Dear Friends,

The Globe is delighted to begin 2007 with this exciting and important new work, *ACE*. During the past two years we have closely followed the development of this piece, from its win of the Mickey Kaplan New American Play Prize to its successful productions in St. Louis and Cincinnati. We believe it is one of the most unique and beautiful new musicals in some time.

On the Cassius Carter Centre Stage, we will introduce San Diego audiences to the talented playwright Itamar Moses, who is an important writer on the New York scene and is growing in reputation across the country. Moses’ play, *The Four of Us*, is a world premiere about success, jealousy and friendship.

Looking ahead to the spring and summer, Amy Freed’s *Restoration Comedy*, a new large-scale production, plays in the Old Globe Theatre while former San Diegan Annie Weisman’s comedy *Hold Please* will perform in the Carter. Additionally, two powerful and iconic works, August Wilson’s *Two Trains Running* and Edward Albee’s *Who’s Afraid of Virginia Woolf?* make their return to the Globe stages. This summer, two of Broadway’s most entertaining musicals, *Avenue Q* and *Barnum*, and the magical comedy *Bell, Book and Candle* join our annual Summer Shakespeare Festival.

As you know, your generous support allows the Globe to offer these high-caliber productions as well as the extensive educational and outreach activities in the community. With ticket sales covering only a portion of the cost of production and education effort expenses, your generosity is essential to our success. Every gift makes a difference and a wide range of recognition and benefits are provided for all levels of sponsorship.

Thank you for your support in 2006 and we look forward to seeing you again in the coming year.
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater. These gifts are critical to maintaining the Theatre’s high quality of artistic programming and award-winning work in the community.

The Lipinsky Family
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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.
THE OLD GLOBE
P R E S E N T S

ACE

BOOK AND LYRICS BY
Robert Taylor & Richard Oberacker

MUSIC BY
Richard Oberacker

SCENIC DESIGN
David Korins

COSTUME DESIGN
Marie Anne Chiment

LIGHTING DESIGN
Christopher Akerlind

SOUND DESIGN
John H. Shivers
David Patridge

ORCHESTRATOR
Greg Anthony

STAGE MANAGER
Andrea L. Shell

MUSIC DIRECTOR
David Kreppel

CHOREOGRAPHY BY
Andrew Palermo

DIRECTED BY
Stafford Arima

Casting by Rich Cole; Jim Carnahan, C.S.A.

ACE was originally produced by
The Repertory Theatre of St. Louis (Steven Woolf, Artistic Director; Mark Bernstein, Managing Director) and
Cincinnati Playhouse in the Park (Edward Stern, Producing Director; Buzz Ward, Executive Director).

ACE is presented through special arrangement with and all authorized performance materials are supplied by
Theatrical Rights Worldwide (TRW), 1359 Broadway, Suite 914, New York, NY 10018.
Cast of Characters

IN ORDER OF APPEARANCE

Billy ................................................................. .Noah Galvin*
Mrs. Crandall/Clara Whitlow ................................ .Traci Lyn Thomas*
Elizabeth ......................................................... .Lisa Datz*
Louise .............................................................. .Betsy Wolfe*
Edward/Stampley ............................................. .Duke Lafoon*
Ace ................................................................. .Darren Ritchie*
John Robert ..................................................... .Michael Arden*
School Bully/Young Charlie/Ensemble ..................... .Ian Brininstool
Sidekick/Ensemble ............................................ .Maddie Shea Baldwin
Ruth ............................................................... .Heather Ayers*
Emily ............................................................... .Gabrielle Boyadjian
Anique/Ensemble .............................................. .Gabrielle Stravelli*
Teacher/Ensemble ........................................... .Susan Kokot Stokes*
Nurse/Ensemble ............................................... .Kelli Barrett*
Toy Store Owner/Colonel Whitlow/Chennault/Ensemble .James Judy*
Lieutenant Sanders/Sullivan/Ensemble ...................... .Richard Barth*
Cooper/Myron/Ensemble .................................... .Danny Rothman*
Tennaman/Stein/Ensemble .................................. .Kevin Reed*

Stage Manager ................................................... .Andrea L. Shell*
Assistant Stage Manager ...................................... .Monica Cuoco*
Stage Manager .................................................. .Leila Knox*
Dance Captain .................................................. .Kelli Barrett*

Setting: 1952, St. Louis, Missouri
There will be one 15-minute intermission.

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español, 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.
CONRAD PREBYS

A native of South Bend, Indiana and resident of San Diego since 1965, Conrad Prebys has always enjoyed sharing his business success with worthy San Diego non-profits and his adopted community. Conrad is the CEO of Progress Construction, a company he formed when he arrived in San Diego 40 years ago.

In 2005, Conrad made an extraordinary gift of $10 million in support of the Globe’s Capital and Endowment Campaign: Securing a San Diego Landmark. He also takes an active role helping others in the San Diego community through his generous support of Scripps Mercy Hospital and the Boys & Girls Club of East County.

Conrad became a Globe Season Sponsor in 2004 helping to underwrite Jack O’Brien’s wildly successful production of Dirty Rotten Scoundrels. We appreciate his generosity, as well as his excitement for the Theatre and this production.

THE GLOBE GUILDERS

The Globe Guilders have been an essential part of the Globe family for more than 50 years. With hundreds of dedicated members, the Guilders provide invaluable assistance to the Theatre through fund raising events (most notably their annual Fashion Show), community events and gracious hosting of the Theatre’s Company Calls.

The Guilders are also committed to supporting the Globe’s award-winning education programs, including a special two-week training workshop in London for students in The Old Globe/USD Master of Fine Arts program. Prior production sponsorships include A Body of Water, I Just Stopped by to See the Man, The Faith Healer, Dinner with Friends, Over the River and Through the Woods, Cymbeline, and Full Gallop.

If you are interested in joining the Globe Guilders, please call Brad Ballard at (619) 231-1941 x 2309.
Dear Friends,

With the recent completion of a tremendously successful 2006, I write to thank you, our dedicated subscribers and donors. With record ticket sales and unprecedented support, once again the San Diego community has shown its enthusiasm and commitment to this great theatre.

