- Edie Brickell

Steve Martin and Edie Brickell sat down with the Globe’s Literary Manager and Dramaturg to talk about collaboration, their creative process, and how their Grammy-winning music made the leap to the stage.

How did you come together as writing partners?

STEVE MARTIN: We’ve known each other for maybe 20 years, but we didn’t start working together until about two and a half years ago.

EDIE BRICKELL: We were at a party, and I told Steve I loved his song “Daddy Played the Banjo,” and if he ever wanted to make up a song together, I bet we could write a good one. He said as a matter of fact he had a banjo tune with no song to it.

SM: I had never really collaborated on songs before, and I was afraid that I didn’t really know how to collaborate. But I knew Edie well enough that it would have been embarrassing if I didn’t call her. So we met. I think we were both a little nervous. I was a little nervous, I know that. I played a little tune for her, and a couple of days

later, she sent me a vocal.

EB: “Sun’s Gonna Shine.”

SM: Yes, “Sun’s Gonna Shine.” I loved it so much that I sent her another one, and it grew into a 13-song album, *Love Has Come For You*, for which we won a Grammy for the title song. We were at a distance, communicating really through email. I’d send a tune, and she’d come back with these beautiful lyrics and beautiful melodies. We started talking about our musical tastes, especially when we started touring together, and we both recognized how much we loved old musicals. We just put it in the back of our heads, the idea of a musical. Edie said, “Well, maybe one of our songs contains the spark of a musical.” And we took a look at those songs, and indeed, one did.

How did these characters and their story come to be?

SM: At first, we had a lot of songs from the album in there—that was how we began—but as we kept working, kept writing, those songs fell out, and we started writing songs that were specific to

the characters in our musical, and that’s when it started to get better and better.

How do you decide what new elements need to be written, or what you can let fall away?

SM: I pictured myself as the dramatist, but when Edie’s lyrics started coming back, I realized that she was quite a dramatist herself within the context of these lyrics. All of the characters were speaking within the songs. We might have a scene written, and then the song would come in, and I’d realize we could actually cut way back on the scene, because the song would be telling the story. I was continually surprised at Edie’s ability to provide drama within the context of the songs.

EB: Steve is a master at connecting the dots. He took that song from the album and a new one called “Jimmy Ray” and saw characters in them and started to work on a script.

Have you found that a musical theatre song works differently than a standalone song or a song for an album?

EB: This has been the greatest experience. I discovered how much I love writing songs for characters in the musical. It offers a wider range of emotion: from heartbreak and romance to very playful moments, and Steve always had the right instrumental with the feel and personality to inspire me toward melodies and rhythms that I love to sing. Every time I hear members of the cast sing I want to write more and more songs for them. They’re astonishingly talented. And Rob Berman takes the songs to another level with his arrangements. I love hearing what he comes up with. I’m learning a lot watching him work.

What has your collaboration with director Walter Bobbie been like? How has he helped to shape the piece?

EB: I’m amazed by the creativity and talent of the team Walter put together for our show. Josh Rhodes has imagination and thoughtfulness for every movement and gesture. And Walter has been fantastic. He dialed in a lot of focus for us, and he gave me opportunities and inspiration to write for characters who didn’t have songs. He’d say, “This guy needs a song here,” and I loved when that happened. His sense of what each moment needed made me a

better writer.

How do you describe the music? Is it part of a particular history of American music, or do you see it as something new?

SM: I’m really hesitant to categorize it. It’s a sound I’ve been looking for my whole life. When I first started playing the banjo, I heard it in a bluegrass situation, I heard it in a folk music situation, but I also heard records of banjo with orchestra, with a lot of strings, and I found it to be very moving. I’ve been trying to re-create that sound. I felt we did it on our record, *Love Has Come For You*. Working with Peter Asher—who produced the record and is also the musical supervisor on *Bright Star*—we were able to capture a sound that I had been looking for for a long, long time.

How has it been to work on a new musical here at the Globe?

EB: It’s a privilege to work here.

SM: I think so, too. It’s been amazing. The facilities, the people, nothing is lacking.

And [Artistic Director] Barry Edelstein read this script at its most early stage. I look back and think, “How did he even say he had an interest in it?” It was like an ugly zygote. It’s changed so much; it’s so much better now than it was then.

EB: Barry also gave us a fine idea that inspired a song in the second act.

How are you hoping audiences will respond to the piece? Is there a particular experience you hope to give them, or something you hope they’ll take away from it?

SM: For them to be moved, from tears to joy. Certainly that.

EB: Steve’s written a scene in this musical that is one of my favorite scenes of all time. It opened my heart and made me cry. When somebody can do that now, when there’s so much cynicism, it’s a huge gift. I’m thrilled to be a part of it. It’s a gorgeous collaboration.

ASHEVILLE AND THE SOUTHERN RENAISSANCE

The first half of the 20th century radically reshaped the American South, altering its landscape, its way of life, and as a result, its literature. From the 1920s to the 1940s, Southern writing flourished. Authors like William Faulkner, Tennessee Williams, Eudora Welty, and Zora Neale Hurston propelled this “Southern Renaissance” into the national spotlight. The movement was nourished by the birth of literary magazines like *The Fugitives* and *The Southern Review*, close cousins to *Bright Star’s* fictional *Asheville Southern Journal*.

Asheville’s own hometown literary hero was novelist and playwright Thomas Wolfe, whose semiautobiographical *Look Homeward Angel* established his national reputation in 1929. But Asheville also played host to other famous writers. In the mid-1930s, F. Scott Fitzgerald spent summers writing in the Grove Park Inn. North Carolina native O. Henry married into a prominent Asheville family and is buried in the city’s Riverside Cemetery. Poet Carl Sandburg wrote much of his published work on an estate some 25 miles out of town. These and other literary figures established a rich literary tradition in Asheville that continues to this day.

The writers of the Southern Renaissance remained deeply connected to the history,

culture, and people of the American South. As author Alexander Blackburn puts it, “all Southern writers are inescapably marked by a marrow-deep experience of land and blood.” But they could also be harsh critics, clear-eyed observers of the contradictions and hypocrisies they observed, both without and within. They laid the groundwork for the major Southern writers of the 1950s and beyond, authors like Flannery O’Connor, Harper Lee, and Carson McCullers, and had a major impact on the shape of American literature. –DMA

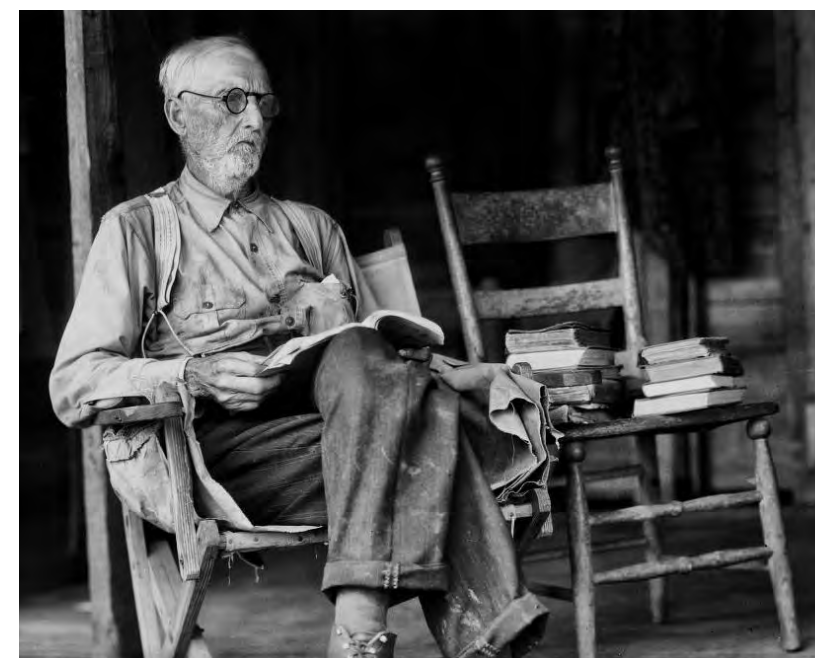
(at left, top to bottom) William Faulkner, Eudora Welty, Thomas Wolfe, Tennessee Williams. (below) Pack Square Asheville, 1930s.



