Dear Friends,

Welcome to the Globe’s production of Avenue Q at the Spreckels Theatre! This summer the Globe “campus” has reached beyond Balboa Park to produce this exciting west coast premiere at one of San Diego’s historic downtown landmarks. Still one of the biggest hits on Broadway, the Tony Award-winning Avenue Q is a hilarious show that has a distinctive-ly urban sensibility, and we thought it was the perfect production to launch our new collaboration with the Spreckels.

The Globe’s relationship with the Spreckels dates back to 1978 when the downtown theatre graciously hosted the Globe’s 1978-79 winter season following the devastating fire in the Old Globe Theatre. The Spreckels is a part of the great era of downtown theatre palaces and its President and CEO Jacquelyn Littlefield has a long history of arts support in this community. We look forward to working with the Spreckels on Avenue Q and future productions to provide the highest quality theatrical events for the region while expanding our reach to new audiences.

Back at the Globe, the Summer Season is going strong, with our nationally-renowned Shakespeare Festival, featuring three of the Bard’s most important works: Hamlet, The Two Gentlemen of Verona and Measure for Measure, playing in nightly rotation in our beautiful outdoor Lowell Davies Festival Theatre. In addition, Noel Coward’s wickedly funny Hay Fever runs in the Old Globe Theatre, while the magical comedy Bell, Book and Candle, makes its home on the Cassius Carter Centre Stage. We have much to look forward to in the 2007/08 winter season as well, with four thrilling world premieres, including A Catered Affair, written by and featuring the legendary Harvey Fierstein; a new stage version of the popular MGM movie musical The Band Wagon; Hershey Felder’s Beethoven, As I Knew Him; and In this Corner, a Globe commission about famed boxer Joe Louis.

This unprecedented slate of productions would not be possible without the support of our donors and subscribers. We urge each and every one of you to support the Globe in any way that you can during our $75 million Campaign for the Theatre’s facilities needs, education programs and endowment. Through your continued annual support, the Globe will remain San Diego’s cultural landmark and continue to serve for generations to come.

LOUIS G. SPISTO  
Executive Director

JACK O’BRIEN  
Artistic Director

JERRY PATCH  
Resident Artistic Director
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 Legler Benbough Foundation
Karen and Donald Cohn
Valerie and Harry Cooper
Audrey S. Geisel
Globe Guilders
Joan and Irwin Jacobs
The Lipinsky Family
Conrad Prebys
Donald and Darlene Shiley
Supervisor Pam Slater-Price
and the County of San Diego
Sheryl and Harvey P. White
Anonymous

To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.
THE OLD GLOBE

Louis G. Spisto  Jack O’Brien
Executive Director  Artistic Director

and

Kevin McCollum  Robyn Goodman  Jeffrey Seller
Vineyard Theatre  The New Group

PRESENT

Avenue Q
The Broadway Musical

MUSIC AND LYRICS BY
Robert Lopez and Jeff Marx

BOOK BY
Jeff Whitty

BASED ON AN ORIGINAL CONCEPT BY
Robert Lopez and Jeff Marx

WITH
Angela Ai  Christian Anderson  Minglie Chen  Robert McClure
Cole Porter  Carla Renata  Kelli Sawyer

PUPPETS CONCEIVED AND DESIGNED BY
Rick Lyon

SET DESIGN
Anna Louizos

ANIMATION DESIGN
Robert Lopez

CASTING
Cindy Tolan

TOUR MARKETING/PUBLICITY
TMG – The Marketing Group

COSTUME DESIGN
Mirena Rada

INCIDENTAL MUSIC
Gary Adler

TECHNICAL DIRECTOR
Brian Lynch

GENERAL MANAGER
John S. Corker

LIGHTING DESIGN
Howell Binkley

MUSICAL DIRECTOR
Andrew Graham

ASSOCIATE DIRECTOR
Evan Ensign

PRODUCTION STAGE MANAGER
Marian DeWitt

SOUND DESIGN
Acme Sound Partners

MUSIC COORDINATOR
Michael Keller

DIRECTOR OF MARKETING
Scott A. Moore

ASSOCIATE PRODUCERS
Sonny Everett  Walter Grossman  Mort Swinsky

MUSIC SUPERVISION, ARRANGEMENTS
AND ORCHESTRATIONS BY
Stephen Oremus

CHOREOGRAPHER
Ken Roberson

DIRECTED BY
Jason Moore

Avenue Q was supported by a residency and public staged reading at the 2002 O’Neill Music Theater Conference of the Eugene O’Neill Theater Center, Waterford, CT.

www.avenueq.com
Cast of Characters

IN ORDER OF APPEARANCE

Princeton, Rod ..................................................................................................................................................ROBERT MCCLURE
Brian..........................................................................................................................................................................COLE PORTER
Kate Monster, Lucy & others ....................................................................................................................................KELLI SAWYER
Nicky, Trekkie Monster, Bear & others....................................................................................................CHRISTIAN ANDERSON
Christmas Eve .................................................................................................................................................................ANGELA AI
Gary Coleman..........................................................................................................................................................CARLA RENATA
Mrs. T., Bear & others.............................................................................................................................................MINGLIE CHEN
Ensemble..........................................................................................................................................................MAGGIE LAKIS, SETH RETTBERG, DANIELLE THOMAS

Setting: An outer borough of New York City

Time: The present

There will be one 15-minute intermission.

