

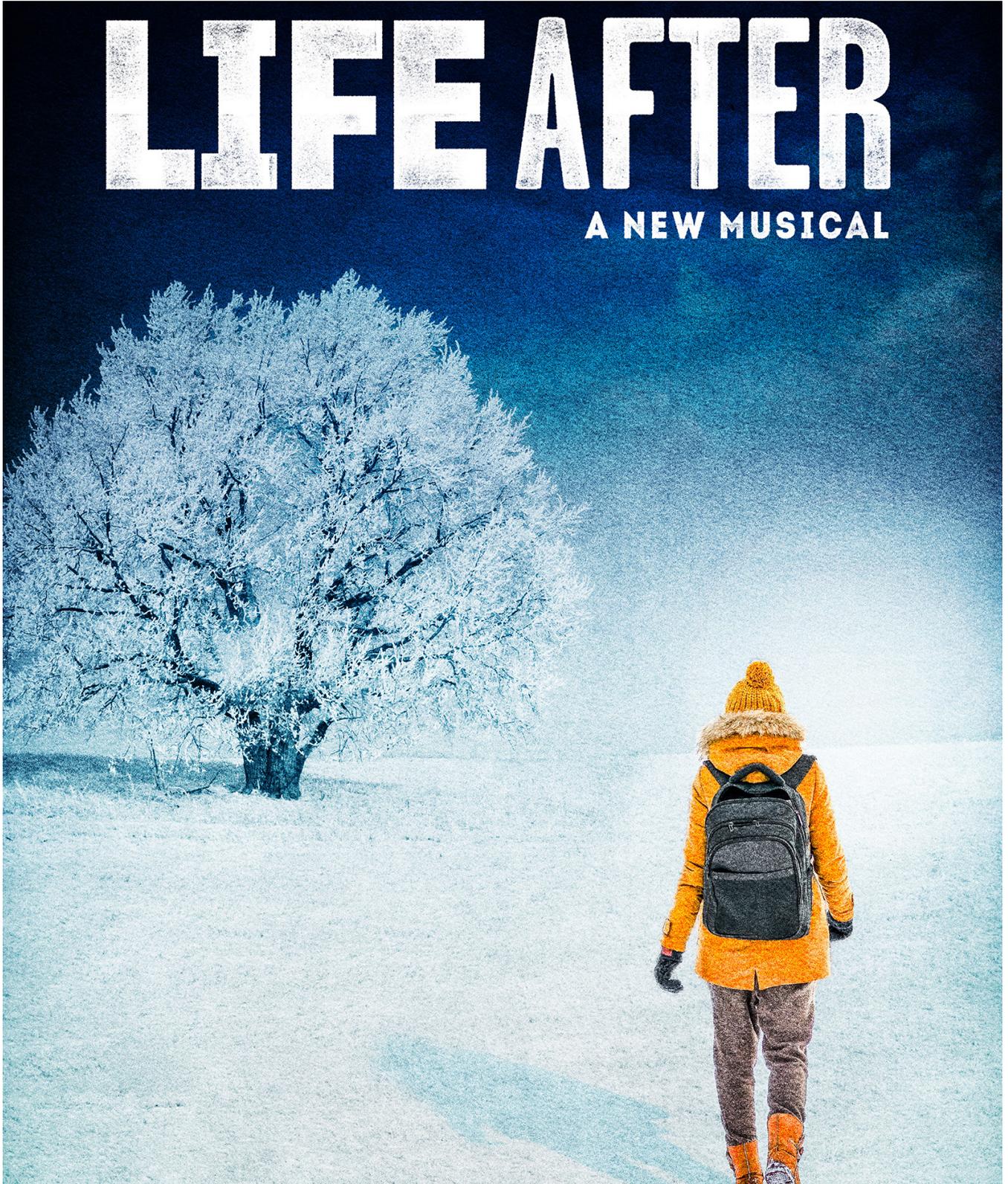
performances

THE  LD GLOBE

APRIL 2019

LIFE AFTER

A NEW MUSICAL



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of Life After. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

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.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

PRODUCTION SPONSORS

PRODUCTION SPONSORS



KAREN AND DONALD COHN

Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 25 years. Karen, a graduate of University of San Diego's School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair of the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She has successfully co-chaired 11 unique Galas over the years. She also served two terms as Chair of the Board of Directors. The Cohns have supported several productions, including *Sense and Sensibility*; *Kiss Me, Kate*; *Picasso at the Lapin Agile*; *Hamlet*; and last year's *The Tempest*. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.



JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and serves on the Executive and Development Committees. Gary and Jean reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man*, *Rain*, *Picasso at the Lapin Agile*, Ken Ludwig's *Robin Hood!*, and last year's *The Importance of Being Earnest* and the Globe-commissioned translation of *Uncle Vanya*.



KAREN AND STUART TANZ

Karen Tanz is a proud member of the Board of Directors at The Old Globe, as well as one of the 2019 Globe Gala Co-Chairs, and is active with many philanthropic organizations in San Diego. Originally from Toronto, Karen studied theatre management at the Banff School of Fine Arts, which inspired her work in live theatre and television in Canada. Karen served as a producer of the musical *Allegiance*, which premiered at the Globe in 2012. Stuart Tanz is President and CEO of ROIC, a position he has held since 2009. He also serves as Chairman of the University of Toronto Tanz Centre for Research in Neurodegenerative Diseases. Karen and Stuart moved to Rancho Santa Fe in 1989 to raise two children, and they now have a granddaughter. They have previously sponsored *October Sky*, *Picasso at the Lapin Agile*, and *The Absolute Brightness of Leonard Pelkey*.



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016 Andrew J. Viterbi and his family created The Erna Finci Viterbi Artistic Director Fund in memory of their beloved wife and mother. This generous and visionary gift is helping sustain The Old Globe for many years as it encourages others to contribute to the theatre's long-term stability. The Viterbi family's passion for philanthropy is inspiring, and The Old Globe is proud to have been a beneficiary of their largesse for years, including a leadership gift of \$2 million to the Capital Campaign in 2006. Erna loved the arts, and theatre in particular, and her magnanimous spirit and considerable warmth touched many. The Old Globe believes it is fitting that her name is now attached to the values of the Globe's artistic output while the theatre's body of work honors her blessed memory.

PRODUCTION SPONSORS



VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor *Life After*. Vicki is a past Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including *Bright Star*, *In Your Arms*, *Rain*, *Hamlet*, *American Mariachi*, and *The Tempest*. Vicki, a native San Diegan, started her relationship with the Globe as a child, attending summer Shakespeare performances with her family. After retiring as Vice President of Human Resources from the Sempra Companies, she joined the Globe's Board of Directors in 2011, and she also co-chaired the 2012 and 2015 Globe Galas. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they are involved with many other San Diego institutions, including A Step Beyond, of which Vicki is a Founding Board Member. This multifaceted organization helps children raise their GPAs and receive exposure to science, technology, engineering, and the arts as it also provides support for their parents.