We couldn’t be happier with the success of the past 12 months. Three Globe productions were so successful that extra performances were added, setting box office records, and four Globe musicals played on Broadway in 2006. Our Education and Outreach programs grew to reach more than 45,000. In March we successfully launched “Securing a San Diego Landmark,” a critical $75 million five-year campaign for capital and endowment.

As we venture into 2007, I remind you that the stewardship of a major non-profit organization like The Old Globe requires constant care and steadfast support. I hope that in 2007 you will return again and again for productions at The Old Globe, and I urge you to increase your involvement as a donor. For 71 years, The Old Globe has been a leader in San Diego culture, and with your support our future is extremely bright. Please join me in helping to make 2007 another record year for this great theatre.

Kathryn Hattox, Chair,
Board of Directors
**ACT I**

*It's Better This Way* .......................................................... Mrs. Crandall, Edward, Billy, Elizabeth, Ensemble

*Fill in the Blank* .............................................................. Billy, Louise, Elizabeth

*In These Skies* ............................................................... John Robert

*Life Can Be Cruel* .............................................................. Ensemble

*It Took This Moment* .......................................................... John Robert, Ruth

*It's Better This Way (Reprise)* ............................................ Billy, Elizabeth

*Make It From Scratch* .......................................................... Louise

*Now I'm on Your Case* ....................................................... Emily

*Be My Bride* ................................................................. John Robert, Ruth, Soldiers

*Letter From the Front* ........................................................ John Robert, Pilots

*The Dogfight* ................................................................. John Robert, Pilots

**ACT II**

*Call Me Ace* ................................................................. Billy, Louise, Edward, Elizabeth, Emily

*Soaring Again* ............................................................... Ruth, Ace

*It's Just a Matter of Time* ................................................... Elizabeth

*I Know It Can Be Done* ........................................................ Ace

*Missing Pieces* ............................................................... Ace, Elizabeth

*Sooner or Later* ............................................................... Emily

*In These Skies (Reprise)* .................................................... John Robert, Ace

*We're the Only Ones* ........................................................ Chennault, Pilots

*Seeing Things in a Different Light* ........................................ Ruth, Elizabeth, Ace

*That's What It Should Say* .................................................. Elizabeth

*Choose to Fly* ................................................................. Ace

*Finale* ............................................................................ Company

**ACE ORCHESTRA**

David Kreppel, Conductor

Gary Scott ............Flute, Piccolo, Clarinet, Alto Sax
John Reilly ............Oboe, Clarinet, Bass Clarinet
Frank Glasson ............Trumpet
Lisa Cherry ............French Horn
Alyze Dreiling-Hammer ............Violin

Lorrie Kirkell ............Cello
Ted Hughart ............String Bass, Electric Bass
Henry Palkes ............Synthesizer 1
Daniel Greenbush ............Synthesizer 2
Jon Szanto ............Drums and Percussion
Michael Arden

THE OLD GLOBE: The Times They Are A-Changin’, BROADWAY: The Times They Are A-Changin’, Big River. OFF-BROADWAY: Swimming in the Shallows, Bare, It’s Only Life. REGIONAL: Christmas Carol, North Shore Music Theatre; Harold & Maude, Music Theatre Works; Songs For A New World, Maybee Theater; West Side Story, Struthers Theater; Godspell, Ireland/England Youth Tour; A Midsummer Night’s Dream, Harvey Theater-Interlochen; 2001 Presidential Honors, Kennedy Center. ELSEWHERE: God of Vengeance, Where’s Charley?, Once in a Lifetime, Fabulettsland, Williamstown Theatre Festival; Pippin, Reprise Theatre- LA. EDUCATION: The Juilliard School, Drama; Presidential Scholar in the Arts 2001-Theater/Musical Theater; Double 2001 NFAA Drama; Presidential Scholar in the Arts 2001—Theater-Interlochen; Heather Ayers Scholarship; Irish Repertory Theatre; Barrington Stage Company; Geva Theatre Center; Dallas Theater Center; Dallas Theater Center; Geva Theatre Center; Kansas City Repertory Theatre; Barrington Stage Company; Hasty Pudding Theatre and others. A Tree Grows in Brooklyn, City Center Encores! REGIONAL: ACE, Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis; Eugene O’Neill Festival; George Street Playhouse; Dallas Theater Center; Geva Theatre Center; Kansas City Repertory Theatre; Barrington Stage Company; Hasty Pudding Theatre and others. One of her favorite theatrical experiences was portraying Marlene Dietrich in Barry Manilow’s Harmony. Visit her website at www.heatherayers.com.

Maddie Shea Baldwin

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (’05 and ’06), Shakespeare Conservatory’s Much Ado (Ensemble). ELSEWHERE: Pirates of Penzance (sister), San Diego Lyric Opera Academy; Alice in Wonderland (Larkspur, Bird), Annie (Orphan), The Sound of Music (Brigitta), Makedine’s Rescue (Orphan Girl), San Diego Junior Theatre; The King and I (King’s child), Francis Parker High School. Maddie is in the 8th grade and an honor roll student, a recipient of the 2006 Laurel Award and member of the Associated Student Body.

Richard Barth

THE OLD GLOBE: Debut. NEW YORK: Originated the title role in The Irish Repertory Theatre’s world premiere adaptation of Beowulf; reading of Ethan Frome, The York Theatre; Mademoiselle Modiste and Drat! The Cat, Musicals Tonight! NATIONAL TOUR: Miss Saigon. REGIONAL: ACE, Cincinnati Playhouse and The Repertory Theatre of St. Louis; Call Me Madam, Goodspeed Musicals; title role in Pippin, Bo Decker in Bus Stop, Ellard in The Foreigner and Miles in The Drawer Boy, Arrow Rock Lyceum Theatre; Hugo in Bye, Bye, Birdie, Meet Me in St. Louis and Oliver!, Westchester Broadway Theatre. TV: Stella. EDUCATION/TRAINING: Graduate of the Hartt School Theatre Division; company member of AnyMinuteNow! Productions and a proud member of Actors’ Equity. Visit his website at www.richardbarth.com.

