



UPCOMING

THE GLASS MENAGERIE

April 12 - May 18, 2008
Cassius Carter Centre Stage



HERSHEY FELDER'S MONSIEUR CHOPIN

June 11 - June 22, 2008
Old Globe Theatre

HERSHEY FELDER'S GEORGE GERSHWIN ALONE

June 25 - June 29, 2008
Old Globe Theatre



2008 Summer SHAKESPEARE FESTIVAL

ROMEO AND JULIET
THE MERRY WIVES OF WINDSOR

ALL'S WELL THAT ENDS WELL
June 14 - September 28, 2008
Lowell Davies Festival Theatre



THE PLEASURE OF HIS COMPANY

July 12 - August 17, 2008
Old Globe Theatre



SIGHT UNSEEN

August 2 - September 7, 2008
The Old Globe Arena Stage
at James S. Copley Auditorium
(San Diego Museum of Art)



Dear Friends,

Welcome to this performance of Hershey Felder's *Beethoven, As I Knew Him*. We're thrilled that this virtuoso author, actor and pianist has chosen to premiere this new work at The Old Globe. In addition, Mr. Felder treats us to a reprise of his previously sold-out Globe shows, *George Gershwin Alone* and *Monsieur Chopin*, immediately following *Beethoven*. Don't miss this chance to see all three parts of Hershey Felder's "The Composer Sonata"!

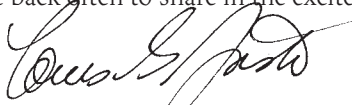
The summer is fast approaching, an eventful time at the Globe. Our 2008 Summer Season begins with the repertory format Shakespeare Festival, featuring *Romeo and Juliet*, *The Merry Wives of Windsor*, and *All's Well That Ends Well*. We're also looking forward to two exciting new productions, *The Pleasure of His Company*, directed by Co-Artistic Director Darko Tresnjak, on the Shiley Stage in the Globe, and *Sight Unseen*, by Pulitzer Prize winner Donald Margulies, at the specially-built arena theatre in the James S. Copley Auditorium at the San Diego Museum of Art.

In July, we will break ground for the construction of the Conrad Prebys Theatre Center, featuring a state-of-the-art arena stage, education center, and plaza. The Old Globe is proud to recognize the generous donors who have helped us reach this momentous point in the Globe's history. The Capital Campaign, launched in 2006 with the announcement of the lead gift from Donald and Darlene Shiley, has now raised over 75% of its goal. As the hammers ring out this summer, we need crucial support to complete the Campaign and secure the future of The Old Globe for the 21st century.

You can play an important role in helping us reach this goal — and record your support of The Old Globe in lasting fashion. We are offering donors the opportunity to underwrite a limited number of personalized granite pavers, to be installed in the newly-redesigned Copley Plaza in front of the Globe's three theatres. The pavers will be the focal point of the plaza's graceful circular design, to be enjoyed by millions of Globe patrons and Balboa Park visitors for decades to come.

Your contribution to the paver campaign will also help us meet a very important challenge. The Globe has been awarded a \$1 million Challenge Grant by the nationally-renowned Kresge Foundation. To qualify for this grant, the Globe must raise \$9 million in new or increased gifts. Your purchase of a paver will help us reach this goal, win the grant — and complete our Capital Campaign. Your help is critical to this effort! To learn more about how you can participate, please call the Globe's Development Office at (619) 231-1941 ext. 2317.

Thank you for choosing to be with us in 2008. We'll be breaking ground — theatrically and literally! — this summer. We hope you will be back often to share in the excitement!


Executive Producer

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.

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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

PRESENTS THE WORLD PREMIERE OF
The Eighty-Eight Entertainment
Samantha F. Voxakis and Lee Kaufman Production of



The Music of Ludwig van Beethoven Text by Hershey Felder

Based on the original *Aus dem Schwarzspeerhaus* by Dr. Gerhard von Breuning

SCENIC DESIGN

François-Pierre Couture

COSTUME DESIGN

Theatr'Hall, Paris

LIGHTING DESIGN

Richard Norwood

ASSISTANT LIGHTING DESIGN

Tamora Wilson

PROJECTION DESIGN

Andrew Wilder & Christopher Ash

SOUND DESIGN

Erik Carstensen

PRODUCTION STAGE MANAGER

GiGi Garcia

PRODUCTION MANAGER/
TECHNICAL DIRECTOR

Matt Marsden

PRODUCTION CONSULTANT

Jeffrey Kallberg, Ph.D.

DIRECTED BY

Joel Zwick

Scenery & Furniture Crafted by The Arizona Theatre Company

Old Globe Theatre, Donald and Darlene Shiley Stage
May 3 - June 8, 2008

Cast of Characters

Gerhard von Breuning/Ludwig van Beethoven.....Hershey Felder

Stage Manager.....GiGi Garcia

The action takes place in Vienna, Austria during the summer of 1870,
the 100th anniversary of the birth of Ludwig van Beethoven.

There will be no intermission

The Stage Manager employed by this production is a member of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.

BEETHOVEN, AS I KNEW HIM is supported, in part, by the following generous sponsors:



The Old Globe salutes Bank of America as a valued partner in providing world-class theatre and outstanding arts education programs. For the past five years, Bank of America has supported the Globe's Grinch Children's Initiative, a series

of literacy programs in conjunction with the Globe's annual holiday production of *Dr. Seuss' How the Grinch Stole Christmas!*, which serves more than 14,000 children, their families and elementary school teachers. Thanks to this support, the Globe is able to reach children and adults from all socioeconomic levels across Southern California.

In addition, Bank of America has previously sponsored Globe productions of *Dr. Seuss' How the Grinch Stole Christmas!*, *What the World Needs Now*, *The Real Thing* and *Time and Again*.



AFTER ATTENDING A STUDENT MATINEE DURING SEUSSABRATION, FIRST-GRADE STUDENTS HAVE THE OPPORTUNITY TO MEET THE GRINCH.



THE CAST OF THE OLD GLOBE'S 2007 PRODUCTION OF *DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!*, PHOTO BY CRAIG SCHWARTZ.

