

## UPCOMING

### SHAKESPEARE FESTIVAL

June 18 - October 1  
Lowell Davies Festival Theatre

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### PIG FARM

September 23 - October 29  
Cassius Carter Centre Stage

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### DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

November 11 - December 24  
Old Globe Theatre

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### LA PASTORELA

December 7 - 24  
Cassius Carter Centre Stage

Dear Friends,

It has been an exhilarating summer at The Old Globe. We began with our Open House in June, which drew thousands of visitors to experience what goes on behind the scenes at this extraordinary three-theatre complex. Our Summer Shakespeare Festival garnered raves from critics and audiences across the board, while our production of *The Sisters Rosensweig* was one of the best-selling plays in Globe history.

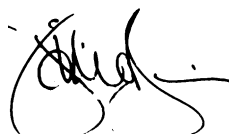
We now begin our 2006/7 Winter Season with the acclaimed production of *Hershey Felder's George Gershwin Alone*, a fascinating musical play about the life and work of one of America's most celebrated composers. The Carter plays host to *Pig Farm*, a co-world premiere by Tony Award-winner Greg Kotis (*Urinetown*) that takes a satirical look at farming in America today.

This fall the Globe will be represented heavily on Broadway as well. In October, last season's sold-out production of the Twyla Tharp/Bob Dylan musical, *THE TIMES THEY ARE A-CHANGIN'*, will open at the Brooks Atkinson Theatre, and just two weeks later, our annual holiday favorite – *Dr. Seuss' How the Grinch Stole Christmas!* – will open at the Hilton Theatre. 2006 will have seen four Globe shows playing in New York, including *Dirty Rotten Scoundrels*, and the thrilling *Chita Rivera: The Dancer's Life*, bringing the total to 19 Globe shows that have transferred to Broadway!

These incredible offerings would not be possible without your ongoing support. To consistently produce these works of the highest caliber, send shows to Broadway, and offer the unparalleled plays and artists you've come to expect on our stages — requires a devoted patron and donor base. Having recently launched a \$75 million capital campaign to help build the Globe's endowment and enhance our facilities, we rely on your tax-deductible contributions more than ever to ensure our continued commitment to artistic excellence and to help sustain the Theatre's esteemed place among the nation's leading arts organizations, as well as within the cultural fabric of the San Diego community.



LOUIS G. SPISTO  
Executive Director



JACK O'BRIEN  
Artistic Director



JERRY PATCH  
Resident Artistic Director



# Season Sponsors

The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the Theatre's high quality of artistic programming and award-winning work in the community.

**The Lipinsky Family**

**Donald and Darlene Shiley**

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and the County of San Diego**

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



# THE OLD GLOBE

P R E S E N T S

THE EIGHTY-EIGHT ENTERTAINMENT AND SAMANTHA F. VOXAKIS  
PRODUCTION OF

Hershey Felder as

# GEORGE GERSHWIN<sup>®</sup> ALONE

MUSIC & LYRICS BY

GEORGE GERSHWIN & IRA GERSHWIN

BOOK BY

Hershey Felder

SCENIC DESIGN

**Yael Pardess**

LIGHTING DESIGN

**Michael T. Gilliam**

ORIGINAL SOUND DESIGN

**Jon Gottlieb**

PRODUCTION STAGE MANAGER

**Morgan Cromwell**

PRODUCTION MANAGER/TECHNICAL DIRECTOR

**Matt Marsden**

DIRECTED BY

**Joel Zwick**

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Original Wardrobe for *George Gershwin Alone* provided by Kenneth Cole

Originally developed at the Tiffany Theatre, Los Angeles

Produced on Broadway by Hershey Felder, Richard Willis, Martin Markinson

Produced in London's West End at the Duchess Theatre by Hershey Felder, Nicholas Paleologos, Jeff Sine,  
Robert Birmingham, Peg Golden, and Lee Kaufman

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Steinway piano  
provided by Greene Music  
exclusive home of Steinway & Sons

# Cast of Characters

George Gershwin .....Hershey Felder

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.

## Broadway Bound!

In the past 20 years, The Old Globe has become known as one of the most prolific theatres in the United States, where new hit productions are developed and launched for performances on Broadway. To date the Globe has sent 17 world-premiere productions to New York, garnering numerous awards and international acclaim, and this fall two more Globe shows will make their debuts on the Great White Way.

In October Twyla Tharp's dance-musical, *THE TIMES THEY ARE A-CHANGIN'*, will open at the Brooks Atkinson Theatre, and just two weeks later the San Diego holiday favorite — *Dr. Seuss' How the Grinch Stole Christmas!* — will open at the Hilton Theatre. This production was directed by Artistic Director Jack O'Brien and has been generously supported for nine outstanding years in San Diego by Globe friend and supporter Audrey Geisel.

Once these two musicals are up and running, the Globe will have had four shows playing on Broadway in 2006. This includes *Dirty Rotten Scoundrels*, helmed by O'Brien, and *Chita Rivera: The Dancer's Life*.

Broadway producers look to the Globe as an



*THE TIMES THEY ARE A-CHANGIN'*  
Michael Arden (top) and Charlie Neshyban-Hodges.

ideal place to try out productions destined for New York. With its tremendous record of successful Broadway transfers, the Globe's reputation for producing outstanding theatre of all genres — from musicals to Shakespeare — is known throughout the industry.

Additionally, the Globe's budget and production schedule rank in the top ten theatres in the United States by the Theatre Communications Group. The Globe also boasts some of the best scene, costume and prop shops and rehearsal facilities in the country, and our artisans work closely with outside designers to realize their creative visions.