Gabrielle Boyadjian

THE OLD GLOBE: Debut. REGIONAL: ACE, Cincinnati Playhouse and The Repertory Theatre of St. Louis; Annie in Annie Jr. as Molly and Kate in other productions of Annie); Little TiMoune in Once On This Island; Caden/Ensemble in Seussical The Musical; Dori in School House Rock Live Jr.; Alice in Alice in Wonderland; Storyteller/ Dove in Children of Eden. Ms. Boyadjian (14) is a freshman this year at Faith Lutheran High School in Las Vegas, where she is a straight-A student and a member of the Women’s Ensemble and Mellow Dramatists.

Kelli Barrett

THE OLD GLOBE: Debut. REGIONAL: ACE, Cincinnati Playhouse and The Repertory Theatre of St. Louis; Bright Lights, Big City, Prince Music Theater; Phantom and Bye, Bye, Birdie, Virginia Musical Theatre; title role in Gary Spill’s original one-woman show, Patsy Cline: A Tribute, Legends Walk Stage. ELSEWHERE: 2000 Japan Mission Tour. TV/FILM: Cradle of Genius, Blinded Date, SYN, Hunting in Connecticut, Dangerous Company. EDUCATION: Musical Theatre major, University of the Arts, Philadelphia; 2006 recipient of the Laurie Beechman Memorial Scholarship.

Ian Brininstool

THE OLD GLOBE: Debut. THEATRE/MUSIC: Urinetown, San Diego Starlight Theatre; Festival of Christmas, Lamb’s Players Theatre; Oliver!, San Diego Starlight Theatre; All the Time in the World, Actor’s Alliance Festival; Seussical the Musical, La Jolla Stage Company; Sound of Music, San Diego Junior Theatre; Joseph...Dreamcoat, Nutcracker, San Diego Civic Theatre; Holiday Concerts, Spreckel’s Theatre. TV/FILM: Veronica Mars, Kid Billy vs. The Kidnappers. TRAINING: Acting Professionally, Inc; San Diego Small Opera; Leigh Scarritt Productions; Culture Shock.
Lisa Datz  
(The Old Globe: The Full Monty. BROADWAY: The Full Monty (original cast); Titans (original cast).)  
THE OLD GLOBE: The Full Monty, BROADWAY: The Full Monty, The Full Monty (original cast); Titans (original cast). OFF-BROADWAY: In the Wings, Promenade Theatre; Odd Romance, York Theatre Co.; Up Against It, Joe’s Pub/ 
Public Theatre (benefit concert with Todd Rundgren and Joe Jackson); Saturday Night, Second Stage; Hedwig and the Angry Inch, Jane St. Theatre. REGIONAL: The Pavilion, Penguin Repertory; Two Gentlemen of Verona, Center Stage; Empire, Stamford Center for the Arts; Heartland, Madison Repertory; Violet, Apple Tree Theatre (Jeff Award Nomination). FILM: Perfect Christmas (with Queen Latifah and Terrence Howard); Spectropia (Lincoln Center Film Festival). TELEVISION: Hope & Faith, Law & Order, Law & Order: Trial By Jury, The West Wing, Guiding Light, As the World Turns, One Life to Live, All My Children, Blues Clues The West Wing, Guiding Light, All My Children, Life to Live, Guiding Light, As the World Turns, One Life to Live.  
Darrell Hammond. EDUCATION: MFA, Acting, Columbia University; BA, Theatre, Binghamton University. THE OLD GLOBE: Debut. OFF-BROADWAY: Buckingham in Andrei Serban’s Richard III. REGIONAL: ACE, Cincinnati Playhouse and The St. Louis Repertory; Damn Yankees, Colonial Theatre; Kristin Linklater’s A Winter’s Tale; Evita, Pioneer Theatre; The Wonder! A Woman Keeps A Secret, Flying Fig Theatre Company; Brownstone, Berkshire Theatre Festival. ELSEWHERE: Camino Real, Prinzregenten Theatre Festival in Munich. Mr. Reed has appeared in concerts on Broadway, Radio City Music Hall and around the country with artists such as Michael Bolton and Linda Eder. He can be heard on the cast recording of Brownstone with Liz Callaway and Brian d’Arcy James. He also originated the role of Peachy in Neil Berg and D. J. Salisbury’s The Man Who Would be King. He performed the National Anthem for his beloved Mets at Shea Stadium on the second anniversary of baseball in New York post 9/11. As a stand-up comic, Mr. Reed has appeared at Caroline’s on Broadway with Saturday Night Live’s Darrell Hammond. EDUCATION: MFA, Acting, Columbia University; BA, Theatre, Binghamton University. THE OLD GLOBE: Debut. OFF-BROADWAY: Frank Wildhorn’s Dracula, The Musical, Little Shop of Horrors, Thoroughly Modern Millie, Les Misérables, Bell Are Ringing, South Pacific, Lincoln Center. FIRST NATIONAL TOURS: Little Shop of Horrors, Fame. NYC STAGED READING/WORKSHOPS: Warthongland, Altar Boys, The Go’s Project, Surf’s Up,Emohruo, Twelve Days of Christmas, Me and Mrs. Jones. REGIONAL: Mr. Ritchie’s favorite projects include his work in Full Monty (Jerry), North Shore Musical Theater (*IRNE Award Winner); Aida (Radames), Music Theater of Wichita; Frank Wildhorn’s debut of Camille Claudel, Goodspeed; Pittsburgh Music Theater; Wagon Wheel Playhouse and currently Darren is working on the new musical St. Heaven which just had its world premiere in Stanford Connecticut. TV/FILM: Days of Wine and Roses, The Man Who Would Be King.
Gabrielle Stravelli (Anique/Ensemble)


Traci Lyn Thomas (Mrs. Crandall/Clara Whitlow)

THE OLD GLOBE: Debut. OFF-BROADWAY: Splendour, The Illyria Theatre; Midsummer Nights, Music Theatre Works. NATIONAL: Les Misérables, 3rd National Tour; Civil War, National Tour; Mamma Mia!, Las Vegas. REGIONAL: ACE, Cincinnati Playhouse and The Repertory Theatre of St. Louis; Randy Newman’s Faust, The Goodman; Stephen Sondheim’s Saturday Night (US Premiere), Pegasus Players; I Love You, You’re Perfect, Now Change, Highland Repertory; The Merchant of Venice, Chicago Shakespeare Theater; The Will Rogers Follies, Marriott’s Lincolnshire Theatre; The Radio City Christmas Spectacular, Rosemont Theatre. Ms. Thomas is a graduate of Northwestern University and the Maggie Flanigan Studio. She is a voice-over artist, as well as a back-up singer and keyboardist for Erin Hill and the Telepathic Space Rats. Visit her web site at www.susankokotstokes.com.