UNDERSTUDIES
Understudies never substitute for listed players unless a specific announcement is made at the time of the appearance.

for Princeton/Rod—SETH RETTBERG, CULLEN R. TITMAS
for Brian—SETH RETTBERG, CULLEN R. TITMAS
for Kate Monster/Lucy the Slut—MINGLIE CHEN, MAGGIE LAKIS
for Nicky/Trekkie/Bear—SETH RETTBERG, CULLEN R. TITMAS
for Mrs. T./Bear—JENNIE KWAN, MAGGIE LAKIS
for Christmas Eve—MINGLIE CHEN, JENNIE KWAN
for Gary Coleman—ERICA ROBINSON, DANIELLE THOMAS

SWINGS
JENNIE KWAN, ERICA ROBINSON, CULLEN R. TITMAS

AVENUE Q BAND
Keyboard/Conductor—ANDREW GRAHAM
Keyboard/Associate Conductor—DOROTHY MARTIN
Reeds—PAUL SUNDFOR; Drums—RICK DART
Bass—JUSTIN GRINNELL; Guitars—MARK SHAPIRO
Contractor—LORIN GETLINE

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

During the performance, please turn off all pagers, telephones, and other electronic devices.

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 Spanish, please request it from an usher.
Joan and Irwin Jacobs

Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the Theatre and San Diego community have greatly benefited from their generosity and involvement. Previous Globe productions sponsored by Joan and Irwin Jacobs include *George Gershwin Alone*, *Macbeth*, *Resurrection Blues*, *Smash* and *Julius Caesar*. The couple has been active philanthropically throughout the San Diego community, supporting numerous organizations, including University of California, San Diego; the Museum of Contemporary Art; San Diego Opera; La Jolla Music Society; La Jolla Playhouse; Museum of Photographic Arts; San Diego Repertory Theatre and the San Diego Symphony.

Thank You, City of San Diego!

Critical Annual Support and a New Roof

Consistently the City of San Diego is the Globe’s largest single supporter. With annual funding through the Commission for Arts and Culture, the Globe and many other non-profit organizations in San Diego benefit from the City’s commitment to supporting quality institutions in this community, and in 2007 the Globe received a special allocation for funds to replace the roof on the Old Globe Theatre.

The Theatre’s original 1982 roof, which was 25-years-old, was in desperate need of replacement. Many Globe subscribers, actors, crew and ticket buyers will recall performances when raindrops fell both outside and inside the theatre, causing safety issues for the public and performers alike. For four months, crews hired by the City of San Diego diligently replaced the roof on the Globe.

The Globe is one of three of Balboa Park’s cultural institutions that received funds for deferred maintenance in 2007 through the City of San Diego’s Capital Improvement Program.

The Old Globe thanks Mayor Jerry Sanders and the San Diego City Council for their continued support of San Diego’s arts and culture institutions.
Dear Friends,

After the infamous fire that destroyed the Old Globe Theatre in 1978, the Board of Directors and Globe staff needed a venue quickly to continue its production of Neil Simon’s The Sunshine Boys. Within one week, this play moved to the stage of the Spreckels Theatre, and during reconstruction of the Old Globe Theatre, five productions in the 1978/79 Winter Season took place on this venerable stage.

We are indeed pleased to return this summer to the Spreckels Theatre as we produce, what will become, the national tour of Avenue Q. We are especially grateful to Jacquelyn Littlefield, for her support in helping to make our residency at the Spreckels Theatre a reality.

Looking back at the history of the Globe, it’s impressive to remember the tremendous support that the community gave to the Theatre during its greatest crises. However, it’s important never to forget that as a non-profit organization, community support is needed each and every year to keep the doors open, the curtains going up, and the production quality at the very highest levels.

I hope you’ll continue to support The Old Globe as subscribers and single ticket buyers and also as donors and sponsors of this phenomenal theatre.

