



UPCOMING

2008 Summer SHAKESPEARE FESTIVAL

June 14 - September 28, 2008
Lowell Davies Festival Theatre
ROMEO AND JULIET
THE MERRY WIVES OF WINDSOR
ALL'S WELL THAT ENDS WELL



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)



THE WOMEN

September 13 - October 26, 2008
Old Globe Theatre



BACK BACK BACK

September 19 - October 26, 2008
The Old Globe Arena Stage
at James S. Copley Auditorium
(San Diego Museum of Art)



Dear Friends,

Welcome to this performance! Following the success of Hershey Felder's brilliant premiere of *Beethoven, As I Knew Him* last month, we're thrilled that he is completing his trilogy, "The Composer Sonata," with performances of *Monsieur Chopin* and *George Gershwin Alone*. Globe audiences are the first in the world to have the opportunity to see all three parts of the trilogy in succession. Since both *Monsieur Chopin* and *George Gershwin Alone* previously had sold-out runs at the Globe, we knew San Diego's discriminating audiences would love this musical and theatrical treat!


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 Resident 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 x2317.

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

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

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THE OLD GLOBE

PRESENTS

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

Hershey Felder as
Monsieur
Chopin

THE MUSIC OF
Fryderyk Chopin

BOOK BY
Hershey Felder

SCENIC DESIGN
Yael Pardess

LIGHTING DESIGN
Richard Norwood

ASSISTANT LIGHTING DESIGN
Tamora Wilson

PROJECTION DESIGN
John Boesche

PRODUCTION STAGE MANAGER
GiGi Garcia

SOUND DESIGN
Benjamin Furiga

PRODUCTION MANAGER/
TECHNICAL DIRECTOR
Matt Marsden

PRODUCTION CONSULTANT
Jeffrey Kallberg, Ph.D.

DIRECTED BY
Joel Zwick

Monsieur Chopin was developed in Warsaw, Poland; Paris, France; and Chicago.
First performance, World Premiere Preview - 30 August, 2005
Royal George Theatre, Chicago

Old Globe Theatre, Donald and Darlene Shiley Stage
June 11 - June 22, 2008

Cast of Characters

MONSIEUR CHOPIN CAST

Fryderyk ChopinHershey Felder

Stage ManagerGiGi Garcia

The action takes place in Fryderyk Chopin's salon, 9 Square d'Orléans, Paris.

The date is 4 March 1848, afternoon.

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.

**MONSIEUR CHOPIN and GEORGE GERSHWIN ALONE
are supported, in part, by the following generous sponsor:**



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HM Electronics, Inc. (HME) was the first company to develop a wireless intercom system that quickly became the industry standard among broadcast and entertainment professionals. In tonight's performance and many others throughout the year at the Globe, HME's generous gift of equipment provides clear and reliable wireless communication between members of the Globe's Production staff.

Bridge to Broadway

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.

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Bridge to Broadway is a special fundraising program to launch Globe productions bound for the Great White Way. To date, 20 Globe plays and musicals have gone on to Broadway, including the current production of *A Catered Affair*, which was nominated for twelve Drama Desk Awards and three Tony Awards.

Participants in *Bridge to Broadway* enjoyed a private dinner in one of New York's finest restaurants and attended the opening night performance and cast party of *A Catered Affair*. Those who purchased the package during the Live Auction at the Globe Gala also were able to fly to New York and back by private jet, which was very generously donated by Sheryl and Harvey White.

For more information or to participate in the next *Bridge to Broadway* excursion, please contact Director of Development Todd Schultz at (619) 231-1941 x2310.



PHOTO (L-R): LESLIE KRITZER AND FAITH PRINCE. PHOTO BY CRAIG SCHWARTZ.

SILVERJET Provides Airfare for Globe Gala

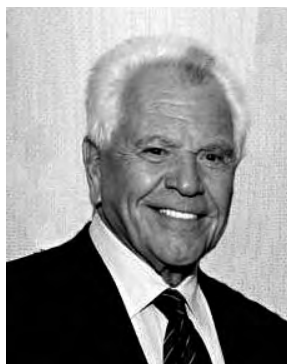
The Old Globe is pleased to recognize Silverjet as a new Globe Production Sponsor. This British airline offers low-fare business class seats with flights between London - New York and London - Dubai. Silverjet provides travelers with the use of private terminals and personalized services, both on the ground and in luxurious cabins on the plane.