DOCUMENTING THE LAND AND ITS PEOPLE

At the turn of the 20th century, a young North Carolina woman named Bayard Wootten gravitated from painting to photography. By the 1930s, she had become a major regional photographer with her own Chapel Hill studio and thousands of photos to her credit. Her images of western North Carolina offer an unparalleled glimpse back in time at the region and its people.

All images (except where noted) from the Bayard Morgan Wootten Photographic Collection #P0011, North Carolina Collection, University of North Carolina at Chapel Hill Library.



THE PLAY IS MORE

SWEET



Scenic designer Eugene Lee on creating the set for *Bright Star*

Interview by Danielle Mages Amato

*Eugene Lee is a true luminary of the American theatre. His has designed 25 Broadway shows, including the original sets for *Wicked*, *Ragtime*, *Sweeney Todd*, and *Merrily We Roll Along*. Among his numerous awards are three Tonys and an Emmy for his longtime work designing for “Saturday Night Live.” He is a recent inductee into the Theater Hall of Fame.*

When you first approached the set for *Bright Star*, where did you begin? With visual inspirations or with specific tasks the set needed to accomplish?

It was very simple. We’ll see if it will all work, but it was very simple. First of all the band had to be put someplace. And they’re good looking. A particularly good-looking group of musicians, with good-looking instruments. So they really needed to be on stage. That was the first thing. The second thing was: where on stage? Would I want them around all the time? Maybe, maybe not. So we decided to build them a little house, a little cabin, on a platform that we could move around. And then we wondered: could the actors move that? Director Walter Bobbie and I talked about it, but talking about it doesn’t mean anything. You have to try it.

We did a four-week workshop of the show in New York back in February, so we built the best platform we could, put some special casters on it, and tried it out at the workshop. And I think Walter used it terrifically. He found all kinds of interesting uses for it, and the actors were able to make it their own thing, part of the story.

But even when it was clear what the set was, it wasn’t clear what was behind it. In the end, it just wanted to be a very neutral space. We chose brick because it felt neutral; kind of like backstage at a theatre, maybe.

The set is very simple, almost elemental—does that reflect your approach in general, or is it specific to this piece?

This is kind of my period of “less is more.” As I like to say, “Less is more, except when more is better.” I’m a guy who likes things really simple. And this is a very delicate project, with a very gentle story and themes. But there are all kinds of musicals, and I like all kinds of projects.

The musical moves back and forth through many different locations and time periods. Was that a challenge for you? Do you rely on research when creating period sets?

For me, set design isn’t about figuring out how to go from the kitchen to the bedroom. That’s not what I do. And I’m not too big on research. With this show, I think the costumes do the most to communicate the period. There’s a beautiful scene where an actress literally moves before your eyes into a different time period, just by changing her clothes. I like that. But as for the set: we’ve got chairs. Chairs don’t change much.

You not only do scenic design for theatre, but also create sets for television and film. What’s it like moving back and forth between those different media?

In a way, it’s all the same, but the process is different. I like theatre better than anything else, for the most part, because you can control more of it—as a designer, you have more say. I occasionally do films; I did John Huston’s last film, and I’m talking to Francis Ford Coppola right now about a new project he wants me to do. But in general, I don’t like the process as much. When you do a film, you really have to do only that film, whereas right now I’m designing three musicals and a ballet. And a set so that we can take Jimmy Fallon to the Superbowl. That’s going to be fun.



STEPHEN LEE ANDERSON

(Daddy Murphy) recently appeared in *Richard III* at The Old Vic in London and at Brooklyn Academy of Music with the Bridge Project directed by Sam Mendes. He has appeared in 10 Broadway productions including *Spider-Man: Turn Off the Dark*, *Julius Caesar*, *Wicked*, *The Crucible*, *Footloose*, *The Capeman*, and *The Kentucky Cycle*. His Off Broadway credits include *Violet* and *Floyd Collins* (Playwright Horizons) and productions at Atlantic Theater Company, Vineyard Theatre, and Manhattan Theatre Club. He has performed regionally at La Jolla Playhouse, Huntington Theatre Company (IRNE Award for Best Supporting Actor (Drama) for *Bus Stop*), Signature Theatre Company, Long Wharf Theatre, The Kennedy Center, The Shakespeare Theatre of New Jersey, and seven seasons with Denver Center Theatre Company. His film and television credits include *The Treatment*, “Orange Is the New Black,” “Those Who Kill,” “Unforgettable,” “Law & Order,” and “Autopsy 5” (HBO).



STEPHEN BOGARDUS

(Daddy Cane) appeared at the Globe last fall as Friar Laurence in *The Last Goodbye*. He has appeared on Broadway in *Irving Berlin’s White Christmas*, *Old Acquaintance*, *Man of La Mancha*, *James Joyce’s The Dead*, *High Society*, *Love! Valour! Compassion!*, *King David*, *Falsettos*, *The Grapes of Wrath*, *Les Misérables*, and *West Side Story* (1980 revival). His Off Broadway work includes *Passion* (Classic Stage Company), *The Pavilion* (Rattlestick Playwrights Theater), *Go Back to Where You Are*, *Falsettoland*, and *March of the Falsettos* (Playwrights Horizons), and *Love! Valour! Compassion!* (Manhattan Theatre Club). Regionally he has appeared in *God of Carnage* (Huntington Theatre Company), *The Exorcist* (Geffen Playhouse), *M. Butterfly* (Arena Stage), and *80 Days* (La Jolla Playhouse). His national tour credits include *Show Boat*, *City of Angels*, and *Chess*. He has been seen on television in “The Big C,” “Smash,” “Monk,” all three “Law & Order” series, and “Without a Trace.” His film credits include *Julie & Julia*, *Little Ones*, *States of Control*, and *Love! Valour! Compassion!*



ALLISON BRINER

(Ensemble) was part of the original cast of The Old Globe’s New York workshop of *Bright Star*. Her national tour and Broadway credits include *Mamma Mia!*, *Follies*, *Irving Berlin’s White Christmas*, *Titanic*, and *Les Misérables*. Her Off Broadway credits include *Forbidden Broadway*, *Listen to My Heart*, *Return to the Forbidden Planet*, *Song of Singapore*, *Forbidden Hollywood*, and *Pete ‘n’ Keely*. She has performed at numerous regional theatres such as TheatreWorks Silicon Valley, Alabama Shakespeare Festival, Berkshire Theatre Festival, Syracuse Stage, Westport Country Playhouse, and Actors Theatre of Louisville. Her television credits include “Law & Order,” “Law & Order: Special Victims Unit,” “The Carrie Diaries,” “All My Children,” and “One Life to Live.” Ms. Briner is a principal performer in the Indianapolis Symphony Orchestra’s production of *Pops Goes Vegas!*, touring symphony halls across the U.S. and Canada. Her future projects include *Ring of Fire: The Music of Johnny Cash* at The Repertory Theatre of St. Louis and Cincinnati Playhouse in the Park.