For these and many other reasons, The Old Globe has become one of the nation's most sought-after launching pads for Broadway productions, offering our local and regional patrons the unparalleled theatre experience of getting the first look at

### GLOBE BROADWAY TRANS- FERS

*Into the Woods*

*Joe Turner's Come and Gone*

*Rumors*

*The Piano Lesson*

*Jake's Women*

*Two Trains Running*

*Redwood Curtain*

*Damn Yankees*

*The Doctor is Out*

*Play On!*

*Getting and Spending*

*Imaginary Friends*

*Julius Caesar*

*Oldest Living Confederate Widow Tells All*

*Henry IV*

*Dirty Rotten Scoundrels*

*Chita Rivera: The Dancer's Life*

*THE TIMES THEY ARE A-CHANGIN'*

*Dr. Seuss' How the Grinch Stole Christmas!*



*DIRTY ROTTEN SCOUNDRELS*  
Norbert Leo Butz (left) and John Lithgow



*DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!*

ALL PHOTOS BY  
CRAIG SCHWARTZ



Dear Friends,

Children throughout San Diego County are returning to their classrooms, and The Old Globe is joining them with some of our best education programs yet. With these programs, the Globe provides learning experiences for young audiences through the exploration of language, history and human nature.

For our in-school touring program this fall the featured play is *The Stones*, a powerful story of two teenagers who discover the harsh consequences of seemingly harmless decisions. Based on a true story, *The Stones* was written specifically for at-risk youth and helps encourage discussions about peer pressure

and personal responsibility.

Other Globe education programs this fall include the Shakespeare Initiatives and the ever-popular Grinch Children's Initiatives, which includes more than 14,000 free and discounted tickets for children to attend a performance of *Dr. Seuss' How the Grinch Stole Christmas!*

Education programs are a significant component of the Globe's mission. Currently through our Capital Campaign, The Old Globe is raising critical funds to build a new Education Center on the Globe campus. This facility will greatly enhance the Globe's ability to present education and outreach programs, performances and workshops.

To support these efforts, we are seeking special funding, and many of you will soon receive gift requests by mail. Please consider giving generously to help the Globe and its mission to reach out to students throughout our community.

On behalf of the Board, I thank you for making the Globe a part of your life.

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

## BOARD OF DIRECTORS / OFFICERS

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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.



# Production Sponsors

The Old Globe would like to thank the following sponsors:



## SEASON SPONSOR

AT&T has a long history of support for the Globe, having sponsored The Old Globe's last two Broadway-bound musicals – *Dirty Rotten Scoundrels* in 2004 and *Chita Rivera: The Dancer's Life* in 2005 – as well as past productions of *Da, Play On!*, *Imaginary Friends*, *The White Rose*, *The Old Settler* and *Jar the Floor*.

AT&T is recognized for unparalleled communication services and for its long-standing commitment to public service and philanthropy — including significant support for the arts. AT&T and the AT&T Foundation are committed to strengthening communities and the people and places that make them unique.

Locally, the company remains actively involved throughout the San Diego community and is represented on the Globe's Board of Directors by Area Vice President Tim MacDonald.



Norbert Leo Butz (left) and John Lithgow in *Dirty Rotten Scoundrels*;  
photo by Craig Schwartz



American Airlines, the world's largest provider of air travel services with flights to 250 cities, 40 countries and 4 continents, has a decades-long relationship with The Old Globe, and has been a production sponsor for the past 19 years, including the 2005 production of *Chita Rivera: The Dancer's Life*, and such memorable shows as *Lucky Duck*, *Henry V*, *Beyond Therapy* and *The Merry Wives of Windsor*. American Airlines supports the Globe by providing much-needed air travel, bringing the finest actors, directors and designers from around the country to our stages. In addition to their tremendous production support, American Airlines is also a sponsor of the 2006 Globe Gala.

## Joan and Irwin Jacobs

Joan and Irwin Jacobs have been enthusiastic supporters of The Old Globe for many years. They have been loyal subscribers and members for over 20 years, and during that time, the Theatre has greatly benefited from their generosity and involvement. Previous Old Globe production sponsorships include *Macbeth*, *Resurrection Blues*, *Smash* and *Julius Caesar*. Joan and Irwin are active throughout the San Diego community, supporting numerous organizations, including UCSD, the Museum of Contemporary Art, San Diego Opera, La Jolla Music Society, La Jolla Playhouse and the San Diego Symphony. The Old Globe applauds the leadership of Joan and Irwin Jacobs for their dedication and commitment to the San Diego community. We are extremely pleased to recognize this extraordinary couple as sponsors for this production.

## THE SHUBERT FOUNDATION INC.

Since 1985, The Shubert Foundation has awarded The Old Globe more than \$1.3 million, and each year the Theatre continues to receive one of its most generous grants from this foundation. The Globe gratefully acknowledges the Shubert Foundation for its commitment to theatre and dance companies across the United States.

