performances

THE OLD GLOBE

JULY 2015

KEN LUDWIG’S
BASKERVILLE
A SHERLOCK HOLMES MYSTERY
Welcome to The Old Globe, and hold on to your seats! An unparalleled team of actors and artists is about to unleash all the terror and tomfoolery of Ken Ludwig’s *Baskerville: A Sherlock Holmes Mystery*.

Over the past few years, our summer shows in the Sheryl and Harvey White Theatre have proven immensely popular, and audiences have turned out in record numbers looking for a truly fun night in the theatre. The Globe has been delighted to oblige, offering productions like *Quartet* and *Double Indemnity*—shows that have gone on to become overwhelming audience favorites.

This year, the Globe celebrates the dog days of summer with a madcap adaptation of Arthur Conan Doyle’s classic novel *The Hound of the Baskervilles*, penned by one of America’s great comic playwrights. This production pairs an established writer—Ken Ludwig, at long last making his Globe debut—with an up-and-coming director: Josh Rhodes. Josh’s name may be familiar to Globe audiences; he choreographed last season’s world premiere production of *Bright Star*, the Steve Martin and Edie Brickell musical that’s poised to make its entrance on Broadway. We’re thrilled to welcome Josh back to the Globe, this time in the director’s chair.

*Baskerville* continues our festive Summer Season celebrating the Globe’s 80th Anniversary and the Centennial of the Panama-California Exposition. We are glad to share the fun with you.

**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

PAULA AND BRIAN POWERS

Paula Powers is pleased to be a Board member of The Old Globe, where she currently serves on the Executive and Nominating Committees. She and Brian have made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in Trusts and Estates, including work for private foundations and not-for-profits. Brian’s J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the Advisory Board of ODC, a San Francisco-based modern dance company, and sits on the board of the San Francisco Fe Foundation. They have sponsored numerous productions at the Globe, including Somewhere, Nobody Loves You, Other Desert Cities, and 2014’s Into the Woods and Dog and Pony. This year, they are proud to sponsor both Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery and In Your Arms.

EVELYN MACK TRUITT

A longtime friend of Globe Founding Director Craig Noel, Evelyn Mack Truitt has been involved with The Old Globe for more than 33 years and has served as a member of the Board of Directors for much of that time. As vice president of The Signal Companies, Evelyn moved to San Diego in 1980, retiring in 1985. Immediately upon arrival in San Diego, she became heavily involved with the theatre and very soon joined its Board. Evelyn supports numerous charities and has served on the board of the National Corporate Theatre Fund for 26 years. At the Globe, she has sponsored Quartet, Private Lives featuring Associate Artist Robert Foxworth and directed by former Artistic Director Jack O’Brien, and Shirley Valentine featuring Associate Artist Katherine McGrath, among others. In addition to her theatre interests, Evelyn is a published film historian.

2015: A BEST-DRESSED SUCCESS!

On Tuesday, May 12, the Globe Guilders hosted their 25th annual Fashion Show fundraiser, Celebrating Couture 2015, presented with Neiman Marcus at the Hilton San Diego Bayfront. Each year, this event raises over $100,000 for the Globe’s programs.

Suzie Turner served as Chair for the festivities with Co-Chairs Angie De Caro and Linda Van Vark, and Globe Historian Darlene Davies was the Honorary Chair in a year that also marks the 20th Anniversary of the Globe’s 80th Anniversary. Nearly 600 people attended and enjoyed a champagne reception, auctions, luncheon, and a fashion show featuring the 2015 Fall Couture collection by Naeem Khan.

Special thanks to lead underwriters Ann Davies, who hosted the Patron Party, Audrey S. Geisel and the Dr. Sears Fund, Peggy Matthews, Sheryl and Harvey White, and Sycuan Casino, media partners Giving Back and Ranch & Coast; and live auction donors Holland America Line, Naeem Khan, Neiman Marcus, and Rancho la Puerta.

Congratulations to the Globe Guilders on a wonderful event in support of the Globe!

To receive an invitation to next year’s event, visit www.GlobeGuilders.org or send an email with your address to Info@GlobeGuilders.org.

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.

— $25 million and higher —
Donald* and Darlene Shiley

— $22 million and higher —
Conrad Prebys | San Diego Commission for Arts and Culture

— $8 million and higher —
Karen and Donald Cohn | Sheryl and Harvey White

— $7 million and higher —
Kathryn Hattox

— $3 million and higher —
Helen K. and James S. Copley Foundation | Audrey S. Geisel | County of San Diego

— $2 million and higher —
The James Irvine Foundation | The Shubert Foundation | Viterbi Family Foundation

— $1 million and higher —
The Kresge Foundation | National Endowment for the Arts | Helen Edison* | Estate of Beatrice Lyndes |
Victor H.* and Jane Ottensman

— In Memoriam —
Anonymous
SUE AND EDWARD “DUFF” SANDERSON

Sue and Duff Sanderson are delighted to sponsor Euan Morton. They enjoy theatre and have been longtime subscribers to the Globe. Sue has a career in the entertainment business working at NBC, and Duff was a partner at McKinsey & Company and an Executive Vice President at Oracle, before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Duff currently chairs the board of SAIC Corporation and also serves on the board of The Scripps Research Institute. Sue, in addition to serving on The Old Globe Board, is on the board of Worldreader, an organization working to improve literacy in the developing world through digital devices.