Kathryn Hattox, Chair,
Board of Directors

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**BOARD OF DIRECTORS / OFFICERS**

<table>
<thead>
<tr>
<th>Kathryn Hattox*</th>
<th>Anthony S. Thornley*</th>
<th>Deni S. Carpenter*</th>
<th>Sandra Redman*</th>
<th>Valerie Cooper*</th>
<th>Tim K. Zinn*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Vice Chair Finance</td>
<td>Vice Chair Development</td>
<td>Vice Chair Nominating</td>
<td>Secretary</td>
<td>Treasurer</td>
</tr>
</tbody>
</table>

**DIRECTORS**

- Mary Beth Adderley-Wright
- Joseph Benoit
- Charles Brazell
- Robert Cartwright
- Donald Cohn*
- Peter J. Cooper
- David W. Down
- Bruce M. Dunlap
- Sue Ebner
- Bea Epsten
- Joel Ewan
- Pamela A. Farr
- Jake Figi
- Sally Furay, R.S.C.J.
- Harold W. Fuson, Jr.

- Victor P. Gálvez
- F. George Gilman
- Carol Hanson
- Viviana Ibáñez
- Sheila Lipinsky
- Timothy A. MacDonald*
- Sue Major
- Arthur Neumann
- Robin Nordhoff
- Rafael Pastor
- John Rebelo
- Phyllis Schwartz
- Chris Skillern
- Nancy A. Spector
- Louis G. Spisto*

- Daniel L. Sullivan, Ph.D.
- Julie H. Sullivan, Ph.D.
- Dean Thorp
- Evelyn Mack Truitt
- Debra Turner
- Crystal Watkins
- Stewart J. Weissman
- Harvey White*
- Ruth Wikberg-Leonardi
- Carolyn Yorston
- Deborah Young

**HONORARY DIRECTORS**

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- Mrs. John H. Fox (1908–2003)
- Audrey Geisel
- Paul Harter
- Gordon Luce (1925–2006)
- Dolly Poet (1921–2007)
- Deborah Szekely
- Hon. Pete Wilson

**EMERITUS DIRECTORS**

- Garet B. Clark
- J. Dallas Clark (1913–2005)

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*Executive Committee Member

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.
The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of $1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country’s great theatre institutions.

$20,000,000 or greater
Donald and Darlene Shiley

$10,000,000 or greater
Conrad Prebys

$5,000,000 or greater
Sheryl and Harvey P. White
Kathryn Hattox
Karen and Donald Cohn

$1,000,000 or greater
Estate of Dorothy S. Prough
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Audrey S. Geisel / San Diego Foundation
Dr. Seuss Fund
Mr. and Mrs. Victor H. Ottenstein
Mrs. Helen Edison
The Stephen and Mary Birch Foundation

Special Announcement...

The Old Globe Unveils:
The Donald and Darlene Shiley Stage

For more than two decades, Donald and Darlene Shiley have been avid supporters of The Old Globe, serving as volunteers, advocates and major donors. Their latest gift has been a $20 million contribution to help launch the Globe’s $75 million Capital and Endowment Campaign, and in recognition of this commitment, the Globe is pleased to name the stage in the Old Globe Theatre the “Donald and Darlene Shiley Stage,” while the theatre retains its current name.

This leadership gift is just one example of their exemplary support of the Globe. They have served as sponsors for dozens of individual productions and have been Season Sponsors since the program’s inception in 1995. With a $500,000 gift in 2000, they established the Globe’s annual Shiley Artist-in-Residence program, which honors a featured performer each season. Thanks to Donald and Darlene’s generosity, the Globe owns a 22-unit apartment building, Shiley Terrace Apartments, where visiting actors and artists reside during rehearsals and performances. The two also made a tremendous gift to the University of San Diego to permanently endow two fellowships for students in The Old Globe/University of San Diego Master of Fine Arts program, and helped fund undergraduate theatre programs at the university.

Additionally, this dynamic couple generously supports regular annual activities at the Globe, including the Globe Gala and special events, such as Jack O’Brien’s 25th Anniversary and Craig Noel’s 90th Birthday celebration.
ROBERT McCLURE
(Princeton, Rod)
Is thrilled and honored to be joining this incredibly talented team.
CREDITS
INCLUDE: Avenue Q (Broadway, Nicky/Trek); I'm Not Rappaport (Broadway Revival with Judd Hirsch and Ben Vereen); A Funny Thing...Forum (Arden Theatre); Grease (Lenape PAC); Parade, The Skin of Our Teeth (Kasser Theatre); Oliver! (Helen Hayes Theatre); Carousel, I'm Not Rappaport (Paper Mill Playhouse). “Thanks to AEA, family, friends, Mom, Dad, Steph, Becca and Maggie for their love and support.” www.robertpmcclure.com.