MAX CHERNIN

(Ensemble) is making his Globe debut. His New York credits include *Really Bad Things* (New York Musical Theatre Festival) and *World Famous* (Theater for the New City). His readings and workshops include *Brooklynite* (New York Stage and Film), *Sheila Levine is Dead and Living in New York* (Vineyard Theatre), *The Underclassman* (Prospect Theater Company), *Fall Springs* (Ars Nova), and *Darling* (Weston Playhouse). Mr. Chernin has been featured in concerts at The Town Hall, 54 Below, and Joe’s Pub. He trained at University of Cincinnati’s College-Conservatory of Music. maxchernin.com.



PATTI COHENOUR

(Mama Murphy) recently appeared as Charlotte in *A Room with a View* (The 5th Avenue Theatre) and in her critically acclaimed portrayal of Margaret in *The Light in the Piazza* (South Coast Repertory). She has originated the Broadway roles of Signora Naccarelli/Margaret (alternate) in *The Light in the Piazza*, Mother Abbess in *The Sound of Music*, Christine in *The Phan-*

tom of the Opera (also in Canada), Rosa Bud in *The Mystery of Edwin Drood* (also in London), and Mary Jane in *Big River*. Her additional credits include *Sweet Adeline* (City Center Encores!), *Magnolia* in Hal Prince’s *Show Boat*, Mimi in *La Bohème*, and Isabel/Mabel in *The Pirates of Penzance* (New York Shakespeare Festival), and Florence Foster Jenkins in *Souvenir* (Seattle’s A Contemporary Theatre, San Jose Repertory Theatre). She’s a recipient of a Tony Award nomination, two Drama Desk Award nominations, a Jeff Award nomination, Actors’ Equity Association’s Clarence Derwent Award, a Theatre World Award, and a 2013 Gregory Award for her work in 5th Avenue Theatre/ACT’s co-production of *Grey Gardens*. patticohenour.com.



CARMEN CUSACK

(Alice Murphy) recently played the Mother in *Ragtime* at Milwaukee Repertory Theater and received a Jeff Award nomination for Dot/Marie in *Sunday in the Park with George* at the Chicago Shakespeare Theater. Her other theatre credits include Lynn Gardner in *Carrie* (MCC Theater), her Helen Hayes Award-nominated portrayal of Nellie Forbush in Broadway/Lincoln Center Theater’s national tour of *South Pacific*, and Elphaba in *Wicked* (Chicago, first national tour, and Melbourne, Australia). Her West End credits include Chesty Prospects in *Saucy Jack and the Space Vixens*, Eva Cassidy in *Over the Rainbow* (U.K. and Ireland), Fantine in *Les Misérables*, Rose in *The Secret Garden* (Royal Shakespeare Company, Stratford-upon-Avon, and West End), Kim in *Personals*, and Christine in *The Phantom of the Opera*. Prior to her West End career, Ms. Cusack studied opera performance at the University of North Texas. In her downtime she plays and writes music and is embarking on her first original album this year. carmencusack.com.



WAYNE DUVALL

(Mayor Josiah Dobbs) is glad to be back at The Old Globe having last performed at the theatre in the musical revival of *Working* directed by Gordon Greenberg. His other theatre credits include *Pride in the Falls of Autrey Mill* directed by Michael Kahn, *Bonnie & Clyde* directed by Jeff Calhoun (La Jolla Playhouse, Asolo Repertory Theatre), *Of Thee I Sing* directed by John Rando (City Center

Encores!), *On the Wing* directed by Seth Barrish, and *Happy Days - A New Musical* directed by Garry Marshall. His film highlights include *Prisoners*, *Lincoln*, *Edge of Darkness*, *Duplicity*, *Pride and Glory*, *Leatherheads*, *In the Valley of Elah*, *O Brother, Where Art Thou?*, *Hard Rain*, *My Fellow Americans*, and *Apollo 13*, as well as the upcoming *Hello, My Name Is Frank*, *Greater* and *West End*. His television credits include about 100 guest starring roles including four years as Sgt. Phil Brander on “The District” (CBS) and recurring roles on “The Leftovers” and “The Good Wife.” He is a member of The Actors Center Workshop Company.



HANNAH ELLESS

(Margo Crawford) made her Broadway debut in the revival of Stephen Schwartz’s *Godspell*, followed by a very “Neil Diamond” turn in the Drama Desk-nominated *The Other Josh Cohen* under the direction of Tony Award winner Ted Sperling. She was last seen starring as Elise McKenna in the new musical *Somewhere in Time* at Portland Center Stage. Her television and film credits include Fox Television’s “Glee,” *Before Winter*, *The Lake Effect*, and *About Face*. Ms. Elless has headlined many readings, workshops, and concerts in New York City including performances at Birdland, 54 Below, Café Carlyle, Lincoln Center, and many more. She is also an accomplished musician, playing over six different instruments. @HannahElless on Twitter. hannah-elless.com.



JEFF HILLER

(Daryl Ames) is a comedian most often seen at the Upright Citizens Brigade Theatre in New York and Los Angeles, including performing with *Baby Wants Candy* and signature show ASSSSCAT. His stage credits include *Bloody Andrew Jackson* (both on and Off Broadway), Nathaniel in *Love’s Labour’s Lost* and Trinculo in *The Tempest* (New York Shakespeare Festival), and *Silence! The Musical* (both Off Broadway and L.A. premiere). His regional credits include *Li'l Abner* and the premiere of *Emmet Otter’s Jug-Band Christmas*. Mr. Hiller has appeared in the films *Ghost Town*, *The Little Tin Man*, *Adam*, *Gayby*, and *Morning Glory*. His television credits include “30 Rock,” “Law & Order: Criminal Intent,” “Ugly Betty,” “Community,” “Psych,” “The McCarthys,” “The Hotwives of Orlando,” “Go On,” “Partners,”

“Boiling Points,” and “Guiding Light”. Mr. Hiller recently created the web series “Long Distance,” which can be seen on YouTube or hillertime.com.



LEAH HOROWITZ

(Ensemble) performed in the workshop of *Bright Star* in New York in February and is delighted to continue with the show at The Old Globe. Her Broadway credits include Young Heidi in the recent revival of *Follies*, singing “One More Kiss” (also at The Kennedy Center and the Ahmanson Theatre in Los Angeles), Cosette in *Les Misérables*, Irving Berlin’s *White Christmas*, *The Woman in White*, *Fiddler on the Roof*, *La Cage aux Folles*, and *Thoroughly Modern Millie*. Her other New York credits include *The Most Happy Fella*, Evelyn in *Merrily We Roll Along*, and *Where’s Charley?* (City Center Encores!). Regionally she has been seen as Sarah in *Guys and Dolls* (Great Lakes Theater), Hodel in *Fiddler on the Roof* (Music Circus), Magnolia in *Show Boat* (The Muny, Kevin Kline Award nomination), and Cosette in *Les Misérables* (Theatre Under The Stars, The Marriott Theatre in Lincolnshire, and The Muny). Her television credits include *The Sound of Music Live!* (NBC) and *Carousel* with “Live from Lincoln Center” (PBS). leahhorowitz.com.