The Lipinsky Family



L-R: ELAINE, SHEILA AND JEFFREY LIPINSKY

Elaine and Jeffrey Lipinsky, along with Jeff's wife Sheila, continue the tradition of tremendous support of the Globe that their family began in 1978. The Lipinskys began attending The Old Globe in the 1950s and the family's tradition of generous support established by the late Dorris and Bernard Lipinsky lives on. The family plays a major role in the success of The Old Globe through their generous donations of time and financial support. Sheila Lipinsky serves on the Globe's Education Committee. Jeffrey and Elaine also stay active with the Globe through their support of theatre events and education endeavors.

Globe Guilders

Globe Guilders have been an essential part of The Old Globe family for more than 50 years. Hundreds of dedicated members provide invaluable assistance to the Globe through their notable annual Fashion Show and other fundraising activities, community events, and gracious hosting of the Theatre's Company Calls.

This year's Globe Guilders Fashion Show will be held on Tuesday, August 5 at the Sheraton San Diego Hotel and Marina. Presented by Neiman Marcus, the Fashion Show will feature designs by Naeem Khan. Proceeds from the event will support the Globe's education programs. For more information or to become a Globe Guilder, please contact Bonnie Wright, Globe Guilders Vice President of Membership, at (858) 259-8988.

Leadership Gifts to The Old Globe

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

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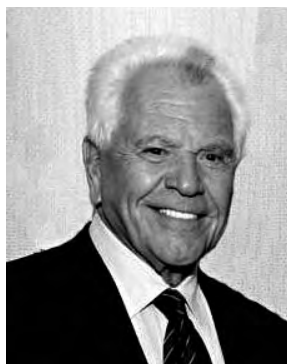
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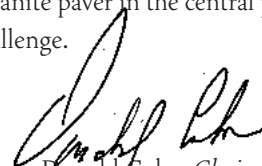
Dear Friends,

I am pleased to welcome you to the return of Hershey Felder with *Beethoven, As I Knew Him*. It is a tribute to The Old Globe and its audiences that Mr. Felder has chosen to premiere this exciting work here.

This summer we will begin construction for the Globe's new facilities, which include a new education center for expanded education and outreach programs, a new arena stage offering enhanced technical capabilities and increased audience comfort, as well as a gorgeous new plaza.

With construction beginning, we are entering the final phase of our Capital and Endowment Campaign. With extremely generous leadership support from Donald and Darlene Shiley, Conrad Prebys, and our Board of Directors, the Campaign has reached 75% of goal. To help the Globe complete the final, most challenging phase of the campaign, the nationally-renowned Kresge Foundation has awarded us a Challenge Grant of \$1 million to secure community support.

Elsewhere in this program (see page p10) you can read about a special opportunity to assist the Campaign and leave the imprint of your support for The Old Globe for future generations with the purchase of a personalized granite paver in the central plaza. I invite you to join with the Globe family at this crucial juncture and help us meet the Kresge Challenge.



Donald Cohn, Chair,
Board of Directors

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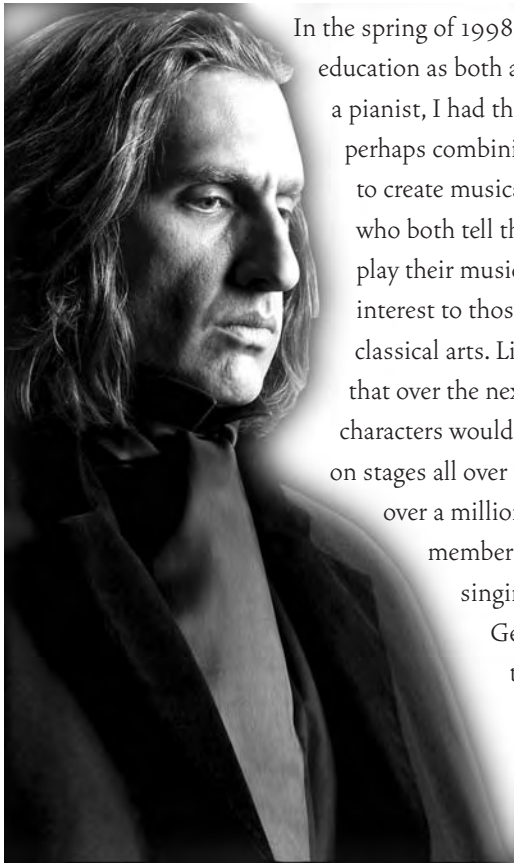
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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Supervisor Pam Slater-Price and The County of San Diego.



HERSHEY FELDER AS LUDWIG VAN BEETHOVEN

In the spring of 1998, armed with an education as both an actor and as a pianist, I had the idea that perhaps combining both crafts to create musical characters who both tell their stories and play their music, may be of interest to those who enjoy the classical arts. Little did I know that over the next decade, these characters would be appearing on stages all over the world; that over a million audience members would be

singing the music of Gershwin as if they were at a soiree way back when; that patrons would become aristocrats in the

elegant salons of Paris in the 1800s and take part in the grand traditions of the time; and that so many of those who have already taken part, would continue along on the journey back in time to the world of Ludwig van Beethoven, the greatest composer to have ever lived.

What I have seen over the years is that audiences are thirsting to understand the context of the creation of great art, for the greatest of art generally comes from the simplest and most honest of means. I often think of Shakespeare presenting his newest works to the masses, and the audience participation on the floor. Today we may study these works for their hidden secrets, but in their time, the works were simple, direct, and honest expressions of a straightforward story. If one looks at any work of art that has lasted, the through-line is undoubtedly the humanity, clarity and simplicity of the work. If my travels across the globe presenting these works to many different cultures have taught me anything, it is that people are people the

Beethoven, As I Knew Him

world over. We all love to dream, we all love to learn, and we all love to feel included. And so it has been my goal with these three works, *George Gershwin Alone*, *Monsieur Chopin* and *Beethoven, As I Knew Him*, that make up our "Composer Sonata" – a trilogy of three movements, styled largely in the form of a classical sonata.