Betsy Wolfe (Louise)


Richard Oberacker (Composer/Co-Lyricist/Co-Bookwriter)

Mr. Oberacker is currently the conductor for Cirque Du Soleil’s KÀ at MGM Grand in Las Vegas. His other musicals include The Gospel According to Fishman (premiered at Signature Theatre Company, directed by Eric D. Schaeffer), Dracula, The Game of Love (premiered at University of Cincinnati’s College-Conservatory of Music), In That Valley (premiered at NAMT Festival, New York), A Little Theater (premiered at Aurelia Theatrical), Journey to the West (premiered at 2006 NAMT Festival, New York). Mr. Oberacker would like to thank the following people for their invaluable lessons: Barb Amato, Judy Stewart, Charles Peery Dick Wesp, Roger Grooms, Diane Kwapil, Michael Burnham, Richard Hess, Aubrey Berg, Skip Fenker and Steven Minning. ACE is for Donald and Phyllis Oberacker who knew it could be done.

Robert Taylor (Co-Lyricist/Co-Bookwriter)

Mr. Taylor began writing poetry and lyrics around the same time he picked up the violin at age eight. His love of music, languages, literature and birds has led him to a lifetime of study and travel. A graduate of Holland’s Royal Conservatory, Union College, the University of Bonn and Princeton University, he has taught foreign languages and
ornithology in New York, English and music in China, served as music critic to the Albany Times Union, founded and directed several nonprofits, worked as a freelance musician and writer in Manhattan and a translator in Europe and Asia and lectured on opera and art history. Other current projects with Richard Oberacker include Journey to the West and Southern Cross. Mr. Taylor tours with Disney’s The Lion King, and is an avid, enthusiastic and at times woefully reckless bridge player. He dreams of converting his Victorian brownstone in Schenectady, New York into an award-winning bed and breakfast.

**Stafford Arima**  
(Director)  

**Andrew Palermo**  
(Choreographer)  
Andrew Palermo and Taye Diggs are Artistic Directors of dre.dance, a New York based contemporary dance company. Go to www.drdance.com for info. REGIONAL THEATRE/CONCERT CHOREOGRAPHY: ACE, The Repertory Theatre of St. Louis and Cincinnati Playhouse; Bright Lights, Big City, Prince Music Theater; Kristin Chenoweth, Carnegie Hall; Idina Menzel, NYC Dance Fest; Great Joy, New Amsterdam Theater; Xposé, Hudson Theater; Journey to the West, NYMF/57 Arts; Aida, Music Theater of Wichita; Man of La Mancha, Sacramento Music Circus. TV: Stelle, Comedy Central. COMMERCIALS: G-Shock, Showtime/Apple. AS PERFORMER: Original Broadway casts, Wicked, Annie Get Your Gun; Closing Broadway company of How to Succeed in Business... OFF-BROADWAY: La Chiusa’s Little Fish. TOURS: West Side Story. OTHER: Carnegie Hall, The Kennedy Center, The Hollywood Bowl, Radio City Music Hall, numerous regional, television and film appearances. EDUCATION: BFA, University of Cincinnati, CCM.

**David Kreppel**  
(Music Director)  
THE OLD GLOBE: Debut. BROADWAY: Tuscany, Saturday Night Fever. NATIONAL TOUR: The Lion King, Mamma Mia, Saturday Night Fever, Showboat, Joseph...Dreamcoat. Mr. Kreppel has orchestrated the musicals The Gospel According to Fishman and Dracula, contributed to Los Angeles’ Radio City Christmas and the Bravo Network, and served as music director, composer and co-producer for The Kids for Kids Project. Recently he served as music supervisor for Rob Taylor and Richard Oberacker’s Journey to the West and provided music direction and vocal arrangements for Paul Gordon’s Emma. Mr. Kreppel is a graduate of the University of Cincinnati’s College-Conservatory of Music and is a member of AFM and AEA. He is honored to continue his association with ACE and proud to be making his debut at The Old Globe.

**Greg Anthony**  
(Orchestrator)  
THE OLD GLOBE: Debut. BROADWAY: Pianist for the current revival of A Chorus Line. NEW YORK: Conductor for Tony Kushner and Maurice Sendak’s children’s opera Brandenburg, The New Victory Theater. NATIONAL TOUR: Associate conductor of The Lion King. REGIONAL: ACE, Cincinnati Playhouse and The Repertory Theatre of St. Louis; orchestrations for Wild Blue, The Human Race Theatre Company; Streets of Gold, West Virginia Public Theatre. As an arrange/orchestrator, Mr. Anthony has made frequent contributions to both the Cincinnati Pops and the Indianapolis Pops, arranged at Carnegie Hall for the New York Gay Men’s Chorus and provided original orchestrations to the Flaherty and Ahrens’ revue, We Tell the Story. Mr. Anthony received his M.M. in conducting from the University of Cincinnati’s College-Conservatory of Music. Visit his website at www.greganthonymusic.com.