ARTIST SPONSOR

EUAN MORTON AS SHERLOCK HOLMES
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 pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

**Leading Season Sponsors ($75,000 and higher)**

- **KAREN AND DONALD COHN** Charter Sponsor since 1995
- **DARLENE MARCOS SHILEY** In memory of Donald Shiley Charter Sponsor since 1995
- **GLOBE GUILDERS** Charter Sponsor since 1995
- **AUDREY S. GEISEL** Sponsor since 1998
- **KATHRYN HATTOX** Sponsor since 1998
- **SHERYL AND HARVEY WHITE** Sponsors since 2000
- **CONRAD PREBYS AND DEBRA TURNER** Sponsors since 2004
- **MARY BETH ADDERLEY** Sponsor since 2004
- **HAL AND PAM FUSON** Sponsors since 2013
- **VICKI AND CARL ZEIGER** Sponsors since 2011
- **RHONA AND RICK THOMPSON** Sponsors since 2013
- **EDGERTON FOUNDATION** Sponsor since 2007
- **PAULA AND BRIAN POWERS** Sponsors since 2012
- **GLORIA RASMUSSEN** Sponsor since 2012
- **ANN DAVIES** Sponsor since 2013
- **BRIAN AND SILVIA DEVINE** Sponsors since 2012
- **JOAN AND IRWIN JACOBS** Sponsors since 2002
- **VALERIE AND HARRY COOPER** Sponsors since 2005
- **GILLIAN AND TONY THORNLEY** Sponsors since 2009
- **JUNE E. YODER** Sponsor since 2010
- **PAM FARR AND BUFORD ALEXANDER** Sponsors since 2011
- **SUSAN AND JOHN MAJOR** Sponsors since 2014
- **JOAN MARCUS**

**Leading Production Sponsors ($50,000 and higher)**

- **DIANE AND JOHN BEROL** Sponsors since 1996
- **ELAINE LIPINSKY FAMILY FOUNDATION** Sponsor since 2012
- **JEAN AND GARY SHEKHTER** Sponsors since 2014

For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer at (619) 231-2191.
In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in celebrating the legacy of Craig Noel on the 100th Anniversary of his birth at Craig300, a special event on August 17 hosted by Marion Ross and Robert Foxworth and featuring performances by some of the Globe’s most beloved Associate Artists and alumni.

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the funding gap between the total cost of producing each show and earned income from ticket sales. We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

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

Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery brings together a number of threads that run through The Old Globe’s programming.

First, it’s a ripping good night in the theatre. The summer show in the Sheryl and Harvey White Theatre has proven immensely popular in recent seasons, and my team and I are always on the lookout for programming that mixes substance and fun in the right proportion to excite our summertime audience. When we read Baskerville we knew we’d found it. It’s a smart and savory play that delivers two hours’ traffic of witty, imaginative, and really involving entertainment. I’ve written before in this space about the variety we try to provide our audience through our 15 annual offerings: drama and musicals, revivals of classics and world premieres, familiar forms and themes and more innovative material. Baskerville does so much of this in one place. It’s a new play that gives us a classic character in a familiar genre yet in a wonderfully fresh and imaginative theatrical language.

It’s no accident that this play achieves so much: it’s by a major writer, one of our country’s true theatrical visionaries. Ken Ludwig’s prolific annual offerings: drama and musicals, revivals of classics and world premieres, familiar forms and themes and more innovative material. Baskerville does so much of this in one place. It’s a new play that gives us a classic character in a familiar genre yet in a wonderfully fresh and imaginative theatrical language.

It’s no accident that this play achieves so much: it’s by a major writer, one of our country’s true theatrical visionaries. Ken Ludwig’s prolific output ranges across a wide swath of genres, but at its heart stands a comic sensibility that is quite singular. Ken has a scholar’s appreciation of comedy. He knows the history of the form, and he’s studied the great achievements in comic construction thoroughly enough to be able to appropriate them to his own innovative ends. His comedy sows from high to low, from the arch wit we associate with Noel Coward to the pratfalls of Buster Keaton. And it’s anchored always in story: a good yarn that grabs us and holds us and takes us for a great ride. I admire the canniness of Ken’s craft, and I appreciate the richness of his art. The Globe is honored that he’s here.

We’re also happy to give Ken a second look at his play. This is Baskerville’s second production, and providing these is one of the Globe’s important obligations to the health of our art. Often the energy and focus it takes to get a play produced is the opening night of its premiere production, after which the play is published, placed into general circulation, and either picked up by theatre companies for subsequent production...or not. Too many plays have healthy births and neglected childhoods. To give a playwright a chance to have another look at things, and to tweak and change and revise and reexamine, is an important way a major theatre can continue to nourish the national field.