CARLA RENATA
(Gary Coleman)
Was Killer Queen in the Queen musical We Will Rock You and received a NAACP nomination as Shenzi in the LA Company of The Lion King. BROADWAY: The Life, Smokey Joe’s Cafe and How to Succeed.... NATIONAL TOURS/ REGIONAL: You Can’t Take It with You (Geffen Playhouse), The Who’s Tommy (first national tour). TELEVISION: CSI, Will & Grace, My Name Is Earl, The War At Home, It's Always Sunny in Philadelphia. Member of AEA.

MAGGIE LAKIS
(F Wilhelm, Lucy & others)
From Philadelphia.
REGIONAL: Tin Pan Alley Rag Wilma Theater; Box Office of the Damned with 1812 Productions; Grease!, Lenape RPAC; And Then They Came for Me, The Boxcar Children, Sideways Stories from Wayside School, A Year with Frog and Toad, The BFG and Ferdinand the Bull, Arden Theatre.

JENNIE KWAN
(Swing, w/ Christmas Eve, Mrs. T., Bear & others).
THEATER: Avenue Q (Broadway Theater, Las Vegas), Miss Saigon (Kim/first national tour), Bare (Diane/original cast). TV: Avatar: The Last Airbender (Suki), California Dreams (Sam/Season Regular). OTHER CREDITS: Recording group, Nobody’s Angel (Gold Record received for Princess Diaries). Jennie sends her love and gratitude to her supportive family, friends, and awesome husband, Matt.
Seth Rettberg
(Ensemble)


Erica Robinson
(Swing)

Is thrilled to be a part of this incredible show and company. Favorite credits include Ain’t Misbehavin’, Fame, Tintypes. AMDA Graduate. “Thanks to Troy (Poodle), Family, Friends, The Talent Mine Agency, Cindy Tolan Casting and Avenue Q Creative Team. Look what God has done.” Proud AEA member.

Danielle K. Thomas
(Swing)

Favorite credits: Hair (European Tour), Seussical, Cinderella, Floorplay, Big River, Little Shop of Horrors (Germany), Jesus Christ Superstar (Germany). FILM: Crooklyn. Native New Yorker. EDUCA-TION/Training: BFA Howard University (cum laude). Oxford University. “Many thanks to God, her Mom (Hildred), family, friends and Daddy...I miss u so much and I will love you forever! RIP” Proud to be a member of AEA.

Cullen R. Titmas
(Swing)

Just spent seven months under water creating and performing the role of Marlin in Finding Nemo the Musical at Disney’s Animal Kingdom. REGIONAL: John and Jen (uh, John), Elton John’s AIDA (Radames), Footloose (Ren, three times); Forever Plaid (Sparky, twice), Adam Guettel’s Floyd Collins (title role). “Cheers to the little things.”

Jeff Whitty
(Book)

Won the 2004 Tony Award for Best Book of a Musical for Avenue Q. Plays include The Further Adventures of Hedda Gabler (next appearing in the Oregon Shakespeare Festival’s 2008 season), The Hiding Place, The Plank Project, Suicide Weather and Balls. Theaters presenting his work include the Atlantic Theater Company, South Coast Repertory, Vineyard Theater, The New Group and New York Stage and Film/Vassar. Currently at work on the libretto for a musical version of Armistead Maupin’s Tales of the City. As an actor, he has appeared regionally, off-Broadway, and in film and TV. Website: www.Whitless.com.

Jeff Marx
(Music and Lyrics)

Jeff would like to take this opportunity to plug his book, How to Win a High School Election. A serious guide for student council candidates, it has sold over 15,000 copies and can be found in bookstores and on the internet. This is Jeff’s first musical. He is now living in Los Angeles, writing various projects with different collaborators. He went to L.A. to work on the musical episode of Scrubs, loved it there, and stayed. He has a law degree, a Tony Award, a Mustang convertible and a wonderfully sweet rescue dog named Princeton. Many thanks to the hundreds of people whose contributions helped make Avenue Q a reality.

Jason Moore
(Director)

KEN ROBERSON
(Choreographer)
Choreographed the 2004 Tony Award-winning Best Musical Avenue Q, NYC credits include All Shook Up, Parlie (Encores!), The Color Purple, Harlem Song at the legendary Apollo, Freak (John Leguizamo), Stupid Kids, The Minella Twins and Blade to the Heat. REGIONAL: Parlie, Once on this Island (dir/chor), Lady Day at the Emerson Bar and Grill (dir/chor), Ain’t Misbehavin’ (dir/chor), Smokey Joe’s Cafe (dir/chor), Gays and Dolls, She Loves Me. FILM: Preaching to the Choir, HBO’s Lackawanna Blues. Awards include two NAACP Awards, Emmy Award nomination, Lucille Lortel Award nomination, Drama Desk Award nomination, NYC Council of the Arts Award and AUDELCO Award.

