

UPCOMING

THE AMERICAN PLAN

February 23 - March 30, 2008
Cassius Carter Centre Stage



THE GLASS MENAGERIE

April 12 - May 18, 2008
Cassius Carter Centre Stage



HERSHEY FELDER'S BEETHOVEN, AS I KNEW HIM

May 3 - June 8, 2008
Old Globe Theatre

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

June 14 - September 28, 2008
Lowell Davies Festival Theatre

ROMEO AND JULIET

THE MERRY WIVES OF WINDSOR

ALL'S WELL THAT ENDS WELL



Dear Friends,

Welcome to the world premiere of *Dancing in the Dark*, based on the classic MGM film, *The Band Wagon*. We are so proud that some of today's most sought-after artists join our team at the Globe to bring you this exciting production. Tony-nominated author Douglas Carter Beane's plays have achieved success across the country and on Broadway, Director Gary Griffin comes to us straight from his Broadway mega-hit, *The Color Purple*, and our leading actors represent some of the brightest stars on Broadway, television

and film. I believe there are two primary reasons we are continually called upon to develop new work for the theatre industry — we have the best production and creative artists on staff at the Globe, and we have the most supportive, enthusiastic and knowledgeable audience in the country.

In that spirit I want to encourage each and every one of you to share your opinions with us through our new audience review e-mail program which began last summer. If we have your e-mail address, you will receive a survey after each production asking your opinion of the show. I encourage you to add your e-mail address through our box office, our new website, TheOldGlobe.org, or by completing the card enclosed in this program.

You may have read that the Globe recently opened a new Technical Center in Southeastern San Diego's Diamond District (at Market and Euclid Streets). This new 43,000 square foot facility (of which we will use 33,000 square feet) has been desperately needed. As the sixth largest regional theatre in the country, I think you'll agree we deserve a proper place to build our sets, work with designers and house our vast costume and prop inventory. However, the Technical Center will not only serve our design staff and talented craftspeople, it will also serve as the centerpiece for new programs that will engage more of our community — and more young people. With your support we will begin to train and inspire the next generation of theatre artists and theatre lovers through programs that teach the scenic arts, including carpentry, electrics and painting.

The fundraising campaign for the new Conrad Prebys Theatre Center and our education programs here in the Education Center and throughout the community is tremendously exciting (see the article in this program), but it is still a long way from reaching its goal. I encourage you to review our outreach efforts and education programs as you consider making a gift to the campaign or to our annual fund.

I look forward to hearing from you and I encourage you to continue to support the theatre that you have nurtured to become one of the most important and respected in the country.

Enjoy *Dancing in the Dark*!

Louis G. Spisto
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.

The Legler Benbough Foundation

Las Patronas

Karen and Donald Cohn

The Lipinsky Family

Peter Cooper and Norman Blachford

Conrad Prebys

Valerie and Harry Cooper

Donald and Darlene Shiley

Audrey S. Geisel

**Supervisor Pam Slater-Price
and the County of San Diego**

Globe Guilders

Sheryl and Harvey P. White

Joan and Irwin Jacobs

Anonymous



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



THE OLD GLOBE

P R E S E N T S

DANCING IN THE DARK

BOOK BY Douglas Carter Beane

FROM THE SCREENPLAY BY
Betty Comden and Adolph Green

MUSIC BY Arthur Schwartz

LYRICS BY Howard Dietz

Based on the classic MGM musical "The Band Wagon"
Produced by permission of Warner Bros. Theatre Ventures, Inc.

SCENIC DESIGN

John Lee Beatty

COSTUME DESIGN

David Woolard

LIGHTING DESIGN

Ken Billington

SOUND DESIGN

Brian Ronan

ORCHESTRATIONS

Larry Hochman

MUSIC DIRECTOR

Don York

CASTING BY

Jay Binder/ Mark Brandon

STAGE MANAGER

Daniel S. Rosokoff

MUSIC SUPERVISOR/ARRANGER

Eric Stern

CHOREOGRAPHER

Warren Carlyle

DIRECTED BY

Gary Griffin

Old Globe Theatre, Donald and Darlene Shiley Stage
March 4 - April 13, 2008

Cast of Characters

In Order of Appearance

Jeffrey Cordova	Patrick Page
Hal Meadows	Benjamin Howes
Lily Martin.....	Beth Leavel
Lester Martin	Adam Heller
Tony Hunter	Scott Bakula
Paul Byrd.....	Sebastian La Cause
Gabrielle Gerard/Janey.....	Mara Davi
Ensemble	Jacob ben Widmar, Rachel Coloff, Dylis Croman, Nicolas Dromard, Cara Kjellman, Adam Perry, Eric Santagata, Kiira Schmidt, Branch Woodman, Ashley Yeater
Swings	Brandon Bieber, Angie Canuel