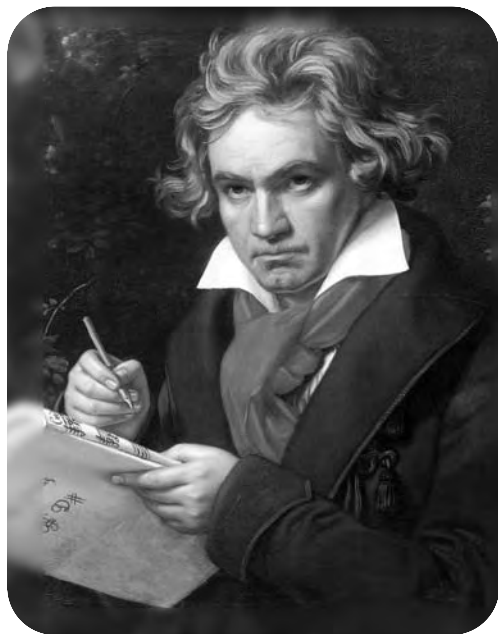
Traditionally, the Sonata is a musical puzzle structured to create maximum emotional and intellectual effect on the listener. With its first movement, it explores the dramatic and the highly structured (*Beethoven, As I Knew Him*); the second, Romance (*Monsieur Chopin*); and the third, an extroverted dance-like celebration and finale (*George Gershwin Alone*). Over the years, I would hear the odd argument every now and then that great works of art should be presented in the purest of forms and should be allowed to speak for themselves, and most certainly don't need a writer and actor to illuminate the story of the works' creation. My response has always been that we artists spend every breathing moment of our lifetimes living and reliving every one of these simply human stories; relishing each and every new detail of the personal aspect of a composer or artist's life; being excited at the simple discovery of a composer's choice of why this note over that...small details that give us artists the greatest pleasure in the world. Well then, why only present a finished product when so much of the joy comes from the learning? While we all may love to be entertained, for me, in the end, what makes us particularly human is that we all love to learn, even the smallest simplest detail about another life — for those details are what connects us all.

Thank you for joining me over the years and for sharing.

— Hershey Felder

Ludwig van Beethoven

(1770 - 1827)



One of the greatest composers in music history, Ludwig van Beethoven lived a tumultuous life marked by erratic fortunes, estranged relationships, and his failing health. Though he is celebrated for his compositions, which shaped the traditions of classical music, he is remembered as a troubled and belligerent man, tortured by his hearing loss and his sense of impending death.

Beethoven was born in Bonn, Germany in 1770. He was baptized on December 17th, but the actual date of his birthday is not known for certain. He first studied piano as a child with his father Johann, who was a singer and musician. His next teacher, the court organist Christian Gottlob Neefe, was perhaps the most instrumental in developing the young artist, helping him to publish his first composition.

“I shall seize Fate by the throat; it shall certainly not bend and crush me completely.”

— Letter to F G Wegeler, 1801,
with regard to his deafness

In his mid-teens, he traveled to Vienna to study with Wolfgang Amadeus Mozart, but was quickly called back home to be with his mother, who was dying of tuberculosis. She died shortly thereafter, and Beethoven then became the primary guardian to his two younger brothers, as his father grew more and more addicted to alcohol. The young Beethoven never had a chance to study with Mozart, who died before he could return to Vienna.

“When I open my eyes I must sigh, for what I see is contrary to my religion, and I must despise the world which does not know that music is a higher revelation than all wisdom and philosophy.”

— Quoted by Bettina von Arnin,
letter to Goethe, 1810

When he did return five years later, Beethoven studied with Joseph Haydn, Johann Georg Albrechtsberger, and Antonio Salieri. By 1793, he had established himself as a piano virtuoso, and was able to support himself through a combination of annual stipends, monetary gifts from the aristocracy, and income from concerts, lessons, and the sales of his works. During this early part of his career, he composed such classics as his *Pathétique Sonata* and his *Piano Sonata No. 14*, better known as the *Moonlight Sonata*. Despite the popularity of his work, he remained financially unstable; often his patrons reneged on their pledges to support him, or passed away before paying him anything.

Perhaps the most devastating turn of events for Beethoven, however, was the gradual but severe deterioration of his hearing. He was only 26 when the hearing loss began, and by 1802, he realized that the condition was incurable and would only get worse. Although his hearing loss complicated his financial struggles, as it limited the number of concerts that he could conduct, it did not stop him from continuing to compose. He entered a

new phase of creativity known as his “middle period.” During this time, he composed the *Eroica Symphony*, his ode to the ideals of the French Revolution. He also composed the unforgettable *Symphony No. 5*, which began with the four notes that evoked “fate knocking on the door.”



BEETHOVEN AT AGE 13

By 1817 he entered his “late period,” during which his style became more innovative and personal, as evidenced by his *Symphony No. 9* and his *Grosse Fugue*. His deafness was nearly complete at this point; at the end of the premiere of his *Symphony No. 9*, he reportedly had to be turned around to witness the enthusiastic applause of the audience. Instead of elation, however, he wept, realizing that he could not hear them.

To exacerbate his suffering, he endured a family crisis. His brother Karl died of tuberculosis, leaving a nine year-old son. Beethoven fought a custody battle with the child’s mother, eventually winning sole guardianship of his nephew. The battle continued for years, and the teenaged Karl eventually attempted suicide to escape his uncle, who was allegedly abusive in his upbringing. Karl survived and returned to his mother. Beethoven also suffered a string of broken romantic relationships, often because the object of his affection was either married or engaged. The identity of his “Immortal Beloved,” to whom he wrote a long love letter in 1812, was never identified, although it is believed that she was Antonie Brentano, the wife of a wealthy friend of Beethoven’s.

“Plaudite, amici, comedia finita est.” (Applaud, my friends, the comedy is over.)

— On his deathbed, 1827

He was depressed and, at times, suicidal. His pain was exacerbated by the alienation from his own music, his inadequate finances, and his failed relationships. In 1827, he fell severely ill, perhaps in part due to lead poisoning and he died on March 26 in the middle of a thunderstorm. Despite the turbulent affairs of his personal life, his funeral was attended by over 10,000 people, consisting of fans, admirers, and friends. The legacy of his life’s work remains a benchmark in the history of classical music.

— Kim Montelibano Heil

“Everything will pass, and the world will perish but the Ninth Symphony will remain.”

— Michael Bakunin, quoted in Edmund Wilson, *To the Finland Station* (1940)



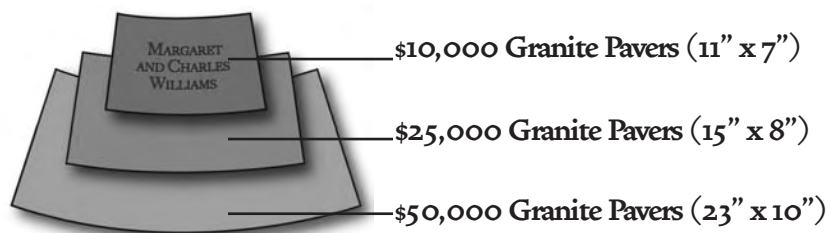
BEETHOVEN’S GRAVE, ZENTRALFRIEDHOF (CENTRAL CEMETERY) VIENNA, AUSTRIA.

