

UPCOMING

THE FOUR OF US

February 3 - March 11, 2007
Cassius Carter Centre Stage

RESTORATION COMEDY

March 3 - April 8, 2007
Old Globe Theatre

HOLD PLEASE

March 31 - May 6, 2007
Cassius Carter Centre Stage

TWO TRAINS RUNNING

April 21 - May 27, 2007
Old Globe Theatre

Edward Albee's WHO'S AFRAID OF VIRGINIA WOOLF?

May 19 - June 24, 2007
Cassius Carter Centre Stage

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.



LOUIS G. SPISTO
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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.

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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.

The Old Globe would like to thank the following sponsors who have generously underwritten this production of *ACE* . . .

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.

Board of Directors



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

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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

ACE Musical Numbers

ACT I

<i>It's Better This Way</i>	Mrs. Crandall, Edward, Billy, Elizabeth, Ensemble
<i>Fill in the Blank</i>	Billy, Louise, Elizabeth
<i>In These Skies</i>	John Robert
<i>Life Can Be Cruel</i>	Ensemble
<i>It Took This Moment</i>	John Robert, Ruth
<i>It's Better This Way</i> (Reprise)	Billy, Elizabeth
<i>Make It From Scratch</i>	Louise
<i>Now I'm on Your Case</i>	Emily
<i>Be My Bride</i>	John Robert, Ruth, Soldiers
<i>Letter From the Front</i>	John Robert, Pilots
<i>The Dogfight</i>	John Robert, Pilots

ACT II

<i>Call Me Ace</i>	Billy, Louise, Edward, Elizabeth, Emily
<i>Soaring Again</i>	Ruth, Ace
<i>It's Just a Matter of Time</i>	Elizabeth
<i>I Know It Can Be Done</i>	Ace
<i>Missing Pieces</i>	Ace, Elizabeth
<i>Sooner or Later</i>	Emily
<i>In These Skies</i> (Reprise)	John Robert, Ace
<i>We're the Only Ones</i>	Chennault, Pilots
<i>Seeing Things in a Different Light</i>	Ruth, Elizabeth, Ace
<i>That's What It Should Say</i>	Elizabeth
<i>Choose to Fly</i>	Ace
<i>Finale</i>	Company

ACE ORCHESTRA

David Kreppel, Conductor

Gary Scott	Flute, Piccolo, Clarinet, Alto Sax	Lorrie Kirkell	Cello
John Reilly	Oboe, Clarinet, Bass Clarinet	Ted Hughart	String Bass, Electric Bass
Frank Glasson	Trumpet	Henry Palkes	Synthesizer 1
Lisa Cherry	French Horn	Daniel Greenbush	Synthesizer 2
Alyze Dreiling-Hammer	Violin	Jon Szanto	Drums and Percussion

Profiles

Michael Arden

(John Robert)



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 Theatre; *West Side Story*, Struthers Theatre; *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*, *Falsettoland*, Williamstown Theatre Festival; *Pippin*, Reprise Theatre-LA. EDUCATION: The Juilliard School, Drama; Presidential Scholar in the Arts 2001-Theater/Musical Theater; Double 2001 NFAA ARTS Finalist Winner, Musical/Spoken Word Theater and Pop voice; Graduate Interlochen Arts Academy.

Heather Ayers

(Ruth)



THE OLD GLOBE: Debut. OFF-BROADWAY: *Five Course Love*, Minetta Lane Theatre; *Sarah, Plain and Tall*, Lucille Lortel Theatre; *Forbidden Broadway Strikes Back*, Stardust; *Pardon My English*, *Bye, Bye Birdie*, and

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

(Sidekick/Ensemble)



THE OLD GLOBE: *Dr. Seuss' How the Grinch Stole Christmas!* ('05 and '06), Shakespeare Conservatory's *Macbeth* (Ensemble). ELSEWHERE: *Pirates of Penzance* (sister), San Diego Lyric Opera

Academy; *Alice in Wonderland* (Larkspur, Bird), *Annie* (Orphan), *The Sound of Music* (Brigitta), *Madeline'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

(Lt. Sanders/Sullivan/Ensemble)



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

Dra! 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.