The creative resources the Globe brings to bear on our productions include above all the team of interpretive artists who will bring the plays to life. None is more crucial than the director. And that’s another reason we’ve put Baskerville on our schedule. It gives a major new directing talent an opportunity to develop his unique and compelling theatrical vision. Josh Rhodes became a friend of the Globe when he choreographed Working back in 2009, and our relationship deepened through his work on Bright Star last season. His staging wizardry is renowned on Broadway nationwide, and he is an ideal match for the kinetic whirligig of Ludwig’s Victorian London. We’re pleased he’s here, and that at his side is a battery of collaborators as good as any at work right now.

Why are we doing Baskerville? Elementary, my dear reader. Because it’s everything that the Globe is here to do.

Thanks for coming. Enjoy the show.
Ken Ludwig's Baskerville: A Sherlock Holmes Mystery

BY
KEN LUDWIG

CAST
(in alphabetical order)

DOCTOR WATSON ............................................................... Usman Ally
MAN TWO ............................................................................ Andrew Kober
SHERLOCK HOLMES .......................................................... Euan Morton
MAN ONE ............................................................................. Blake Segal
WOMAN ONE ...................................................................... Liz Wisan

Production Stage Manager ........................................................................ Annette Yé
Stage Manager (August 25 to 30) ................................................................. Anjee Nero

There will be one 15-minute intermission.

PRODUCTION STAFF

Associate Director ........................................................................ Lee Wilkins
Assistant Scenic Design ................................................................. Eileen McCaon
Assistant Costume Design ............................................................... Elisa Benzioni
Production Assistant ..................................................................... Brent Eugene Beavers
Fight Captain ................................................................................. Annette Yé

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.

Ken Ludwig's Baskerville: A Sherlock Holmes Mystery is presented by special arrangement with Samuel French, Inc.

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author's rights and actionable under United States copyright law.

For more information, please visit: www.SamuelFrench.com/WhitePaper

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
July 24 – August 30, 2015

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.
Holmes is neurotic, which I think explains exactly why we’re so moment ago seem to symbolize our peculiar moment in history.

Do you have a theory of why Sherlock Holmes seems to be good old sensible earth and clay to Holmes’s fire and ice. He’s Sancho envy and with awe at the mystery inside him. As for Watson, he’s the we respond to Heathcliff in Emily Brontë’s of dangerous romance, and I think we respond to Holmes the way

I think in Holmes’s case it may be because there had never been a

appears in four novels and 56 short stories, and we end up treasuring

especially with his two greatest characters. Holmes and Watson

-Baskerville

THE PLAY

COMEDY IN HIS BONES

A conversation with playwright Ken Ludwig on adapting Arthur Conan Doyle’s The Hound of the Baskervilles

Interviews by Danielle Mages Amato

What do you consider yourself primarily a writer of comedies?

Ken Ludwig. PERFORMANCES MAGAZINE

What did you think of Watson and Holmes such iconic characters?

I think in Holmes’s case it may be because there had never been a character quite like him before. He’s an admirable aesthete with a lightning-fast mind who lives for justice and is willing to die for it; at the same time, he’s deeply dangerous, with a drug habit and a lack of interpersonal skills. These traits, taken together, create a sense of dangerous romance, and I think we respond to Holmes the way we respond to Heathcliff in Emily Brontë’s Wuthering Heights: with every and awe at the mystery inside him. As for Watson, he’s the good old sensible earth and clay to Holmes’s fire and ice. He’s Sancho Pansa to Don Quixote, Caliban to Ariel, and we see ourselves in him.

Do you have a theory of why Sherlock Holmes seems to be having a cultural renaissance right now?

The darkness and danger of Sherlock Holmes that I spoke about a moment ago seem to symbolize our peculiar moment in history. Holmes is neurotic, which I think explains exactly why we’re so

drawn to him in these troubling times. Somewhere, Conan Doyle found the perfect character to reflect the 20th century that lay ahead of him. At the same time, Holmes is part of a literary genre that we find particularly reassuring at the moment. In traditional mysteries (as in classic comedies) the world may seem topsy-turvy as we bump and battle along through the bulk of the story, but by the end, it somehow rights itself. Think of a jigsaw puzzle. The writer throws all the pieces up in the air in a way that seems unsolvable; but somehow, through the magic of storytelling, all the pieces fall to earth and lock into place. This pattern gives us confidence that our lives will be all right in the end.

Why did you decide to adapt The Hound of the Baskervilles?

I think Hound is the best of all the Holmes stories. It’s clever and crafty, filled with colorful characters (and an especially fine villain), has evocative settings, and it moves like lightning. Also, it’s the perfect length dramatically—it’s not a short story and it’s not a long novel. Also, the story moves from London to the countryside, so it replicates one of my favorite tropes in comic literature: city people going into the country where they learn something of value they can bring back to their city lives. It’s the prototypical pattern of As You Like It and The Beau’s Stratagem of dozens of other plays and novels.

I think there’s an absurdity to that shift in geography.

Do you consider yourself primarily a writer of comedies?

Why do you think you tend toward that form?