At previous Globe Galas, live auction packages included travel to London with accommodations at Waddesdon Manor, the Rothschild's family home, or the Four Seasons London. The winning bidders of these auction packages will travel from New York to London, compliments of Silverjet.

The 2008 Globe Gala will be held on Saturday, September 20.

To learn more about the Globe Gala, please contact the Development Office at (619) 231-1941 x2317.

Board of Directors



Dear Friends,

I am pleased to welcome you to this performance. Hershey Felder's *Monsieur Chopin* and George Gershwin *Alone* are a special treat, added to the Globe's season to offer you an unprecedented opportunity, along with last month's *Beethoven, As I Knew Him*, to see all three parts of "The Composer Sonata." Enjoy the show!

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 p12) 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.



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Board of Directors

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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 Monsieur Chopin

MONSIEUR CHOPIN is the second “movement” of a trilogy entitled “The Composer Sonata.” The first movement, *Beethoven*, had its world premiere this season, and the finale, *George Gershwin Alone*, has been playing since February, 2000.

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 beautiful 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.

Monsieur Chopin - A “Romanza” for actor and piano.

Fryderyk Chopin (Zelazowa Wola, Poland 1810 - Paris, France, 1849) is thought of today as the “poet of the piano” whose keyboard compositions are of an unparalleled beauty. He is considered the inventor of the romantic piano sound, as well as the originator of the technical approach to the keyboard still in use today. His unprecedented and exotic use of melody and harmony anticipates impressionism in music – a movement that would only come to fruition almost half a century after his death.

When Fryderyk Chopin first arrived in Paris from his Polish homeland in 1831, his abilities at the keyboard caused a sensation not only among Paris’ high society, but also among his accomplished and celebrated artist peers. However, even though he made Paris his home, he continued to live as a Pole in exile rather than as a Parisian. He surrounded himself with other Polish exiles, and he instilled his Polish soul into every note that he composed. Even throughout his love affair with France’s most famous woman, his longing for the sounds and the rhythms of his homeland was the basis of many of his compositions.



Fryderyk Chopin, 1849

Today, we know Fryderyk Chopin as the most perfect of keyboard composers, but in his day, he actually earned his living as a piano teacher for the very wealthy and cultured elite. He had but a few professional pianists among his students, yet he took his teaching very seriously and his students were expected to be equally serious about their own work.

It is known that on matters of daily life, Chopin did not express his innermost feelings so readily, but his students did report that every now and then during their lessons, Chopin would begin to reveal himself to a degree that no one besides his students would experience. In the end, those who knew Fryderyk Chopin best have said that only his students really experienced the deepest gifts of their master, and that as a teacher, Chopin was the greatest of them all.

*Paris, the 4th of March, 1848
Welcome to your lesson.*

Chopin: A Chronology

March 1, 1810 - Fryderyk Franciszek Chopin born in Zelazowa Wola, west of Warsaw, to Mikolaj and Tekla Justyna.

April 1, 1810 - Mikolaj Chopin is awarded a position at the Warsaw Lyceum, and moves his family to Warsaw. The Chopin family's first apartment is located in the Saxon Palace.

1815-1816 - Music permeates the Chopin household: Mikolaj plays violin and flute, while Mme. Chopin plays the piano and sings. According to Izabela, her brother 'soon began to display a sensitivity to musical impressions by crying.'

1816 - Six-year-old Fryderyk begins regular lessons under Wojciech Zywny, formerly a teacher at the family boarding house. Chopin never has another piano teacher.

March, 1817 - The Chopin family moves, with the Warsaw Lyceum, to the Kazimierz Palace. Chopin's first compositions: polonaises, military marches and variations.

November, 1817 - *Polonaise in G Minor* is published.

1819 - As a child prodigy, Chopin begins to perform in the homes of nobility and aristocracy.