STEPHEN OREMUS
(Music Supervisor/Arrangements/Orchestrations)

RICK LYON
(Puppet Designer)
Is Avenue Q’s real triple threat: he designed all of the puppets, he and his company, The Lyon Puppets, built all of the puppets, and Rick performed the roles of Nicky and Trekkie Monster in the original Tony-winning Broadway production. A puppeteer and designer with more than 25 years of professional experience in television, film, and theatre, Rick gratefully acknowledges the inspiration and encouragement of the late Jim Henson, and is proud to have supplied all the puppets for the productions of Avenue Q on Broadway, in London, Las Vegas, and now the national tour. Love and thanks to Rick’s family and beautiful wife Tonya for their support. Web site: www.lyonpuppets.com.

ANNA LOUIZOS
(Set Designer)
THE OLD GLOBE: Much Ado About Nothing, Beyond Therapy. BROADWAY: Curtains, High Fidelity (2007 Tony Award nomination), Avenue Q (2004 Tony Award, Best Musical) also Las Vegas and London productions, Steel Magnolias, Golda’s Balcony. NATIONAL: Irving Berlin’s White Christmas (S.F., Boston, L.A., St. Paul, Detroit, Seattle), Seven Brides for Seven Brothers (TUTS, Paper Mill), Disney Live Winnie the Pooh (U.S. and world tours). OFF-BROADWAY: In the Heights (37 Arts); Altar Boyz (prem. & U.S. tour); tick, tick...BOOM! (prem. & U.S. tour); MTC; Second Stage; Roundabout Theatre. REGIONAL: The Baker’s Wife (Paper Mill), Me and My Girl (Goodspeed). ELSEWHERE: Berkshire T. F., Alley, Merrimack Rep, Charlotte Rep, George St., Williamstown T.F. Art Direction. FILM/TV: Sex and the City (HBO), The Secret Lives of Dentists.

MIRENA RADA
(Costume Designer)
CREDITS: Broadway Asia’s SpongeBob SquarePants the Musical, Big Apple Circus’ Picturesque, Dreams of a City, Carnevale, Big-Top-Doo-Wop; Collected Stories w/ Uta Hagen; Pera Palas (Connecticut Critics Award); Ballet Tech’s Lincoln Portrait; Roundabout’s Moonlight w/Jason Robards and Liev Schreiber; Disneyland’s Block Party Bash Parade; 2004 Irene Sharaff Young Master in Costume Design Award. She thanks her role model Tony Walton, plus her husband Anton and son Atom, who remind her daily about what’s important in life.

HOWELL BINKLEY
(Lighting Designer)

ACME SOUND PARTNERS
(Sound Designer)
BROADWAY: Legally Blonde, High Fidelity, A Chorus Line (2006), The Drowsy Chaperone, Hot Feet, The Light in the Piazza, Spamalot, Dirty Rotten Scoundrels, Dracula the Musical, Twentieth Century, Fiddler on the Roof, Never Gonna Dance, The Boy From Oz, Avenue...
Q, Gypsy, La Bohème (Drama Desk Award), Flower Drum Song, Elaine Stritch at Liberty, Bells Are Ringing, A Class Act, Jane Eyre, The Full Monty. NATIONAL: Irving Berlin’s White Christmas. The partners are: Tom Clark, Mark Menard and Nevin Steinberg.

ANDREW GRAHAM
(Musical Director)
LAS VEGAS: Spamalot starring John O’Hurley and Avenue Q. NATIONAL TOURS: Pippin, Thoroughly Modern Millie, Seussical starring Cathy Rigby, Oliver, The Music Man, Footloose and the European tours of Hair and Grease. REGIONAL: Elton John’s Aida (MUNY), Aida and Fame (N.S.M.T.) EDUCATION: Degrees from Capital University in Columbus, Ohio and Trinity College of Music in London.

TMG—The Marketing Group (Tour Marketing/Publicity)

JOEL ROSEN
(Stage Manager)
REGIONAL: Avenue Q, Las Vegas Company; The Color Purple (Alliance Theatre, World Premiere). Member of AEA.

JAMES DARRAH
(Assistant Stage Manager)
BROADWAY/OFF-BROADWAY/TOURS
AS SM: Hedda Gabler, Little Women.
AS ACTOR: Little Women, Hello, Dolly!, Silent Laughter, archy and mehitabel, Once Around the City, Billion Dollar Baby, Deary Departed, Jubilee, Bells Are Ringing, Boobs!, As Bees in Honey Drown, Was, The Cmpft Wrks of Wllm Shkspr-Abridged.