FOR MORE INFORMATION ABOUT THIS PRODUCTION, PLEASE VISIT OUR WEBSITE AT WWW.THEOLDGLOBE.ORG

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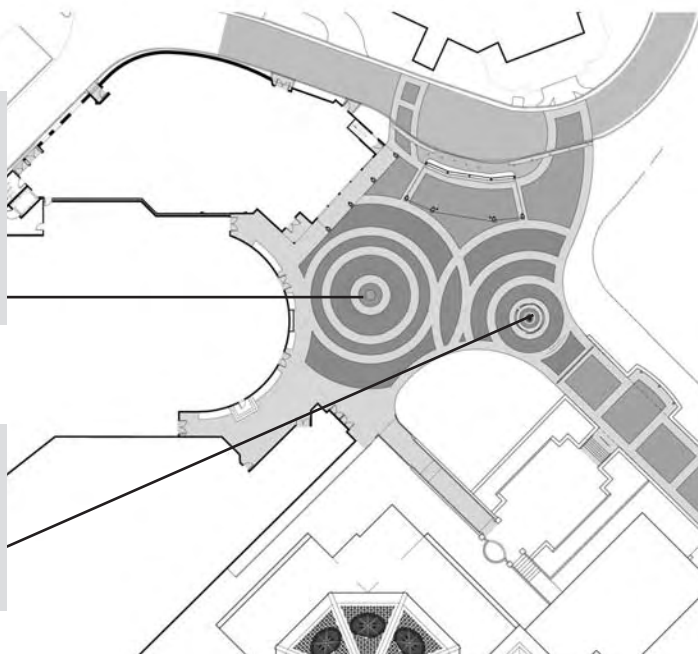
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To learn how you can participate call the Development Office, (619) 231-1941 x2317



Hershey Felder

(*Gerhard von Breuning/Ludwig van Beethoven/Playwright*)

BROADWAY,
LONDON'S WEST
END: *George Gershwin Alone*,

Helen Hayes Theatre, Duchess Theatre. REGIONAL AND INTERNATIONAL APPEARANCES: *Monsieur Chopin*, Chicago's Royal George Theatre, Geffen Playhouse, Arizona Theatre Company, American Repertory Theatre, Hartford Stage, Ravinia Festival, The Old Globe, Cleveland Play House; Command Performance for the Polish Ambassador to the United States, Polish Embassy, Washington; Uijeongbu Theatre Festival, South Korea. *George Gershwin Alone*, 2004-2005 Chicago; 1999-2008 at Ford's Theatre, American Repertory Theatre, Hartford Stage, Geffen Playhouse (2007 Los Angeles OVATION Awards, Best Musical and Best Actor), The Old Globe, Arizona Theatre Company, Prince Music Theatre (Philadelphia), Cleveland Play House, The Gilmore Festival, Ravinia, El Paso, Uijeongbu, and others. UPCOMING: *Monsieur Chopin* in Paris and Warsaw; *Beethoven, As I Knew Him* at the Geffen Playhouse, Cleveland Play House, Arizona Theatre Company and others. COMPOSITIONS: *Fairytales*, a musical; *Les Anges de Paris, Suite for Violin and Piano*; *Song Settings*, poetry by Vachel Lindsay; *Aliyah, Concerto for Piano and Orchestra*; *Saltimbanques for Piano and Orchestra*; *Etudes Thematiques for Piano*. RECORDINGS: *Love Songs of the Yiddish Theatre, Back from Broadway*, and *George Gershwin Alone* and *Monsieur Chopin* for the WFMT Radio Network Recordings label. Worldwide live broadcast, *George Gershwin Alone*, July 2005. CURRENT PROJECTS: include a Negaunee Foundation Chicago composition commission, and a new musical, *Histoire D'Amour a Paris/A Paris Love Story*. Mr. Felder is on the Board of Directors

of the Chicago College of Performing Arts. 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. Mr. Zwick directed the Broadway production of *George Gershwin Alone* at the Helen Hayes Theatre, as well as all other productions. 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. Currently, Mr. Zwick is recognized as Hollywood's most prolific director of episodic television, having the direction of five hundred and twenty-five episodes to his credit. These include having directed twenty-one 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, Bros. Wayans, Joanie Loves Chachi, Jamie Fox, Kirk, Parent 'Hood, Angie, On Our Own, Two of a Kind, Love Boat, Hangin' with Mr. Cooper*, etc. Previous New York productions have included *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 *Woyczek*, 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.

François-Pierre Couture

(*Scenic Design*)

François-Pierre Couture moved from Montréal to Los Angeles to study theatre at UCLA. After successfully completing his master degree in scenic and lighting design in 2006, he joined The Actors' Gang Theatre and designed both the scenery and lighting for their critically acclaimed productions of Shakespeare's *Love's Labour's Lost* (directed by Simon Abkarian) and an adaptation of Jonathan Swift's *Gulliver's Travels* (directed by P. Adam Walsh). In 2007, François-Pierre was nominated for an L.A. Ovation Award for his scenic design of *A Picasso* at the Geffen Playhouse (directed by Gil Cates). Other productions he has designed include: lighting for *Carnage* at the Actors' Gang Theatre, *The Trial of the Catonsville Nine* at the Kirk Douglas Theatre, and *Evel Knievel: the Rock Opera* at the Bootleg Theatre; scenery for *The Quality of Life* at the Geffen Playhouse and *Bayou Legend* at the Glorja Kaufman Dance Theater; scenery and lighting for *Melancholia* at the Los Angeles Theatre Center and for *Wounded* at the Power House Theatre.