April 10, 1827 - Chopin's youngest sister, Emilia, dies of consumption. At the Powązki cemetery, her gravestone reads: 'Perished in the fourteenth spring of her life, like a flower in which blossomed the beautiful promise of fruit.'

April 21, 1829 - At a concert, Chopin meets Konstancja Gładkowska, his 'first love.'

1830 - Chopin is part of active artistic life of Warsaw; composes waltzes, mazurkas, and *écossaises*.

February 26, 1832 - Chopin's first concert in Paris, in the Salle Pleyel, as one of thirteen performers. The audience includes the musical elite of Paris, including Franz Liszt.

April 13, 1833 - Mikolaj Chopin writes to his son: "... in spite of your talent and the flattery which they lavish on you - it is hot air, they will not help you in times of need. Should, God forbid, some indisposition or illness force you to break off your lessons, you will be threatened with poverty in exile."

June 20, 1833 - Chopin's friendships, including those with fellow composers, become more intimate. Although he is at times critical of their music, he dedicates some of his own compositions to them ("a mon ami F. Liszt").

Monsieur Chopin, The Polish Virtuoso

By Dr. Jeffrey Kallberg

Throughout the first part of the nineteenth century, and particularly in the years between the revolutions of 1830 and 1848, Paris was a mecca for pianists. They came from all parts of Europe to flaunt their virtuosity and to sell their music. Pianos, pianists and piano music captured the attention of the nineteenth-century Parisian musical public to a degree scarcely imaginable today.

In a concert life so fully freighted with pianists, we might suppose that there would have been little to distinguish Fryderyk Chopin's debut before the Parisian public in 1832 from that of any of the other flock of keyboard artists. In the minds of his contemporaries, however, Chopin stood apart from the crowd in one essential way: he was not only a virtuoso pianist, he was also a Pole. "Concert by Monsieur Chopin, from Warsaw," announced the title of the review of Chopin's first public appearance in Paris, and from this moment, it seemed impossible to imagine Chopin the pianist and composer without also bringing to mind his native origins.

Chopin stood apart from other virtuosos by virtue of his coming from an exotic, distant land. From the start, the Polish element in Chopin's music provoked perceptions of foreignness, of strangeness. Chopin seemed inextricably linked with his native origins; his Polishness constituted one of the primary images through which listeners filtered his music. This primary image implied in turn a close and pervasive relationship between Chopin's entire oeuvre and nineteenth-century Polish history and culture. And that this epoch evokes highly charged memories — throughout the nineteenth century, the state of Poland,



CHOPIN'S CHILDHOOD HOME IN ZELAZOWA WOLA, POLAND, 30 MILES OUTSIDE OF WARSAW.

erased from the map, existed only in the minds of a disenfranchised citizenry — further solidifies this relationship. To hear Chopin was in some sense to "hear Poland."

From Warsaw:

1830 - 1848

Chopin especially encouraged this way of hearing in his mazurkas and polonaises. Both genres traced their dance and vocal origins back to Poland (the mazurka was cultivated primarily in folk and urban dance spheres, the polonaise in more aristocratic circles). One reason Chopin turned so often to these distinctly Polish kinds of music was that they gave him the chance through their familiar rhythmic and formal gestures directly to evoke memories of different aspects and strata of Polish culture.

But listeners in Chopin's day more generally construed a nationalist element in all of his music. Some of them, especially in Western Europe, perceived a "cultural" nationalism: for them, Chopin's music evoked images of Polish customs, beliefs, social forms, ethnic groups and language, but did not engage expressly with the political status of the country. On the other hand, Chopin's Polish audiences were more inclined to hear a "political" nationalism in which the issue of the sovereignty of Poland was understood to lay at the expressive core of the composition.

Chopin himself left only a few vague verbal clues that testify to his understanding of the nationalist element in his music. Yet the very elusiveness of these statements is suggestive. For in light of Chopin's abiding avoidance of political activism, they imply that he gravitated most comfortably to expressions of cultural nationalism. He might certainly have hoped that listeners at the same time reflect on the Polish political situation (following the Russian defeat of the Poles' 1830 "November uprising," the plight of Poland was much discussed throughout Europe during the 1830s and 1840s). Nonetheless Chopin probably did not normally view his music as a tool for political engagement.