I think the answer is simply that I write what I love and what I care about. The great Shakespeare comedies that inspire us all—Twelfth Night, Much Ado, Midsummer, and the rest—are works of divine intervention and beyond imitation. But what I can aspire to—in the same way a cat can look at a king—are plays like The Rivals and The School for Scandal. She Stoops to Conquer. Private Lives and The Importance of Being Earnest. These are the works of literature that I just love in my bones. They are bound up with the nature of good fellowship and humanity, and nothing else delights me or interests me in the way that they do. So what I’ve done is spent my life trying to write them. I’m not interested in writing anything else.

What about the play most excited you as a director?

To be honest, the same Ken Ludwig excited me before I even read the play. I’m a huge fan of his. I’m always impressed with his language, and maybe because I’m a choreographer, I’m always taken by his rhythms. He’s not really a “joke writer.” But he puts his characters in these situations of extreme comic peril, and he does so with amazing pace and tempo and intelligent set.

What particular challenges did Baskerville present to you as a director?

What Ken wrote is basically two plays that you’re watching at the same time. Wesley has got the main mystery, with Holmes and Watson as our central focus, our rocks. And at the same time, you’ve got three stories going absolutely crazy, changing roles and costumes at a maddening pace. So Holmes and Watson let us follow the life-and-death chases in The Hound of the Baskervilles, and at the same time, we get to sit back and watch the other three actors perform this theatrical high-wire act.

What do you think makes Holmes and Watson such enduring characters?

I confess I have an inner 10-year-old who still loves superhero stories. And I do think of Holmes and Watson a bit like superheroes. You can’t get enough of seeing your heroes go back into the trenches, fight villains, struggle through the worst perils, and finally, in the end, solve a terrible problem. We’ll never get tired of seeing our friends do that, and Holmes and Watson are our friends.

But at the same time, my inner adult, which I keep hidden) loves Holmes and Watson because they satisfy my need for intelligent thought, and the triumph of reason. That’s why I think Holmes and Watson are so much fun to be around. They satisfy so many different needs.

What do you think makes Holmes and Watson such enduring characters?

I mean, we want the characters to feel real; we want a joke, but not a joke that feels like it’s part of a bigger joke. Ken wrote in his notes, “I use storytelling elements, but I don’t use a lot of literal jokes.” But I think it’s important that the audience know that I’m not going to have a joke in every scene; I’m just going to have a joke when it makes sense. I think that’s important because it’s the only way to really make the audience laugh. If you have a joke in every scene, then the audience is going to get bored. So I think it’s important to have a good balance between the humor and the story.

I think that Ken Ludwig really understands this balance. He knows when to use humor and when to use stories. And I think that’s why he’s so successful as a writer and as a director.

Ken Ludwig. COMEDY IN HIS BONES

I do think of Holmes and Watson a bit like superheroes.”—Josh Rhodes

How did you and your design team approach the physical production: costumes, set, lighting, sound?

I knew we actually needed to do full costume changes, even with the quick transformations that the play requires. At first you might think just putting on a different hat would be enough, but I thought it really added to that sense of watching a high-wire act. The amount of work we’re asking our poor backstage dressers to do is a high-wire act. The amount of work we’re asking our poor backstage dressers to do is a high-wire act. The amount of work we’re asking our poor backstage dressers to do is a high-wire act.

What Ken wrote is basically two plays that you’re watching at the same time. Wesley has got the main mystery, with Holmes and Watson as our central focus, our rocks. And at the same time, you’ve got three stories going absolutely crazy, changing roles and costumes at a maddening pace. So Holmes and Watson let us follow the life-and-death chases in The Hound of the Baskervilles, and at the same time, we get to sit back and watch the other three actors perform this theatrical high-wire act.

When it came to the set, I wanted the audience to know from the very beginning that there was something delightfully off in this world. Wilson Chin, the scenic designer, was really inspired by the prints of Edward Fasbender, to take charge of the atmosphere, an extremely important factor to any mystery. The surprise of light flooding in we’ve hear a door swing open, or the dread of the Flight facing away as the sound of a giant hound approaches in the bush, can easily fill your head with terrifying imagery that we never need to actually create with scenery. It also has the charm of radio play because is so simple.

What do you think makes Holmes and Watson such enduring characters?

I think in Holmes’s case it may be because there had never been a character quite like him before. He’s an admirable aesthete with a lightning-fast mind who lives for justice and is willing to die for it; at the same time, he’s deeply dangerous, with a drug habit and a lack of interpersonal skills. These traits, taken together, create a sense of dangerous romance, and I think we respond to Holmes the way we respond to Heathcliff in Emily Brontë’s Wuthering Heights: with every and awe at the mystery inside him. As for Watson, he’s the good old sensible earth and clay to Holmes’s fire and ice. He’s Sancho Pansa to Don Quixote, Caliban to Ariel, and we see ourselves in him.

Do you have a theory of why Sherlock Holmes seems to be having a cultural renaissance right now?