Stage Managers:

Stage Manager	Daniel S. Rosokoff
Assistant Stage Manager.....	Julie Baldauff
Assistant Stage Manager	Tracy Skoczelas
Dance Captain	Jacob ben Widmar

(please see enclosed insert for specific cast member roles)

There will be one 15-minute intermission

The Actors and Stage Managers employed by this production are 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.

Board of Directors



Dear Friends,

As the new Chair of the Board of Directors, it is my pleasure to welcome you to this evening's performance and to begin my term at this important moment in the life of The Old Globe. For more than 70 years, the Globe has been recognized as one of the leading regional theatres in the United States for its world-class theatrical productions and educational outreach programs for the youth of San Diego.

We are now in the midst of a Capital and Endowment Campaign that will create the Conrad Prebys Theatre Center, including a replacement for the venerable Cassius Carter Centre Stage and a new education center, ensuring the future of our beloved Theatre for generations to come. For the past three years, I have had the pleasure of working with Lou Spisto and a team of dedicated board members in the development program to meet our financial goals. Accordingly, I would like to invite you to assist us in this challenging endeavor in any way possible.

This season, we are proud to introduce a new leadership team with Lou Spisto, Jerry Patch and Darko Tresnjak. These talented individuals will add new luster to the proud history of The Old Globe.

Donald Cohn, *Chair,*
Board of Directors

BOARD OF DIRECTORS / OFFICERS

Donald Cohn* <i>Chair</i>	Kathy Hattox* <i>Immediate Past Chair</i>	Anthony S. Thornley* <i>Vice Chair Finance & Treasurer</i>	Sandra Redman* <i>Vice Chair Nominating</i>	Susan Major* <i>Vice Chair Development</i>	Harvey P. White* <i>Secretary</i>
-------------------------------------	---	--	---	--	---

DIRECTORS

Mary Beth Adderley-Wright
Joseph Benoit
Deni S. Carpenter
Robert Cartwright
Peter J. Cooper
Valerie S. Cooper
Stephen M. Cusato
Elaine Bennett Darwin
David W. Down
Joel Ewan
Pamela A. Farr
Jake Figi
Sally Furay, R.S.C.J.
Harold W. Fuson, Jr.*
Victor P. Gálvez
Robert Gleason

Martin Goodman
Viviana Ibañez
Deni Jacobs
Daphne Jameson
Timothy A. MacDonald
Fern Murphy
Marianne Nelson
Arthur Neumann
Robin Nordhoff
Rafael Pastor*
Conrad Prebys*
John Rebelo
Sara Rosenthal, M.D.
Jeri Rovsek
Jean Shekhter
Nancy A. Spector
Louis G. Spisto*

Daniel L. Sullivan, Ph.D.
Julie H. Sullivan, Ph.D.
Evelyn Mack Truitt
Debra Turner
Crystal Watkins
Ruth Wikberg-Leonardi
June Yoder
Carolyn Yorston
Deborah Young
Tim K. Zinn

EMERITUS DIRECTORS

Garet B. Clark
J. Dallas Clark (1913-2005)
Bernard Lipinsky (1914-2001)
Delza Martin (1915-2005)
Patsy Shumway

HONORARY DIRECTORS

Mrs. Richard C. Adams
(1912-2005)
Clair Burgener (1921-2006)
Mrs. John H. Fox (1908-2003)
Audrey Geisel
Paul Harter
Gordon Luce (1925-2006)
Dolly Poet (1921-2007)
Deborah Szekely
Hon. Pete Wilson



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.