Kelli Barrett

(Nurse/Ensemble)



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 Spell'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*, *Haunting in Connecticut*, *Dangerous Company*. EDUCATION: Musical Theatre major, University of the Arts, Philadelphia; 2006 recipient of the Laurie Beechman Memorial Scholarship.

Gabrielle Boyadjian

(Emily)



THE OLD GLOBE: Debut. REGIONAL: *ACE*, Cincinnati Playhouse and The Repertory Theatre of St. Louis; *Annie* in *Annie, Jr.* (also Molly and Kate in other productions of *Annie*); Little TiMoune

in *Once On This Island*; Cadet/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.

Ian Brininstool

(School Bully/Young Charlie/Ensemble)



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
(Elizabeth)



THE OLD GLOBE: *The Full Monty*. BROADWAY: *The Full Monty* (original cast); *Titanic* (original cast). OFF-BROADWAY: *In the Wings*, Promenade Theatre; *Weird 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*. EDUCATION/TRAINING: BFA, Theatre/Musical Theatre, The University of Michigan; Boston University Theatre Institute; HB Studios. TEACHING/MASTER CLASSES: Interlochen School for the Arts; NYU Graduate Acting Program.

Noah Galvin
(Billy)



THE OLD GLOBE: Debut. REGIONAL: *ACE*, Cincinnati Playhouse and The Repertory Theatre of St. Louis; *Little Tommy in The Who's Tommy*, Bay Street Theatre; *The 5,000 Fingers of Dr. T*, New

Dramatist Workshop; *Les Misérables*, Marius Co. (national tour). ELSEWHERE: *Oliver!*, *To Kill a Mockingbird*, Bedford Community Theater; *Oliver!*, *Enchanted Forest*, *Charlotte's Web*, Northern Westchester Center for the Arts; *Newsies*, *The Sound of Music*, Backyard Productions; *Amahl and the Night Visitors*, St. Marks Church. He is also a member of The Broadway Kids, with which he has made numerous appearances.

James Judy
(Toy Store Owner/Col. Whitlow/
Chennault/Ensemble)



THE OLD GLOBE: Debut. BROADWAY: *Into the Woods*, *The Scarlet Pimpernel*, *A Christmas Carol the Musical*. NATIONAL TOURS: Deaf West's *Big River* and *South Pacific*. OFF-

BROADWAY: *Tim and Scrooge*, Queens Playhouse in the Park; *La Bohème*, New York Shakespeare Festival; *Fiorello*, City Center Encores; 1,2,3,4,5 and *The Gig*, Manhattan Theatre Club; *Catch Me If I Fall*, Promenade Theatre; Jonathon Larson's *J. P. Morgan Saves the Nation*, En Garde Arts; *Richard II*, American Theatre of Actors. REGIONAL: *The Apprenticeship of Duddy Kravitz* and *Parade*, AMTF; *Shakespeare in Hollywood* and *On the Verge*, The Wilma Theater; *The Times*, Long Wharf Theatre; *Finnian's Rainbow*, The Goodspeed Opera House; *A Wonderful Life*, Tennessee Repertory; *Our Town*, *Inherit the Wind*, 1776, *Madwoman of Chailot*, Williamstown Theatre Festival; *Enchanted April* and *Evita*, Pioneer Memorial Theatre. TV: *Cosby*, *Trinity*, *All My Children*, *One Life to Live*. James would like to thank Kathy and Sweet Pea for being my refuge.

Duke Lafoon
(Edward/Stampley)



THE OLD GLOBE: Debut. NEW YORK: *Are We There Yet?*, *A Wonderful Life*, Westchester Broadway Theatre; *Monica! The Musical*, Manhattan Theatre Club; *The Audience* (Drama Desk-nominated

production), Transport Group; *I Love My Wife*, Queens Theatre in the Park. REGIONAL: *ACE*, Cincinnati Playhouse and The Repertory Theatre of St. Louis; *Side Man*, Company of Fools; *City of Angels*, Theatre at Dogwood Dell; *Children of Eden*, 1776, Swift Creek Mill Theatre; *Who's Afraid of Virginia Woolf?*, The Production Company; *Burn This*, Theatre IV; *The Cocktail Hour*, Barksdale Theatre; *The Woman in Black*, Blue Ridge Theatre Festival; *Red Badge of Courage* (world premiere), Lenfest Center. TV/FILM: *Iron Clads*, *Wicked Spring*, *Sally Hemings* (CBS miniseries starring Sam Neill).