MICHAEL KELLER
(Music Coordinator)

CINDY TOLAN
(Casting)
BROADWAY: Xanadu, Avenue Q, A Year with Frog and Toad, Medea (additional casting).
LONDON: Resurrection Blues (Old Vic).

BRIAN LYNCH/ THEATRETECH, Inc.
(Technical Director)
Technical/Production Management on numerous Broadway shows that most recently include: Avenue Q (Broadway and Las Vegas), A Moon for the Misbegotten, High Fidelity, The Drowsy Chaperone, Irving Berlin’s White Christmas, The Odd Couple, Ring of Fire, Movin’ Out, Baz Luhrmann’s La Bohème, Contact, Side Show, De La Guarda, Riverdance and Rent. Brian has also worked on virtually all of Neil Simon’s productions spanning the last 25 years.

JOHN S. CORKER
(General Manager)
Is currently represented on Broadway with Rent and Avenue Q. He general managed two national touring companies of Rent as well as the Canadian, West End, and German productions of Rent along with Avenue Q at Wynn Resort in Las Vegas. He was the General Manager for Baz Luhrmann’s Production of Puccini’s La Bohème on Broadway and is the general manager for the holiday perennial Irving Berlin’s White Christmas that has had productions in San Francisco, Los Angeles, Boston, St. Paul and Detroit. Upcoming projects will include In the Heights on Broadway and two more productions of Irving Berlin’s White Christmas this holiday season.
Profiles continued

KEVIN McCOLLUM (Producer)
Won Tony Awards for Best Musical for Avenue Q (2004) and for Rent (1996), which also won the Pulitzer Prize for Drama and is now a major motion picture. Mr. McCollum also produced The Drowsy Chaperone, winner of five 2006 Tony Awards, Baz Luhrmann’s Broadway production of Puccini’s La Bohème (2002), High Fidelity (2006), and the debut stage production of Irving Berlin’s White Christmas. Off-Broadway credits include De La Guarda, title of show and In the Heights.

ROBYN GOODMAN (Producer)
Produced Avenue Q which received the Best Musical Tony Award of 2004. Other Broadway credits include Metamorphoses (Drama Desk Award), A Class Act, Steel Magnolias, Barefoot in the Park and High Fidelity. Off-Broadway she produced Bat Boy; tick, tick...BOOM! Our Lady of 121st Street; Red Light Winter and the award-winning Altar Boyz. She was Co-Founder and Artistic Director of the Second Stage Theatre until 1992, Supervising Producer of ABC’s One Life to Live for four years and is currently the Artistic Consultant to the Roundabout Theatre Company. She is also a founding Board Member of Counts Media.

JEFFREY SELLER (Producer)
Is the winner of two Tony Awards for Best Musical: Rent (1996), which also won the Pulitzer Prize for Drama and Avenue Q (2004). Jeffrey also produced De La Guarda (1998) and Baz Luhrmann’s production of Puccini’s La Bohème (2002), High Fidelity (2006) and In the Heights (2007). Jeffrey is a graduate of the University of Michigan.

VINEYARD THEATRE (Producer)
Under the guidance of Artistic Director Douglas Aibel, the Vineyard is a non-profit theatre company dedicated to creating new work, taking artistic risks, and collaborating with gifted artists to produce distinctive new plays and musicals. In addition to Avenue Q, notable Vineyard premieres include the Pulitzer Prize-winning dramas How I Learned to Drive by Paula Vogel and Three Tall Women by Edward Albee, Nicky Silver’s Pterodactyls (This Is Our Youth), David Cale (Betwixt, A Likely Story), Seth Zvi Rosenfeld (The Flattened Fifth, Everything Turning into Beautiful), Kevin Elyot (My Night with Reg, Mouth to Mouth), Dmitry Lipkin (Cranes) and David Rabe (Hurlyburly). Other U.S. and World Premieres include Curtains, Hazelwood Jr. and The Accomplices; and revivals include Comedians, What the Butler Saw, and The Prime of Miss Jean Brodie.

SONNY EVERETT (Associate Producer)
As a producer or partner, credits include: ShockHeaded Peter, Hurlyburly, Irving Berlin’s White Christmas, The Unexpected Man (London, NY), State Fair, Gross Indecency, June Moon, Vita & Virginia, The Drowsy Chaperone (NY, London), In the Heights (off-Broadway, projected Broadway fall 2007). Producer for the late Kitty Carlisle Hart. Founder of Toad Suck Repertory Co., Toad Suck, Ferry, AR.