The darkness and danger of Sherlock Holmes that I spoke about a moment ago seem to symbolize our peculiar moment in history. Holmes is neurotic, which I think explains exactly why we’re so

What do you think makes Watson and Holmes such iconic characters?

I think in Holmes’s case it may be because there had never been a character quite like him before. He’s an admirable aesthete with a lightning-fast mind who lives for justice and is willing to die for it; at the same time, he’s deeply dangerous, with a drug habit and a lack of interpersonal skills. These traits, taken together, create a sense of dangerous romance, and I think we respond to Holmes the way we respond to Heathcliff in Emily Brontë’s Wuthering Heights: with every and awe at the mystery inside him. As for Watson, he’s the good old sensible earth and clay to Holmes’s fire and ice. He’s Sancho Pansa to Don Quixote, Caliban to Ariel, and we see ourselves in him.

Do you have a theory of why Sherlock Holmes seems to be having a cultural renaissance right now?

The darkness and danger of Sherlock Holmes that I spoke about a moment ago seem to symbolize our peculiar moment in history. Holmes is neurotic, which I think explains exactly why we’re so
REINVENTING SHERLOCK HOLMES

By Danielle Mages Amato

In the world of Sherlock Holmes, generations of readers, writers, and other artists have found a heady combination of nostalgic Victoriania and revolutionary thought, lush period detail and groundbreaking forensic science, all anchored in a character of astonishing depth, brilliance, and darkness. It has proven an irresistible confection for over 125 years.

Even Arthur Conan Doyle himself could not escape the insatiable demand for more Sherlock Holmes. In 1893, hoping to move on from Holmes and explore new styles and genres, Conan Doyle killed off the Great Detective, plunging him and his bitter enemy, Professor Moriarty, over the Reichenbach Falls in the short story “The Final Problem.” But the public pressure to revive Holmes proved too much, and after eight years, Conan Doyle brought Holmes back to the page with The Hound of the Baskervilles. The novel was serialized in Strand Magazine in 1901 and published as a stand-alone volume in 1902. It quickly became one of the 20th century’s first bestsellers.

The novel, with its vengeful ghosts and monstrous, spectral dogs, made ideal source material for the silver screen. It was first adapted for film in Germany in 1914, and the first English-language version appeared in 1921. In 1939, American studio 20th Century Fox released their adaptation of The Hound of the Baskervilles, starring Basil Rathbone as Holmes and Nigel Bruce as Watson. That film—and its two stars—proved so popular that Rathbone and Bruce went on to anchor 13 more movies inspired by the adventures of the famous detective.

When filmmakers translated Sherlock Holmes from the page to the screen, they did not rely primarily on Arthur Conan Doyle’s descriptions of the character. Another important influence powerfully shaped the iconic Sherlock Holmes we know today: illustrator Sidney Paget. Paget was brought on to create drawings for the Holmes short stories beginning in 1893. He got the job by accident; Strand Magazine had intended to mail the contract to his brother. Through his illustrations, Paget contributed several essential elements to the Sherlock Holmes image, most notably his deerstalker cap and Inverness cape (a traditional Victorian style with large, open sleeves). Paget’s moody, heavily-shadowed drawings had a profound impact on all future portrayals of Holmes—and also helped to inspire the shadowy, noir style of detective films for decades to come.

Another of Holmes’s visual trademarks—his curved Calabash pipe—also originated outside Arthur Conan Doyle’s stories. American actor William Gillette, who collaborated with Conan Doyle to write the first theatrical version of the stories in 1899, first gave Holmes this distinctive prop. Gillette, who played Holmes on stage more than a thousand times over a span of 30 years, reportedly felt the curve of the Calabash made it easier to see the actor’s face.

In his 2015 study The Amazing Rise and Immortal Life of Sherlock Holmes, journalist Zach Dundas explores the ongoing and enduring fascination of Arthur Conan Doyle’s singular sleuth. “Holmes keeps coming back with the relentlessness of Halley’s Comet,” Dundas writes. “The character anchored one of the most popular genres of all time. Beyond Arthur Conan Doyle’s singular sleuth. “Holmes keeps coming back with the relentlessness of Halley’s Comet,” Dundas writes. “The character anchored one of the most popular genres of all time.”

Since his first appearance in print in 1887, Sherlock Holmes has become one of the most recognizable and iconic literary creations of all time. Beyond Arthur Conan Doyle’s four Sherlock Holmes novels and 56 short stories, the character has inspired legions of published sequels and spinoffs, more than 200 films, at least 250 “Sherlockian” societies, and dozens of successful stage plays. Indeed, Sherlock Holmes holds the Guinness world record for most-portrayed literary character of all time (narrowly beating out Shakespeare’s Hamlet).

In his 2015 study The Great Detective: The Amazing Rise and Immortal Life of Sherlock Holmes, journalist Zach Dundas explores the ongoing and enduring fascination of Arthur Conan Doyle’s singular sleuth. “Holmes keeps coming back with the relentlessness of Halley’s Comet,” Dundas writes. “The character anchored one of the most popular genres of all time.”