Kevin Reed
(Tennaman/Stein/Ensemble)



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

Theater; 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.

Darren Ritchie
(Ace)



THE OLD GLOBE: Debut. Darren is thrilled and honored to be working at the Old Globe. BROADWAY: Frank Wildhorn's *Dracula, The Musical*, *Little Shop of Horrors*, *Thoroughly Modern Millie*, *Les*

Misérables, *Bells Are Ringing*; *South Pacific*, Lincoln Center. FIRST NATIONAL TOURS: *Little Shop of Horrors*, *Fame*. NYC STAGED READING/WORKSHOPS: *Watbanaland*, *Altar Boyz*, *The 60'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 Claudell*, 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 Stamford Connecticut. TV/FILM: *Days*

of *Our Lives*, *All My Children*, *As the World Turns*, *Explorations*, *Beyond Therapy*, *Guiding Light*, *Law & Order SVU* and he starred in the pilot *Stroller Wars* for CBS opposite Tiffany Amber Thiessen and Rhea Pearlman. EDUCATION: Graduate of Carnegie Mellon University. Thanks to Ben@ XI Yards, Innovative East & West and my Circle of Life: Family, Friends, Elphie, Nemo and of course the "Joy" of my life.

Danny Rothman (Cooper/Myron/Ensemble)



THE OLD GLOBE: Debut. NEW YORK / REGIONAL: *Tale of Two Cities*, Pre-Broadway Workshop; *Voice of the City*; York Theatre Co; *A Tree Grows in Brooklyn*, Goodspeed Musicals;

Casper, Pittsburgh CLO; *Evita*, *Brigadoon*, The MUNY; *Two Cities*, Stamford Center for the Arts; *Meet Me in St. Louis*, Musicals Tonight; *State Fair*, STAGES St. Louis; *My Way*, Shadowland Theatre, as well as shows with Raw Impressions, K.C. Starlight, Stonington Opera, among others. FILM: *Out of Courage 2*. EDUCATION: B.F.A Drama, Carnegie Mellon University. Love to KB, family and friends.

Susan Kokot Stokes (Teacher/Ensemble)



THE OLD GLOBE: Debut. NEW YORK: *Bronx Express*, Fringe NYC; *They All Knew*, The Wings Theatre. 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. Stokes 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.

Gabrielle Stravelli (Anique/Ensemble)



THE OLD GLOBE: Debut. NEW YORK: *Green Gables*, York Theatre Company; *Once Upon a Time in New Jersey*, Director's Company; *Her Song*, Birdland Jazz Club. REGIONAL: ACE, Cincinnati Playhouse

and The Repertory Theatre of St. Louis; *A Little Night Music*, Human Race Theatre Co.; *The New Yorkers*, Musicals Tonight!; *Funny Girl*, Gateway Playhouse; *You're A Good Man...*, Kobe Dinner Theatre; *The 1940s Radio Hour*, Red Oak Music Theatre. ELSEWHERE: HAIR (European Tour), Wolfgang Bocksch Concerts. EDUCATION: BFA Musical Theater, University of Cincinnati College-Conservatory of Music.

Traci Lyn Thomas (Mrs. Crandall/Clara Whitlow)



THE OLD GLOBE: Debut. OFF-BROADWAY: *Splendor*, 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; *Angel Street*, Helen Hayes PAC; *I Oughta be in Pictures*, Meadowbrook Theatre; *Gypsy*, Skylight Opera Theatre; *The Unsinkable Molly Brown*, Shenandoah Summer Theatre; *How to Succeed in Business*, Beef and Boards Indianapolis; *Joseph and the Amazing Technicolor Dreamcoat*, Candlewood Playhouse; *South Pacific*, *Oklahoma*, *Odd Couple*, *Tintypes*, *Crimes of the Heart*, *Pump Boys and Dinettes*, Totem Pole Playhouse. EDUCATION: BFA from Carnegie Mellon University, Accredited Early Childhood Educator.