ARTIST SPONSORS

Artist Sponsors for Barry Edelstein (director)

SANDY AND ARTHUR LEVINSON

Sandy and Arthur Levinson are longtime supporters of The Old Globe, as well as the San Diego Symphony and Museum of Contemporary Art San Diego. They also actively support organizations in the Jewish community, such as Hillel and the Jewish Community Center, where Arthur was the original Campaign Chairman for the JCC building in La Jolla. In the business world, they owned the Weekend Exercise Company, designing and manufacturing dance and bodywear in the early craze of workout wear, and were innovators in stretch fabrics for clothing that is now worn globally.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

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

— \$11 million and higher —
Conrad Prebys*
City of San Diego Commission for Arts
and Culture

— \$9 million and higher —
Karen and Donald Cohn

— \$8 million and higher —
Sheryl and Harvey White

— \$7 million and higher —
Kathryn Hattox*
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The Erna Finci Viterbi Artistic Director
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Anonymous (1)

*In memoriam

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

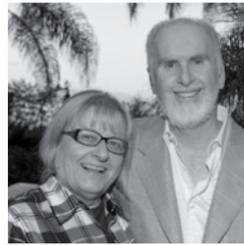
Artistic Angels (\$200,000 and higher annually)



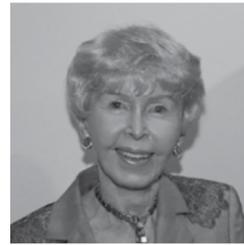
KAREN AND DONALD COHN[†]



ELAINE AND DAVE DARWIN



SILVIJA AND BRIAN DEVINE



AUDREY S. GEISEL*



PAULA AND BRIAN POWERS



JEAN AND GARY SHEKTER



DARLENE MARCOS SHILEY[†]
In memory of Donald Shiley



THE ERNA FINCI VITERBI
ARTISTIC DIRECTOR FUND
In memory of Erna Finci Viterbi



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[†]Charter Sponsor since 1995
^{*}In memoriam

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HANS TEGEBO



JUNE E. YODER FAMILY

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

Photo for Diane and John Berol: Robert Sean Leonard in *King Richard II*, 2017.



Welcome to The Old Globe!

I'm so pleased you've joined us for the first big musical of the year. The life-affirming powers of stage and song only strengthen when they are joined together, especially in the hands of passionate, talented theatre makers. For *Life After*, that includes Britta Johnson, who wrote the book, music,

and lyrics, and Barry Edelstein, our own Erna Finci Viterbi Artistic Director, who is helming his second musical here at the Globe. I hope you enjoy this powerful new musical with its stirring story of loss and love.

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships with our neighbors. Our talented and dedicated arts engagement

staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter.

Thank you for coming out to The Old Globe—enjoy the show!

Nicole A. Clay
Chair, Board of Directors

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[†]Executive Committee member

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*In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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George Deloy	Joseph Hardy	Katherine McGrath*	Marion Ross	David Ogden Stiers*	*In memoriam

FROM BARRY

The Old Globe's reputation as an incubator of new musical theatre draws artists and projects to San Diego from around the country, and sometimes, as with this show, from beyond our borders. *Life After* had a life before. At its premiere in the wonderful city of Toronto, it garnered acclaim and just about every conceivable Canadian theatre award. The Globe learned of it soon after that production, and we knew that its author, Britta Johnson, possessed a very special voice. In a field already brimming with innovation and audacity, Britta's extraordinary debut marked her as a talent to watch. When we were approached about becoming part of *Life After* and having the privilege to introduce it and Britta to the United States, we leapt at the chance.

Britta is one of the rare music-theatre artists who is a composer, lyricist, and bookwriter all in one. Her gifts in all three disciplines are equally strong. Her lyrics are dense and smart, literate but deeply specific to each character. Her storytelling is deft and imaginative, and the world she has conjured is peopled with idiosyncratic individuals who exist fully in three dimensions and whose emotional lives are realized with empathy and compassion. But it's Britta's music that's particularly special. There are few things I find more challenging than describing in words what music sounds like, but to my ear she's fusing together, on one hand, the contemporary, post-Sondheim sound that defines the musical theatre right now, and, on the other, a pop-inflected sensibility that draws from a wild mix of sources. There's a little Joni Mitchell in there, a dollop of bossa nova, a smattering of emo confessional, and even some good 11-o'clock-number belting. A certain fluid beauty binds it all together with a romantic shimmer that is simply ravishing.

Life After tells the story of a 16-year-old girl coming of age amidst a very challenging family circumstance, and its themes are rich and serious. It's about that moment in our lives when we first discover that our parents are not omnipotent beings but instead just regular, flawed humans like anyone else. It's also about grief, and how each of us struggles to process loss and casts about for ways to endow personal pain with meaning. And yet the show explores these themes with immense humor and a surpassingly powerful sense of empathy. It

posits that our messy lives are always more than one thing at once: we giggle at funerals, we weep at parties; our families are glorious and yet maddening. Both things are true. Britta's beautiful musical reminds us that being alive is confusing, and that the luckiest of us are the ones who can somehow hold the opposite ends of human experience in our heads simultaneously. I find this notion moving, artful, and hugely inspiring, and I'm extremely grateful that I have this very special piece of theatre in my personal and professional lives. I think you'll feel that way, too.

The process of working on this show has been enriching for all of us. Laughter and tears are common in theatrical rehearsal rooms, but rarely in the volume and combination they've been during our work here. The humanity that has characterized the work is a tribute to the amazing artists who have seen in Britta's writing a rare chance to make an uncommonly beautiful show. The actors who've come to San Diego are blessed with great talent and abundant heart, and I thank them all. And the collaborative team, in music, choreography, and design, are as good as the American theatre has. This production boasts an unusually high level of artistry, and the Globe and I are honored to host this group. Too, we owe a debt of gratitude to our partners at Yonge Street Theatricals, the gracious and kind Natalie Bartello and Linda Barnett, and to their expert colleagues at Foresight Theatrical.

The bounty of fine theatrical production at The Old Globe always impresses and moves me. *Life After* holds pride of place among all our work, and it's a delight for us to share it with our audience.

Thanks for coming. Enjoy the show!

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

LIFE AFTER

BOOK, MUSIC, AND LYRICS BY
BRITTA JOHNSON

Neil Patel
SCENIC DESIGN

Linda Cho
COSTUME DESIGN

Japhy Weideman
LIGHTING DESIGN

Ken Travis
SOUND DESIGN

Sven Ortel
PROJECTION DESIGN

Chris Kong
MUSIC DIRECTOR

Tara Rubin
Casting/Merri
Sugarman, CSA
CASTING

Anjee Nero
PRODUCTION STAGE
MANAGER

MUSIC SUPERVISION, ARRANGEMENTS, AND ORCHESTRATIONS BY

LYNNE SHANKEL

CHOREOGRAPHY BY
ANN YEE

DIRECTED BY
BARRY EDELSTEIN

By special arrangement with Yonge Street Theatricals, Linda Barnett and Natalie Bartello.

Originally commissioned by Yonge Street Theatricals (Linda Barnett and Natalie Bartello, Producers) and The Musical Stage Company (Mitchell Marcus, Artistic and Managing Director; Robert McQueen, Director of New Musical Development).

Originally developed and produced by Canadian Stage Company, Artistic Director Matthew Jocelyn, Yonge Street Theatricals, The Musical Stage Company.

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

March 22 – April 28, 2019

CAST
(in alphabetical order)

FRANK CARTER Bradley Dean
ALICE CARTER Sophie Hearn
KATE CARTER Charlotte Maltby
HANNAH Livvy Marcus
BETH CARTER Mamie Parris
MS. HOPKINS Dan'yelle Williamson

THE FURIES Ximone Rose, Mackenzie Warren,
Charlotte Mary Wen

SWING Emma Stratton

UNDERSTUDIES for Alice Carter – Livvy Marcus;
for Kate Carter – Ximone Rose; for Frank Carter – Lance Arthur Smith; for Beth Carter – Emma
Stratton; for Ms. Hopkins – Mackenzie Warren; for Hannah – Charlotte Mary Wen

Production Stage Manager Anjee Nero
Assistant Stage Manager Hannah May
Assistant Stage Manager Amanda Salmons

SETTING
Winter in small-town Ontario, Canada. Present day.