In 1900, American studio 20th Century Fox released their adaptation of The Hound of the Baskervilles, starring Basil Rathbone as Holmes and Nigel Bruce as Watson. That film—and its two stars—proved so popular that Rathbone and Bruce went on to anchor 13 more movies inspired by the adventures of the famous detective. When filmmakers translated Sherlock Holmes from the page to the screen, they did not rely primarily on Arthur Conan Doyle’s descriptions of the character. Another important influence powerfully shaped the iconic Sherlock Holmes we know today: illustrator Sidney Paget. Paget was brought on to create drawings for the Holmes short stories beginning in 1893. He got the job by accident; Strand Magazine had intended to mail the contract to his brother. Through his illustrations, Paget contributed several essential elements to the Sherlock Holmes image, most notably his deerstalker cap and Inverness cape (a traditional Victorian style with large, open sleeves). Paget’s moody, heavily-shadowed drawings had a profound impact on all future portrayals of Holmes—and also helped to inspire the shadowy, noir style of detective films for decades to come.

Another of Holmes’s visual trademarks—his curved Calabash pipe—also originated outside Arthur Conan Doyle’s stories. American actor William Gillette, who collaborated with Conan Doyle to write the first theatrical version of the stories in 1899, first gave Holmes this distinctive prop. Gillette, who played Holmes on stage more than a thousand times over a span of 30 years, reportedly felt the curve of the Calabash made it easier to see the actor’s face.

In the world of Sherlock Holmes, generations of readers, writers, and other artists have found a heady combination of nostalgic Victoriania and revolutionary thought, lush period detail and groundbreaking forensic science, all anchored in a character of astonishing depth, brilliance, and darkness. It has proven an irresistible confection for over 125 years.

Even Arthur Conan Doyle himself could not escape the insatiable demand for more Sherlock Holmes. In 1893, hoping to move on from Holmes and explore new styles and genres, Conan Doyle killed off the Great Detective, plunging him and his bitter enemy, Professor Moriarty, over the Reichenbach Falls in the short story “The Final Problem.” But the public pressure to revive Holmes proved too much, and after eight years, Conan Doyle brought Holmes back to the page with The Hound of the Baskervilles. The novel was serialized in Strand Magazine in 1901 and published as a stand-alone volume in 1902. It quickly became one of the 20th century’s first bestsellers.

The novel, with its vengeful ghosts and monstrous, spectral dogs, made ideal source material for the silver screen. It was first adapted for film in Germany in 1914, and the first English-language version appeared in 1921. In 1939, American studio 20th Century Fox released their adaptation of The Hound of the Baskervilles, starring Basil Rathbone as Holmes and Nigel Bruce as Watson. That film—and its two stars—proved so popular that Rathbone and Bruce went on to anchor 13 more movies inspired by the adventures of the famous detective. When filmmakers translated Sherlock Holmes from the page to the screen, they did not rely primarily on Arthur Conan Doyle’s descriptions of the character. Another important influence powerfully shaped the iconic Sherlock Holmes we know today: illustrator Sidney Paget. Paget was brought on to create drawings for the Holmes short stories beginning in 1893. (He got the job by accident; Strand Magazine had intended to mail the contract to his brother.) Through his illustrations, Paget contributed several essential elements to the Sherlock Holmes image, most notably his deerstalker cap and Inverness cape (a traditional Victorian style with large, open sleeves). Paget’s moody, heavily-shadowed drawings had a profound impact on all future portrayals of Holmes—and also helped to inspire the shadowy, noir style of detective films for decades to come.

Another of Holmes’s visual trademarks—his curved Calabash pipe—also originated outside Arthur Conan Doyle’s stories. American actor William Gillette, who collaborated with Conan Doyle to write the first theatrical version of the stories in 1899, first gave Holmes this distinctive prop. Gillette, who played Holmes on stage more than a thousand times over a span of 30 years, reportedly felt the curve of the Calabash made it easier to see the actor’s face.

“Holmes keeps coming back with the relentlessness of Halley’s Comet.”

~Zach Dundas

By the time Basil Rathbone stepped into Sherlock Holmes’s shoes in The Hound of the Baskervilles, the iconic image of the Great Detective had been shaped by numerous forces—and Rathbone himself would shape the character for the storytellers and actors who followed him, including Jeremy Brett, Peter Cushing, Tom Baker, and, most recently, stars like Jonny Lee Miller, Robert Downey, Jr. and Benedict Cumberbatch. In 2015, the indubitable Ian McKellen steps into the role, playing a retired, beekeeping version of the detective in Mr. Holmes.

All the Sherlock Holmeses of today, whether they appear in print, on screen, or on the stage, must contend with hundreds of ghosts—the influence of all the actors and adaptations, the versions and illustrations that have gone before. But it may be precisely those ghosts that keep Sherlock Holmes alive. Fueled by the genius of his original creator, Sherlock Holmes has been indelibly imprinted into our cultural imagination by the generations of creative minds who have not just interpreted the Great Detective but have continued to reimagine him and invent him anew.
ARTISTS
Drew Gasparini’s “I Could Use a Drink,” and the cabaret artist, and his solo show, “How to Get Away with Murder (A Musical),” which he has been seen at Roundabout Theatre Company, Williamstown Theatre Festival, Lynn Nottage’s “Theory,” and served on the faculty of Kean University. Mr. Segal received his M.F.A. magna cum laude from Yale School of Drama. His upcoming projects include the 25th Annual Putnam County Spelling Bee, and the pilot episode of the upcoming NBC drama “The Player.” He holds an M.F.A. magna cum laude from Yale School of Drama.