Betsy Wolfe (Louise)



THE OLD GLOBE: Debut. NEW YORK: *The 25th Annual Putnum County Spelling Bee*, Circle in the Square Theatre; *Wonderful Life*, Shubert Theatre; *Curtains*, Roundabout; and upcoming *110 in the Shade*,

Studio 54. REGIONAL: *The 25th Annual Putnam County Spelling Bee*, Post Street Theatre, San Francisco and Wilbur Theatre, Boston; *Ragtime*, Paper Mill Playhouse; *Showboat*, *Meet Me in St. Louis*, *Side by Side*, *Annie*, The Muny, St. Louis; *Joseph and the Amazing...*, Fox Theatre. UNIVERSITY: *The Mystery of Edwin Drood*, *Songs for a New World*; *The Boys From Syracuse*, *She Loves Me*, *Dracula*, *The Game of Love*, *A New Brain*, *Candide*, *Grand Hotel*. CONCERTS: New Haven Symphony Orchestra, Indianapolis Symphony, Cincinnati Pops at Carnegie Hall, Detroit Pops, Shuester Center, and upcoming Fresno Philharmonic Symphony. EDUCATION: BFA, Musical Theatre at CCM 2004.

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

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 Theater), *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 Kvapil, 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-Librettist)

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)

THE OLD GLOBE: Debut. BROADWAY: *A Class Act* (Associate Director). OFF-BROADWAY: *Altar Boyz* (Best Musical – 2004/2005 Outer Critics Circle Award); *Children's Letters to God*, Chef's Theater; *Rags* (2006 World AIDS Day Concert); *The Secret Garden* (2005 World AIDS Day Concert). WEST END: *Ragtime* (Best Director 2004 Olivier Award nomination). REGIONAL: *ACE*, Cincinnati Playhouse and The Repertory Theatre of St. Louis; *Bright Lights*, *Big City*, Prince Music Theater; *A Tribute to Stephen Sondheim*, Boston Pops; *Candide*, San Francisco Symphony; *Abyssinia*, Goodspeed Musicals; *Guys and Dolls*, Paper Mill Playhouse; *A Little Night Music*, Sacramento Music Circus; *Aida*, North Shore Music Theatre. NATIONAL TOUR: *Seussical - The Musical*. CANADA: *Total Eclipse*. EDUCATION: BA Honors Degree in Theatre Studies from York University, Canada.

Andrew Palermo (Choreographer)

Andrew Palermo and Taye Diggs are Artistic Directors of dre.dance, a New York based contemporary dance company. Go to www.dredance.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; *X'posed*, Hudson Theater; *Journey to the West*, NYMF/37 Arts; *Aida*, Music Theater of Wichita; *Man of La Mancha*, Sacramento Music Circus. TV: *Stella*, 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: *Tarzan*, *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 *Brundibar*, 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 arranger/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 (Scenic 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; Williamstown 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 (Barrymore 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 Allergist'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, SITI, 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



THE FLYING

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.

TIGERS . . .



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.

PHOTO UPPER LEFT: Flying Tiger pilots

BACKGROUND PHOTO: The St. Louis Gateway Arch was built in October 1965 as a monument honoring St. Louis western pioneers. It opened to the public on July 24, 1967.

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS,
PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.