— Dr. Jeffrey Kallberg is the Professor of Music History and Chair of the Department of Music at the University of Pennsylvania. He is the author of *Chopin at the Boundaries: Sex, History, and Musical Genre* (Harvard University Press).



CHOPIN'S PIANO.

September 9, 1836 - Chopin asks for the hand of 17-year-old Maria Wodzinska, and is accepted, on condition that he takes care of his health. During their secret engagement, Chopin writes what would become the first two Etudes of Op. 25 in his fiancée's album.

October, 1836 - At a soirée at the residence of Countess Marie d'Agoult, meets 32-year-old George Sand for the first time. Writes: "What an unpleasant woman!"

April 3, 1837 - In a letter to Countess Marie d'Agoult, Sand writes: "Tell Chopin that I idolize him."

May, 1838 - In a now-famous 32-page letter to Chopin's close friend Wojciech Grzymala, Sand writes: "I ask not if he loves or is loved, if he loves her more or less than me... I want to know which of us he should forget or abandon in order to preserve his peace, his happiness, his life, indeed, which appears to be too frail and faint to be exposed to great suffering."

June-November 1841 - Spends summer and fall at Sand's estate in Nohant. Composes seven new opuses (Nos. 43-49).

July 30, 1842 - Spends ten days in Paris with Sand, choosing a new apartment. They decide on a complex of houses; Sand would live at no. 5, Chopin at no. 9.

May 3, 1844 - Mikolaj Chopin dies in Warsaw.

Summer, 1848 - Chopin's pessimism grows: "I am no longer capable of sadness or joy - I have used up my feelings completely - I only vegetate and wait for it to end more quickly." And in a letter to Grzymala, he writes "I feel alone, alone, alone, although surrounded by people."

October 17, 1849 - Shortly after midnight, Fryderyk Chopin dies. His last words were reportedly: "Matka, moja biedna matka" [Mother, my poor mother].

October 30, 1849 - Thousands attend Chopin's funeral in Church of the Madeleine. Music performed during the services included *Preludes in E Minor and B flat*, Mozart's *Requiem*, and the *Funeral March* from the *B-Flat Minor Sonata*. Although Chopin is buried in the Pere-Lachaise cemetery, his heart rests in the Church of the Holy Cross in Warsaw.



THE OLD GLOBE

PRESENTS

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

Hershey Felder as

GEORGE GERSHWIN[®] ALONE

MUSIC & LYRICS BY

GEORGE GERSHWIN & IRA GERSHWIN

BOOK BY

Hershey Felder

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Yael Pardess

LIGHTING DESIGN
Michael T. Gilliam

ORIGINAL SOUND DESIGN
Jon Gottlieb

ASSISTANT LIGHTING DESIGN
Tamora Wilson

PRODUCTION STAGE MANAGER
GiGi Garcia

PRODUCTION MANAGER/TECHNICAL DIRECTOR
Matt Marsden

DIRECTED BY

Joel Zwick

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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Old Globe Theatre, Donald and Darlene Shiley Stage
June 25 - June 29, 2008

Cast of Characters

GEORGE GERSHWIN ALONE CAST

George GershwinHershey Felder

Stage ManagerGiGi Garcia

There will be no intermission

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.

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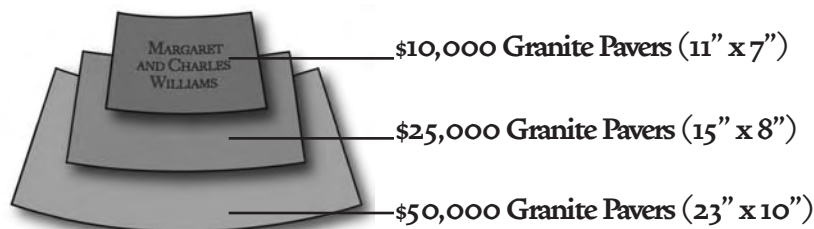
The Old Globe was **recently awarded our 4th consecutive 4-star rating for superior financial management** by Charity Navigator, the foremost evaluator of non-profit organizations. This ranking puts the Globe in the top 6% of all non-profit organizations nationwide (that includes not just theatres, but hospitals, museums, charities, etc.). When you buy tickets and contribute to the Globe, you can be assured we use your money well!