**David Korins**  
(Scene Design)  
THE OLD GLOBE: The Violet Hour. BROADWAY: Bridge and Tunnel, NYC; Yellow Face, Passing Strange, Public; Miss Witherspoon, Floyd and Clea, Essential Self-Defense, Playwrights Horizons; Blackbird and Orange Flower Water (both Drama Desk Nominations), Edge Theater; Swimming in the Shallows, (Lucille Lortel Nomination), Second Stage; Striking 12, Daryl Roth; Jack Goes Boating, Labyrinth; Dog Sees God, Century Center; Oedipus at Palm Springs, New York Theatre Workshop; Terrorism, New Group & Play Co.; Thom Pain, DR2; Tryst, Promenade. REGIONAL: American Conservatory Theater; Huntington Theatre Company; McCarter Theatre Center; Alley Theater; Mark Taper Forum; Center Stage; Berkeley Repertory Theatre; Paper Mill Playhouse; The Repertory Theatre of St. Louis, Cincinnati Playhouse; City Theatre; Williamsport Theatre Festival. FILM/TV: Production designer for Family Bonds (HBO); This Evening With These People (Bravo); Winter Passing (Focus); Blackbird (Timber Grove Ent.); All Saints Day (Union Square Films). In 2004 David won the Henry Hewes Design Award.

**Marie Anne Chiment**  
(Costume Design)  
THE OLD GLOBE: Debut. BROADWAY: Metro. NATIONAL TOURS: Grease! Carousel. REGIONAL: ACE, Ghosts, Cincinnati Playhouse; Dr. Faustus, Oregon Shakespeare Festival; Wild Women of Planet Wongo, New York Musical Theatre Festival; The Repertory Theatre of St. Louis; Actors Theatre of Louisville; Delaware Theatre Company (Barrimore Award nomination for design excellence); The Black Rep (2005 Judy Award for best stage design). OPERA: Set and costume design for Lincoln Center, Lyric Opera of Chicago, Santa Fe Opera, Opera Theatre of St. Louis and the Seattle Opera where she recently made her debut designing the costumes for the acclaimed production of Rigoletto.

**Christopher Akerlind**  
(Lighting Design)  
THE OLD GLOBE: The Piano Lesson. BROADWAY: Shining City, Awake and Sing (Tony nomination), Well, Rabbit Hole, A Touch of the Poet, In My Life, The Light in the Piazza (Drama Desk, Outer Critics, Tony awards), Reckless, The Tale of the Allegretti’s Wife, Seven Guitars (Tony nomination), The Piano Lesson. ELSEWHERE: ACT, ART, Alley, Berkeley Rep, Chicago Shakespeare Theater, Dallas Theater Center, Glimmerglass Opera, Goodman, Guthrie, Hartford Stage, Houston Grand Opera, Intiman Theatre, La Jolla Playhouse, Lincoln Center Theater, Manhattan Theatre Club, McCarter, Metropolitan Opera, NYCO, NY Shakespeare Festival, NY Theatre Workshop, Roundabout, Royal Shakespeare Company, STFI, Santa Fe Opera, Seattle Opera, (Profiles continued on page 14)
With a father who trained as a fighter pilot in World War II and a mother who survived a near fatal bout with depression in the 1950's, Richard Oberacker's outline of ACE had obvious resonance when he first shared it with me. That, coupled with nine weeks we spent playing a show in St. Louis in 2003, brought the story to life for the two of us. St. Louis is filled with arches and gateways — some open, some closed — but all implying boundaries between worlds. It was a perfect setting for a show that exists in multiple realities simultaneously.

ACE begins with a desperate call for help. It is amazing the doors and hearts that open when we ask for help. In the fall of 2002, most of my life and work as a freelance classical musician in New York vanished post 9/11. Seeing few other options, I asked a friend for help; subsequently I accepted an offer as concertmaster with the first national tour of Disney's The Lion King. My first day on the job, I met the then-Assistant Conductor, Richard Oberacker, who told me of his dream that formed the outline for the story of ACE. Suddenly a door was opened for me on a new life and world of endeavor as a writer.

— Robert Taylor, Co-lyricist and Co-librettist

Flying Tigers was the nickname of the American Volunteer Group (AVG), a civilian fighter unit commanded by Colonel Claire Lee Chennault formed months before Pearl Harbor and that fought for China against Japanese forces in Southeast Asia. The AVG's first fight against the Japanese was December 20, 1941 (approximately three weeks after Pearl Harbor).

Officially they were employees of a private military contractor, the Central Aircraft Manufacturing Company, which employed them for "training and instruction." In fact, pilots were recruited with tacit White House support from the ranks of the American armed services or reserve officers. Contrary to legend, none were recruited from the ranks of civilian transport pilots or barnstormers. Those pilots who volunteered were discharged from the American armed services and sent to fly and fight as mercenaries for the Republic of China Air Force.

Pilots were taught to take on enemy aircraft in teams rather than alone, as their aircraft were not as maneuverable or as numerous as the Japanese fighters. Their P-40 planes' advantages included pilot armor, self-sealing fuel tanks, sturdy construction, heavy armament (two 50- and four 30-caliber machine guns), and a faster diving speed than most Japanese planes. The pilots used these assets to advantage, gaining high altitude and then diving to pounce upon the enemy. Despite their fame, the Flying Tigers' strength averaged only 62 combat-ready pilots and fighter planes. Spare parts were almost impossible to obtain, though the AVG did receive 50 replacement P-40E aircraft toward the end of its combat tour.

AVG fighter planes were painted with a large shark-face on the front of the plane. Tiger pilots had seen photographs of the similarly painted RAF 112 Squadron in North Africa, which in turn had adopted the shark motif from German pilots in Crete.

The Flying Tigers had great success against the forces of Japan during the lowest period of the war for American forces, and gave Americans hope they would eventually succeed against the Japanese. After the dissolution of the AVG in mid-1942, the name was applied to its successor military unit, the 23rd Fighter Group, and more broadly to the China Air Task Force and the U.S. 14th Air Force.
Robert and I wanted to write something that returned to the traditions of the great American musicals of the so-called “Golden Age of Broadway”: shows that had sweep and scope, told uniquely American stories, and spoke to a multi-generational audience. These were shows that were “about” many things, fabrics of many textures and threads.