There will be no intermission.

PRODUCTION STAFF

Dramaturg Anika Johnson
Assistant Director Laura Brandel
Associate Choreography Leah Hofmann
Assistant Scenic Design Eileen McCann
Resident Associate Costume Design Charlotte Devaux
Associate Lighting Design Brandon Rosen
Assistant Lighting Design Michael Rathbun
Associate Sound Design Will Pickens
Associate Projection Design Lacey Erb
Lighting Programmer Jeremy Goldenberg
Projections Programmer Matt Young
Script Assistant Rachel Mink
Music Assistant Joshua Charney
Dance Captain Emma Stratton

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.

LIGHT IN THE DARK

Playwright and composer Britta Johnson talks about the real-life inspirations for her award-winning musical *Life After*.

Interview by Danielle Mages Amato



BRITTA JOHNSON

How did *Life After* begin? How did you start your career as a writer/composer?

I started writing plays and songs in high school and it felt like home and I just never really stopped. When I moved to Toronto to go to university, I participated in something called the Paprika Festival, which is this free program for young theatre creators where you get mentorship and support and readings. *Life After* started out in that program when I was maybe 18 years old (accessible arts education programs are important!). Initially, it was simple song cycle set at a funeral told from the point of view of a young person.

I want to stress that this show really isn't autobiographical at all, but I lost my dad when I was 13, and the seeds of this story began with me revisiting the questions I asked during that time of my life. Like the character Alice, grief was a big part

of my coming of age, and that was something I wanted to explore musically. When you're grieving, you kind of simultaneously exist in the past and present and speculated future, and things can all at once feel as absurd as they are devastating. I think music has the power to hold all of that, which is why I initially wanted to try writing this show.

How did it grow from that song cycle to the show we have today?

Well, I put it on a shelf for a few years and did my degree. And then the Fringe Festival here in Toronto was doing a contest for a new musical, and I decided to enter it. We ended up winning, so we got a spot in the Fringe, and I finally had the opportunity to turn it into a real show. And from there, we got invited to do it at Canadian Stage in Toronto. Then Yonge Street Theatricals, who are partnering with the Globe for this run, came on board, and here we are today. The journey of this show has connected me to the most incredible, generous artists. So many amazing Canadians have ushered its growth: Robert McQueen, Mitchell Marcus, Reza Jacobs. My sister and longtime collaborator Anika, who is still the dramaturg on the project to this day. My mother, Holly Shephard, who has essentially taught me everything I know... It's a long list. *Life After* has grown up with me, and I am so grateful for the journey I have been on with it. And beyond grateful to be working with this unbelievable team here at the Globe.

So this is the first production of your work in the United States?

Yes. It is very exciting.

How would you describe the musical style of the piece? Were there specific artists who influenced the sound of it?

In this piece, the music really is the language of Alice's grief. We exist inside her head for the duration of the show in her kind of surreal, suspended state. When I'm writing music for a piece, I generally let the character decide where the music lives and how it moves, but when I got stuck on this project, I had a few specific sources I pulled from sonically. Like every music-theatre writer ever, Sondheim is a huge influence, just because I think he's a really incredible musical storyteller. And people compare me to him when I start having characters sing their words extremely quickly. [laughing] But otherwise, I listened to a lot of Ravel and Debussy and other similarly watery, impressionistic composers. I stole some chord progressions from Radiohead. Joni Mitchell... It's hard to explain how music sounds or where specifically it comes from, but those are some artists who helped me build Alice's world.

What about the characters whom you call the Furies? They almost function like a chorus in the play. How did you end up with that structure for those characters?

They started as a functional necessity, because we needed the voice of the outside world in the play, but I didn't want it to feel literal. When you're grieving, it's a heightened reality where time and space move in different ways. So my question became: how do we distort Alice's outer world in a way that remains truthful to her inner world? And the answer became these three shape-shifters. They lead her on her journey and amplify her questions while simultaneously animating the spaces she is moving through. It was really fun to write for them. And also, the show just needed more voices, at the end of the day. [laughing] It's more exciting to write for nine voices than it is for six. And I love getting to write a show for this many women.

What do you think about where Canadian musical theatre is right now? Do you have a sense of where it is in its development and where it's going?

It's young, Canadian musical theatre is young, but it's really exciting. We don't have the weight of the canon's history behind us, and we aren't as well acquainted with the rules, so we don't quite know when we are breaking them. When I first moved to Toronto, there wasn't really any new musical theatre being produced there, and all of a sudden there's a whole industry that has sprung up. All kinds of places are workshopping and producing new musicals, and all kinds of incredibly exciting artists are trying their hand at the form. I think [the Broadway musical] *Come from Away* is in large part responsible for that. It has helped us all to dream bigger and has helped Canadian producers really get behind our work. Musicals are having a moment in Canada right now, and I think the industry is only going to continue to grow. Everyone should come visit.

What do you hope the audience walks away with after seeing *Life After*?

I hope they'll laugh, as well as maybe cry, but I hope there's lightness with the dark. It means a lot to me to have the show done here at The Old Globe. My parents were both pit musicians, and I grew up watching them play at the Stratford Festival in Canada. Right after my dad died, the festival produced *Into the Woods*, which of course premiered here at the Globe. It was the first musical at Stratford in my lifetime that my dad didn't play. I had never seen a Sondheim before. I didn't even know I liked musicals, really. But *Into the Woods* had such a huge impact on me, especially the way it talks about loss and community—the way it takes these profound truths about really painful things and says them in a simple way. I think I saw it 14 times that year. It made me feel less alone in something that felt so lonely. And I hope that there's something like that in what we're doing with *Life After*, something about how we're talking about grief, that might ring true to people. Because loss is lonely. And even though it's universal, it's hard to talk about, it's hard to simplify. So if we hit on even a kernel of truth, if we make one person in the audience feel less alone, I think we will have done our job. ■

RICH AND DEEP AND VULNERABLE

Director Barry Edelstein explores how this production of *Life After* came together at The Old Globe.

Interview by Danielle Mages Amato

What made you want to direct *Life After*? How does it fit into your ongoing work on new musicals?

It's just exquisitely beautiful and very moving, very touching for anybody who has experienced loss. I looked at it and saw, at the heart of the piece, this intense relationship between a father and his daughter, and it just moved me very deeply as the father of a young girl. The years that I've been running The Old Globe have exposed me to musical theatre in a very intense way. I also feel like my life in the classical theatre, to my surprise, has prepared me for working on musicals. A great Shakespearean soliloquy has many of the same characteristics of a musical number. So in a way it felt natural to move from directing arias that are in the form of a Shakespearean speech to arias that are in the form of a musical number.

You've talked a lot about the beauty and complexity of the music in *Life After*. Was it a difficult piece to cast?