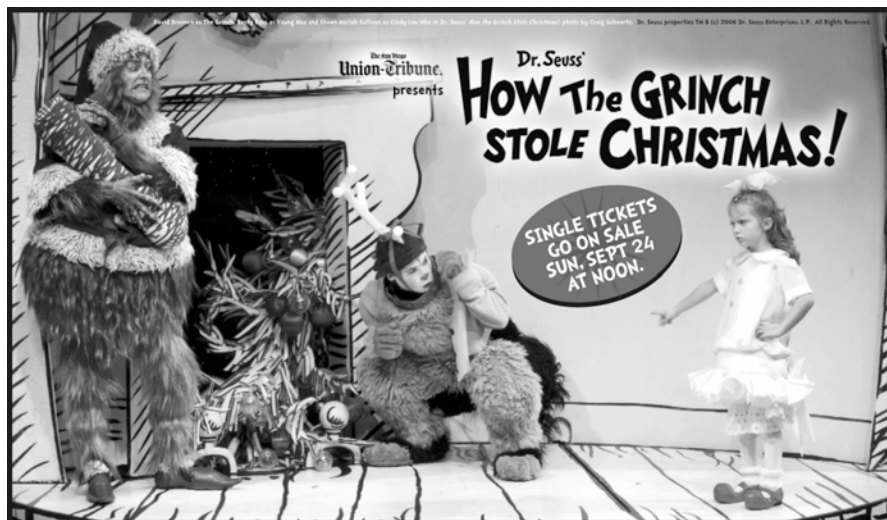
In the mid-19th Century, three brothers — Sam, Lee and Jacob J. Shubert — immigrated to the United States from Eastern Europe. By 1882, their father's alcoholism rendered him incapable of supporting the family, and the boys were forced to go to work. The oldest, Lee Shubert, was just ten years old when he began selling newspapers in front of a local theatre. Over time their involvement with theatre grew, and working together, the Shubert brothers eventually founded the largest theatre empire of the 20th Century.

In 1945 Lee and J.J. Shubert established The Shubert Foundation in memory of their brother Sam who died in 1905 following a train crash. The Shubert Foundation serves as sole shareholder of The Shubert Organizations, Inc. — America's oldest professional theatre company. To this day, the company remains at the forefront of the American Theatre under the leadership of Chairman Gerald Schoenfeld, President Philip J. Smith and Executive Vice President Robert E. Wankel.

The Shubert Foundation, dedicated to sustaining and advancing not-for-profit, professional resident theatre and dance companies throughout the United States, awards unrestricted grants to organizations demonstrating artistic achievement, administrative strength and fiscal stability. They encourage theatres on their roster to make way for the second or third productions of vibrant new plays, as well as world premieres—so that more new work can be fully realized and enter the national repertoire. The Shubert brothers, along with those who continue working to sustain their vision through the auspices of The Shubert Foundation, deserve a hearty round of applause from theatre audiences and artists everywhere.



J.J. AND LEE SHUBERT



**"This Grinch is a smash!"**

— LA Times

Join the Whos in Whoville for San Diego's favorite holiday tradition.

Don't be left out in the cold...  
order your tickets today!

**DR. SEUSS'  
HOW THE GRINCH STOLE CHRISTMAS!**

Book & Lyrics by Timothy Mason

Music by Mel Marvin

Directed by Jack O'Brien

Nov 11 - Dec 24 in the Old Globe Theatre

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**HERSHEY FELDER**  
(George Gershwin / Playwright)

Broadway, London's West End: *George Gershwin Alone* (Helen Hayes Theatre, Duchess Theatre). Regional and international

appearances include *Monsieur Chopin*, Chicago's Royal George Theatre, American Repertory Theatre in Cambridge MA, Hartford Stage; *George Gershwin Alone*, 2004-2005 Chicago; 1999-2004 at Ford's Theatre, American Repertory Theatre, Hartford Stage, as well as Los Angeles, Philadelphia, Florida, and others. Upcoming: *George Gershwin Alone* at the Geffen Playhouse, Los Angeles; *Monsieur Chopin* in Paris and Warsaw. Compositions include *Fairytale*, a musical; *Les Anges de Paris*, Suite for Violin and Piano; *Song Settings*, poetry by Vachel Lindsay; *Aliyah*, Concerto for Piano and Orchestra; *Hollywood Sweet*, for Piano and Orchestra; *Etudes Thematiques for Piano*. Recordings include *Love Songs of the Yiddish Theatre*, *Back from Broadway*, and *George Gershwin Alone* and *Monsieur Chopin* for the WFMT Radio Network Recordings label. Current projects include the completion of the "Composer Trilogy" with *Beethoven*, as well as a Negaunee Foundation Chicago commission to complete *Noah's Ark*, an opera. Mr. Felder is on the Board of Directors of the Chicago College of Performing Arts, and the Board of Directors of America's historic Ford's Theatre in Washington, DC. He has also been a Scholar in Residence at Harvard University's Department of Music. Mr. Felder is married to Kim Campbell, former Prime Minister of Canada.

**JOEL ZWICK**  
(Director)

Joel Zwick directed *My Big Fat Greek Wedding*, the highest-grossing romantic comedy of all time, produced by Tom Hanks, Rita Wilson and Gary Goetzman. Recent films include *Fat Albert* (with Bill Cosby), and *Elvis Has Left the Building*, starring John Corbett and Kim

Basinger. Currently, Mr. Zwick is recognized as Hollywood's most prolific director of episodic television, having the direction of 525 episodes to his credit. These include having directed 21 pilots, which have gone on to become regular series. Television shows include: *Laverne & Shirley*, *Mork & Mindy*, *Bosom Buddies*, *Webster*, *Perfect Strangers*, *Full House*, *Step by Step*, *Family Matters*, *It's a Living*, *The Wayans Bros.*, *Joanie Loves Chachi*, *Jamie Fox*, *Kirk*, *Parent' Hood*, *Angie*, *On Our Own*, *Two of a Kind*, *Love Boat*, *Hangin' with Mr. Cooper*, etc. Mr. Zwick began his theatrical career at La Mama E.T.C., as director of the La Mama Plexus. He has directed on Broadway, off-Broadway, and Broadway touring companies. Previous New York productions have included *George Gershwin Alone* (Broadway, London, Chicago), *Dance with Me* (Tony nomination), *Shenandoah* (Broadway national tour), *Oklahoma* (national tour) and *Cold Storage* (American Place Theater). He acted in the original New York production of *MacBird*. He directed *Esther* (Promenade Theater, NY), *Merry-Go-Round* (Chicago and Las Vegas), *Last Chance Saloon* and *Woycek* (West End, London). Mr. Zwick has taught drama at Yale University, Brooklyn College, Queens College, Wheaton College, and the University of Southern California. He is a graduate (B.A., M.A.) of Brooklyn College.