Richard Norwood

(*Lighting Design*)

Richard is a proud recipient of the 2006 After Dark Award for Outstanding Lighting Design for his design of *Old Clown Wanted* at Trap Door Theatre. Other recent awards include the 2007 Angie Award for Best Lighting Design (International Mystery Writers Theatre, Owensboro KY). Richard was nominated for a 2007 Ovation award for best lighting design: *Monsieur Chopin* at the Geffen, LA. Recent designs include *Monsieur Chopin* at The Old Globe, Hartford Stage, and American Repertory Theatre. Other recent designs include *An Intimate Evening with Lynda Carter*, Apollo Theatre Chicago; *Mother Courage* for Vitalists Theatre; *The Real Thing* and *The Best Man* for Remy Bumppo. Richard has designed over 50

shows for Trapdoor, including *Petra Van Kant*, *Katzelmacher*, *Quills*, *Morocco*, *Baal*, *Lebensraum*, *Polaroid Stories*, *Orpheus Descending*, and *Squatt!*. Richard has designed over twenty shows for Defiant Theatre including *A Clockwork Orange*, *Titus Andronicus*, *Dope!*, *Cleansed*, *Godbaby*, *Action Movie*; *The Play*, and *Red Dragon*. Richard has been the resident lighting designer for Zephyr Dance for the past nine years. Richard holds the position of Performance Coordinator at the Museum of Contemporary Art.

Tamora Wilson

(Assistant Lighting Designer)

Tamora Wilson is excited to work with Eighty Eight Entertainment again. Some of her favorite projects include working with Kaleidoscope Dance and Midnight Circus. She has also designed for the following productions: *Bus Stop*, *Beast on the Moon*, *Einstein's Dreams*, *Bye, Bye Birdie*, *The Ones That Got Away*, *Last Night of Ballyhoo*, *The Sound of Music*, and *Charlie and the Chocolate Factory*. Her website can be found at www.tamorawilson.com.

Andrew Wilder

(Co-Projection Designer)

Andrew Wilder's diverse experience in lighting design, photography, and all things computerized has led him to the world of projection and media design. Andrew has traveled the world for the last few years, designing lighting for Princess Cruises Entertainment. Back on dry land, one of his favorite recent projects was programming video on a cylindrical waterfall wall at the Seminole Hard Rock Casino in Tampa. He is currently part of the production design team for Billy Joel's upcoming summer concert at Shea Stadium. Andrew has collaborated on lighting and projections with Christopher Ash on numerous dance concerts in Chicago and Istanbul, and is thrilled to be working with him and the team on *Beethoven, As I Knew Him*. Andrew is a founding partner of Luxious Lighting, a Los Angeles-based lighting design and con-

sulting firm, which can be found at www.luxious.com.

Christopher Ash

(Co-Projection Designer)

Christopher Ash is a projection, lighting, and scenic designer based in Chicago. His background in dance, opera, music, theatre, and video production provide him with a large vocabulary with which to design. Often incorporating bold and innovative choices, he is able to compose a clear sense of emotion and perspective, yet never forgetting to support the story. In 2006, Christopher was awarded the After Dark Award for his lighting design on *The Sweet Smell of Success* at Circle Theatre. He has had designs presented with Victory Gardens, About Face, Opera Delaware, Summer Opera in D.C., Next, Piven, TUTA, Emerald City, Circle, Artistic Home, Cherubs, River North Chicago Dance Co, Deeply Rooted, and Anadolu Atesi in Istanbul. To see more of his work, go to www.ChristopherAsh.com.

Erik Carstensen

(Sound Design)

Master Sound Technician at the Old Globe since 1997. Production Engineer on over 50 productions at the Globe, including *Floyd Collins*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Full Monty*, *Dirty Blonde*, *Dirty Rotten Scoundrels*, *Chita Rivera-A Dancers Life*, *Hershey Felder's George Gershwin Alone*, *Monsieur Chopin*, *A Catered Affair* and *Dancing in the Dark*. Erik is a member of IATSE Local 122.

GiGi Garcia

(Production Stage Manager)

GiGi is one of the original stage managers for *George Gershwin Alone* and has called well over 600 performances for Eighty-Eight Entertainment. For thirteen years, she has been a resident artist at A Noise Within Theatre where she has worked as a production manager, stage manager and assistant

director. Other theatres include: the Geffen Playhouse, Cleveland Play House, Arizona Theatre Company, The Kennedy Center, The Hollywood Bowl, The Cuillo Center for the Performing Arts, L.A. Theatreworks, Tiffany Theatres, Occidental Theatre Festival, Bottom's Dream, The Eclectic Theatre Company, The Virginia Ave. Project and Scottsdale Conservatory Theatre. GiGi currently leads the Drama Ministry for Montrose Church where she has produced and directed several plays and films.

Matt Marsden

(Production Manager/Technical Director)

Matt has been part of the Eighty-Eight Entertainment Production Team since 2005, when Hershey Felder premiered *Monsieur Chopin* at the Royal George Theatre in Chicago. Matt also works at the Royal George Theatre in Chicago where he has been part of the production teams for *HATS! The Musical*; *Forbidden Broadway: SVU*; *I Love You, You're Perfect, Now Change*; *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 a NASFM award-winning national in-store display program for Merrell Shoes. In the theatre, Matt worked to open Chicago's Drury Lane Theatre (at Water Tower Place) and production-managed their inaugural show *The Full Monty* and then *Mornings at Seven* starring Katherine Helmond. Thanks to all who make show biz fun (including Hershey Felder), but especially my wonderfully supportive wife, Nettie.

Jeffrey Kallberg

(Production Consultant)

Jeffrey Kallberg (Ph.D., University of Chicago) is a specialist in music of the 19th and 20th centuries, editorial theory, critical theory, and gender studies. Kallberg has published widely on the music and cultural contexts of Chopin, most notably in his book, *Chopin at the Boundaries: Sex, History, and Musical Genre* (Harvard University Press). His critical edition of *Luisa Miller, for the Works of Giuseppe Verdi*, has been performed throughout the U.S. and internationally. His current projects include a book on Chopin and the culture of the nocturne, an examination of the convergences of sex and music around 1800, and a study of Scandinavian song in the first half of the twentieth century. Kallberg was elected Vice President of the American Musicological Society for the term 2004-2006. He served as Review Editor of the Journal of American Musicological Society and is presently general editor of *New Perspectives in Music History and Criticism* (Cambridge University Press). He has won numerous awards for his publications, and received fellowships from the National Endowment for the Humanities and the John Simon Guggenheim Memorial Foundation. He has also twice been guest-of-honor at the International Fryderyk Chopin Competition in Warsaw, Poland. In 2005, the Palmer Theological Seminary called upon Kallberg to identify and authenticate an autographed manuscript of Beethoven's *Grosse Fugue* that was discovered in their library. The manuscript, one of the last that Beethoven completed, preserves fascinating evidence of his compositional thinking; its reappearance after some 115 years caused considerable excitement across the musical world. In December 2005, the manuscript sold at auction for nearly \$1.9 million.