JOE JUNG

(Ensemble) is proud to make his Globe debut. He appeared in *Bloody Andrew Jackson* at The Public Theater and on Broadway and recently toured the country with the Stephen King/John Mellencamp musical *Ghost Brothers of Darkland County*. His New York credits include *H4* (Clurman Theatre), Michael Ian Black’s *My Custom Van*, *Shel’s Shorts*, and *Language of Angels* (Project: Theater), and *The Nightingale and the Rose* (Metropolis Opera Project). His regional credits include *Siddhartha*, *Assassins*, and *Floyd Collins* (Berkshire Theatre Group) and *A Midsummer Night’s Dream*, *Translations*, and *Red Noses* (Connecticut Repertory Theatre). Mr. Jung is the Artistic Director of Project: Theater, where he directed *The Secretaries* and *J.B.* along with the world premieres of *Occupation* and *Mangella*. He also contributes to the monthly performance series *Our Bar*. As a musician, Mr. Jung enjoys building cigar box instruments, has recorded three solo albums, and plays regularly with his jug band, The Salt Cracker Crazies. joejung.com.



LULU LLOYD

(Swing, Dance Captain) is a San Diego native and is thrilled to be making her Globe debut. She has appeared Off Broadway in *God’s Country* (York Theatre Company, Signature Theatre Company, New York Musical Theatre Festival 2013), *Mother Jones and the Children’s Crusade* (The Pearl Theatre Company, NYMF 2014), and *Pure Country* (Playwrights Horizons). Some of her regional credits include Lucy in *Jekyll & Hyde* (Ovation Award nomination), Judy in *9 to 5*, Missy in *The Marvelous Wonderettes*, Lizzie in *Baby*, Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Ado Annie in *Oklahoma!*, and Louise Seger in *Always...Patsy Cline*. Her television credits include “A Crime to Remember” (Discovery Channel). lululloyd.com.



KATE LOPREST

(Lucy Grant) is honored to be making her Globe debut in *Bright Star*. Her Broadway credits include Allison in the original cast of *First Date*, Amber in *Hairspray*, *Wonderland*, *Xanadu*, and *The Drowsy Chaperone*. Her tour credits include Glinda/Nessarose understudy in *Wicked* and Nellie Oleson in *Little House on the Prairie*. She has been seen Off Broadway as Victoria in *Under My Skin* and Heather in *Sistas*. Her recent credits include Emma in *Single Girls Guide* (Capital Repertory Theatre) and Ellie in *Show Boat* (Washington National Opera). Her television credits include Corrine in “Boardwalk Empire,” “Running Wilde,” and “All My Children.” Go Blue! KateLoprest.com.



ASHLEY ROBINSON

(Ensemble) was recently seen as Tyler in *Merrily We Roll Along* (Menier Chocolate Factory, West End). He originated the role of Tybalt in *The Last Goodbye*, the Jeff Buckley/*Romeo and Juliet* musical (Williamstown Theatre Festival), as well as the role of Jett Rink in the world premiere of *Giant* (Helen Hayes Award nomination). His other theatre credits include *Sweeney Todd* (New York Philharmonic), *Wicked* (original Chicago cast), Juliet/Benvolio in *Shakespeare’s R&J*, Richard in *Take Me Along*, Lon in *Meet Me in St. Louis*, and *A Child’s Christmas in Wales* (Irish Repertory Theatre), Claude in *Hair*, the title role in *Floyd Collins* directed by Gerald Freedman, the world premiere of Studs Terkel’s

The Good War, Feste in *Twelfth Night*, Lucky in *Waiting for Godot* (Lucky), and Billy in *The Cripple of Inishmaan*. He also performed in Adam Guettel and Maria Friedman’s West End concert. His film and television credits include *Merrily We Roll Along*, *Hate* with Marcia Gay Harden, *Fallen Souls*, and *The Accident*. He trained at the University of North Carolina School of the Arts.



GREG RODERICK

(Swing) is making his Globe debut. Mr. Roderick has appeared in *South Pacific* (Broadway/Lincoln Center Theater) and *Ragtime* (15th anniversary concert at LCT), as well as the national tours of LCT’s *South Pacific*, *Parade* directed by Harold Prince, and *The Sound of Music*. His Off Broadway credits include *Barcode* (New York International Fringe Festival), *Is There Life after High School?* (York Theatre Company), and *The Butterfly* (Making Books Sing at Mint Theater Company). He has appeared at numerous regional companies, including Goodspeed Musicals, Paper Mill Playhouse, The Muny, Atlanta’s Theatre of the Stars, Houston’s Theatre Under The Stars, Pittsburgh Public Theater, Maltz Jupiter Theatre, and Northern Stage. gregroderick.com, @gregrodericknyc on Twitter.



SARAH JANE SHANKS

(Ensemble) was last seen in the Off Broadway premiere of *Far From Heaven* at Playwrights Horizons. Prior to that, she often stepped in for Kristin Chenoweth in *Promises, Promises* on Broadway. Her other Broadway credits include *Shrek The Musical*, *The Apple Tree*, *Wicked*, and *Wonderful Town*. She has appeared regionally as Kathy Selden in *Singin’ in the Rain* (Goodspeed Musicals), Gloria Upson in *Mame* (The Kennedy Center), and in various projects at Williamstown Theatre Festival, New York Musical Theatre Festival, New York City Center Encores!, and York Theatre Company. Mrs. Shanks has also participated in developmental production workshops with The Weinstein Company, Roundabout Theatre Company, DreamWorks, and Centre Theatre Group.



A.J. SHIVELY

(Billy Cane) is making his Globe debut. He has been seen on Broadway in the most recent revival of *La Cage aux Folles*, where he originated the role of

Jean-Michel, and in a concert staging of *Brigadoon*, where he sang the role of Charlie. Other credits include the national tour of *The Sound of Music* and the Off Broadway productions of *February House* (The Public Theater), *A Contemporary American’s Guide to a Successful Marriage* (Cherry Lane Theatre), *Things to Ruin* (Second Stage Theatre), and *Little Airplanes of the Heart* (The Ensemble Studio Theatre). Regionally, he has appeared at Center Stage, George Street Playhouse, Long Wharf Theatre, and TheatreWorks Silicon Valley. He has worked on developmental projects for DreamWorks Theatricals, Manhattan Theatre Club, Playwrights Horizons, Center Theatre Group, New York Musical Theatre Festival, and New York International Fringe Festival. His film credits include *Syrup*, *HairBrained*, and “The Daily Show with Jon Stewart.” Mr. Shively holds a B.F.A. in Musical Theatre from the University of Michigan.



SCOTT WAKEFIELD

(Ensemble) has appeared on Broadway in *Hands on a Hardbody*, *Ring of Fire*, and *It Ain’t Nothin’ But the Blues*. His Off Broadway credits include *The Joy Luck Club*, *The American Clock*, *Howling at the Moon*, and *Still Getting My Act Together*. His regional performances include Millet in *Fuddy Meers*, Camille in *A Flea in Her Ear*, Victor in *The Price*, Kruger in *The Front Page*, Tom in *The Glass Menagerie*, Louis DeRougemont in *Shipwrecked! An Entertainment*, Michael in *Dancing at Lughnasa*, and others at such prestigious venues as Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Seattle Repertory Theatre, La Jolla Playhouse, and Alliance Theatre. Mr. Wakefield garnered three Best Actor awards for his portrayal of Will Rogers in *The Will Rogers Follies* and another Best Actor award for playing Sheriff Ed Earl Dodd in *The Best Little Whorehouse in Texas*. Mr. Wakefield has written and produced two CDs of original music: *Older Than Dirt* and *Vegetarian Nightmare*. They can be found at ScottWakefield.com.