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The Old Globe/University of San Diego Master of Fine Arts is one of the top professional actor training programs in the country. Founded in 1987 by Craig Noel and Sally Furay, R.S.C.J. to ensure that future generations of actors have strong training in classical theatre, the program has graduated nearly 150 accomplished young actors who now perform on Broadway and at regional theatres all over the country—including the Globe!

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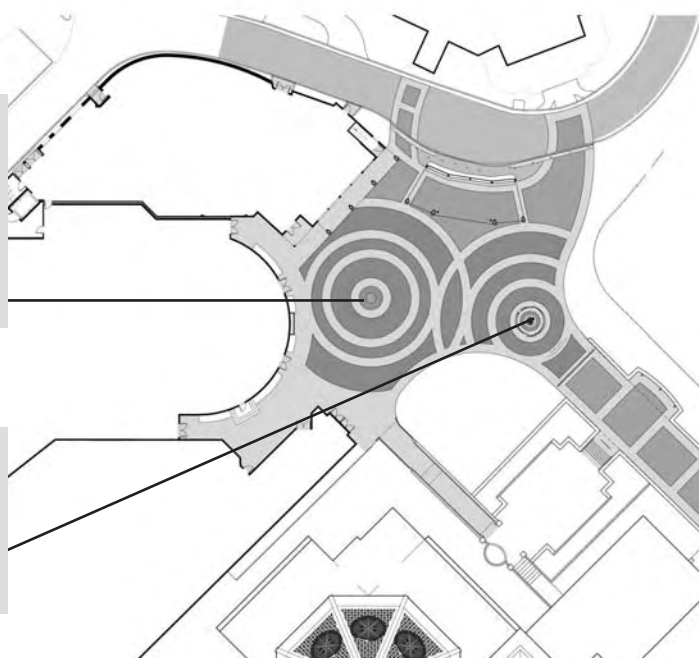
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GEORGE GERSHWIN ALONE *Author's Note* by Hershey Felder

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 Gershwin brought dance music into the 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*



PHOTOS: HERSHEY FELDER AS “GEORGE GERSHWIN,” PHOTOS BY MARK GARVIN.



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



L - R GEORGE GERSHWIN, DUBOSE HEYWARD, IRA GERSHWIN,
PHOTO FROM THE GERSHWIN COLLECTION AT THE LIBRARY OF CONGRESS.



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.

us into to 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 cap-ture 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 begin-ning, 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

FOR MORE INFORMATION ABOUT GEORGE GERSHWIN ALONE
PLEASE VISIT www.gershwinalone.com.

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 1983.

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



Hershey Felder

(*Monsieur Chopin/
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, The Geffen Playhouse, Arizona Theatre Company, American Repertory Theatre, Hartford Stage, Ravinia Festival, The Old Globe Theatre, 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, The Geffen Playhouse (2007 Los Angeles OVATION Awards, Best Musical and Best Actor), The Old Globe Theatre, Arizona Theatre Company, Prince Music Theatre (Philadelphia), Cleveland Play House, The Gilmore Festival, Ravinia, El Paso, Uijeongbu, and others. UP-COMING: *Monsieur Chopin* in Paris and Warsaw; *Beethoven, As I Knew Him* at the Geffen Playhouse, Cleveland Play House, Arizona Theatre Company and others. 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*; *Saltimbanques 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. 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 *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 Pardess

(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 *Romantique*, *Sing*, and *Back from Broadway*. Her work has been seen on Broadway and many major regional theatres including the Mark Taper Forum in L.A., the Guthrie in MN, A.C.T. in S.F., A.R.T. Cambridge, Oregon Shakespeare Festival, and Hartford Stage. Yael began her theatre career designing sets and costumes in Israel. Since moving to the United States nineteen 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, 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 currently works as a visual director for Disney Entertainment.

Richard Norwood

(*Lighting Design: Monsieur Chopin*)

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 Theatre, Hartford Stage, and American Repertory Theatre. *Monsieur Chopin* originated at the Royal George Theatre, Chicago and stars Hershey Felder with direction by Joel Zwick. 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 *Squat!* 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.