**Yael Pardees**  
(Scenic Design)

Yael first collaborated with Hershey Felder on *George Gershwin Alone* in Los Angeles, followed by productions on Broadway, London, and throughout the U.S. Prior projects with Mr. Felder include *Romanticque*, *Sing*, and *Back from Broadway*. Her work has been seen on Broadway and many major regional theatres including the Mark Taper Forum, the Guthrie Theatre, A.C.T., ART Cambridge, Oregon Shakespeare Festival, and Hartford Stage. Yael began her theatre career designing sets and costumes in Israel. Since moving to the United States 18 years ago, she has designed more than 150 sets, many of which were award winners such as: *Blade to the Heat*, *Scenes from an*

*Execution*, *Richard the II*, *Much Ado about Nothing*, *Burn This*, *Stand Up Tragedy*, *The Cherry Orchard*, *Death and the Maiden*, to name a few. She has collaborated with leading directors such as Joel Zwick, Tom Moore, Assad Kelada, David Lee, Kristofer Tabori, Robert Egan, Oscar Eustis, Jo Bonney, Peggy Shannon, Seret Scott and Ron Link. In addition, Yael is art directing for commercials, and multimedia venues. While working at a Los Angeles-based design company, she art directed theatre shows with multiple stages and sets, multimedia and special effects for: *Movie Magic* (in collaboration with Steven Spielberg), for Universal Studios in Japan; *The Star of Destiny* at the Bob Bullock History Museum in Austin, Texas - a Theo Award winning production; *Lincoln Eyes*, which is on display at Springfield Lincoln Library, IL. Yael also teaches theatre set design at the University of Southern California.

**MICHAEL T. GILLIAM**  
(Lighting Design)

Michael Gilliam's work has been seen on Broadway, off-Broadway and regionally at such theatres as Arena Stage, The Old Globe, Mark Taper Forum, Seattle Repertory, Goodman Theatre, Guthrie Theater, Pasadena Playhouse, Philadelphia Theatre Company, Prince Music Theater, Denver Center, Arizona Theatre Company, Syracuse Stage. Awards: Los Angeles Ovation Awards, Los Angeles Drama Critic's Circle Award, Dramalogue Awards, Garland Awards, Robby Awards and the 1999 Career Achievement Award from the Los Angeles Drama Critics Circle.

**JON GOTTLIEB**  
(Original Sound Design)

Jon Gottlieb serves as resident sound designer for Center Theatre Group at Mark Taper Forum/Ahmanson Theatres and heads the Sound Design program at California Institute of the Arts. Recent Broadway designs include: *QED* (Lincoln Center), *Master Class* by Terrence McNally, and Neil Simon's *The Dinner Party*. Recent Los Angeles credits include *King Lear* for



The Center for New Theater at CalArts, *Oscar and Felix* at the Geffen Playhouse and *The Moliere Comedies* at the Mark Taper Forum. Mr. Gottlieb has received eight LADCC Awards, over 60 Drama-Logue and L.A. Weekly Awards, Career Achievement Awards from The Los Angeles Theatre Alliance, the L.A. Weekly and the Los Angeles Theatre Center, and was recently presented with the Distinguished Artist Award from the Los Angeles Music Center Club 100. For Disney Imagineering, he created original sound effects and design for two attractions at Walt Disney World in Florida.

### **MORGAN CROMWELL** (Production Stage Manager)

Morgan has been working in live theatre in the Chicago area for the past 20 years. She has designed shows for Chicago Dramatists, Opera Theatre North, Lifeline Theatre, Chicago College of the Performing Arts at Roosevelt University, Oakton Community College, Light Opera Works, Pegasus Players, and various children's theatres. Set designs include *Soft Target*, *The Phantom Tollbooth*, and *Charlie and the Chocolate Factory*. Costume designs include *The Barber of Seville*, *Company*, *The Laramie Project*, *Cyrano de Bergerac*, and *Working*. Properties designs include *Pilgrims of the Night*, *The Threepenny Opera*, *Balm in Gilead*, *The Lady from the Sea*, *A Midsummer Night's Dream*, *The Good Woman of Setzuan*, *The Love of the Nightingale*, *Sirens of Titan*, *Countess Maritza*, and *Kismet*. Morgan has had the honor of working with artists and companies such as DuPage Opera Theatre, Buffalo Theatre Ensemble, Hubbard Street Dance Chicago, Chicago Festival Ballet, Ballet Jazz de Montreal, The Flying Karamazov Brothers, Momix, Savion Glover, Ladysmith Black Mambazo, Dianne Reeves, Twyla Tharp, Arlo Guthrie, The Irish Rovers, Corky Siegel, Bonnie Koloc, Sandy Hackett (*The Tribute to Frank, Sammy, Joey and Dean*) and many others, including Hershey Felder in *George Gershwin Alone* and *Monsieur Chopin*.