ACE seeks to use modern musical theatre structure and technique while spinning a tale that harkens back to an era that has in some ways been lost – not just in terms of a period or historical event, but in a feeling and a way of expressing emotion. It also has to reverberate in the minds and hearts of a contemporary audience. It has to be “about” something universal.

ACE was born from my fascination with parenting – one of the most basic human experiences. Even those who have not had children of their own experience it because we experience parenting from the second we are born. It is a fragile and perilous phenomenon. Things can go wrong. Dreams can be shattered. Mistakes can be made. But always, always, there is the opportunity for great things to come.

— Richard Oberacker, Composer, Co-lyricist, Co-librettist

The shark faced fighters were among the most recognizable of any individual combat unit of WWII, and word of their triumphs was celebrated at a time when the news in the USA were filled with stories of victory after victory accomplished by Japanese forces at the start of WWII.

The AVG was officially credited with 297 enemy aircraft destroyed, including 229 in the air, but others calculated that the AVG actually destroyed about 115 enemy aircraft in the air and on the ground. Thirteen pilots were killed in action, captured, or disappeared on combat missions; two were killed in ground accidents, and eight were killed in flying accidents.

Just before their 50th reunion in 1992, the AVG veterans were retroactively recognized as members of the U.S. military services during the seven months the group was in combat against the Japanese. Survivors were made eligible for veterans’ benefits on the basis of that service, and were awarded medals for their participation.

ACE is about transformation. At the core of this musical is a message of forgiveness and the pursuit of making your dreams a reality. The story is of history and families – fathers, mothers, husbands, wives, and sons – and how these families are torn apart and stitched back together by the events of two World Wars, events which defined the nature of their lives.

— Stafford Arima, Director
Profiles continued

Seattle Rep, Yale Rep, many others. AWARDS: Obie for Sustained Excellence; Michael Merritt Award in Design and Collaboration.

John H. Shivers
(Sound Design)
BROADWAY SOUND DESIGN CREDITS: Tarzan, In My Life, Billy Crystal’s 700 Sundays, Julia Sweeney’s God Said Ya; He is also credited as the Associate Sound Designer for Broadway and worldwide productions of Mary Poppins, The Lion King, The Producers, Hairspray, Elton John and Tim Rice’s Aida, Titanic, How to Succeed in Business Without Really Trying, Big, The Who’s Tommy, Guys and Dolls, and The Buddy Holly Story, OTHER CREDITS: Include work on various productions of Savion Glover, Dionne Warwick and Gregory Hines. John is married to Singer/Songwriter Catherine Porter with whom he has a daughter, Ruby.

David Patridge
(Sound Design)
BROADWAY: Associate sound designer and mixer for Tarzan. Associate sound designer, In My Life, Mamma Mia!. NATIONAL/INTERNATIONAL TOUR: Associate sound designer for all North American productions of Mamma Mia! and three European productions. REGIONAL: Sweeney Todd and Miss Saigon, 5th Avenue Theatre, Seattle. ELSEWHERE: Angels in America (Parts I and II) and Needfire in Toronto. Mr. Patridge has served as associate sound designer for productions of Beatrix et Bénédic, We Will Rock You, Singin’ in the Rain and The Pajama Game. His mixing experience includes Buddy: The Buddy Holly Story, Annie Get Your Gun, Mamma Mia!, Guys and Dolls, Rent, Beauty and the Beast, Crazy for You, Jolson, Jane Eyre, Man of La Mancha and Oliver!

Andrea L. Shell
(Stage Manager)
THE OLD GLOBE: Debut. REGIONAL: ACE, Squeeze Box, Stone My Heart; The Clean House; Cat on a Hot Tin Roof; The Underpants; Bad Dates; A Picasso; The Drower Boys; Abrecaudabra (2002-2006); The Bible ... (abridged); All The Great Books (abridged); By the Sea, By the Sea, By the Beautiful Sea; The Opposite of Paradise; Fires in the Mirror; Avoir le Ecentric, Cincinnati Playhouse in the Park; A Midsummer Night’s Dream, The Nattracker (including Anchorage, Cleveland, and Detroit tours), Cincinnati Ballet; Snow White, Beauty and the Beast, Cincinnati Ballet’s Otto M. Budig Academy; All in the Timing, Down the Road, Jonesborough Repertory Theatre; Lost Prospect, Ingenuity Festival of Cleveland. EDUCATION: Ms. Shell received her BA from East Tennessee State University.

Rich Cole
(Casting)
Rich is pleased to have cast more than 100 shows for The Repertory Theatre of St. Louis over the past 19 years. In addition, he has helped to populate more than 500 shows for Broadway, Off-Broadway, London, Dublin, Vienna, Canada and for numerous regional theatres across the nation. Rich is also proud to be the Artistic Director of New York’s award-winning The Urban Rock Project. He is grateful to his associate, Bob Cline, who has helped to cast many of the musicals at The Repertory Theatre of St. Louis in the past few years.

Jim Carnahan
(Casting)

Monica Cuoco
(assistant Stage Manager)

Leila Knox
(Stage Manager)
THE OLD GLOBE: The Violet Hour, Himself and Norm, Take Me Out, Dr. Seuss’ How the Grinch Stole Christmas! ’04 & ’06, 2003 Summer Shakespeare Festival, Resurrection Blues, Bus Stop, Much Ado About Nothing, Dirty Blonde, BROADWAY: Dirty Blonde, Amour, On My Time. REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of Dirty Blonde; Observe the Sons of Ulster, Lincoln Center; Mislansky/Zilinsky or Schmucks, Red, The Memory of Water, Manhattan Theatre Company; All My Sons, The Mineli Twins, Roundabout Theatre; A Mailhouse in Goa, Second Stage; Twilight, Los Angeles, 1992, Berkeley Rep; Alice’s Adventures Underground, Cabin Pressure, SITI; Demonology, Playwrights Horizons; The Woman Warrior, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

ADDITIONAL STAFF FOR THIS PRODUCTION
Ty Blue ............ Assistant Director
Stephanie Kopel ............ Casting Associate
Michael Spadaro ....... Associate Lighting Design
Henry Palkes ........... Assistant Music Director
Red Lommond ......... Associate scenic Design
Amanda Stephens ....... Assistant Scenic Design
Mary Wilmont ............ Studio Teacher