Lee Kaufman

(Associate Producer)

Lee Kaufman is a business entrepreneur with an interest in classical music that extends from Gregorian Chants in the Middle Ages through to the modern composers. In the St. Louis Community College system, he teaches a classical music listening course, and a course dealing with the role of Music for the Movies. He also teaches at the Chautauqua Institution in N.Y. He sees Beethoven not only as a great composer, but also an architect whose innovative style greatly influenced the direction and future of classical music.

Samantha F. Voxakis

(Executive Director/G.M., 88LLC)

Samantha is a proud native of Baltimore MD, where 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. When not keeping busy with the day-to-day operations of 88LLC, she enjoys cooking, travel, and theatre. There was a time she took great pleasure in playing the piano; however, she has given it up as comparisons to Hershey's playing are simply too painful. With special thanks to Mr. Felder, the GGA-MC LA, James, and The Family.

Eighty-Eight Entertainment, LLC

(Producer)

Eighty-Eight Entertainment was created in 2001 by Hershey Felder, and is devoted to the creation of new works of music theatre. Eighty-Eight's projects include the *Composer Sonata* featuring the lives and work of George Gershwin: *George Gershwin Alone*, Fryderyk Chopin: *Monsieur Chopin*, and Ludwig van Beethoven: *Beethoven, As I Knew Him*. Other projects include artist promotion, as well as musical and film works in development. All members of Eighty-Eight LLC productions are creative artists in their own right, and all members are asked to advise and contribute on all aspects of production.

SPECIAL THANKS

Dr. Jeffrey Kallberg; Irene Wlodarski, Peter Goodrich, Bonnie Barrett and Steinway Pianos, New York; David Ida and Fields Pianos, L.A.; Thomas Zoells; Steve Robinson, Eric Arunas, Beth Schenker, The WFMT Radio Network; Chateau de Guerinet, France; Barbara DeVorzon, Jeff Wagner and Clavier Magazine; Ruth Spencer, William Meredith, The Ira F. Brilliant Centre for Beethoven Studies, San Jose State University; Ory Shihor, Judith Haddon, James Gandre and the Chicago College of Performing Arts at Roosevelt University.

Grosses bises à notre famille à Paris...Marie-Helen et Alexis, Thadée et Catherine, Marie-Victoire, Sascha Poliakov, Cédric, Shura, Chiarra, Matteo Riou, et Amelia Carrico, ainsi que les membres de l'entreprise "BaSa" (!) – Carole Boué et Gilles Sieg.

An important thank you to Lee and Claire Kaufman and their family who, besides having driven, flown and even walked through the most dreadful weather to support our performances (it all started way back when with a terrible storm in Philadelphia that had Lee wandering off the street into a performance of *George Gershwin Alone*...) The Kaufman family have been production supporters since the very beginning. I can only express how lucky and grateful I am, not only for their support, but for their friendship.

A particular and heartfelt thank you to my team of devoted artisans, many of whom have been with me through dozens of productions all over the world - Matt Marsden, GiGi Garcia, Rich Norwood, Tamora Wilson, François-Pierre Couture, Nettie Wasowski, Andrew Wilder, Yael Pardess, Michael Gilliam, Guy Casper, John Boesche, Erik Carstensen, Christopher Ash, Peter Mondelli - without whom none of our work would be possible; David Cap and the staff of the Arizona Theatre Company Scene Shop; the Entire Staff of The Old Globe.

A special thank you to Candice and Joel Zwick, Joel Zwick "Alone" - Joel, without whom there would be nothing but wandering art. Joel Zwick has always referred to himself as a "funny little man." Indeed, that he is... but he is also, and more so, a great artist, an endless thinker, and a director's director whose goal is not to impose his own "lofty ideas" on a work of art, but to rid the work of all forms of pretense so that the expression breathes as it must - naturally, honestly, and as what it is.

A very special and personal Thank You to my Greek family, Samantha, Mom, Dad, and Chris Voxakis. As you have often implied, "When my people were writing philosophy, your people were still swinging from trees." (Gus, MBFGW) Without you, Eighty-Eight Entertainment would not exist. And many thanks to the rest of the auxiliary - Rosalinda, Sandy, and Cheryl - for their support over the years and across the miles.

My father and stepmother, Jack and Lea, my sister and brother-in-law, Tammy and Kevin and their dear child Avery, with the next one on the way in good time...

And of course, to those who are everything -

...Chance and KIM (XXOO).



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.

ssdc

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.

THE SOUND DEPARTMENT: An In-Depth Look (and Listen)

The house lights dim. Before the curtain rises or the stage is lit, music swells and you hear distant sounds of the sea. Sound is the first element of most performances, and before anything else happens, a mood is set, a location is indicated, and you begin to enter the world of the play.

Everything you hear on stage — sometimes including the actors' voices — is brought to you by the Sound Department through its two related functions, sound design and sound engineering.

The Sound Designer creates a "soundscape" for a production, a score of music and sound effects that make up the aural environment of the play. This process starts before rehearsals even begin, with the director and sound designer consulting to determine the atmosphere, setting, and actions that must be created and supported by the sound score. Then the designer draws upon a vast library to produce the needed sound. Music may be recorded or live, a well-known piece or something composed especially for the production. For all the other sounds, The Old Globe's library includes 200,000 individual sound effects.

But sometimes the perfect sound hasn't yet been recorded and then the sound designer must find or create it. For example, for the 2006 production of *Pig Farm*, sound designer Paul Peterson spent three days at a large commercial pig farm, recording the sounds of hundreds of pigs eating, fighting, and "romancing." Then he visited trained show pigs at the Del Mar Fairgrounds, to capture specific vocalizations — an entire pig vocabulary of snorts and squeals. So even though not a single pig appears on stage, the play's sound evokes the farm setting, with a vivid sense that, just out of sight, the place is teeming with hogs, sows, and piglets.