Michael T. Gilliam

(*Lighting Design: George Gershwin Alone*)

BROADWAY: *Brooklyn*, *Big River*, *Stand-Up Tragedy*. THE WEST END: *George Gershwin Alone*. OFF-BROADWAY: *Striking 12*, *Blue*, *End of the World Party*, *Zooman and the Sign*, *Menopause the Musical*. NATIONAL TOURS:

Brooklyn, *Big River*, *Guys and Dolls*. REGIONAL: Arena Stage, The Globe Theatres, Mark Taper Forum, Seattle Repertory, The Goodman Theatre, The Guthrie Theater, The Pasadena Playhouse, The Geffen Playhouse, The Kennedy Center, Ford's Theatre, Philadelphia Theatre Company, The Prince Music Theatre, Denver Center, Arizona Theatre Company. Awards: Los Angeles Ovation Awards, Dramalogue Awards, Garland Awards, and the 1999 Career Achievement award from the Los Angeles Drama Critics Circle.

Jon Gottlieb

(*Original Sound Design: George Gershwin Alone*)

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 Imagineeering, he created original sound effects and design for two attractions at Walt Disney World in Florida.

Boguslaw

(*Original Costume Design: Monsieur Chopin*)

Polish-born Boguslaw Sankowski is known to Chicagoans for his expertise with a needle and for dressing in black leather. From his origins as a fashion designer to difficult restorations of historic clothing, he excels at projects involving leather, cashmere, or double-faced fabrics. Boguslaw's atelier is located on Chicago's fashionable Oak Street, and he continues to cater to the very best of Chicago's fashion clientele.

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.

John Boesche

(*Projection Designer: Monsieur Chopin*)

John Boesche's scenic and projection designs for theater have been seen by Chicago audiences at the Chicago Shakespeare Theater, Goodman Theatre, Lookingglass Theatre and Steppenwolf Theatre. Broadway credits include *The Glass Menagerie*, directed by Frank Galati, at Roundabout Theatre where he is currently working on Stephen Lang's *Beyond Glory*. Regionally his work has been seen at Arizona Theatre Company, Asolo Theatre (Sarasota), Denver Center Theatre Company, McCarter Theatre (Princeton), Milwaukee Repertory Theatre, New York Shakespeare Festival (NYC), Seattle Repertory Theatre, Shakespeare at the Folger

(Washington D.C.), South Coast Repertory (Costa Mesa), Theater on the Square (San Francisco), among others. Projection design accompanying the performance of music includes The Chicago Symphony Orchestra, Eos Orchestra (New York), and The Ravinia Festival Chicago. His designs for opera have been seen at Austin Lyric Opera, Barbican Theatre Centre (London), Brooklyn Academy of Music, Canadian Opera Company (Toronto), Dallas Opera, Houston Grand Opera, Lyric Opera of Chicago, Opera Lyon, Opera Pacifica, Portland Opera, Salt Lake Opera, San Francisco Opera, Theatre de la Monnaie (Brussels), Washington Opera (DC) and Vancouver Opera among others. John received a Joseph Jefferson Special Award for projection design in 2005. In addition to his work in theater, John designs media for his own gallery installations, history museums, and outdoor events.

Logan Kibens

*(Video and Effects Editor:
Monsieur Chopin)*

Logan is a film and video artist whose work has screened at numerous venues including The Chicago International Film Festival and The Brooklyn Museum of Art. Design credits include *The Infidel* and *Words on Fire* at Steppenwolf, *Execution of Justice* and *On The Record* with About Face Theatre, *Alice, Inside My Mouth*, and *Sex with The Neo-Futurists*, as well as *Stupid Kids* and *Eloise and Ray* with Roadworks Productions. Co-design credits include *Ferocious Beauty: Genome* with the Liz Lerman Dance Exchange, *Great Men of Science* at Lookingglass Theatre, as well as multiple works with Mordine and Co. She has also worked as Video and Effects Editor with The Goodman Theatre, Chicago Shakespeare Theater, and Washington Opera (D.C.), among others.