WALTER GROSSMAN (Associate Producer)
Is chairman of Brookehill Capital Partners, a private investment firm. Mr. Grossman formerly served as a member of the Board of Overseers of the University of Pennsylvania (his alma mater) and presently serves as a director of the New Group theater company, CBRITE Inc. of Santa Barbara, CA and Technology Infrastructure Solutions of Boca Raton, FL. Other credits include Altar Boyz and Barefoot in the Park.

MORT SWINSKY (Associate Producer)
Has co-produced and been involved with more than 30 Broadway productions, including the current hits Hairspray and Chicago. Additional Broadway: La Bohème, The Crucible, Metamorphoses, Urinetown, Noises Off, The Music Man, Annie Get Your Gun and many more. FILM: Dark Days, Boys Don’t Cry, You Can Count on Me and Kiss Me Guido. Mort is thrilled to have found his way to Avenue Q.
STAFF FOR AVENUE Q

GENERAL MANAGER
John S. Corker

TOUR MARKETING/PUBLICITY
TMG—The Marketing Group
Laura Matalon
Marya K. Peters

GENERAL PRESS REPRESENTATION
Sam Rudy Media Relations
Sam Rudy
Dale Heller
Bob Lasko
Charlie Siedenburg

DIRECTOR OF MARKETING
Scott A. Moore

CASTING
Cindy Tolan
Adam Caldwell, Casting Associate

TOUR DIRECTION
The Booking Group
Meredith Blair, Kara Gebhart
www.thebookinggroup.com

Company Manager .....................Roeya Banuazizi
Production Stage Manager ........Marian DeWitt
Technical Supervisor .................Brian Lynch/
Theatretech, Inc.

Associate Director.....................Evan Ensign
Stage Manager..........................Joel Rosen
Assistant Stage Manager ..............James Darrah
Production Assistant ..................Bob Hendren
Puppet Coach ..........................Aymee Garcia
Associate Costume Designer .......Todd Potter
Associate Lighting Designer ........Karl A. Ruckdeschel
Associate Lighting Designer .......Ryan O’Gara
Associate Sound Designer .........Sten Severson
Automated Light Programmer .....Hillary Knox
Production Carpenter .................Justin Garvey
Production Electrician .................Keith Buchanan
Production Prop Master ..............Ron Gromes
Head Carpenter .......................Jeff Sharratt
Head Electrician ......................Steve Cooksey
Head Audio Engineer .................Richard Camuso
Prop Master ............................Nicholas Rouse
Flyman ..................................Tyler Smutz
Head Spotlight Operator...............Leslie Bindeman
Assistant Audio Engineer .............Daniel Scheibert
Assistant Prop Master .................Kristine Hummel
Wardrobe Supervisor ...............Michael Hannah
Sound and Video Design Effects .....Brett Jarvis
Animation/Video Production ......World Leaders Entertainment
Puppet Builders .........................The Lyon Puppets
Music Coordinator .....................Michael Keller
Synthesizer Programming ..........Jim Abbott

Associate Synthesizer
Programming ........................................Randy Cohen
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Douglas Aibel, Artistic Director
Jennifer Garvey-Blackwell, Executive Director / External Affairs

THE NEW GROUP
Scott Elliot, Artistic Director
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CREDITS
Puppets built by The Lyon Puppets. Scenery
Constructed by Centerline Studios. 59th Street Bridge Photograph from Panorama New York with special permission by Richard Berenholtz.

Props built by The Spoon Group, Tom Carroll Scenery, and Sandra Chugowski. Animation operating system provided by Sound Associates. Road Rebel Entertainment Touring.

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SPECIAL THANKS
The BMI Lehman Engel Musical Theatre Workshop,
John Buzzetti, David Page of Page Drums

Any donation received during this performance will be given to Broadway Cares/Equity Fights AIDS.

WARNING: This production employs machines that create fog and smoke effect, and strobe lighting.

ADDITIONAL STAFF FOR THIS PRODUCTION
Master Electrician .......................Troy Castelblanco
Master Carpenter .......................James Masacek
Flyman ......................................David Masacek
Master Prop ...............................Ned Krumrey
Head Audio ..............................Loren Rogers
Assistant Company Mgr. ...........Meghan Bourdeau
Production Assistant .................Mark Helmuth

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The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The musicians employed in this production are members of the American Federation of Musicians.

The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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PERFORMANCES MAGAZINE P13
Bobby has wanted to write musicals all his life. When he got out of college, he joined the BMI Workshop because that was just the next logical step — it’s a sort of the Harvard for musical theater writers. It seemed like a specialty grad school for him. Jeff was actually a lawyer practicing entertainment law for a while, but hated it — he envied the clients, who were having much more fun than their representatives. One of Bobby’s sage friends advised him to try collaborating with someone — anyone — at least once so that he’d have the experience of working with someone. So we started writing together a little and found that it was actually more fun than writing alone — that when we put our two heads together to come up with ideas, and especially to edit them (we only keep things we both like, so the work ends up being the highest common denominator rather than the lowest), the result was stronger than what either of us produced alone.