Each night in the theatre, those sounds are triggered by the Sound Engineer, who operates a mixing console connected to a network of sound equipment. Selecting the best equipment for the desired sound quality is another crucial element of sound design. If there is live music, each instrument may need a different kind of microphone to best capture its unique sound. If the actors' voices will be amplified, the sound designer must work with the costume designer to fit wireless transmitters into costumes (women often wear them in their wigs!). The microphone elements are then hidden in the actors' hairline or over the ear. The right speakers for broadcasting the types of sound needed must be chosen and located on stage and in the theatre. In *Dancing in the Dark*, for example, there were 53 separate speak-

ers, many of them concealed in elements of the set. Controlling the quality and volume of sound that goes into the mixing console and out of each of those speakers to achieve the perfect mix of sound in the theatre is the domain of the Sound Engineer. During technical rehearsals, the Engineer works side-by-side with the Designer to create the desired mix, which is then replicated in each performance thereafter.

To coordinate the sound with the action on stage during every performance, the Stage Manager, watching the stage from a booth in the back of the theatre, cues the sound engineer (as well as lights and other stage effects). A play typically averages around 100 individual sound cues; *Pig Farm* had approximately 600, an average of one every 10 seconds or so! Fortunately, many of these may be combined into automated sequences with digital equipment, allowing the sound engineer to set off a chain of sound effects and volume fades with one motion. A single word in a stage direction, for example, "storm," may actually be as many as 15 individual sounds, blending together different levels of thunder, rain, and wind to create the particular storm the audience experiences.



GLOBE SOUND DIRECTOR PAUL PETERSON RECORDS SOUNDS IN THE FIELD.

In Shakespeare's day, people going to the theatre said they were going "to hear a play." Our more visual culture may say we "see" a play, but what we hear has a powerful impact on how we experience it. And, no less than those elements we do see, such as sets and costumes, the sounds we absorb while engrossed in a performance are designed, created, and produced by talented and skilled artists and technicians, essential members of The Old Globe's creative team.

BACKSTAGE TOURS

A visitor to Balboa Park on a Saturday morning must choose from a smorgasbord of options to fill his or her day. Fantastic museums that specialize in art, cars, airplanes, trains, sports, photography, science, anthropology, history and plants beckon the traveler with their fascinating collections. If museums aren't enough, visitors can explore the animals of the world at the famed San Diego Zoo — an all day diversion that shouldn't be missed. Or perhaps a sunny ramble through the many gardens and trails will serve to while away a lovely San Diego morning.

But there is one more fascinating way to spend a weekend morning in Balboa Park. If you stroll up to our renowned theatres on a Saturday or Sunday morning, you will be greeted by one of our numerous docents who will extend a warm welcome and an invitation to tour the inner sanctum of The Old Globe.

Behind the Scenes Tours take you behind the curtain and beyond the footlights to explore the backstage spaces where theatrical magic is created. You'll tour the costume shop, the sound and lighting controls, the "trap" under the stage, and the Green Room where the actors await their cues.

Here's a bit of what our fabulous docents will reveal:

- The reason for the "ghost light" that stands on the stage when no one is there.
- The materials used to make the Grinch's hairy, green suit.
- The "two faces" of Shakespeare.
- What *equity*, *dogs*, *totus mundis agit histrionem*, *proscenium*, and *vomitium* have to do with The Old Globe.

The **Behind the Scenes Tours** take place each Saturday and Sunday at 10:30 a.m. (production schedule permitting). No reservations are needed; just arrive and enjoy. Weekday tours for social and community groups can also be scheduled.

Some groups prefer to focus on Shakespeare for their tours so The Old Globe provides a wonderful exploration of his plays in our **Follow the Bard Tour**. This educational tour starts on the plaza where groups look for faces in the fountain and benches to begin their discussion of several Shakespearean characters.

Once inside the theatres participants scramble to discover hidden props and costumes from many of our past Shakespeare productions. These articles provide the springboard for discussions about the plays and the period in which they were written. There's nothing like the moment when a student discovers a massive, embroidered skirt and feels its weight and bulk as he gently carries it from its hiding place and displays it for the rest



STUDENTS PARTICIPATE IN A FOLLOW THE BARD TOUR

of the group. Or the glee in a child's eyes when the tour guide smiles and says, "Yes, go ahead and pick up that beautiful prop and look it over!" There are many places where one is not allowed to touch anything but on this tour, "hands-on" is the name of the game. And when exploration is allowed, learning begins.

The **Follow the Bard Tour** ends in the Lowell Davies Festival Theatre, home to the Globe's renowned Summer Shakespeare Festival, with the distribution of posters and other mementos of the experience and a packet of materials that teachers can use to extend the learning in the classroom. Following this tour, most students will be able to answer the many questions in our "Shakespeare Soccer Game" with ease and delight. But don't try it before the tour; even Shakespeare devotees will find some of the questions tricky.

The Old Globe's Education Department strives to meet the learning needs of visitors of all ages. From youngsters just finding out that live theatre exists, to senior citizens who've been lifelong theatre lovers but have never set foot backstage, our tours expose a world of fascination right here in beautiful Balboa Park. Come and visit some weekend morning and you'll still have time to ramble in the sunshine afterward.

For more information on The Old Globe's Education programs and our tours, please contact Roberta Wells-Famula, Director of Education at (619) 238-0043 x2144.

— Roberta Wells-Famula, Director of Education

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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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For more information, please contact Director of Development, Todd R. Schultz (619) 231-1941, x2310 or TSchultz@TheOldGlobe.org.

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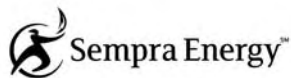
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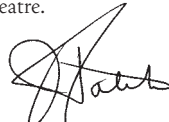
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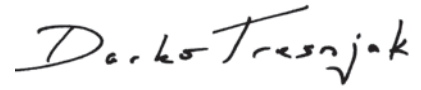
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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Children five years of age and under will not be admitted to performances.

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

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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.

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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.

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Director Profiles



LOUIS G. SPISTO
CEO/Executive Producer

Louis G. Spisto has led The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers of *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *THE TIMES THEY ARE A-CHANGIN'*. He has produced over 75 plays and musicals, including *Dirty Rotten Scoundrels*, the west coast premiere of the Tony-winning play *Take Me Out* and the annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the Theatre's 75th anniversary in 2010. Launched in March 2006, the campaign has reached 75% of its goal to date. During the past four seasons, the Globe has grown its subscription audience an unprecedented amount, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America's premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project involving students from both San Diego and Tijuana in a unique bilingual production of *Romeo and Juliet*. He also launched a free matinee series which brings thousands of students to the Globe's productions. 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, 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. He also served as the chief executive at both American Ballet Theatre and The Detroit Symphony. 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 directing, producing and as an actor in plays and musicals throughout his college and graduate school years, as well as in professional summer theatre.