The richness of Britta's music is such that it requires great singers. And it's a big sing. So a huge part of it was making sure we were casting singers whose voices were up to the musical sophistication of the work. But the other thing about the material, because it's dealing with grief and loss and love, is that we wanted people whose emotional lives were extremely available and rich, especially when we were casting the central role of Alice. Sophie Hearn was maybe the second person we saw, and it's one of those showbiz stories that you hear about: this young woman walked into the room, and the second she opened her mouth, we all just said, "Oh that's it. That's her. That's who it has to be." There was something so rich and deep and sort of shockingly vulnerable about the emotional life of this actor in contact with this material. It was just instantly believable and instantly right.

What were some of the challenges you faced in bringing it to the stage?

The story unfolds as a series of flashbacks and memories and fantasies that Alice has about her relationship with her father. So we needed to find a way to quickly switch back and forth between memory and the present tense. As Neil Patel and I imagined the design, we were inspired by two visual artists. One is Do Ho Suh, who makes life-sized houses and buildings out of fabric panels stretched on wire. They have an uncanny feeling of memory and dream, of spaces that are both real and remembered at the same time. We were also inspired by Robert Irwin, who does work that's similar, but very graphic and without color. What we saw in both of those artists was this beautiful metaphor for memory. So the set is made of a series of translucent fabric panels. You can see people behind them, but indistinctly, as though they exist in the recesses of your imagination, and then they can emerge from behind the panels and be in the present. Plus, technology makes it possible to use these panels as a projection surface, so we can explore the idea of photographic memory through fractured and multilayered images. The great projection designer Sven Ortel has taught me so much about what this medium can do.

All of the designers have done remarkable work on the visual life of the show. Japhy Weideman's lights are as gossamer as the fabric panels of the set, and Linda Cho has incorporated that fabric into some of the costumes onstage. Lynne Shankel's orchestrations bring great expressiveness and beauty to the emotional life of Britta's score. And choreographer Ann Yee has kept the entire machine of the show in constant motion in a way that will sweep the audience into the world of the piece. We've all found in Britta's striking and fresh musical a real sense of inspiration and joy, and it's a pleasure to be in close proximity to such a moving and powerful new work of theatre. ■



INNOVATIVE STORYTELLING

Projection design Sven Ortel discusses creating the world of *Life After* and the technology required to do it.

Interview by Danielle Mages Amato

How did this design evolve into what it is today?

It's an always-evolving process. *Life After* is a memory play, set in a world that only exists in one person's imagination. As a projection designer, I get to design everything from textures to scenery, but this is actually the most beautiful kind of challenge because I get to invent a visual language that tells the audience where they are in space and time. It's not decorative; it's an integral part of the overall design. It has to integrate with the scenery, with the architecture of the space, with the lighting, with the costumes, with the sound... It's hard to get that right the first time around, so the design is always evolving.

Where do the source images that you are projecting come from?

The fictional location of the play was inspired by the town of Stratford, Ontario, which is an hour-and-a-half drive from Toronto. At first, I didn't know how important that specific place was. I thought, "Well, maybe it's just somewhere in North America." So I started creating mock-ups of the design using generic imagery that I had, or images I found online, of places like Kentucky or Maine—places that are rural, where you have snow in the winter—but nothing quite resonated with Barry or me in the way that we were hoping for. We couldn't quite put a finger on why that was, but then I decided, "Obviously this place is so specific that I should go there and see what it looks like." So I went to Ontario and took a bunch of pictures there. I discovered that the architecture and the landscape, even the sky and the light, are so specific that we really needed to use it.

Could you talk a bit about the technology that allows you to project onto these surfaces with the level of control that a design like this requires?

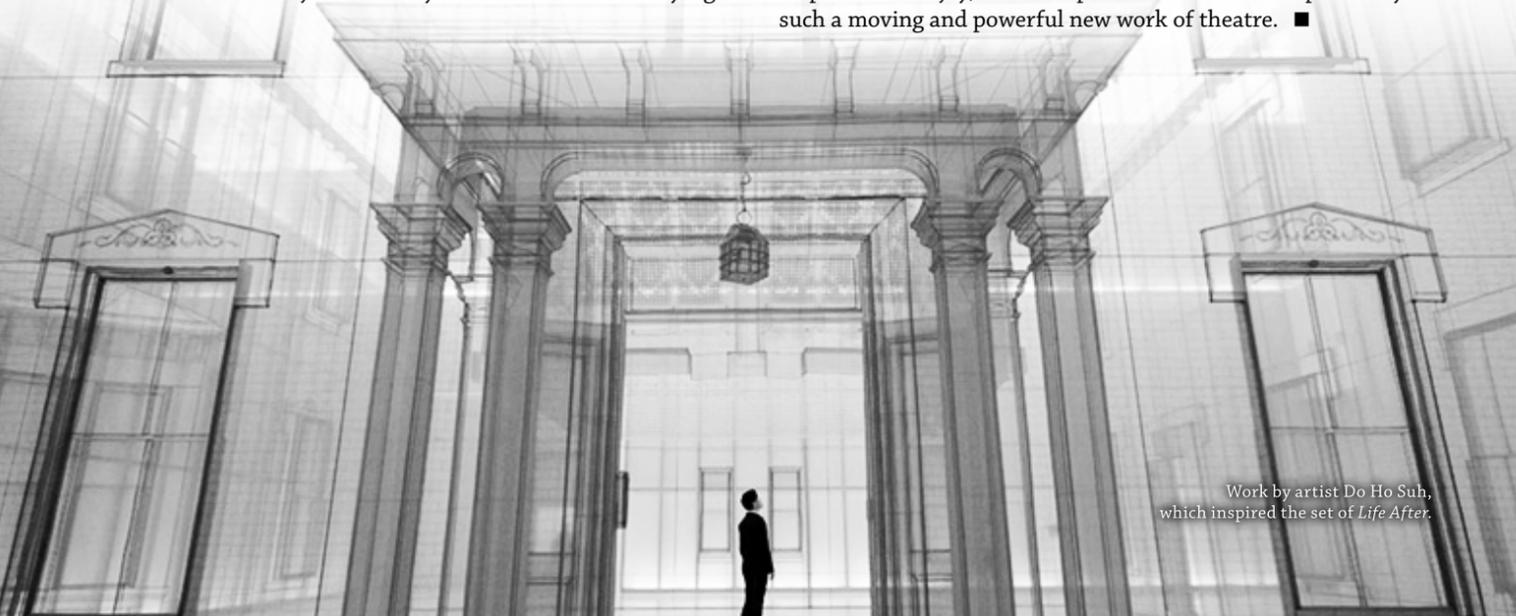
The technology has become quite nimble, so I can respond to what the other designers are doing immediately, in real time. I can change the color of the entire projection within a few seconds. I don't have to remake every image from scratch in a different color. I can even say to the lighting designer, "I'm going to let you dial in a color that matches your lights." I'm quite excited about that because it allows the design team to create a unified world, as opposed to everyone cooking their own soup and hoping it will all come together in the end. The other technology that has only become reliable in the last couple of years gives me the ability to project on scenic pieces that are moving around in a really precise way. And ideally, nobody would think twice about whether that's hard to do. It just makes perfect sense. But technologically, it's been a big challenge until recently.

How is that accomplished?

We have six projectors that are controlled by a playback system. I take my imagery and load it into the system, which then distributes it to the projectors. The system also takes in data from the stage automation system. An encoder on the winch that moves the piece of scenery sends information to my system so it knows that the scenery is moving. And basically, I have a 3-D model of the set on my computer that matches the physical set exactly. So if the scenic element moves, I calibrate the system to send the image to the projectors in such a way that it can follow the scenery. The technology itself is not visible, which is what I really like about it.