WAYNE ALAN WILCOX

(Jimmy Ray Dobbs) is happy to be a part of *Bright Star*. He’s been all over the place, and oh, the places he has been. He’d love to tell you all about it. Just to name a few: *Chaplin* directed by Warren Carlyle, *The Normal Heart* (Drama Desk Award for Outstanding Ensemble Performance), *Priscilla Queen of the Desert*, and *Coram Boy*, all on Broadway. His Off Broad-

way and other theatre credits include *Suddenly Last Summer* (Roundabout Theatre Company), *Carrie* (MCC Theater), *The Great American Trailer Park Musical*, *A Death in the Family*, *The Importance of Being Earnest* with Lynn Redgrave, *The Full Monty* with Elaine Stritch, *The Last Five Years*, *The Light in the Piazza*, *The Sisters Rosensweig*, and *A Man of No Importance* (Lincoln Center Theater). His film and television credits include *Under* directed by Mark Raso, “Wallflowers,” *Rent* directed by Chris Columbus, *Interview* directed by Steve Buscemi, and “Gilmore Girls,” to name a few. Love you Grandaddy, Grandma.



LIBBY WINTERS

(Dora Murphy) debuted on Broadway as part of the original cast of Green Day’s *American Idiot*, later taking over the role of Extraordinary Girl. She played Sophie in the Las Vegas production of *Mamma Mia!* Her regional credits include *American Idiot* (Berkeley Repertory Theatre) and *White Noise* (New York Musical Theatre Festival). Her television credits include the role of Suzanne on Lisa Cholodenko’s upcoming HBO miniseries *Olive Kitteridge*, “Smash” (NBC), and “Champs” (ABC/Dreamworks). Her recent films include *My Man is a Loser* (Lionsgate), *Dreaming American*, and *Casual Encounters*. She has been seen in the New York workshops of *Bright Star*, *If/Then*, *American Psycho*, Regina Spektor’s *Beauty*, *American Idiot*, and *White Noise*. Her past performances in New York include shows at the Bowery Ballroom, Mercury Lounge, Knitting Factory, Glasslands, Pianos, Joe’s Pub, and Cake Shop. In L.A. she has played Silverlake Lounge and The Roxy. @libbiration on Twitter.

EDIE BRICKELL

(Music, Lyrics, Original Story) Following the multi-platinum success of her debut album with New Bohemians, *Shooting Rubberbands at the Stars*, in 1988, and then *Ghost of a Dog*, Edie Brickell settled down and delighted in the privilege of being a stay-at-home mom. She has since written and recorded albums produced by guitar hero Charlie Sexton, as well as The Gaddabouts, a collaboration with legends Steve Gadd, Andy Fairweather Low, and Pino Palladino. And she still loves to play and record with her old friends in New Bohemians. Additionally, Ms. Brickell began her Song of the Day project in April 2012, writing and posting a song—which she recorded live into her phone—to her website daily for two years. Ms. Brickell’s most re-

cent work, a rootsy, 13-track collaboration with Steve Martin titled *Love Has Come For You*, was released to widespread acclaim. The title track won the Grammy for Best American Roots Song. The album combines Mr. Martin's five-string banjo work with Brickell's distinctive, slightly Southern-sounding vocals. It's this success that led Ms. Brickell and Mr. Martin to collaborate yet again, this time on the musical *Bright Star*.

STEVE MARTIN

(Music, Book, Original Story) Steve Martin's work has earned numerous honors including an Academy Award, five Grammy Awards, an Emmy Award, and the Kennedy Center Honor. Mr. Martin began his career on "The Smothers Brothers Comedy Hour" (1967-1969), for which he earned his first Emmy Award for Outstanding Writing Achievement in Comedy, Variety or Music in 1969. In the mid-1970s, Martin shone as a stand-up on "The Tonight Show Starring Johnny Carson" and NBC's "Saturday Night Live." Mr. Martin's films are widely popular successes and are the kind of movies that are viewed again and again: *The Jerk* (1979), *Planes, Trains & Automobiles* (1987), *Roxanne* (1987), *Parenthood* (1989), *L.A. Story* (1991), *Father of the Bride* (1991), and *Bowfinger* (1999). As an author, Mr. Martin's work includes the novel *An Object of Beauty*; the play *Picasso at the Lapin Agile*; a collection of comic pieces, *Pure Drivel*; a bestselling novella, *Shopgirl*; and his memoir, *Born Standing Up*. His writing has often appeared in *The New Yorker*. Mr. Martin is also an accomplished, Grammy Award-winning, boundary-pushing bluegrass banjoist and composer. In 2013, Mr. Martin released his third full-length album called *Love Has Come For You*, a unique collaboration with songwriter Edie Brickell. The remarkable album offers 13 eloquently rootsy compositions that combine Mr. Martin's inventive five-string banjo work with Ms. Brickell's distinctive vocals and vivid, detail-rich lyrics. *Love Has Come For You* won a Grammy for Best American Roots Song for the title track and inspired their new musical *Bright Star*.

WALTER BOBBIE

(Director) is a director and actor. His production of the international hit *Chicago* is the longest-running American musical in Broadway history. His other directing credits on Broadway and Off Broadway include *Venus in Fur*, *The Landing*, *Golden Age*, *The School for Lies*, *Irving Berlin's White Christmas*, *The Submission*, *The Savannah Disputation*, *New Jerusalem*, *High Fidelity*, *The Marriage of Bette and Boo*, *Sweet Charity*, *Twentieth Century*, and *Footloose*, as well

as the City Center Encores! productions of *Fiorello!*, *Tenderloin*, *Golden Boy*, and *No, No, Nanette* and the Carnegie Hall concerts of *South Pacific* and *Carousel*. As an actor, Mr. Bobbie's credits include the original Broadway production of *Grease*, *A History of the American Film*, *I Love My Wife*, *Cafe Crown*, *Anything Goes*, *Getting Married*, *Driving Miss Daisy*, *Assassins*, *Guys and Dolls*, *Polish Joke*, and last season's *On Your Toes* at Encores! He has served as Artistic Director of City Center Encores! and on the Executive Board of the Stage Directors and Choreographers Society. Mr. Bobbie is the recipient of the Drama Desk, Outer Critics Circle, and Tony Awards.

JOSH RHODES

(Choreographer) has Broadway credits that include *First Date* and *Rodgers + Hammerstein's Cinderella* (Outer Critics Circle Award, Astaire Award, and Drama Desk Award nominations). He choreographed *Company* starring Neil Patrick Harris, *Sweeney Todd*, and *Sondheim! The Birthday Concert* for the New York Philharmonic and PBS. His other stage credits include *Working* (The Old Globe, Broadway Playhouse in Chicago, and the Drama Desk Award-winning production at Prospect Theater Company in New York), John Kander's *The Landing* (Vineyard Theatre), *Broadway: Three Generations* (The Kennedy Center), *On the Town* (Los Angeles Philharmonic), *Annie Get Your Gun* starring Patti LuPone (Ravinia Festival), *Barnum* (Asolo Repertory Theatre, *Sarasota Magazine* Theater Award), and *A Funny Thing Happened on the Way to the Forum* (The Shakespeare Theatre Company, Helen Hayes Award nomination).

PETER ASHER

(Musical Supervisor) was born in London and began his career as a child actor. In 1964 he was one half of Peter & Gordon, who amassed nine Top 20 records, beginning with their global hit "A World Without Love". In 1968 Asher was appointed head of A&R for The Beatles's record company, Apple, where he found, signed, and produced James Taylor. In 1971 he founded Peter Asher Management, representing James Taylor, Linda Ronstadt, Joni Mitchell, Carole King, and more. He has produced 13 Grammy Award-winning recordings, and in 1977 and 1989 he won the Grammy for Producer of the Year. His recent projects include several soundtrack albums with Hans Zimmer; Steve Martin and Edie Brickell's *Love Has Come For You*; and a production project with Elton John, with current artists like Ed Sheeran, Miguel, Hunter Hayes, and Fall Out Boy singing the songs from *Goodbye Yellow Brick Road*.