JERRY PATCH
Co-Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005, during which time he brought to the Theatre works by such renowned playwrights as Amy Freed, Richard Greenberg and Donald Margulies. In the past three seasons, eleven world premieres and two second productions of new works have been presented, including *A Body of Water*, winner of the 2006 Best New American Play Award. He previously served as the Dramaturge and a member of the longstanding artistic team at the Tony Award-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other Pulitzer finalists. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which recently 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 world-premieres of several plays by Richard Greenberg, including *Three Days of Rain*, *Hurrah at Last!*, *The Violet Hour* and *Everett Beekin*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the founding project director of SCR's Pacific Playwrights Festival, which annually introduces seven new plays to Orange County audiences and national theatre leaders. Typically, more than 75% of the festival 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 was dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting dramaturge for New York's Roundabout Theatre Company, one of two of the largest theatre companies in the country.



DARKO TRESNJAK
Co-Artistic Director

Artistic Director of the Globe's 2004-2007 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe include: *Pericles*, *The Winter's Tale*, *Hamlet*, *A Midsummer Night's Dream*, *Titus Andronicus*, *The Comedy of Errors*, *The Two Noble Kinsmen*, *Antony and Cleopatra* and *Bell, Book and Candle*. Earlier this year he directed *The Merchant of Venice* at Theatre for a New Audience, a production that traveled to the Royal Shakespeare Company's Complete Works Festival. Other credits include *All's Well That Ends Well* at Theatre for a New Audience; *The Two Noble Kinsmen* at The Public Theatre; *Princess Turandot* and *Hotel Universe* at Blue Light Theater Company; *More Lies About Jerzy* at the Vineyard Theater Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot* and *The Love of Three Oranges* at Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon* and *The Blue Demon* at the Huntington Theatre; *Hay Fever* and *Princess Turandot* at Westport Country Playhouse; *Rosencrantz and Guildenstern Are Dead* at Long Wharf Theater Company; *A Little Night Music*, *Amour* at Goodspeed Opera House; and *La Dispute*, UCSD. Other directing credits include productions at Florida Grand Opera, Opera Theatre of St. Louis, Virginia Opera, Florentine Opera Company, and the American premiere of Rimsky-Korsakov's *May Night* at Sarasota Opera. Upcoming projects include *The Dwarf* and *The Broken Jug* for Los Angeles Opera's "Recovered Voices" series and *Antony and Cleopatra* at Theatre for a New Audience. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and Patté Awards for his direction of *The Winter's Tale* and *Titus Andronicus*. He has performed with numerous Philadelphia dance and theatre companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University.

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Holly WardTour Coordinator
Carol GreenSpeakers Bureau Coordinator
Marisela De la Parra, Vivian Font, Kimberly Parker Green, Janet
Hayatshahi, Jamie Koottarappallil, Steve Lipinsky, Nathaniel
McIntyre, Sarah Price, David TierneyTeaching Artists

FINANCE

Paula NickodemusSenior Accountant
Dana M. BryantAccounts Payable/Accounting Assistant
Angela YoshidaPayroll Coordinator/Accounting Assistant
Tim ColeReceptionist

DEVELOPMENT

Annamarie MaricleAssociate Director,
Institutional Grants
Marilyn McAvoyAssociate Director,
Major Gifts
Eileen PrisbyEvents Manager
Courtney QuinnDevelopment Coordinator,
Individual Annual Giving
Diane AddisMembership Administrator
Josh Martinez-NelsonDevelopment Administrator
Diana SteffenVIP Donor Ticketing
Kristen MulvihillDevelopment Assistant

Donor Services

Joyanne Buscemi, Monica Jorgensen, Barbara Lekes, Richard
Navarro, Stephanie Reed, Judy ZimmermanSuite Concierges

MARKETING

Becky BiegelsenPublic Relations Director
Ed HofmeisterAudience Development Manager
Jackie AndersonPublications Coordinator
Claire KennellyMarketing Assistant
Samantha HaskinsPublic Relations Assistant
Joyanne Buscemi, Monica Jorgensen,
Judy ZimmermanMarketing/Events Assistants
Erica DeiGraphic Designer
Victoria HayneMarketing and Development Writer
Craig SchwartzProduction Photographer

Subscription Sales

Scott CookeSubscription Sales Manager
Anna Bowen-Davies, James Dwyer, Arthur Faro, Andy Fink,
Randi Hawkins, Pamela Malone, Yolanda Moore, Jessica
Morrow, Ken Seper, Cassandra Shepard, Grant Walpole,
Andrea Leigh WalshSubscription Sales Representatives

Ticket Services

Shari ResselTicket Services Manager
Marsi RocheTicket Operations Manager
Dani MeisterGroup Sales Manager
Lyle WilsonTicket Services Supervisor/
Training Coordinator

Marissa Haywood,
Shouna ShoemakerLead Ticket Services Representatives
Brian Abraham, Jennifer Boyd, Elizabeth Brown, Sarah Diges,
Tony Dixon, Marilyn Gould, Michael Knudsen, Alicia Lerner,
Jenna Long, Caryn Morgan, Christine Perez, Jeffrey Pine,
Michael Pousson, Carlos Quezada, Jessica Seaman,
Molly WhittakerTicket Services Representatives

PATRON SERVICES

Mike CallawayTheatre Manager
Adam LindstaedtFront of House Assistant
Merlin D. "Tommy" ThompsonPatron Services Rep
Rob Novak, Ashley RobertsHouse Managers
Dana JuhlFood and Beverage Manager
Haydee AldasFood and Beverage Assistant Manager
Michelle Elliott, Perla Rios, Brock Roser, Anne-Marie Shafer,
Tess ThompsonPub Staff
Babs Behling, Rose Espiritu, Stephanie Rakowski,
Stephanie ReedGift Shop Supervisors

Security/Parking Services

Rachel "Beahr" GarciaSecurity/Parking
Services Supervisor
Irene HerrigAssociate Supervisor of Security
Sherisa Eselin, Janet Larson, Jeffrey Neitzel,
Sonia PaulSecurity Officers
Dallas Chang, Deborah Elliott, Nicole Hagemeyer,
Lou Hicks, Michael MoranParking Lot Attendants
Dallas Chang, David NguyenV.I.P. Valet Attendants

Jack O'Brien
Artistic Director Emeritus
Craig Noel
Founding Director