So this is a combination of technology, artistry, and storytelling.

Yes, it's all about storytelling. All these elements are employed in service of the story and how we want to tell it, what the tone and the rhythm of the production should be, the visual language of the production. ■



**BRADLEY DEAN**

(Frank Carter) is making his Old Globe debut. He has appeared on Broadway in *Dear Evan Hansen*, *A Little Night Music*, *The Last Ship*, *Doctor Zhivago*, *Spamalot*, *Company*, *The Story of My Life*, *Evita*, *Jane Eyre*, and *Man of La Mancha*. His other New York credits include *The Most Happy Fella* and *A New Brain* (City Centre Encores!), *Sweeney Todd* (New York Philharmonic), and *The Fantasticks*. He has toured nationally in *Bat Out of Hell*, *Spamalot*, and *Evita*, and internationally in the European tour of *The Rocky Horror Show* and the world tour of *Jekyll & Hyde*. Among his regional highlights are *Chess* (The Kennedy Center), *Follies* (The Repertory Theatre of St. Louis), *Camelot* (Goodspeed Musicals), *Falsettos* (Barrington Stage Company), *Titanic* (Pittsburgh Civic Light Opera), *Candide* (Alliance Theatre), *No Way to Treat a Lady* (Hartford TheaterWorks), *The Hunchback of Notre Dame* (Ogunquit Playhouse), *Funny Girl* (North Shore Music Theatre), *Little Miss Sunshine* (La Jolla Playhouse), and the world premieres of *A Comedy of Tenors* (McCarter Theatre Center) and *Fly* (Dallas Theater Center). BradleyDean.net.

**SOPHIE HEARN**

(Alice Carter) is a New York-based actor making her regional debut at The Old Globe. Her past credits include *Nickel Mines* (The Duke on 42nd Street), *Facebook Me* (DR2 Theatre), *Richard II* (Shakespeare's Globe), and *Henry IV, Parts I and II* (Rutgers Theater Company). She recently graduated with her B.F.A. in Acting from Rutgers University's Mason Gross School of the Arts.

**CHARLOTTE MALTBY**

(Kate Carter) is thrilled to be making her Old Globe debut with *Life After*. She was last seen playing Julia Melville in the world premiere musical adaptation of *The Rivals* at Bristol Riverside Theatre. Prior to that, she starred as Maria von Trapp in the first national tour of *The Sound of Music* directed by three-time Tony Award winner and former Old Globe Artistic Director Jack O'Brien. Her other New York and regional credits include *Woman One* in *Starting Here, Starting Now* (York Theatre Company), Young Shirley Jones in *Have You Met Miss Jones* opposite Academy Award winner Shirley Jones (New Theatre), Kate McGowan in *Titanic* (Pittsburgh Civic Light Opera), Martha in *The Secret Garden* (Theatre Under the Stars, Cincinnati Playhouse in the Park, Baltimore Center Stage), and Penny Pingleton in *Hairspray* and Fantine in *Les Misérables* (The Muny). Ms. Maltby's film credits include *Ithaca* directed by Meg Ryan, *The Deserters*, *AWOL*, *The Last Five Years* directed by Richard LaGravenese, *People People*, and *Work It, Honey*. She also appeared in the NBC television series *Aquarius* directed by David Duchovny. Ms. Maltby has performed with the Houston and Omaha Symphony Orchestras, and she is a proud University of Michigan graduate. @cmaltb.

**LIVVY MARCUS**

(Hannah) is thrilled to be making her Old Globe debut. Her theatrical credits include *Hair* (Berkshire Theatre Group), *Lizzie* and *The Theory of Relativity* (Playhouse Square), and *Next to Normal* and *Steel Magnolias* (Clinton Area Showboat Theatre). Ms. Marcus graduated from Baldwin Wallace University's Conservatory of Music, and she performs as a singer/songwriter around New York City. @livvymarcus.

**MAMIE PARRIS**

(Beth Carter) marks her Old Globe debut with *Life After*. Her Broadway and national tour credits include *Grizabella* in *Cats*, *Patty* and *Rosalie* in *School of Rock – The Musical*, *Elphaba* in *Wicked*, *Judy* in *9 to 5*, *On the 20th Century*, *Ragtime*, *Legally Blonde*, *The Drowsy Chaperone*, and *110 in the Shade*. Her Off Broadway credits include *Pump Boys and Dinettes* (Encores! Off-Center) and *See Rock City* (Transport Group). She has been seen regionally in the world premiere musical *Dave* (Arena Stage), *The Most Happy Fella* (Goodspeed Musicals), and productions at The Muny and Pittsburgh Civic Light Opera. Her television and film credits include "The Blacklist," "State of Affairs," and *A Stand Up Guy*. In addition to performing, Ms. Parris has taught acting and character development master classes across the country and is a sought-after audition coach. She is honored to be a part of *Life After*. mamieparris.com, @mamierocks on Instagram, @mamieparris on Twitter.

**XIMONE ROSE**

(Fury) is a New Orleans native and a graduate of University of Michigan's Musical Theatre Program. She played a Storyteller in Broadway's *Once on This Island* and Lucille in the first national tour of *Beautiful: The Carole King Musical*. She has appeared regionally at Music Theatre Wichita and Fulton Theatre. She is represented by CGF Talent. @SimoneWithAnX on Instagram.

**LANCE ARTHUR SMITH**

(Frank Carter Understudy) is an actor, writer, and fight choreographer who was last seen at The Old Globe in *October Sky* (also fight director) and reprised his role and fight direction in the subsequent New York development lab. His local credits include San Diego Repertory Theatre, Cygnet Theatre Company, North Coast Repertory Theatre, Mo'olelo Performing Arts Company, Starlight Musical Theatre, ion theatre company, Intrepid Theatre Company, Vista's Broadway Theater, Scripps Ranch Theatre, New Village Arts, San Diego Musical Theatre, Lamb's Players Theatre, Moonlight Stage Productions, and Welk Resort Theatre. His other regional credits include Kingsmen Shakespeare Festival, The Ark Theatre Company, Pacific Conservatory Theatre, Musical Theatre Southwest, and African American Theatrical Ensemble. Mr. Smith is the author of the book *Princess Geek*. His commissioned plays

include *The Price of Peace* (New Village Arts) and *Miracle on 34th Street: A Live Musical Radio Play* (with Jon Lorenz, San Diego Musical Theatre). lanceasmith.com.

**EMMA STRATTON**

(Swing) is thrilled to be performing in her hometown. Her Broadway credits include Understudy Woman 1, 2, and 3 in *Prince of Broadway*, and her national tour credits include Helen Sinclair in *Bullets Over Broadway* and Reno Sweeney in *Anything Goes*. Her select regional credits include Louise in *Gypsy*, Baker's Wife in *Into the Woods*, Lilli in *Kiss Me, Kate*, and Lucy in the recent world premiere of *The Rivals*. She was the winner of the 2009 Globe Honors. emmastratton.com, @ladystrat.

**MACKENZIE WARREN**

(Fury) is honored to make her Old Globe debut with this show. Her Broadway and tour credits include Bombalurina in *Cats*, Reno understudy in *Anything Goes*, and Fastrada understudy in *Pippin*. Her regional credits include Reno in *Anything Goes*; Gymnasia in *A Funny Thing Happened on the Way to the Forum*; Featured Performer in *Steam Heat*; *The Producers*; *It's a Bird... It's a Plane... It's Superman*; *Hello, Dolly!*; *Kiss Me, Kate*; *The Drowsy Chaperone*; and *Camelot*. You can catch her in season 4, episode 11 of "Unbreakable Kimmy Schmidt." She is a graduate of The University of Oklahoma.