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

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

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 'Ha'*. 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. ELSE-WHERE: *Angels in America* (Parts I and II) and *Needfire* in Toronto. Mr. Patridge has served as associate sound designer for productions of *Béatrice 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 Drawer Boy*; *One*; *Abracadabra* (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*; *Avner the Eccentric*, Cincinnati Playhouse in the Park; *A Midsummer Night's Dream*, *The Nutcracker* (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)

Serves as Roundabout Theatre Company's Director of Artistic Development. Shows cast for Roundabout include: *Suddenly Last Summer*, *Heartbreak House*, *Threepenny Opera*, *Pajama Game*, *The Constant Wife*, *A Streetcar Named Desire*, *12 Angry Men*, *Pacific Overtures*, *Assassins*, *Twentieth Century*, *Big River*, *Nine*, *Joe Egg*, *Cabaret*, *Follies*, *Major Barbara*, *The Man Who Came To Dinner*, *Side Man*, *View From the Bridge*, 1776. OTHER BROADWAY: *Spring Awakening*, *Curtains*, *Faith Healer*, *Woman in White*, *Pillowman*, *Chitty*, *Democracy*, *La Cage*, *Fiddler*, *Life* (x) 3, *Gypsy*, *Thoroughly Modern Millie*, *Noises Off*, *Into The Woods*, *True West*, *Copenhagen*. WEST END: *Love Song*, *Woman in White*, *Buried Child*, *Up For Grabs*, *Sexual Perversity*, *On An Average Day*, *Three Sisters*. FILM: *Home at the End of the World*, *Flicka*.

Monica Cuoco

(Assistant Stage Manager)

THE OLD GLOBE: *Lincolnesque*, *The Violet Hour*, *The Prince of LA*, *Moonlight and Magnolias*, 2004 Summer Shakespeare Festival, *Pentecost*. TOUR: *Twelfth Night*, *The Invisible Man*, Aquila Theatre Company. REGIONAL: *Intimate Apparel*, San Diego Rep; Aquila Theatre's *Comedy of Errors*, La Jolla Playhouse; *The Tempest*, *Othello*, *The Two Gentlemen of Verona*, Shakespeare on the Green. EDUCATION: BA in Theatre from Western Michigan University and MFA in Stage Management from UCSD.

Leila Knox

(Stage Manager)

THE OLD GLOBE: *The Violet Hour*, *Himself and Nora*, *Take Me Out*, *Dr. Seuss' How the Grinch Stole Christmas!* ('04 & '06), 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About*

Nothing, Dirty Blonde. BROADWAY: *Dirty Blonde*, *Amour*, *One Mo' 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 Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight*, Los Angeles, 1992, Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, SIT; *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

Tye Blue Assistant Director
 Stephen Kopel Casting Associate
 Michael Spadaro Associate Lighting Design
 Henry Palkes Assistant Music Director
 Rod Lemmond 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/
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 Susan Kokot Stokes Elizabeth
 Gabrielle Stravelli Louise/Mrs. Crandall

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



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



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Old Globe Board Member and President of the Wells Fargo Foundation of California Dean Thorp with actor John Lithgow at the opening night party for *Dirty Rotten Scoundrels*.

“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.

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For more information on participating in the *Bridge to Broadway* program, contact Brad Ballard, Associate Director of Major and Planned Gifts at (619) 231-1941 x2309.

PHOTO: Skylar Starrs Siben as “Cindy-Lou Who” and Jay Goede as the “Grinch” in The Old Globe’s annual holiday production of *Dr. Seuss’ How The Grinch Stole Christmas!* Photo by Craig Schwartz.



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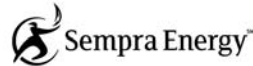
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

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.

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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.

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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-winning *Wit*; Howard Korder's *Search and Destroy*; Amy Freed's *The Beard of Avon*, *Safe in Hell* and *Freedomland*; 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*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination: Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così 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.

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and Communications
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Festival

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Paula Cogliano Douglas Pagliotti
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Carol Donahue Production Coordinator

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Flyman, Globe
Bob Dougherty Shop Foreman/
Master Carpenter, Festival
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Adam Bernard, Steven High,
Suzanne Reyes Scenic Artists
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Ryan Meinhart, Ty Meservy Carpenters
Stephan Aldrich-Lutz Charge Carpenter, Carter

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Maureen MacNiallais Assistant to the Director
Shelly Williams Design Assistant/Shopper
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Judith Craigo Lead Crafts Person-Painter/Dyer
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