UNDERSTUDIES
Maddie Shea Baldwin ............ Emily
Kelli Barrett ............ Anique/Ruth
Richard Barth. .......... John Robert
Ian Brininstool ........... Billy
Kevin Reed ................ Ace
Danny Rothman ................ Col. Whitlow/Edward/ Chennault
Susan Kokot Stokes ............ Elizabeth
Gabrielle Stravelli ......... Louise/Mrs. Crandall

SPECIAL THANKS
Edward M. Coffield
Phil Rundle

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.
“Charitable giving and volunteering in San Diego is more than just an opportunity to share with others,” says Dean Thorp, Regional Vice President of the Wells Fargo Foundation. “It’s an opportunity to build a network that will have a role in San Diego’s future. It’s a chance to be a part of what’s happening in this wonderful city.”

In the last year, the Wells Fargo Foundation has donated $2.4 million to organizations in San Diego County. Mr. Thorp explains, “We do more than just donate our money; we donate the time and talents of our team members. At most of the organizations that receive Foundation grants, you’ll find employees of the Foundation volunteering their personal time as well. We’ve found that volunteerism really helps to develop our team members, and we’re proud of our philanthropic work, not just in San Diego but throughout our whole footprint.”

The Foundation places special focus on educational programming. “While we support job training programs, affordable housing programs and literacy programs, we are always trying to support programs that help underserved youth to be exposed to the performing arts. Programs that bring the performing arts to children help to serve our main objective of building stronger communities.”

The Wells Fargo Foundation’s continued support of The Old Globe is an example of charitable giving at its best. Not only does the Foundation make regular donations to the Globe’s Annual Fund and educational programming, but Dean Thorp has served on the Globe’s Board of Directors for five years. Friends like Dean Thorp and the Wells Fargo Foundation help to ensure that the Globe will continue to serve the San Diego Community for years to come.
Like friendship, theatre is a shared experience that enriches and nourishes all who participate. The Old Globe has enriched our lives and nourished the people of San Diego for more than 70 years.

Now the time has come to secure the future of our treasured Old Globe, ensuring that it brings joy and fulfillment to others for generations.

Many friends are helping to secure the Globe’s future by leaving gifts in their wills, estates and trusts.

We hope you might be so encouraged. For information on making planned gifts to support the Globe, please contact Brad Ballard at (619) 231-1941 x2309 or via email PlannedGiving@TheOldGlobe.org. We appreciate your consideration.
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 3,500 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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P18 PERFORMANCES MAGAZINE
This list is current as of December 11, 2006

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Corporate Partners enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.
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 OF THE OLD GLOBE, the following 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 this theatre.

William Anton
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Lewis Brown
Kandis Chappell
George Deloy
Tim Donohue
Richard Easton
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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 five years of age and under will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS
Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

SENNHEISER® LISTENING SYSTEM
For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS
Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. $5 adults; $3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

LOST AND FOUND
If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we’ll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises. Ricola Cough Drops are available upon request. Please ask an Usher.
LOUIS G. SPISTO
Executive Director

Louis G. Spisto has served as Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe’s acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including Dirty Rotten Scoundrels, Chita Rivera: The Dancer’s Life, and the Twyla Tharp/Bob Dylan musical, The Times They Are A-Changin’, which transferred to Broadway in September, 2006, along with the Globe’s annual holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas!. In March, 2006, Spisto spearheaded the launch of the Globe’s Capital Campaign, “Securing a San Diego Landmark,” to raise $75 million by the Theatre’s 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet’s touring weeks and the resources devoted to education and training programs. Spisto has also served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra’s $60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra’s annual budget, all while eliminating a prior deficit and successfully completing the orchestra’s first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center, UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theatre.

JERRY PATCH
Resident Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California’s Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation’s leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies’ Sight Unseen and Brooklyn Boy, which opened to critical acclaim on Broadway; Margaret Edson’s Pulitzer Prize-winner Wit; Howard Korder’s Search and Destroy; Amy Freed’s The Board of Avon, Safe in Hell and Freedombland; Lynn Nottage’s Intimate Apparel and nine world-premieres by Richard Greenberg, including Three Days of Rain. In addition, he co-conceived The Education of Randy Newman with Michael Roth and Mr. Newman. Patch also served as the project director of SCR’s renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation’s leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children’s Theatre, which is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He also serves as Consulting Dramaturg for New York’s Roundabout Theatre Company.

JACK O’BRIEN
Artistic Director

Mr. O’Brien has been the Artistic Director of The Old Globe in San Diego since 1982. Recent Globe productions: Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss’ How the Grinch Stole Christmas!, the world premieres of Associate Artist A.R. Gurney’s Labor Day and Tina Howe’s Pride’s Crossing, as well as Time and Again, The Doctor Is Out (Getting Away With Murder) by Stephen Sondheim and George Furth, plus productions of Henry IV, Much Ado About Nothing, Oleanna, Damn Yankees, King Lear, Ghosts, Hamlet, Uncle Vanya, and world premieres of Terrence McNally’s Up in Saratoga, A.R. Gurney’s The Snow Ball and The Cocktail Hour, Tom Dulack’s Breaking Legs, Stephen Metcalfe’s Emily, BROADWAY: Creator/Supervisor, Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia, Dirty Rotten Scoundrels (Tony nominations: Best Director and Musical), Henry IV (Tony Award), Hairspray (Tony Award), The Invention of Love (Tony nominations: Best Director and Play), The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride’s Crossing, The Little Foxes, Haggard (Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination: Best Musical Revival), Two Shakespearean Actors (Tony nominations: Best Director and Play), F讴b and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: The Magic Flute, San Francisco Opera; Tosca, Santa Fe Opera; Cosi fan Tutte and Aida, Houston Grand Opera; The Most Happy Fella, Michigan Opera and Broadway. TV: An Enemy of the People, All My Sons, I Never Sang for My Father, Painting Churches and The Skin of Our Teeth, all for PBS’s American Playhouse. RECENT AWARDS: 2004 Thomas Degaetani Award (USITT), 2002 “Mr. Abbott” Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League’s Julia Hansen Award for Excellence in Directing, 2001, Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O’Brien is a member of the College of Fellows of the American Theatre.
Staff