**CHARLOTTE MARY WEN**

(Fury) is thrilled to be returning to The Old Globe after spending seven holiday seasons in *Dr. Seuss's How the Grinch Stole Christmas!* as a child. Her other credits include *One Day the Musical* (Off Broadway), *Mamma Mia!* (Hollywood Bowl), *American Idiot* (La Mirada Theatre), and Narrator in *Joseph and the Amazing Technicolor Dreamcoat* (3-D Theatricals). Ms. Wen's film and television credits include *Can You Ever Forgive Me?*, "The Young and the Restless," and "Just Add Magic." She is a graduate of University of Southern California. She also performs at Disneyland as Anna in *Frozen – Live* at the Hyperion, and as Mulan in *Mickey and the Magical Map*. charlottemarywen.com, @charmmarywen.

**DAN'YELLE WILLIAMSON**

(Ms. Hopkins) is a Broadway veteran and is excited to be joining the *Life After* family. This is Ms. Williamson's Old Globe debut. She was last seen in Tokyo, Japan in their annual New Years Musical Concert at Tokyu Theatre Orb. She recently portrayed Esmeralda in *The Hunchback of Notre Dame* in Starring Buffalo's debut season as well as at The 5th Avenue Theatre, receiving a Gregory Award nomination for Outstanding Actress (Musical). Her Broadway credits include the Tony Award-winning *Memphis*, *Scandalous*, and *Rocky*. Her other credits include Deloris Van Cartier in *Sister Act* (Riverside Theatre, Walnut Street Theatre, and Stages St. Louis), Jory in *Disgraced* (Northern

Stage), Rosie in *Mamma Mia!* (Stages St. Louis), Nala in *The Lion King* (national tour), Elphaba in *Wicked* (Chicago), Nina Simone in *Soul Doctor* (Off Broadway), and Christine in August Strindberg's *Miss Julie* (Access Theater in New York). Ms. Williamson has written and produced two solo cabarets, both performed at various venues in New York City. Her voice can be heard on the motion picture soundtrack for *12 Years a Slave*. danyellowilliamson.com, @dubbzlove on Instagram.

BRITTA JOHNSON

(Book, Music, and Lyrics) is a writer, composer, and lyricist based in Toronto who is thrilled to be making her American debut at The Old Globe. *Life After* premiered in Canada in 2017 (co-produced by Canadian Stage, The Musical Stage Company, and Yonge Street Theatricals) and went on to win six Dora Mavor Moore Awards, including Outstanding New Musical and Outstanding Production. Her other writing credits include, with her sister Anika Johnson, *Dr. Silver: A Celebration of Life*, *Brantwood*, *Jacob Two-Two Meets the Hooded Fang*, and *Trap Door*; with Sara Farb, *Kelly v. Kelly* and *Reframed*; and with Katherine Cullen, *Stupidhead!* Ms. Johnson was the librettist for choreographer Robert Binet's adaptation of *The Kreutzer Sonata* with Ballet Moscow. She is the inaugural Crescendo Series Artist with The Musical Stage Company in Toronto, which includes a commitment to produce three of her shows in three years.

**BARRY EDELSTEIN**

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

ANN YEE

(Choreography) trained at Boston Conservatory of Music, Harvard Summer Dance Center, and The Ohio State University. Her theatre work includes *Sunday in the Park with George* (The Hudson Theatre), *Oklahoma!* (Oregon Shakespeare Festival), *The Taming of the Shrew* (The Public Theater’s Shakespeare in the Park), *Shakespeare Trilogy* (Donmar Warehouse, King’s Cross Theatre, St. Ann’s Warehouse), and *Woyzeck* (St. Ann’s Warehouse, Gate Theatre). Her international work includes *The American Clock* and *The Duchess of Malfi* (The Old Vic), *Caroline, or Change* (West End, Hampstead Theatre, Chichester Festival Theatre), *Julie, She Stoops to Conquer*, and *The Comedy of Errors* (National Theatre), *Blurred Lines* (The Shed at National Theatre), *War Requiem* and *Wozzeck* (English National Opera), *The Threepenny Opera* (Salzburg Festival), *Urinetown* (St. James Theatre, Apollo Theatre), *Mr. Burns, a post-electric play* (Almeida Theatre), *How to Hold Your Breath, Birdland*, and *Oxford Street* (Royal Court Theatre), *The Commitments* (Palace Theatre), *The Color Purple* (European premiere), *Macbeth* and *Bent* (Trafalgar Studios), *Philadelphia, Here I Come!* and *The 25th Annual Putnam County Spelling Bee* (Donmar Warehouse), *Angels in America* (Lyric Hammersmith, U.K. tour), and *Hair* (Gate Theatre).

LYNNE SHANKEL

(Music Supervision, Arrangements, and Orchestrations) has written orchestrations and arrangements for everyone from Chita Rivera, The New York Pops, and Raúl Esparza, to Tony Award winner and Bon Jovi member David Bryan, and the Radio City *Christmas Spectacular*. She was music supervisor, arranger, and orchestrator for *Allegiance* and was the first woman to solely orchestrate a new musical on Broadway. Her other Broadway credits include music director and arranger for *Cry-Baby*, and resident music supervisor for the Tony Award-winning revival of *Company*. She was music director and arranger for the Off Broadway hit *Altar Boyz*, for which she received a Drama Desk Award nomination for her orchestrations. Ms. Shankel received a second Drama Desk nomination for Burkell and Loesel’s *The Extraordinary Ordinary*. Her other recent credits include *Snow Child* (Arena Stage), and *Chasing the Song* (La Jolla Playhouse). Her previous credits at The Old Globe include *Allegiance* (Craig Noel Award) and original music for *Red Velvet*. As a composer, her credits include *Bare: The Musical*, *Postcard American Town*, and *HoT*.

NEIL PATEL

(Scenic Design) is a New York-based scenic and production designer. His recent film and television includes “The Village” (NBC), *Aardvark* (Universal), “The Path” (Hulu), *Little Boxes* (Netflix), *Dil Dhadakne Do* (Excel Entertainment), *Some Velvet Morning* (Tribeca Film), and *Billy & Billie* (DirecTV). His recent theatre and opera credits include *India Pale Ale* (Manhattan Theatre Club), *An Ordinary Muslim* (New York Theatre Workshop), *Paradise Blue* (Signature Theatre Company), *Time and the Conways* (Roundabout Theatre Company, The Old Globe), *Father Comes Home from the Wars (Parts 1, 2 & 3)* (Royal Court Theatre), *Mughal-E-Azam* (NCPA Mumbai, New Delhi, Dubai, Abu Dhabi, Kuala Lumpur, Singapore), *The Lion* (U.S. national tour), *Alcina* (Washington National Opera), *Norma*

(LA Opera), *Born for This* (The Broad Stage, ArtsEmerson), and *Shadowland* (Pilobolus, tour through Europe, Asia, and the Middle East). Mr. Patel also created exhibition design and historical reproduction for *Space Force Construction* (V-A-C Foundation, 2017 Venice Biennale).