### **MATT MARSDEN**

### **(Production Manager/Technical Director)**

Matt is currently at the Royal George Theatre in Chicago where he has been part of the production teams for *The Tribute to Frank, Sammy, Joey, and Dean*; *I Love You, You're Perfect, Now Change*; *George Gershwin Alone*; *Bleacher Bums*; *Graham Norton: Red Handed*; *Comfortable Shoes*; and *The Flying Karamazov Brothers*. Before the Royal George, Matt was a freelance Lighting Director, Production Manager, and a Project Manager (Becker Studios, Inc.). Matt's career has included working on lighting for Olympic City at the 1996 Olympic Games in Atlanta; feature film campaigns for *Inspector Gadget* and Disney's *Hercules*; National Conventions and Trade Shows for McDonald's, Ace Hardware, Square D, and Maxxsonics, USA. Retail environments and displays for Sony Galleries, H2O+, and recently a NASFM award-winning national in-store display program for Merrell Shoes. In the theatre, Matt was engaged to assist in the opening of Chicago's newest Drury Lane Theatre (at Water Tower Place) and production managed their inaugural show *The Full Monty* and then *Mornings at Seven* starring Katherine Helmond. Matt was also part of the team that created Eighty-Eight Entertainment's new work, *Monsieur Chopin*. Thanks to all who make show-biz fun (including Hershey Felder), and Matt loves Nettie.

### **SAMANTHA F. VOXAKIS** (Executive Director, Eighty-Eight Entertainment)

Samantha is a native of Baltimore MD, where she attended Loyola College on full academic scholarship and graduated summa cum laude. Her twelve years with the Baltimore Orioles included a number of extraordinary events, including the opening of Camden Yards and Cal Ripken's 2131 game. Co-producer: *George Gershwin Alone* (Chicago, Hartford), *Monsieur Chopin* (Chicago, Cambridge, Hartford). With thanks to Mr. Felder and the GGALA.

### **SPECIAL THANKS**

The Gershwin, Godowsky and Strunsky families, The Sukin Law Group and Elliot Brown; Ray White at the Library of Congress; Al and Kathy Checchi; Skip and Jon Victor; Peg and Rick Golden; Lee and Claire Kaufman; Jeff Sine, Bob Birmingham, Nick and Patti Paleologos; Jerry and Judy Weisfogel; Brian Novack, Matthew Walley; Ken and Maria Cole, Mama and Papa Cole-Levine; Dasha and Maury Lewin; the Cotsen families, Michael Lewin, Judy Haddon, Jim Gandre, Thomas Zoells, Rhona and Julian Frazin.

Matthew Burton; Robert Snyder, Irene Wlodarski, Peter Goodrich and Steinway Pianos, New York; David Ida and Fields Pianos; Lynda Garcia and Greene Music; Steve Robinson, Eric Arunas, Beth Schenker, The WFMT Radio Network; Ravenswood Studios, Creative Technology, Stacy Friedman.

Matt, Morgan, Randy, Rich, Tamora, Yael, Michael; Guy Casper.

A special thank you to Adam and Amy Gershwin and children; Marc and Andrea Gershwin; Roberta Korus; Susan Myerberg; The Felders and the Globerman Three with Avery; Rosalinda Monroy and the GGA/MC LA; Sam and the Voxakis family; Candice and Joel Zwick, Joel Zwick "Alone," Chance and KIM (XXOO).

### **ADDITIONAL STAFF FOR THIS PRODUCTION**

Tamora Wilson .....Assistant Lighting  
Director  
Randy Cromwell .....P r o d u c t i o n  
Associate



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.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.

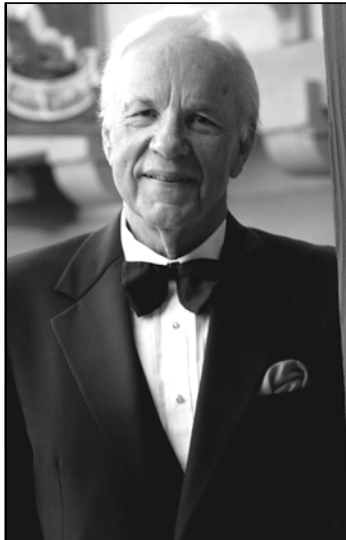
# Donor Spotlight: Conrad Prebys

"I live everyday like it's my last," says Conrad Prebys, "and I'm having a hell of a time doing it!" Mr. Prebys is the owner of Progress Construction and Management Company. He is also one of San Diego's greatest charitable philanthropists.

"After the loss of a close friend, I got to thinking that I don't exactly have a lot of birthdays left, so it's time to get prepared," says Mr. Prebys. "I suppose I've accumulated quite an estate over the years, and I plan to set up 90% of this into a charitable foundation to be distributed after I pass from this scene. However, sometimes, I have realized that it's just more fun to do it while I'm alive." While Conrad does not enjoy the term 'giving back,' he notes that "San Diego has been very good to me, and I just want to do good things with my money, such as funding worthy causes in the area. I really get a kick out of it!"

Mr. Prebys is very proud to be a long-time supporter of the East County Boys and Girls Club, and to support the arts throughout San Diego. His voice seems to fill with awe as he says, "I love the arts and always have. Thank God I have that in my life." His love of the arts in San Diego was expressed this year when Mr. Prebys donated \$10 million to The Old Globe's Securing a Landmark Capital Campaign.

As he explains it, "I know the difference between a friend and an acquaintance." As a friend of the Globe, he had the opportunity to meet one of his favorite playwrights in 2004. "I treasure a picture I have of me and my wonderful sweetheart Debbie Turner when we met Arthur Miller at The Old Globe." The quality of the Globe's productions and the dedication of its staff are another reason for Mr. Prebys' support. "I've never known a more talented group of people, and doggone it, the Globe has only one direction to go and I want to be a part of that and support it."



Conrad Prebys; photo by Sandy Huffaker

## BUILDING FOR THE FUTURE: A NEW THEATRE COMPLEX

Ensuring the long-term stability of The Old Globe is the goal of the Theatre's Capital Campaign, Securing a San Diego Landmark, and will be achieved through three key initiatives: increasing the Globe's endowment; strengthening the Theatre's annual fund; and improving facilities on The Old Globe campus.