So we were kids writing a show about ourselves and how much it sucked to be us. Bobby was a temp at the time; Jeff was an intern. Bobby was living with his parents after graduating from Yale; Jeff was living in an apartment owned by his parents after graduating from law school. Neither of us was making any money or really feeling like an adult yet. But we sort of had it good. Lots of our friends were worse off than us — at least we got to live in Manhattan and convince ourselves we were being productive while taking classes [for Musical Theatre Writing]. Our friends were living in squalor out in Brooklyn or Queens, commuting, working all day long in entry-level jobs they hated, wondering how the hell they got there. So we decided to write a show about the situation.

We wanted to write a musical that would appeal to everyday people — people who don’t necessarily already like musicals — and so we were looking for a medium that would allow characters to sing but which wouldn’t be your typical Oklahoma! or Funny Girl type stage show. Our solution to overcome the modern bias against singing was to write a Muppet movie. We realized that for the most part, audiences have a tendency to say “oh please” when a character breaks into song nowadays, but we didn’t think that puppets faced that same hurdle. Where the Muppets are concerned, they must sing otherwise they seem kind of flat. Singing is just part of their vocabulary. So we tried to find the most ludicrous plot we could find for it, and we settled on Hamlet.

We started writing a very, very loose adaptation and called it “Kermit, Prince of Denmark.” It was about Kermit the Frog walking through the airport on his way to join the other Muppets in Denver, CO for a planned skiing trip, when he accidentally boards the wrong plane headed to Denmark. Once in Denmark, he’s mistaken for Hamlet (also a green frog Muppet), who has gone missing. It’s a typical story of mistaken identity, chaos, mayhem, and so forth, and nobody dies at the end. Kermit gets everyone to cooperate and communicate, and makes friends with everyone... as Muppets often do.
We finished writing about eight songs, and they won the $100,000 Kleban Award. We then sent the songs and a short treatment off to Brian Henson, who runs the Jim Henson Company. He said he wasn’t interested, and that was that. But we learned something valuable from the experience—we learned not to write for other people’s characters because if they say no, all your hard work is down the drain. It made us say, “To hell with the Muppets. Let’s create our own family of characters.” And so we started coming up with a concept for a show that would use puppet characters, based initially on ourselves and our friends. Once we had all the major characters and a bunch of songs and a basic outline of a plot, we brought Jeff Whitty, a playwright, in to work on the script, and he eventually ended up taking over the bookwriting end of it. He won a Tony for his work, too.

One of the most important themes in Avenue Q is that life isn’t as easy as we’ve been led to believe. Our parents told us we were special; Mr. Rogers wanted to be our friend and neighbor; we thought we could grow up to be anything we wanted to be, from a fireman to President of the United States. Even in college, we thought we were pretty hot..., ready to set the world on fire. But when we got out of college, we were faced with rent bills and temping and entry level jobs, if we were even lucky enough to get those. It wasn’t nearly as easy or nice as we expected it was going to be. We found to our horror that we weren’t all that special after all.

From The Gothamist, December 17, 2004
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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*This list is current as of June 1, 2007*

To learn more about supporting The Old Globe’s performances and education and outreach programs, please visit our website at www.TheOldGlobe.org or call Courtney Quinn at (619) 231-1941 x2311.

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### Globe Ambassadors

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<td>Doris and Lou Vettese</td>
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<td>June E. Yoder</td>
<td>For more information please contact Courtney Quinn at (619) 231-1941 x2311.</td>
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<td>June E. Yoder</td>
<td>For more information please contact Courtney Quinn at (619) 231-1941 x2311.</td>
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Hours subject to change. Please call ahead.
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Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am – 5pm
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WEBSITE www.TheOldGlobe.org
ADDRESS The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a $3 per ticket service charge, not to exceed $12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

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

RESTROOMS AND TELEPHONES
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.

PATRON INFORMATION

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.

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
Jacqueline Brookes
Lewis Brown
Kandis Chappell
George Deloy
Tim Donoghue
Richard Easton
Tovah Feldshuh
Monique Fowler
Ralph Funicello
Lillian Garrett-Groag
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David Ogden Stiers
Conrad Susa
Deborah Taylor
Sada Thompson
Paxton Whitehead
James R. Winker
Robert Wojewodski

P22 PERFORMANCES MAGAZINE
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%. 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 various 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 The Search and Destroy; Amy Freed’s The Board 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 premiers 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 premiers of Terrence McNally’s Up in Sanatoga, 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; Cos’ 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.