LINDA CHO

(Costume Design) is thrilled to return to The Old Globe, where she most recently designed *A Thousand Splendid Suns*, *October Sky*, and *The Comedy of Errors*. This is her 15th show here since 2002. She maintains a highly successful career with opera and theatre companies in the United States and abroad. Among her successes in theatre have been the Broadway productions of *Anastasia* (Tony Award nomination), *The Lifespan of a Fact*, *A Gentleman’s Guide to Love and Murder* (Tony Award), and *The Velocity of Autumn*. Ms. Cho’s work has also been seen Off Broadway and at numerous American regional theatres and opera companies. She made her Metropolitan Opera debut earlier this season with *Samson et Dalila*. She recently received the San Francisco Bay Area Theatre Critics Circle Award for *A Thousand Splendid Suns* at American Conservatory Theater. She is also the proud recipient of the TDF Irene Sharaff Young Master Award and the Ruth Morley Design Award from the League of Professional Theatre Women, and she is on the Advisory Committee of the American Theatre Wing. Ms. Cho is an alumna of McGill University and holds a master of fine arts degree from Yale School of Drama. lindacho.com.

JAPHY WEIDEMAN

(Lighting Design) previously designed the Globe productions of *October Sky*, *Bright Star*, *Bethany*, *The Rainmaker*, and *August: Osage County*. His recent Broadway projects include *Lobby Hero*, *Significant Other*, and *Charlie and the Chocolate Factory*. His other Broadway credits include *Dear Evan Hansen* (2017 Tony Award nomination), *The Visit* and *Airline Highway* (2015 Tony nominations), *Of Mice and Men* (2014 Tony nomination), *Macbeth* (Drama Desk Award nomination), *Bright Star*, *Sylvia*, *Old Times*, *The Snow Geese*, *Cyrano de Bergerac*, and *The Nance* (2013 Tony nomination). His other regional credits include American Conservatory Theater, Arena Stage, Alley Theatre, Berkeley Repertory Theatre, Houston Grand Opera, Huntington Theatre Company, Oregon Shakespeare Festival, Santa Fe Opera, The Shakespeare Theatre Company, and Williamstown Theatre Festival. Internationally, Mr. Weideman has designed at Edinburgh International Festival, West End in London, Royal Shakespeare Company, Ancient Theater of Epidaurus in 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.

KEN TRAVIS

(Sound Design) previously designed The Old Globe’s productions of *American Mariachi*, *Rain*, and *The Last Goodbye*. His Broadway credits include *In Transit*, *Aladdin*, *Jekyll & Hyde*, *A Christmas Story The Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park*, and *Steel*

Magnolias. His Off Broadway and regional credits include The Public Theater, The New Group, The Civilians, Atlantic Theater Company, Soho Rep., Classic Stage Company, Playwrights Horizons, Signature Theatre Company, Mabou Mines, A Contemporary Theatre, The 5th Avenue Theatre, La Jolla Playhouse, Seattle Repertory Theatre, Center Theatre Group, Guthrie Theater, McCarter Theatre Center, and Paper Mill Playhouse.

SVEN ORTEL

(Projection Design) designs projections and imagery for theatre, opera, dance, musicals, and beyond. His select Broadway credits include *The Little Mermaid*, *Women on the Verge of a Nervous Breakdown*, *Wonderland*, and *Newsies* (Tony Award nomination). His West End credits include *Marguerite*, *Jumpers*, and *The Woman in White*, among others. He has also designed *A Disappearing Number* (world tour), *Measure for Measure* (world tour), *Tiefland* (Zurich, Barcelona), *Rebecca* (Vienna, Stuttgart), *The Three Musketeers* (Berlin, Stuttgart), *Richard II* (The Old Vic), *Swan Lake* (San Francisco), and *The Ring Cycle* (St. Petersburg). Mr. Ortel’s Off Broadway credits include *Hamlet*, *Party People*, *Carrie*, and Julie Taymor’s *A Midsummer Night’s Dream*. He has designed regional productions of *A Confederacy of Dunces* (Huntington Theatre Company), *Mary Page Marlowe* (Steppenwolf Theatre Company), *Roman Holiday* (SHN Golden Gate Theatre), *Mat Franco – Magic Reinvented Nightly* (The Linq), and *Ever After* (Alliance Theatre). Mr. Ortel also leads the M.F.A. program in Integrated Media and an undergraduate track in Projection, Lighting, and Interactivity at The University of Texas at Austin.

CHRIS KONG

(Music Director) is thrilled to return to The Old Globe, where he previously served as Associate Music Director for the world premiere of *Allegiance* in 2012. His Broadway credits include Disney’s *Frozen*, *Mean Girls*, *Pretty Woman*, *The Prom*, *Miss Saigon*, *Allegiance*, *Kinky Boots*, *Fiddler on the Roof*, and Disney’s *Newsies*. His Off Broadway favorites include *Carrie*, *SILENCE! The Musical*, and *Altar Boyz*. Mr. Kong traveled the country under the chandelier with the 25th anniversary North American tour of *The Phantom of the Opera*. His other regional credits include *Once on This Island* (Paper Mill Playhouse), *[title of show]* (George Street Playhouse), and *Venice* (Kansas City Repertory Theatre). Mr. Kong is a San Francisco Bay Area native and graduate of the Conservatory of Music at University of the Pacific.

ANIKA JOHNSON

(Dramaturg) is an award-winning Toronto-based writer and performer who has been working on *Life After* with her sister Britta Johnson for its entire development. She and Britta have co-written music for shows including *Dr. Silver: A Celebration of Life* (The Musical Stage Company), *Brantwood* (Theatre Sheridan), and *Jacob Two-Two Meets the Hooded Fang* (Young People’s Theatre). Ms. Johnson’s other original works, with collaborator Barbara Johnston include *Blood Ties* (Edinburgh Festival Fringe, featured on BBC America’s “Orphan Black”) and *One Small Step* (Toronto Youth Theatre). She received a Dora Mavor Moore Award for her performance in the 2017

world premiere of *Life After* (Canadian Stage, The Musical Stage Company, Yonge Street Theatricals), and she can be seen on stages around the world as a member of Corpus Dance Projects and Wannabe: A Spice Girls Tribute.

TARA RUBIN CASTING

(Casting) has cast the Globe’s *The Heart of Rock & Roll*, *Much Ado About Nothing*, *The Tempest*, *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *Ain’t Too Proud—The Life and Times of The Temptations*, *King Kong*, *The Band’s Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *Clueless*, *The Musical*; *The Band’s Visit*; *Here Lies Love*; and *Love, Loss, and What I Wore*. They have also cast regionally for Yale Repertory Theatre, Bucks County Playhouse, Paper Mill Playhouse, and Berkeley Repertory Theatre.

ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe’s world premiere musicals *Clint Black’s Looking for Christmas*, *The Heart of Rock & Roll*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Allegiance*, *A Room with a View*, and *Kingdom*. Some of her additional credits include *The Tempest*; *The Wanderers*; *The Importance of Being Earnest*; *King Richard II*; *Picasso at the Lapin Agile*; *Kiss Me, Kate*; *The Twenty-seventh Man*; *The Winter’s Tale*; *Be a Good Little Widow*; and *Richard O’Brien’s The Rocky Horror Show*. Ms. Nero worked on the Broadway production of *Bright Star* and launched the first national tour. Her select La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night’s Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Center Theatre Group (Ahmanson and Kirk Douglas Theatres), Hartford Stage, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, to name a few, including having toured both nationally and internationally with several dance and music companies.