**KENDUWONG**
(Playwright) is an internationally acclaimed actress, director, and playwright. She is the recipient of a “2014 Drama Desk Award nomination,” a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**LIZ WISAN** (One Woman) is thrilled to be making her Globe Theatre debut. She received her B.A. in Drama from Connecticut College. In addition, Liz has also written and directed a one-woman show, “A Room With a View” which was directed and produced by Leslea Grier for the 2010 Putnam County Spelling Bee. Liz has also written and directed a one-woman show, “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**JOHN MORTON** (Sherlock Holmes) translocated to New York after his Austin-based performance as Roy George in “The Producers” (The 5th Avenue Theatre, Seattle Repertory Theatre, Chautauqua Theatre Company, and Prosperity Stage. From 2010 to 2013, Ms. Wisan directed the 2013 Craig Noel Award nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**JOCK BRODE** recently completed a residency at the MacDowell Colony and has been selected for the 2014 Craig Noel Award Nomination, followed by a two-year stay at the MacDowell Colony. He is a graduate of the University of California, Berkeley, and has been living and working in New York City since 2012. His current projects include a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**BAY SEGAL** (Man One) is a New York-based playwright and performer. He is a graduate of the American University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**RAN DAVISSON** (Chalk City, Chalk City) is a New York-based playwright and performer. He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**THE PROFESSOR AND THE SUGAR PLUM FLOWER** (Costume Design) is a San Diego-based, award-winning costume designer. He is a graduate of the Global University of the Arts, and has been living and working in New York City since 2012. His current projects include a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**MELANIE PIERSOEN** (Costume Design) is a New York-based costume designer. She is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. She is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**CYNTHIA CHAPMAN** (Chalk City) is a New York-based playwright and performer. She is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. She is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**BARRY NERFU** (Costume Design) is a New York-based costume designer. He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**CRAIG NOEL** (Costume Design) is a New York-based costume designer. He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**WESLEY NORE** (Costume Design) is a New York-based costume designer. He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**ANNE YEE** (Costume Design) is a New York-based costume designer. She is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. She is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**ANDREW KOBER** (Costume Design) is a New York-based costume designer. He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**BART SARRERENDAR** (Original Music and Sound Design) previously designed the Globe productions of “The Savannah Disputation” and “The Professor and the Sugar Plum Flower,” and has been living and working in New York City since 2012. His current projects include a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**WILSON CHIN** (Set Design) has designed the Globe productions of “Rich Girl, Othello, The Winter’s Tale, Anna Christie, and Julius Caesar.” He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**AUSTIN R. SMITH** (Lighting Design) is a New York-based lighting designer. He is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. He is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**MARIE YEE** (Dance Director) is a New York-based dance director. She is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. She is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.

**VANESSA P. NERO** (Costume Design) is a New York-based costume designer. She is a graduate of the University of California, Los Angeles, and has an M.F.A. in Directing from Stony Brook University. She is also a recipient of a 2014 Craig Noel Award Nomination, a sequel to “The Savannah Disputation,” directed by Liesl Tommy, and serves on the faculty of M.F.A.
Eldred is also the Artistic Director of San Diego Opera: In the early years of his career, was released in the UK as The Unintentional Director—his memoir about the early years of his career, was released in 2005.

Craig Noel died on April 3, 2010 at the age of 94. The Otis and Dolores Petersen Professor of Theatre at the University of Southern California, and his M.F.A. in Design and Production from Webster University in St. Louis, Missouri, and his M.F.A. in Stage Management from Webster University in St. Louis. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. After graduating from the University of Southern California, he held similar positions at Theatre for a new audience and the Joyce Theater Foundation of America’s American Theater. He also served as coordinating assistant for the San Diego Repertory Theatre and the San Diego Opera: In the early years of his career, was released in the UK as The Unintentional Director—his memoir about the early years of his career, was released in 2005.

Craig Noel died on April 3, 2010 at the age of 94. The Otis and Dolores Petersen Professor of Theatre at the University of Southern California, and his M.F.A. in Design and Production from Webster University in St. Louis, Missouri, and his M.F.A. in Stage Management from Webster University in St. Louis. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. After graduating from the University of Southern California, he held similar positions at Theatre for a new audience and the Joyce Theater Foundation of America’s American Theater. He also served as coordinating assistant for the San Diego Repertory Theatre and the San Diego Opera: In the early years of his career, was released in the UK as The Unintentional Director—his memoir about the early years of his career, was released in 2005.