Louis G. Spisto  Executive Director

Jack O’Brien  Artistic Director

Jerry Patch  Resident Artistic Director

Craig Noel  Founding Director

Michael G. Murphy  General Manager
Dave Henson  Director of Marketing and Communications
Todd Schultz  Director of Development
Mark Somers  Director of Finance
Richard Seer  Director of Professional Training
Robert Drake  Director of Production
Robertta Wells-Famula  Director of Education
Darko Tresnjak  Artistic Director, Shakespeare Festival

ARTISTIC
Samantha Barrie  Artistic Coordinator
Diane Sinor  Dramaturgy Associate
Kim Montellibano Heil  Literary Associate
Jan Gist  Voice and Speech Coach
Bernadette Hobson  Assistant to Wig & Makeup

Stage Management
Leila Knox  Production Stage Manager
Tracy Skoczelas  Assistant Stage Manager
Paula Cogliano  Stage Management Intern

PRODUCTION
Debra Pratt Ballard  Associate Director of Production
Ellen Dieter  Company Manager
Carol Donahue  Production Coordinator

Technical
Benjamin Thorton  Technical Director
Wendy Stymerski  Assistant Technical Director
Eliza Koschir  Technical Assistant/Buyer
Kacie Lyn Hultgren  Resident Design Assistant
Christian Thorsen  Stage Carpenter/Flyman, Globe

Bob Dougherty  Shop Foreman/Master Carpenter, Festival
Carole Fayette  Charge Scenic Artist
Adam Bernard, Steven High, Suzanne Reyes  Scenic Artists
Matthew Clark, Kevin Finn, Jim Hopper, Laura McIntyre, Ryan Meinhart, Ty Mesery  Carpenters
Stephan Aldrich-Lutz  Charge Carpenter, Carter

Costumes
Stacy Sutton  Costume Director
Charlotte Deua  Resident Design Assistant
Maureen MacNiallais  Assistant to the Director
Shelly Williams  Design Assistant/Shopper
Louise M. Herman  Draper

Babs Behling, Gloria Bradford, Anne Glidden Grace  Assistant Cutters
Mary Miller  Costume Assistant
Judith Craig  Lead Crafts Person-Painter/Dyer
Molly O’Connor  Wig & Makeup Supervisor
Melyssa Swensen  Assistant to Wig & Makeup Supervisor

Kim Parker  Wig Assistant
Ashley Bruce  Wardrobe Supervisor
Molly Yoder Williams  Globe Crew Chief
Judith Doughtan, Cassidy Lubben, Lesha Sand, Marcella Hammond  Globe Wardrobe Crew

Rentals
Jasmin Meliado  Carter Crew Chief
Marie Jezbera  Rental Agent

Properties
Neil A. Holmes  Properties Director
Amy Reams  Properties Buyer
Pat Cain  Property Master, Globe
David Buss  Property Master, Carter
M.H. Schrenkiesen  Shop Foreman
Rory Murphy  Lead Carpenter
Ryan Buckalew, Kristin Stiva Campbell  Craftpersons

Lighting
Chris Ryenne  Lighting Director
Megan Fonseca  Lighting Assistant
Tennie Ticken  Master Electrician, Globe
Jim Dodd  Master Electrician, Carter
Jason Bieber, Meghan Bourdeau, Sarah Cohen, Bonnie Dreibelbis, James Feinberg, Allyson Guertin, Matt Hibs, Tricia Lesinski, Andy Lowe, Michael Paolini, Elvira Perez, Chad Stanner, Amanda Zieve  Electricians

SOUND
Paul Peterson  Sound Director
Erik Carstensen  Master Sound Technician, Globe
Rachel Eaves  Master Sound Technician, Carter

ADMINISTRATION
Daia Lopez  Executive Assistant
Brian Uley  Assistant to the General Manager

Information Technology
Dean Yager  Information Technology Manager
Thad Steffen  Information Technology Assistant
James Lawrence  Conversion Support Assistant

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Sandra Parde  Human Resources Administrator

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Chad Oakley  Facilities Manager
Viola Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert Rios, Maria Rios, Nicolas Torres  Building Staff

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Lance Bower  Program Coordinator
Maria Carrera, Cynthia Caywood, Sabin Epstein, Robert Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred Robinson, Liz Shipman  MFA Faculty
Alysha Haran, Corey Johnston, Robin Sanford Roberts, Ben Siebert  MFA Production Staff

EDUCATION
Raul Moncada  Education Associate
Holly Ward  Tour Coordinator
Carol Green  Speakers Bureau Coordinator

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J. Adam Latham  Payroll Clerk/Accounting Assistant
Diane Jenkins  Accounting Assistant

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Christina Greenfield  Associate Director, Advancement Gifts
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Mari Roche  Ticket Operations Manager
Lyle Wilson  Ticket Services Supervisor
Josh Rowland, Shouna Shoemake  Lead Ticket Services Representatives

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Rob Novak, Ashley Roberts  House Managers
Dana Juhl  Food & Beverage Manager
Haydee Aldas, Kristin Dishman, Brandi Mahan, Caryn Nowak, Roland Reberge, Anne-Marie Shafer, Felicia Tobias, Melissa Whiffl  Pub Staff
Babs Behling, Rose Espiritu, Stephanie Rakowski  Gift Shop Supervisors

Security/Parking Services
Rachel “Beahe” Garcia  Security/Parking Services Supervisor

Irene Herrig  Acting Security Supervisor
Sheresa Estell, Janet Larson, Michael Mackey, Sonia Paul  Security Officers
Sean Bushby, Kevin Denniston, Deborah Elliott, Alex Martinez, Catrina McQuerry, Jeremy Neitzel  Parking Lot Attendants
Mark Brickman, David Nguyen  V.I.P Valet Attendants