To accomplish the facilities goal, a renovation and construction project is being planned to create a new theatre and education center on the site of the Cassius Carter Centre Stage and attached to the Old Globe Theatre. This facility will include front-of-house and backstage improvements that address current issues of safety and audience comfort, which have arisen during the 40-year life of this facility.

In recognition of his \$10 million gift, the two-theatre complex, which will house the new Education Center, lobbies, work spaces, green room, dressing rooms and Lady Carolyn's Pub, will be named the Conrad Prebys Theatre Center.

The most significant addition to the campus will be a new state-of-the-art Education Center, which will allow the Globe to expand education and outreach programs which serve more than 40,000 each year.

For more information about The Old Globe's Capital Campaign, please contact Director of Development, Todd R. Schultz at (619) 231-1941, ext. 2310.



## GEORGE GERSHWIN ALONE

The question most often asked by journalists, artists and the public is “What discovery about George Gershwin surprised you most?”

The response that immediately comes to mind is the polarization of opinion about everything Gershwin. He was beloved by the public at large, but he divided the critics in half. His friends and acquaintances said they either loved him deeply, or simply tolerated him. There were those that said he was a womanizer, and others that he had only one mistress — his music.

Musicians and composers either loved his playing and composing — or completely dismissed it. There were friends who said he was a man in love with his art, and others who said he was a man in love with himself. While Rouben Mamoulian, famed director of *Porgy and Bess*, said that George had a genuine way of observing himself from the outside, Harold Arlen and other friends claimed that George lacked any ability for self-analysis. And although he engaged in sessions with a psychoanalyst over a lengthy period, George himself said that he really had no interest in looking deep inside.

A child of Russian-Jewish immigrants, George concert hall and made a “lady out of jazz.” He composed America’s greatest opera with the Black South as its subject matter, which interestingly enough, led to a number of anti-Semitic attacks. George’s personal letters reveal a very kind-hearted man, but there are a number of accounts to the contrary. There are recordings of George Gershwin’s own playing that are masterful, and others that reveal technical and musical deficiencies.

So given this polarization of thought, what was George Gershwin really like, and why did so many respond to him the way they did? **The Music.**

Thank you for attending *George Gershwin Alone*.

— Hershey Felder



Gershwin brought dance music into the

FOR MORE INFORMATION ABOUT *GEORGE GERSHWIN ALONE*  
PLEASE VISIT [www.gershwinalone.com](http://www.gershwinalone.com).

### AUTHOR'S NOTE

*George Gershwin Alone*, which had its world premiere in 1999, is the third “movement” of a trilogy entitled “The Composer Sonata.” The first movement, *Beethoven*, will have its world premiere this coming season, and the intermediate romantic movement, *Monsieur Chopin*, has been playing since August, 2005.

Traditionally, a Sonata is made up of three movements. The first movement is generally in “sonata form.” It is a highly-structured work that begins with a thematic statement, which is then followed by a “working out” section, followed by a return of the themes, then further development, and finally a rounding out – a coda. First movements are generally dramatic, architectural, deeply thoughtful and emotional. This is *Beethoven*.

Traditionally, the second movement of a sonata is a “Romanza” of sorts, a lush and expression of soul. This is *Monsieur Chopin*.

Finally – the last movement of the traditional sonata, is generally dance-like, extroverted and joyous, though still in some way thematically related to the previous two movements. This is *George Gershwin Alone* – the themes of which are suggested in both of its predecessors.

## OUR CONNECTION TO GEORGE

*By Hershey Felder*

In 1932, American composer George Gershwin was a guest on the *Fleischmann Hour Radio Show*, hosted by the classic American crooner, Rudy Vallee. Radio was still quite new, and for the first time in history, people from across the nation were able to tune in and catch a few live magical moments, all at the same time. Some years after George died his older lyricist brother, Ira, came across a number of long-forgotten acetate discs stored in a family closet. To Ira's shock, on one of the discs was a complete and clear recording of this very radio show. Immediately after Vallee's brief introduction, there is a frisson of energy and George's fingers hit the keys in a rising major chromatic passage that gives birth to a glorious improvisation as good as its name: *Fascinating Rhythm*. The music and playing is infused with such joy that it is impossible not to want to dive into the recording itself and somehow be a part of a world long gone. There is something in George Gershwin's music, and even more so when one hears him play it, that brings him, completely and unequivocally, to life. What is even more miraculous is that when one hears this recording, one feels it to be familiar. What is it about George Gershwin and his music that makes us



connect with it in such a strong way?

Brooklyn-born in 1898, he had the gift of

“hearing music in the heart of noise.”

Gershwin grew up to capture American sound in music — “our national pep, our metropolitan madness, our blues.” His formal keyboard lessons began at the age of 10, at which point, he immediately commandeered the family piano away from his older and more bookish brother, Ira. George's public musical life began when he was 15, pounding out tunes for prospective sheet music publishers and buyers on New York's famed Tin-Pan Alley. With a natural keyboard ability and a special gift for melody and harmony, George quickly made his way from song-plugger to songwriter; and by the time he was 26 years old, with the 1924 New York premiere of *Rhapsody in Blue* — to concert hall composer and major international star.

Songwriter Irving Berlin quipped, “George Gershwin is the only songwriter I knew who became a composer.” George himself never cast aside his natural gift for

the creation of the great American song. In fact, he was writing songs right up until the very end when he died of a brain tumor in 1937 at age 38. As the last thing that George was working on when he died was a melody left only in sketch form, it was up to his brother Ira, with whom George wrote some of the world's most enduring love songs,



and their friend, musician Vernon Duke, to complete *Our Love is Here to Stay*. Almost three quarters of a century later, there is no doubt that Ira's great romantic lyric also describes the enduring quality of his and his brother's love — their work. George and Ira's most beloved songs have made their way into the public consciousness not just because of their inventive and haunting sounds, but also because of the humanity of Ira's words. However, the most famous Gershwin work of all is the wordless *Rhapsody in Blue*. How is it that a concerto-like collection of loosely strung together themes and variations from a young composer without much of a structural master plan is as beloved 80 years after its debut as on the day its first note was born? Why do we connect to this piece in the way we do?...