Craig Noel died on April 3, 2010 at the age of 94. The Otis and Dolores Petersen Professor of Theatre at the University of Southern California, and his M.F.A. in Design and Production from Webster University in St. Louis, Missouri, and his M.F.A. in Stage Management from Webster University in St. Louis. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. After graduating from the University of Southern California, he held similar positions at Theatre for a new audience and the Joyce Theater Foundation of America’s American Theater. He also served as coordinating assistant for the San Diego Repertory Theatre and the San Diego Opera: In the early years of his career, was released in the UK as The Unintentional Director—his memoir about the early years of his career, was released in 2005.

Craig Noel died on April 3, 2010 at the age of 94. The Otis and Dolores Petersen Professor of Theatre at the University of Southern California, and his M.F.A. in Design and Production from Webster University in St. Louis, Missouri, and his M.F.A. in Stage Management from Webster University in St. Louis. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. After graduating from the University of Southern California, he held similar positions at Theatre for a new audience and the Joyce Theater Foundation of America’s American Theater. He also served as coordinating assistant for the San Diego Repertory Theatre and the San Diego Opera: In the early years of his career, was released in the UK as The Unintentional Director—his memoir about the early years of his career, was released in 2005.

Craig Noel died on April 3, 2010 at the age of 94. The Otis and Dolores Petersen Professor of Theatre at the University of Southern California, and his M.F.A. in Design and Production from Webster University in St. Louis, Missouri, and his M.F.A. in Stage Management from Webster University in St. Louis. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Music Department at the University of San Diego. After graduating from the University of Southern California, he held similar positions at Theatre for a new audience and the Joyce Theater Foundation of America’s American Theater. He also served as coordinating assistant for the San Diego Repertory Theatre and the San Diego Opera: In the early years of his career, was released in the UK as The Unintentional Director—his memoir about the early years of his career, was released in 2005.
One of the great pleasures of seeing a show is the conversation you have with your companions after the final curtain call. What runs through your mind as you leave the theatre? What inspiration have you taken from the performance? What do you want to say about the story? How have you been affected emotionally?

Following select performances, cast members come back out onto the stage to take part in that conversation. Our Post-Show Forum series is simple in format: audience members who want to ask questions or talk about the show simply stay in their seats afterward, and a few minutes later the actors are seated in chairs on stage and the discussion begins. With the help of a Globe staff member serving as moderator, it’s a chance for audiences to pose questions about the show or have a dialogue. It is part of what live theatre is all about: following a shared experience. They provide a chance to open up and have a dialogue. It is part of what live theatre is all about: the audience and the performers have built a kind of relationship during the show, and this conversation continues the one they had during the performance. Even after the forum is over, people can be seen in small groups on the Plaza or in the parking lots discussing the show. It is exactly this kind of engagement with The Old Globe’s work that makes these Post-Show Forums so meaningful and worthwhile for everyone involved.

For more information about Post-Show Forums, Insights Seminars, and other programs in the Globe’s Humanities Series, visit www.TheOldGlobe.org or email GlobeLearning@TheOldGlobe.org.

Join us for Craig100 on August 17, 2015! The Old Globe will celebrate the 100th anniversary of Craig Noel’s birth. For more information, visit www.TheOldGlobe.org.
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.

**Benefactors** ($100,000 and above)

Mary Beth Ashley
Anonymous
City of San Diego Commission for Arts & Culture
Karen & Donald Cohn
Elaine & Dave Dawson
Mr. & Mrs. Brian K. Doene
Edgerton Foundation
Audrey S. Goldman / Dr. Susan Fund at The San Diego Foundation
Globe Guilders
Katheryn & John Hattan
HM Electronics, Inc.
The James Irvine Foundation
Microsoft
Panda & Brian Powers
Conrad Prebys & Debra Turner
Qualcomm Foundation
Darlene Marcus Shirley, in memory of Donald Shirley
The Shubert Foundation
Shorty & Harvey White Foundation

**Season Sponsors** ($50,000 to $99,999)

Peter Cooper & Norman Blackford
Valerie & Harry Cooper
Ann Davies
Pamela Farr & Buford Alexander

**Production Sponsors** ($30,000 to $59,999)

Random House Children's Books
San Diego Gas & Electric
San Diego County Family Foundation
Sheraton San Diego Hotel & Marina
Theodora Payne Bank
Jerdine Kofsk Yvon Wantoch
Mandell Weiss Charitable Trust
Dr. Steve & Lynne Wheeler

**Founder Circle** ($5,000 to $9,999)

The Lodge at Torrey Pines
Jo Ann Kirby
Jared Rice
Jeffrey & Sheila Lipinsky Family Foundation
Elaine Lipinsky Family Foundation
Las Patronas
Elaine Lipinsky Family Foundation
Jeffrey & Sheila Lipinsky Family Foundation
National Corporate Theatre Fund
Patron of the Prado
The Prado at Balboa Park
Price Philanthropy Foundation
Joan & Gary Shidler
Ms. Jeanette Stevens

**Corporate Donors**

Qualcomm Foundation
Microsoft
HME
UNeBank
Wells Fargo

**Public Support**

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.