HANNAH MAY

(Assistant Stage Manager) is a local San Diego stage manager who graduated from San Diego State University in 2015. She has worked on The Old Globe’s productions of *Barefoot in the Park*, Ken Ludwig’s *Robin Hood!*, *The Blameless*, *The Last Match*, *Full Gallop*, and *Meteor Shower*, as well as four Globe for All Tours, most recently *A Midsummer Night’s Dream* in fall 2018. Her other work has included *Stupid F***ing Bird*, *Shockheaded Peter*, and *The Wind and the Breeze* (Cygnet Theatre Company) and the 2017 POP Tour (La Jolla Playhouse).

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *Dr. Seuss's How the Grinch Stole Christmas!*; *The Heart of Rock & Roll*; *The Tempest*; *American Mariachi*; *The Importance of Being Earnest*; *Benny & Joon*; *King Richard II*; *The Blameless*; *October Sky*; *Macbeth*; *Rain*; *The Metromaniacs*; *Kiss Me, Kate*; *The White Snake*; *The Two Gentlemen of Verona*; *Vanya and Sonia and Masha and Spike*; *The Last Goodbye*; Globe for All (2014–2015); the Summer Shakespeare Festival (2011–2013); *Somewhere*; *Lost in Yonkers*; *I Do! I Do!*; and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society).



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons* (upcoming), *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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-826, IATSE.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

CASTING

Tara Rubin Casting
Tara Rubin, CSA;
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Kaitlin Shaw, CSA;
Claire Burke, CSA; Peter Van Dam, CSA; Felicia Rudolph, CSA;
Xavier Rubiano, CSA; Louis DiPaolo; Kevin Metzger-Timson;
Juliet Auwaerter

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Neil Patel, Scenic Design

Linda Cho, Costume Design
www.lindacho.com

Japhy Weideman, Lighting Design

Ken Travis, Sound Design

Sven Ortel, Projection Design

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

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UNABLE TO ATTEND?

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

RESTROOMS

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

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.

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 Ticket Services or Security as soon as possible. If we cannot locate your item, we will take down your 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.

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



A DEEP COMMITMENT

By Erika Phillips

Erika Phillips. Photo by Rich Soublet II.

The Old Globe launched its free Globe for All Tour program in 2014, bringing free professional productions of Shakespeare to community centers, homeless shelters, veterans' facilities, and other venues—places where our work would have the greatest impact by reaching our most isolated neighbors. For this reason, it was important to include Las Colinas Women's Detention and Reentry Facility, San Diego County's only women's jail, and an institution focused on its population's rehabilitation and reentry into society. Unfortunately, at that time Las Colinas was undergoing a rebuilding process, and we had to delay for a year.

It was worth the wait. The first tour at Las Colinas, 2015's *Much Ado About Nothing*, was a smashing success, and soon after we deepened our relationship with them by bringing our Reflecting Shakespeare program to their classrooms. Reflecting Shakespeare is a 12-week program that uses the Bard's text as an entry point for team building and reflection. It allows the women to unite over a shared challenge: reading and acting Shakespeare, and in the process, learning to take risks, push comfort zones, discover new skills, and create community.

According to Jennifer Montiel, a counselor at Las Colinas, "For the bulk of the women who participate in the program, they feel, 'Yeah, I was nervous, but I did it.' It's a rare opportunity in jail to do something that people are going to applaud you for."

Montiel admits she was skeptical at first about Shakespeare classes. "But now I see that every program has been beneficial for the women. These individuals are gaining confidence, and they're learning to be supportive of one another. They're gaining tools they can use when they get out, even if they never have another connection to a theatre activity."

Karen Ann Daniels, Associate Director of Arts Engagement at The Old Globe, adds, "We're introducing them to new kinds of choices that, for whatever reasons, they've never been able to consider. Plus, with their determination as they work through our programs, something is being transformed in how they think about themselves."

The women who are eligible to take part in our programs (which now also includes our Community Voices playwriting classes) are individuals who have shown a deep commitment for self-growth through classwork and programming, and who have earned the right to care for the facility through a variety of jobs. The Old

Globe's programming therefore often serves a community of women who are hungry to use any new tool for their personal transformation.

Working with these women can be incredibly inspiring, and in the fall of 2018 we saw the happy convergence of multiple programs at the site. Halfway through working on *A Midsummer Night's Dream* in Reflecting Shakespeare, The Old Globe brought a performance of the play to Las Colinas through the Globe for All Tour. The women relished the opportunity, and it was one of the most responsive audiences on the entire tour. Some of the women even mouthed their lines along with the professional actors.

When it came time for the women's own *Midsummer* performance, they shared their reflections on the themes of the play, including its happy ending. One participant said, "It's time to step up to the plate. How? By not allowing this wrong turn I made to determine my life. So here I stand before you to tell you: you too can receive the same benefits I did to make the necessary changes starting from within. This experience has been an incredibly humbling life lesson to say the least." ■

"SOMETHING IS BEING TRANSFORMED IN HOW THEY THINK ABOUT THEMSELVES"



Old Globe Teaching Artist James Pillar at Las Colinas, 2017. Photo courtesy of San Diego Sheriff Twitter account (@SDSheriff).

Thanks and a round of applause for the generous individuals and organizations whose support makes the Globe's arts engagement programs possible!

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Financial support is provided by The City of San Diego Commission for Arts and Culture. To support our arts engagement programs and make theatre matter to more people, contact Keely Tidrow at ktidrow@TheOldGlobe.org or (619) 684-4109.

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

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Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

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Your support makes the magic of theatre accessible to more people.



The Old Globe serves a vibrant community by delivering theatre art as a public good. Our impact extends far beyond our stages and seats in Balboa Park. Life-changing arts engagement and humanities programs bring opportunities for learning, enrichment, job skills, and more to communities across San Diego.

We can only deliver these services with your help. When you make a gift to The Old Globe, you support programs that take professional theatre and learning workshops to neighborhoods across the county (Globe for All), bring Globe Teaching Artists to students in their own schools, empower our neighbors with the craft of making their own theatre art (Community Voices), and much more.



From seniors to military members to incarcerated populations to people residing in shelters—the Globe is there, making a difference, and **your support is what keeps us going.**

Give to the Globe today and bring theatre art to more people. We will thank you with the region's best donor benefits, behind-the-scenes experiences, and VIP services.

Contact Matthew Richter to learn more at (619) 684-4143 or mrichter@TheOldGlobe.org.

Photos: The 2018 Globe for All Tour production of *A Midsummer Night's Dream*. Photos by Rich Soublett II.

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Photos (from top): Volunteer docents learn about the costume department with Resident Design Associate Charlotte Devaux Shields; donors enjoy a private tour of the Globe's Technical Center with Carole Payette, Charge Scenic Artist; Circle Patrons enjoy lunch with John Norman Schneider and Raymond Lee of *tokyo fish story*.

JOIN US

Members of The Craig Noel Legacy Society are visionary patrons who have included The Old Globe in their estate plans. Members enjoy exclusive behind-the-scenes activities with artists and other special events. Your legacy gift ensures future generations will continue to experience the transforming power of theatre art.

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—Craig Noel, Founding Director

Contact **Bridget Cantu Wear** to learn more at (619) 684-4144 or bcantuwear@TheOldGlobe.org.



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**In memoriam*

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Contact Eileen Prisby at (619) 684-4146 or
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Photos by Melissa Jacobs.

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