...Although throughout the years “serious” musicologists have complained about the structure of the *Rhapsody*, one only has to look at the first few pages to see George's genius upon which he builds the entire piece. Two simple themes are turned







inside out and sideways in at least three keys with nary a sign of boredom. Then, just when things couldn't get more joyful, George introduces another

seemingly unrelated

theme in G major. Had he run out of ideas? Of course not! This theme answers the one that directly precedes it. His themes are talking to one another. A second American has entered the scene — and he, too, has something to say to that which came before him! The new melody is turned in every which way and in more than one key, and pulls us into its rhythmic grasp, because George uses held notes where the third beat isn't played. One-and-two-HOLD-and-four — an inner rhythm where the composer makes good on his promise to capture the rhythm of American life in sound.

This is what America is about. We hold onto what we believe....

It has been said by those in the know, that the *Rhapsody's* Finale doesn't broaden enough to allow us the full effect of a climax — that it sneaks up on us, and robs us of the time to feel satisfied. Naturally! With such vision as George Gershwin had, such a gift — and still, so much more to say — how could George have given it a solid, full-blown and final end? America was just beginning, as was its greatest composer, and the energetic and punchy finale is about the excitement of all which still lies ahead.

That George Gershwin didn't live to see the opening night of *Oklahoma* or *West Side Story*, *My Fair Lady*, or *Fiddler on the Roof* or even meet Obi-Wan, John Williams and *Star Wars*, is a tragedy. By right, a father should be present at the successes of his young sons. But even though he died when just a young man himself, 67 years after he is gone, we still connect to his music as if it were just composed today, and composed especially for us — because what George Gershwin created was more than just the foundation of a musical and cultural country. He left us with the musical reflection of who we are.

— Hershey Felder, February, 2004

PHOTO CREDITS: Page 11: Hershey Felder as *George Gershwin Alone*, photo by Mark Garvin; Page 12: (1) George Gershwin (2) Swanee from *Sinbad* (1920), Do It Again from *The French Doll* (1922) and Yankee Doodle Blues from *Spice of 1922* (3) L - R George Gershwin, DuBose Heyward, Ira Gershwin, photo from the Gershwin Collection at the Library of Congress. (Page 13) George Gershwin plays piano at the RKO convention in June 1937. Taken by an unknown photographer this is the last photograph taken of the composer.

## A SELECTION OF COMPOSITIONS... BY GEORGE GERSHWIN

- *George White's Scandals* of 1920, 1921, 1922, 1923, 1924
- *Lady, Be Good!* (1924, lyrics by Ira Gershwin)
- *Rhapsody in Blue* (1924), his most famous work, a symphonic jazz composition for Paul Whiteman's jazz band & piano; premiered at Aeolian Hall
- *Concerto in F* (1925), three movements for piano and orchestra; premiered in Carnegie Hall by the New York Symphony Orchestra, Walter Damrosch conducting
- *Oh, Kay!* (1926, lyrics by Ira Gershwin and Howard Dietz)
  - Includes the song, *Someone to Watch Over Me*
- *Strike Up The Band* (1927, lyrics by Ira Gershwin); premiered in Philadelphia
- *Funny Face* (1927, lyrics by Ira Gershwin)
- *An American in Paris* (1928), a symphonic poem with elements of jazz and realistic Parisian sound effects; premiered at Carnegie Hall by the New York Philharmonic, Walter Damrosch conducting
- *Show Girl* (1929, lyrics by Ira Gershwin and Gus Kahn)
- *Girl Crazy* (1930, lyrics by Ira Gershwin)
- *Of Thee I Sing* (1931, lyrics by Ira Gershwin)
  - Awarded the Pulitzer Prize for Drama in 1932 the first musical to win that award, although only Ira Gershwin and the bookwriters were awarded the Prize, but not George Gershwin
- *Second Rhapsody* (1931), for piano and orchestra, based on the score for a musical sequence from *Delicious*; premiered at the Boston Symphony Hall by the Boston Symphony Orchestra, Serge Koussevitzky conducting
- *Cuban Overture* (1932), originally titled *Rumba*, a tone poem featuring elements of native Cuban dance and folk music; premiered at the Lewisohn Stadium of the City University of New York, Gershwin conducting
- *Variations on I Got Rhythm* (1934), a set of interesting variations on his famous song, for piano and orchestra
- *Porgy and Bess* (1935, lyrics by Ira Gershwin and DuBose Heyward)
  - Revived on Broadway in 1942, 1943, 1953, 1976 (Houston Grand Opera; winner of the Tony Award for Most Innovative Revival of a Musical, directed by Jack O'Brien) and 198

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# Jack O'Brien Anniversary Celebration



## JACK O'BRIEN 25TH ANNIVERSARY CELEBRATION

In 1981 Jack O'Brien was named Artistic Director of The Old Globe, and since that time he has staged more than 60 productions and helped the Theatre send nearly 20 plays and musicals to Broadway.

To pay tribute to Jack for his 25 years of service to the Globe and the San Diego community, a star-studded evening with luminaries from stage and screen was held on Sunday, June 18 — which was incidentally also his birthday — at the Lodge at Torrey Pines, with event underwriters and Co-Chairs **Jane and Victor Ottenstein**.

Additional major underwriting came from Globe friends **Audrey Geisel, Donald and Darlene Shiley** and **Conrad Prebys**. The Old Globe would like to thank these and the many other donors who helped make this a tremendously successful event.