ROB BERMAN

(Musical Director, Vocal Arrangements) is an Emmy Award-winning, New York-based conductor and music director. He is the music director of *Encores!*, New York City Center's acclaimed series of great American musicals in concert. In seven seasons there, he has conducted 18 productions, including *Finian's Rainbow*, *Merrily We Roll Along*, and *The Most Happy Fella*. For eight years, Mr. Berman has been music director of "The Kennedy Center Honors" on CBS, for which he won the 2012 Emmy Award for Outstanding Music Direction. Berman's many Broadway credits as a conductor include the revivals of *Wonderful Town* and *The Pajama Game*, the stage adaptation of *Irving Berlin's White Christmas*, and revivals of *Finian's Rainbow*, *The Apple Tree*, and *Promises, Promises*. Mr. Berman was music director of "A Broadway Celebration: In Performance at the White House," which aired on PBS, and he has conducted 10 original cast recordings.

EUGENE LEE

(Scenic Design) holds B.F.A. degrees from the Art Institute of Chicago and Carnegie Mellon University, an M.F.A. from Yale University School of Drama, and three honorary doctorates. He has been the production designer for NBC's "Saturday Night Live" since 1974 and also designed the new "The Tonight Show Starring Jimmy Fallon." He has received the Tony Award, Emmy Award, American Theatre Wing's Henry Hewes Design Award, Outer Critics Circle Award, Drama Desk Award, Lucille Lortel Award, Pell Award, and Elliot Norton Award for Sustained Excellence. He is a recent inductee into the Theater Hall of Fame in New York. Mr. Lee is currently represented on Broadway by the musical *Wicked*. His recent New York work includes *A Streetcar Named Desire*, *Glengarry Glen Ross*, *My Name Is Asher Lev*, and *The Velocity of Autumn*. His films include Francis Ford Coppola's *Hammett*, Danny Huston's *Mr. North*, Louis Malle's *Vanya on 42nd Street*, and Jonathan Demme's *A Master Builder*. He lives with his wife, Brooke, in Providence, where they raised their two sons.

JANE GREENWOOD

(Costume Design) has designed more than 125 productions on Broadway including *The Assembled Parties*, *A View from the Bridge*, *Harvey*, *A Moon for the Misbegotten*, *James Joyce's The Dead*, *The Scarlet Pimpernel*, *Plenty*, *The Ballad of the Sad Cafe*, *The Prime of Miss Jean Brodie*, and *Hamlet* starring Richard Burton. Her credits at Lincoln Center Theater comprise 18 productions includ-

ing *Act One*, *Nikolai and the Others*, *Belle Epoque*, *A Man of No Importance*, *A Delicate Balance*, *The Heiress*, *The Sisters Rosensweig*, *Two Shakespearean Actors*, *Abe Lincoln in Illinois*, *Our Town*, *Oh, Hell*, and *Mr. Gogol and Mr. Preen*. She will also design the upcoming Broadway production of *You Can't Take It With You*. Her Off Broadway credits include *The Garden of Earthly Delights*, *Vita & Virginia*, *Sylvia*, and *The Lisbon Traviata*. Greenwood's film credits include *Arthur*, *The Four Seasons*, *84 Charing Cross Road*, and *Glengarry Glen Ross*. She has been inducted into the Theater Hall of Fame and received the 2014 Tony Award for Lifetime Achievement. She has also received an additional 18 Tony Award nominations and an Irene Sharaff Award. She is on the faculty of Yale University School of Drama.

JAPHY WEIDEMAN

(Lighting Design) previously designed the Globe productions of *Bethany*, *The Rainmaker*, and *August: Osage County*. His recent Broadway projects include *Of Mice and Men* (2014 Tony Award nomination) and *Macbeth* (Drama Desk Award nomination). His other Broadway credits include *The Snow Geese* with Mary Louise Parker, *Cyrano de Bergerac*, and *The Nance* (2013 Tony nomination). Mr. Weideman's other noted projects in New York include *4000 Miles* (Lincoln Center Theater), *What's It All About* (New York Theatre Workshop), *Sons of the Prophet* (Roundabout Theatre Company), and *Jack Goes Boating* with Phillip Seymour Hoffman and *The Last Days of Judas Iscariot* (LAByrinth Theater Company). His other regional credits include American Conservatory Theater, Arena Stage, Alley Theatre, Houston Grand Opera, Huntington Theatre Company, Santa Fe Opera, The Shakespeare Theatre Company, and Williamstown Theatre Festival. Internationally, Weideman has designed at Edinburgh International Festival, London's West End, Royal Shakespeare Company, Ancient Theater of Epidaurus, Greece, National Theater of Korea, La Scala in Milan, Opéra de Lyon, and De Nederlandse Opera in Amsterdam. His awards and nominations for lighting design include Tony, Drama Desk, Lucille Lortel, Hewes Design, San Francisco Bay Area Theatre Critics Circle, and San Diego Craig Noel Awards.

NEVIN STEINBERG

(Sound Design) previously designed *Dirty Rotten Scoundrels* at the Globe. His recent Broadway credits include *Mothers and Sons*, *Rodgers + Hammerstein's Cinderella* (Tony Award nomination), *The Performers*, and *Magic/Bird*. His recent Off Broadway credits include *The Landing* (Vineyard Theatre) and

Far From Heaven (Playwrights Horizons). Mr. Steinberg is the Audio Consultant for Carnegie Hall's Isaac Stern Auditorium. He worked on over 30 Broadway productions as a former founding principal of Acme Sound Partners and received five additional Tony nominations for *The Gershwins' Porgy and Bess*, *Bengal Tiger at the Baghdad Zoo*, *Fences*, *Hair*, and *In the Heights*.

AUGUST ERIKSMOEN

(Orchestrator) has worked on the Broadway productions of *First Date* (orchestrations), *Hugh Jackman, Back On Broadway* (additional orchestrations), *The Addams Family* (dance arrangements), *Memphis* (dance arrangements), *Million Dollar Quartet* (associate music supervisor), *Ring of Fire* (associate music director), *All Shook Up* (music director), and *Rent* (associate conductor). His Off Broadway credits include *Bare* (orchestrations), *Romantic Poetry* (orchestrations), *Walmartopia* (orchestrations/supervision), and *Imperfect Chemistry* (orchestrations/supervision). His television orchestration credits include the 2011 Billboard Music Awards and 2014 Tony Awards. He has created orchestrations for the touring and regional productions of *Bull Durham*, Kristin Chenoweth (in concert), Chita Rivera (in concert), *Brother Russia*, *James and the Giant Peach*, and *All Shook Up* (first national tour, dance arrangements/additional orchestrations). His other orchestration credits include Universal Orlando's The Wizarding World of Harry Potter, *Always...Patsy Cline*, *Honky Tonk Angels*, *Berlin*, and *Winnie the Pooh* (Disney Junior).