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, The Cleveland Playhouse, 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 currently 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 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 Fuge* 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.

Michael Lewin

(Original Production Musical Advisor:
Monsieur Chopin)

American concert pianist Michael Lewin enjoys an acclaimed international career, performing with orchestras and in recital in over 30 countries. His many awards include top prizes in the International Liszt, Beethoven (APA) and William Kapell Competitions. Mr. Lewin's highly-praised recordings on Naxos, Marco Polo and Centaur include music of Scarlatti, Liszt, Gottschalk, Griffes, Scriabin, Glazunov, Bolcom and Balakirev. A graduate of the Juilliard School and a Steinway Artist, he is Chair of Piano at The Boston Conservatory. www.michaellewin.com

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 New York and serves as managing director of the American Elgar Foundation.

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 Trilogy" 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.



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.

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The Gershwin, Godowsky and Strunsky families, The Sukin Law Group and Elliot Brown; Ray White at the Library of Congress; Lawrence D. Stewart; Al and Kathy Checchi; Skip and Jon Victor and families; Peg and Rick Golden; Paula Holt; Jeff Sine, Bob Birmingham, Nick and Patti Paleologos; Jerry and Judy Weisfogel; Brian Novack, Matthew Walley; Marty and Arlena Markinson; Ken and Maria Cole, Mama and Papa Cole-Levine; Marty & Susan Jannol; Dasha and Maury Lewin ("Z"L"); the Cotsen families, Michael Lewin, Rhona and Julian Frazin; Peter Goodman and CBS Sunday Morning, Michael Donaldson.

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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, Tamara Wilson, Francois-Pierre Couture, Nettie Wasowski, Andrew Wilder, Yael Pardess, Michael Gilliam, Guy Casper, John Boesche, Erik Carstensen, Christopher Ash – without whom none of our work would be possible; and The Entire Staff of the Old Globe Theatre.

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).

THE OLD GLOBE SUMMER SHAKESPEARE INTENSIVE: Immersing Students in the Bard's Work

Summer at The Old Globe is synonymous with Shakespeare. The San Diego community has embraced this annual feast for the Shakespeare-starved for many years. In addition to our local fans of the Bard, last year's Summer Shakespeare Festival was enjoyed by people from 47 states and 14 countries around the world.

The Old Globe knows classical theatre and it is part of our mission to provide "an environment for the growth and education of theatre professionals, audiences and the community at large." This summer we continue building that environment for growth with an amazing Summer Shakespeare Intensive for high school students. This four week classical theatre training program will serve up to 40 students who auditioned in early March.

During this summer's Intensive, a core faculty of our Master of Fine Arts students will put those teens through some of the same challenging lessons they have learned in their graduate studies here. They study movement, learning to express emotions and meaning through their bodies. They practice stage combat, learning how to make theatrical fisticuffs look real for an audience without injuring themselves in the process. They study Shakespeare's text to fathom the meaning of the words, the mysteries of the punctuation, and the rhythms of the speeches. They focus on speech, learning how to speak clearly and distinctly and to project their voices for audiences in our own Lowell Davies Festival theatre. This project provides an amazing opportunity for serious students to really explore the craft of acting with talented and well-trained mentors and to prepare themselves for the college or professional theatre world.

The Intensive is unique in that it explores Shakespeare's work in English and in Spanish! Two years ago, the theatre presented a bilingual production, *Romeo y Julieta*, performed by high school students from schools in San Diego and Tijuana and presented in both cities. The project was exciting and challenging and provided an opportunity for students to build friendships and language skills.

This year, we are using a beautiful translation of *Romeo and Juliet* by Pablo Neruda, Chile's great poet, which was performed by The Public Theater in New York in 1965. It is rare to find a quality verse translation, but Neruda created a work of art that reflects Shakespeare's language, imagery and rhythm. This summer's Intensive combines Shakespeare's original text with Neruda's translation to create a version that tells the story in both languages.



STUDENT PRODUCTION OF *ROMEO Y JULIETA* IN 2005

San Diego is a diverse community and many of our neighbors speak English and Spanish. The combination of languages and cultures is a part of what makes this city so beguiling. The Old Globe Summer Shakespeare Intensive embraces the community's rich languages and cultures and explores them through classic theatre. It is an honor and pleasure to work with these talented young actors and to further their training with this empowering program.