**PHOTOS:** 1. John Lithgow, Jack O'Brien, Lou Spisto, Jane and Victor Ottenstein; 2. Hal Holbrook, Jack O'Brien, Darlene Shiley; 3. Audrey Geisel, Jack O'Brien; 4. Lou Spisto, Kathryn Hattox, Marion Ross and Paul Michael; 5. John Glover, Mary Beth Adderley; 6. John Lithgow, Robert Gleason, Max Matys-Gleason, Marc Matys; 7. Elaine Lipinsky, Mary-Louise Parker, Jeff and Sheila Lipinsky; 8. Jack O'Brien, Sheryl and Harvey White; 9. John Lithgow, Conrad Prebys; 10. Robert Foxworth, Deni Carpenter, Carolyn Yorston and Mitch Matovich; 11. Karen Cohn, Mary-Louise Parker, Donald Cohn; 12. Jeannie and Arthur Rivkin, Jack O'Brien.

*All photos by Carol Sonstein*

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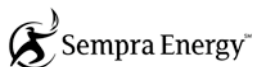
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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



Louis G. Spisto, Executive Director



Jack O'Brien, Artistic Director



Jerry Patch, Resident Artistic Director



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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.

### 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.

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

### PUBLIC TOURS

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

### LOST AND FOUND

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



**LOUIS G. SPISTO**  
*Executive Director*

Louis G. Spisto has been 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 the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and 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 three 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 just 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*, as well as *Intimate Apparel*, *Freedomland* and several world-premiere plays by Richard Greenberg, including *Three Days of Rain* and *A Naked Girl on the Appian Way*. 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 has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



**JACK O'BRIEN**  
*Artistic Director*

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on Broadway), *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*. ELSEWHERE: *Henry IV* (Tony Award®); *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theatre; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *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 a member of the College of Fellows of the American Theatre.

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Raúl Moncada .....Education Associate  
Holly Ward .....Tour Coordinator  
Carol Green .....Speakers Bureau Coordinator  
Sandra Ruiz .....Teaching Artist

## FINANCE

Paula S. Nickodemus .....Senior Accountant  
J. Adam Latham .....Payroll Clerk/Accounting Assistant  
Diane Jenkins .....Accounting Assistant  
Lynn Dougherty .....Receptionist

## DEVELOPMENT

Brad Ballard .....Associate Director,  
Major & Planned Gifts  
Annamarie Maricle .....Associate Director,  
Institutional Grants  
Eileen A. Prisby .....Events Manager

Courtney Quinn .....Development Coordinator,  
Individual Annual Giving  
Diane Addis .....Membership Administrator  
Erin McKown .....Development Assistant  
Diana Steffen .....Development Assistant

## Donor Services

Babs Behling, Jackie Cain, Eve Childs, Barbara Lekes,  
Landin Rice, Stephen Serieka,  
Judy Zimmerman .....Suite Concierges

## MARKETING

Becky Biegelsen .....Public Relations Director  
Frank Teplin .....Audience Development Manager  
Phillip Sanchez .....Group Sales Manager  
Jackie Anderson .....Publications Coordinator  
Erin Anderson .....Public Relations Assistant  
Peggy Ryan .....Marketing Assistant  
Judy Zimmerman .....Marketing/Events Assistant  
Erica Dei .....Graphic Designer  
Craig Schwartz, J.T. MacMillanProduction  
Photographers

## Subscription Sales

Scott Cooke .....Subscription Sales Manager  
Russ Allen, Anna Bowen-Davies, Stanley Einhorn,  
Arthur Faro, Andrew Fink, Randi Hawkins, Justin Lang,  
Pamela Malone, Jessica Morrow, Ken Seper, Grant  
Walpole .....Subscription Sales Representatives

## Ticket Services

Shari Ressel .....Ticket Services Manager  
Marsi Roche .....Ticket Operations Manager  
Lyle Wilson .....Ticket Services Supervisor  
Josh Rowland, Shouna Shoemake .....Lead Ticket  
Services Representatives  
Randy Acosta, Nikki Casey, Tim Cole, Melanie Galati,  
Dru Garcia, Mame Gile, Jessica Hanley, John Houghton,  
Claire Kennelly, Michael Knudsen, Alicia Lerner, Jenna  
Long, Grace Manuel, Kendra McCall, Caryn Morgan,  
Carlos Quezada, Gary Rachac, Arksan Siarak, Brandon  
Smithey, Brittany Summers .....Ticket Services  
Representatives

## PATRON SERVICES

Mike Callaway .....Theatre Manager  
Danielle Burnett .....Front of House Assistant  
Merlin D. "Tommy" Thompson .....Patron Services Rep.  
Colin Hanley, Rob Novak, Ashley RobertsHouse  
Managers

Dana Juhl .....Food & Beverage Manager  
Haydee Aldas, Kristin Dishman, Ashley Gregory, Brandi  
Mahan, Roland Roberge, Tess Rowley, Anne-Marie  
Shafer, Felicia Tobias, Melissa Whirlow .....Pub Staff  
Babs Behling, Rose Espiritu,  
Stephanie Rakowski .....Gift Shop Supervisors

## Security/Parking Services

Rachel "Beahr" Garcia .....Security/Parking  
Services Supervisor  
Irene Herrig .....Acting Security Supervisor  
Sherisa Eselin, Janet Larson, Michael Mackey,  
Sonia Paul .....Security Officers  
Chanel Boxx, Sean Busby, Michael Conroy,  
Deborah Elliot, Catrina McQuerry, Jeremy Neitzel,  
Kaneisha Rose .....Parking Lot Attendants  
Ryan Barsotti, Mark Brickman,  
David Nguyen .....V.I.P. Valet Attendants