LEE WILKINS

(Associate Choreographer) performed in the Broadway productions of *Elf* (original cast), *Spamalot*, *Wonderful Town*, and *Kiss Me, Kate*. Most recently he was the associate choreographer on the Broadway productions of *First Date* and *Rodgers + Hammerstein's Cinderella* as well as the upcoming Broadway revival of *A Funny Thing Happened on the Way to the Forum*. He was also the associate choreographer on numerous shows including *Minsky's* (Ahmanson Theatre), *Company* starring Neil Patrick Harris and *Sondheim! The Birthday Concert* (Avery Fisher Hall and on PBS), and *On the Town* (Los Angeles Philharmonic). Thanks to Walter and, always, husband Josh.

HOWIE CHERPAKOV, CSA

(Casting) cast the Broadway and national tour productions of *Next Fall* (2010 Artios Award nomination), *The Seafarer*, *Coram Boy*, *Chicago* (seven companies), *Annie Get Your Gun*, *Dirty Dancing*, and *South*

Pacific. His Off Broadway and regional productions lude *Atomic* and *Abraham Lincoln's Big Gay Dance Party* (Acorn Theater), *Marry Harry* (American Theater Group), *Dangerous Beauty* (Pasadena Playhouse), *Next Fall* (Naked Angels/Peter Jay Sharp Theatre), *Fault Lines* (Cherry Lane Theatre, 2009 Artios Award), *The Glorious Ones* (Lincoln Center Theater), *This Isn't Romance* (Soho Theatre in London), *Rock Doves* (Irish Arts Center), *The Opposite of Sex* (Magic Theatre), *Flight* (Lucille Lortel Theatre), *In This House* (Melting Pot Theatre Company), and *This is Our Youth*. Additionally, Mr. Cherpakov has cast over 65 new plays and musicals for the Powerhouse Theater season at New York Stage and Film, including the 2013 Artios-nominated world premiere of Stephen Belber's *The Power of Duff*. hccasting.com.

ANJEE NERO

(Stage Manager) has previously worked on the Globe productions of *Dog and Pony*, *The Winter's Tale*, *Be a Good Little Widow*, *Allegiance—A New American Musical*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, *Herringbone* directed by Roger Rees and starring BD Wong, and *The Seven*. Ms. Nero has worked with several prominent regional theatres including Center Theatre Group, SITi Company, Huntington Theatre Company, Berkeley Repertory Theatre, and more. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured nationally and internationally, *Dream Report* (Allyson Green Dance featuring Lux Borreal), and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), which toured to the International Hungarian Theatre Festival in Cluj, Romania.

JESS SLOCUM

(Assistant Stage Manager) has previously worked at The Old Globe on *Othello*, *Water by the Spoonful*, *The Winter's Tale*, *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta, Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her regional credits include *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group),

and *Tranquility Woods* (Steppenwolf Theatre Company). Her San Diego credits include Mo'olelo Performing Arts Company, North Coast Repertory Theatre, and Lamb's Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

KENDRA STOCKTON

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

BARRY EDELSTEIN

(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 directing credits include his Globe directorial debut with *The Winter's Tale* starring Billy Campbell, the first Shakespeare to be staged in our indoor theatre in over a decade, and his 2014 Summer Shakespeare Festival production of *Othello* starring Blair Underwood, Richard Thomas, and Kristen Connolly in the Lowell Davies Festival Theatre. 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 *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. 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, where he produced and directed some of New York's most memorable classical productions. Edelstein's Shakespearean directorial credits include *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma

Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* (called by *New York Magazine* "a must-read for actors") was published in 2007 and is now 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 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 will direct *It's Only a Play* this fall on Broadway starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. He most recently directed the Broadway revival of *Macbeth* with Ethan Hawke. His Broadway credits also include: *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of*

Utopia (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club

Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

PATRON INFORMATION

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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.

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



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



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



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

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.

Education Underground



Pairs of teachers participate in an acting workshop focusing on mirroring movements and expressions.

Deep underground in Balboa Park there’s a world of creativity rumbling the earth. The theatre’s rehearsal halls are hidden several stories below the Mingei International Museum and our actors, directors, designers, and artisans toil for weeks to bring our audiences the moving, thoughtful, provoking, intriguing, hilarious, serious, and meaningful theatre they have come to expect from us.

Other groups of art-makers also use the rehearsal spaces to learn, reflect, innovate, and challenge themselves. The Globe’s education department presents inspiring programs for students and educators to help them reach their artistic goals.

During the summer months, our Middle School Conservatory and the Summer Shakespeare Intensive programs shake the rafters with the urgent power of emerging young artists. Their energy motivates us all to reimagine our art through their youthful eyes. On the last day of each program, students demonstrate what they’ve learned with us. For the middle school students, it’s a showcase for parents and friends that has them performing Shakespeare monologues, contemporary scenes, stage combat, and even dance. The high school students burst from the rehearsal halls onto the Lowell Davies Festival Stage for exhilarating performances of one-hour versions of two Shakespeare plays. The experience is life-changing for many and uplifting for everyone.

Then we turn our attention to an often-neglected group of artists. Two events this fall will again draw theatre teachers underground to learn from each other and from their professional theatre colleagues. First, the annual Arts Mega Conference brings arts educators to Balboa Park for a full day of seminars, workshops, presentations, and professional growth. The San Diego County Office of Education’s Visual and Performing Arts (VAPA) department partners with many of the park’s arts institutions to present this extraordinary event, where educators can take the time to learn, grow, and collaborate to energize our schools with creative learning.

And this year, through a California Arts Council and the William and Flora Hewlett Foundation grant, we partner with the San Diego County VAPA office and California County Superintendents Educational Services Association to develop a training program called Creativity at the Core that will provide teachers new tools to give the new Common Core State Standards a vibrant infusion of theatrical energy.

The Old Globe is proud to be a part of this exciting initiative and to welcome more arts professionals to our underground cauldron of creativity. What emerges will surely move the earth with innovation and creativity. We can’t wait for the sparks to fly.



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 forerunner in the American theatre. Many individuals have paved that 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 possible.

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At the 2014 Globe Gala, many guests contributed to The Old Globe by purchasing Globe Experiences and through the Gift Appeal. Thank you to the following generous supporters!

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Craig Noel Circle: \$2,500

- 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
- Complimentary admission for two to the Opening Night event of your choice

Founder Circle: \$5,000 - All benefits at Craig Noel Circle plus

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Invitation for two to the Board of Directors Annual Dinner
- Personal VIP ticketing for productions at participating theatres in New York
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Exclusive Circle Patron luncheons with Globe Artists:



Founder Circle Patrons Pat and Jack Thomas with Kim Martin-Cotton and Max Gordon Moore from *Time and the Conways*.



Craig Noel Circle Patron Gigi Cramer with Chilina Kennedy, Ken Barnett, and Lisa O’Hare from *A Gentleman’s Guide to Love and Murder*.



Craig Noel Circle Patrons Harry and Sandra Carter with stage manager Annette Yé and cast member Tyler Weeks from *Vanya and Sonia and Masha and Spike*.

To learn more about the Globe’s Circle Patron program, call Major Gifts Officers Keely Tidrow or Rachel Plummer in the Development Department at (619) 231-1941.

OUR THANKS Gala

The Globe Board, donors, and staff celebrated its annual Gala, *Summer Splendor*, on Saturday, July 26, 2014. Co-Chairs for the extraordinary event were Nina Doede, Deni Jacobs, and Sheryl White. Guests enjoyed

a splendid cocktail hour on The Old Globe's Copley Plaza before an exclusive concert performance by Tony Award winner Laura Benanti. The festivities continued afterward with dinner and dancing.