The Old Globe shows its commitment to these students in a particularly remarkable way. In recognition of the fact that talented people come from all walks of life and that all students willing to devote themselves to a challenging artistic endeavor deserve the opportunity to do so, our generous donors have made it possible for all students participating in this program to receive a full scholarship. This kind of farsighted commitment makes our donors stand out as supporters not just of the Globe but of the very future of theatre in San Diego and the nation. Their support of the Intensive is exemplary and we are grateful to each and every one of them.

The students will take to the Lowell Davies Festival stage on Monday, August 11 at 8:00 p.m. Please join us as we showcase their work.

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



UNDER THE STARS IN OUR BEAUTIFUL OUTDOOR THEATRE
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The most thrilling Shakespeare Festival yet begins with swords clashing, duets danced, oaths of love sworn, and treacherous sleeping potions swallowed – in the greatest love story of all time. Young love has never been so dangerous or delightful – as it is in San Diego's most romantic theatre venue, our outdoor Festival stage under the stars.



Directed by Paul Mullins

The notorious Sir John Falstaff steps out of the world of court life to take up residence in the country town of Windsor. There he attempts to use his own celebrity by seducing two happily married wives. But once the wives (and their husbands) find out the game that's afoot, Shakespeare's fat knight may find the last laugh to be on him.



Directed by Darko Tresnjak
Helena, a doctor's daughter, provides a miracle cure for the ailing king and he rewards her with the husband of her choice. But after she chooses the unwilling Bertram, she finds that marriage and requited love are, sadly, worlds apart. But all is not lost in this enchanting Shakespearean fairy tale, in which an indomitable heroine cunningly sets out to win the heart of her man.

[illegible]

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FOUR NEW PLAYS!

Back Back Back

This explosive new play from Itamar Moses (*The Four of Us, Bach at Leipzig*) takes you behind the headlines into the locker room.

Cornelia

From Mark V. Olsen, creator of HBO's "Big Love," comes this provocative tale of sex, power, and bare-knuckled American politics.

Opus

The offstage travails of five extraordinary musicians prove to be as complex and compelling as the Master's Grand Fugue, in a world where harmony is easier in the spotlight than offstage.

Since Africa

Mia McCullough's delightful and moving story of a recently widowed socialite who wants to make a difference, and a "Lost Boy of the Sudan" you won't soon forget.

3 STUNNING REVIVALS!

The Women

Clare Boothe Luce's dishy, decadent classic comes to drop-dead-gorgeous life on the Old Globe Theatre stage.

Six Degrees of Separation

John Guare's intriguing, insightful exploration of celebrity and the games we play to elevate our own significance.

The Price

The Old Globe's acclaimed "Classics Up Close" series continues with this stunning and moving drama by one of our greatest American playwrights, Arthur Miller (*All My Sons, Death of a Salesman*).

AND

A "Don't-Miss" Theatrical Event we can't announce just yet..

The Old Globe has a long tradition of bringing new and exciting theatrical events to San Diego audiences.

Executive Producer Lou Spisto will soon reveal the Globe's next must-see event!



Illustrations by Tracy Sabitt.

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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 speakers, 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.

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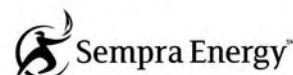
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

SENNHEISER® LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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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.



DARKO TRESNJAK
Resident 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 Patte 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.



JACK O'BRIEN
Artistic Director
Emeritus

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary*

Friends, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out* (Getting Away With Murder) by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Associate Artist Stephen Metcalfe's *Emily*. WEST END: *Hairspray* (Olivier Award for Best Musical, Best Director nom). BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony noms: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony noms: Best Director and Play), *The Full Monty* (Tony noms: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nom: Best Musical Revival), *Two Shakespearean Actors* (Tony noms: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches* and *The Skin of Our Teeth*, all for PBS's American Playhouse. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 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 Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

Louis G. Spisto
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Darko Tresnjak
Resident Artistic Director

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Artistic Director Emeritus

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