1. 2014 Gala Co-Chairs with their guests: Robert and Nina Doede, Deni Jacobs and Debra Dveris, and Sheryl White. 2. Conrad Prebys*, Debra Turner*, Artistic Director Barry Edelstein, Hilit Edelstein, Darlene Marcos Shiley, and Managing Director Michael G. Murphy. 3. Dennis Hennessey, Associate Artist Marion Ross, Managing Director Michael G. Murphy, and Pam and Hal* Fuson. 4. Iris Strauss with Irwin and Joan Jacobs. 5. Dave and Elaine* Darwin, Stacey Foxworth, and Associate Artist Robert Foxworth*. 6. Karin Winner*, Anne Evans, Deborah Szekeley, and Ann Davies*. 7. Karen* and Stuart Tanz. 8. Karen and Donald* Cohn. 9. Andrew and Erna Viterbi. *Board member.

Join the CRAIG NOEL LEAGUE Today

Ensure a Stronger Future for The Old Globe!

You are invited to become a part of a rich legacy by joining The Craig Noel League, an association of Globe patrons who understand the importance of a strong endowment and believe that their testamentary gifts ensure the theatre's future stability. These gifts are vital to The Old Globe's artistic and programming excellence which allows us to create great theatre for generations to come! League members receive benefits and recognition opportunities and are invited to events that feature actors, directors and other Globe artists.

Include The Old Globe in your estate plan now and join us for our annual Membership Luncheon in Hattox Hall on November 20, 2014, as we launch our 80th Anniversary Planned Giving Campaign to increase our membership from over 100 members to 150 in 2015!

Won't you join us?



2012 Craig Noel League Stewardship Luncheon featuring actor Steve Blanchard, with Globe Board Member Patricia Hodgkin, Amber Belmonte, Kimberly Bernatz and Leslie Carrillo, all First American Trust executives.



League members Frank and Linda Frye with Linda and Bill Tallian, Associate Director of Development, Bridget Cantu Wear, and League member Grace Johnston at the 2012 Craig Noel League Luncheon featuring a cabaret performance by Steve Blanchard.

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*In Memoriam

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact
Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or BCantuWear@TheOldGlobe.org.

OUR THANKS

Red Carpet: *Othello* & *Into the Woods*

The Old Globe recently celebrated two openings of the 2014 Summer Season: *Othello* and *Into the Woods*. *Othello*, directed by Artistic Director Barry Edelstein, held its opening night on Saturday, June 28. *Into the Woods*, an inventive new production from Fiasco Theater, had its opening night on Thursday,

July 17. On both evenings the festivities began with a pre-show dinner for Circle Patron donors, Board members, Production Sponsors, and members of the artistic team, and the celebrations continued after the performance with the addition of cast and crew members at the opening night cast party.



Othello Photos 1. Jeff Hilman, Kathleen Stoughton, Marla Black* of Production Sponsor Union Bank, and Larry Black. 2. Alexa Hirsch and Season Sponsors Brian and Silvija* Devine. 3. Production Sponsors Robert and Nina Doede with cast member Blair Underwood. 4. Cast member Richard Thomas and Catherine Patrick of Production Sponsor Qualcomm Foundation. **Into the Woods Photos** 5. Season Sponsor June Yoder* (center) and family. 6. Production Sponsor Gloria Rasmussen with Fiasco Theater Co-Artistic Directors Ben Steinfeld, Noah Brody, and Jessie Austrian. 7. Old Globe Historian Darlene Davies and Season Sponsor Darlene Marcos Shiley. 8. Season Sponsors Paula* and Brian Powers (center) with *Into the Woods* company members (back row, from left) Alison Cimmet, Andy Grotelueschen, Claire Karpen, Jessie Austrian, Liz Hayes, Matt Castle, Emily Young, Michael Perlman, and Lisa Shriver; (front row) Patrick Mulryan, Ben Steinfeld, Paul L. Coffey, and Noah Brody. *Board member.

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Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego.



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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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Directed by
Rachel Chavkin

October 4 –
November 2

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 Todd Schultze Director of Development
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 Bernadette Hanson Artistic Associate
 Jan Gist Resident Vocal Coach

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 Carol Donahue Production Coordinator
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Leila Knox Production Stage Manager

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 Wendy Berzansky Associate Technical Director
 Lucas Skoug Interim Associate Technical Director
 Travis Barrett Assistant Technical Director
 Sean Fanning Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Gregg Essex Draftsman
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PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman
 Chris Carignan, Trish Rutter, Tom Stephansky Craftpersons
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 David Buess Property Master, Globe
 Kristen Flores Stage & Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Evan Page Interim Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Steve Schmitz Lighting Assistant
 Bridget Chervenka Lighting Programmer, Globe
 Leah Nellman, Tyler Whitehead Follow Spot Operators, Globe
 Derek Lauer, Bradley Bergholtz Follow Spot Operators, Festival
 Sammy Bauman-Martin, Bradley Bergholtz, Mark Dewey, Christian Erikson, Derek Laver, Leticia Lowe, Xavier Luevano, Mike McCollock, Sean Murray, Michael Paolini, Anthony Paulin, Ernest Saldana, Paul Stephenson, Joanne Stewart, Tyler Whitehead Electricians

SOUND

Paul Peterson Sound Director
 Mark Hartshorn Master Sound Technician, Globe
 Dana Pickop Master Sound Technician, White
 Jeremy Nelson Master Sound Technician, Festival
 RJ Givens Deck Audio, Globe
 James Zadai Deck Audio, Festival
 Scott Sanders Audio Engineer, Globe
 Jason Chaney, Joseph Grajeda, Cassie Johnston, Austin Taylor, Emily Yavitch Sound Technicians

ADMINISTRATION

Alexandra Hisserich Operations Assistant
 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
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Viola Corona, Ismael Delgado, Roberto Gonzalez, Bernardo Holloway, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Gabe Roberts, Leonardo Rodriguez, Vielka Smith, Will Van Atta, Robert Wigfall Building Staff

PROFESSIONAL TRAINING

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

EDUCATION

Crystal Mercado Education Programs Manager
 Katherine Harroff Community Voices Teaching Artist
 Carol Green Speakers Bureau Coordinator

Michael G. Murphy, Managing Director

Lisel Gorell-Getz, Jason Heil, Erika Malone, Heather Pauley, Christopher Salazar, Jason Maddy, Damon Shearer Teaching Artists

FINANCE

Carly Bennett-Valle Senior Accountant
 Janet Gray Interim 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 Manager
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Tyler Jones VIP Donor Ticketing

DONOR SERVICES

Silvana Burrato, Laura Regal, Janette Jack, Barbara Lekes, Richard Navarro, Gary Neuberg, Stephanie Reed, Stephen Wade Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Andrew Waltz Digital and Print Publications Coordinator
 Jordyn Patton Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 DeAndre Clay, Carolann Malley, Lauren Senko Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Janet Kavin, Pamela Malone, Yolanda Moore, Jessica Morrow, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Karen Ann Daniels Group Sales Manager
 Tony Dixon, Kari Archer, Kathy Fineman, Adam Gibbs, Bea Gonzalez, Lauryn Greschke, Alejandro Gutierrez, Amanda King, Caryn Morgan, Danielle Porath, Christopher Smith, John Sweeney Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Stephanie Hable Front of House Assistant
 Nic Hagan Pub Manager
 Timothy Acosta Pub Shift Supervisor
 Tanika Baptiste, Carolyn Elder, Deborah Montes, Stephanie Passera, Paige Plihal, Brandon Potter, Michelle Thorson Pub Staff
 Linda Bahash, Jessica Piatt, Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell, Dallas Chang, Jeff Howell, Janet Larson, Guadalupe Velez Security Guards
 Alexander Thomas VIP Valet Attendants

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director