***DANCING IN THE DARK* is supported, in part, by the following generous sponsors:**



Sheryl and Harvey White

Sheryl and Harvey White have played and continue to play an essential role at The Old Globe. The Whites began their association with the Globe as season ticket holders, then Founder Circle donors and Production Sponsors. They have served as Season Sponsors for the past nine years, and Sheryl and Harvey have provided essential leadership to the Theatre, each serving as Chair of the Globe's Board of Directors. Harvey currently is on the Board of Directors and serves as Co-Chair of the Globe's Capital and Endowment Campaign Committee. Sheryl co-chaired her fifth Globe Gala this past year, and Harvey was one of the chairs for the Globe's 70th Anniversary Gala in 2005. The Whites have previously sponsored *The Times They Are A-Changin'*, *Don Juan*, *Pentecost*, *Imaginary Friends* and *Misalliance*. Harvey and Sheryl have endorsed The Old Globe's artistic vision through a generous leadership gift of \$5 million, helping to build a dynamic new era for the Globe and a \$1 million endowment gift to help secure the Globe for generations to come.

Peter Cooper and Norman Blachford

Peter Cooper and Norman Blachford are longtime supporters of The Old Globe and well known for their philanthropic activities and community activism. Norman founded a manufacturing firm producing noise control materials for the transportation industry. Now retired, he enjoys traveling and helping others as a major philanthropist. Peter is a member of the Globe's Board of Directors, serving on the Education and Nominating Committees. While running a successful commercial/industrial lighting company in San Diego, Peter also serves on the Board of the San Diego Youth Symphony and Conservatory and the Rendezvous In The Zoo (RITZ) Committee for the San Diego Zoo. Together with Norman, they are Founding Council members of The Williams Institute at the UCLA School of Law, and are actively involved with the San Diego Human Dignity Foundation.

CALIFORNIA BANK



TRUST



SANDRA REDMAN, SENIOR VICE PRESIDENT & MANAGER, CALIFORNIA BANK & TRUST'S PRIVATE BANKING DIVISION

The Old Globe is proud to recognize California Bank & Trust as a sponsor for its production of *Dancing in the Dark*. California Bank & Trust is a longtime supporter of the Globe, providing volunteer and financial contributions for several productions including *Hay Fever*, *The Sisters Rosensweig*, *The Lady with All the Answers*, *Dinner with Friends*, *Julius Caesar* and *Pericles*. Joel Ewan, Executive Vice President of California Bank & Trust, serves on the Globe's Board of Directors, and Sandra Redman, Senior Vice President and Manager of California Bank & Trust's Private Banking Division, serves on the Globe's Executive Board and is the Chair of the Nominating Committee.



JOEL EWAN, EXECUTIVE VICE PRESIDENT, CALIFORNIA BANK & TRUST

(L-R) Deirdre Lovejoy, Janet Zarish, and Jackie Hoffman in *The Sisters Rosensweig*



Judith Lightfoot Clarke and Santino Fontana in *Hay Fever*.



The cast of *Pericles*



Robert Foxworth in *Julius Caesar*

All photos by Craig Schwartz

KRESGE FOUNDATION CHALLENGES YOU WITH A \$1 MILLION GRANT

The Old Globe is pleased to announce the receipt of a \$1 million challenge grant from the Kresge Foundation to help support the Globe's Capital and Endowment Campaign. In order for the Globe to receive this grant, however, the Theatre must raise the remaining capital required to complete the Campaign, and your participation is vital.

The *Securing a San Diego Landmark* campaign was launched in March 2006 with the singular goal of securing the Globe's long-term stability through: 1) new and updated facilities, 2) a special Artistic and Education Fund, 3) an enhanced annual fund and 4) an appropriately sized endowment. The Kresge Challenge Grant helps fund the first two pieces of this campaign, and in 2008 the Globe asks friends, subscribers and donors to help meet the Kresge Challenge.

One way for you to participate is by purchasing a personalized granite paver, which will be creatively designed into two prominent central locations on the new Copley Plaza. Payment plans are available, and pavers can be purchased at \$10,000, \$25,000 and \$50,000 each.

New displays can be found in the theatre lobbies with information about a variety of naming opportunities, including the personalized granite pavers.

Help ensure that this great institution continues to thrive and grow for many years by contributing today. For further information, please call the Development Department at (619) 231-1941 x2317.

ABOUT THE CONRAD PREBYS THEATRE CENTER

In June of 2008, The Old Globe will break ground on the new **Conrad Prebys Theatre Center**. In addition to technical and artistic support spaces for all three theatres, the facilities project will provide better access, new and improved amenities and an improved experience for all Globe patrons and visitors.

The Globe's rejuvenated and enhanced facilities will support artistic and education goals and provide for the comfort and enjoyment of audiences and artists. The project includes:

- The Sheryl and Harvey White Theatre, a new arena stage replacing the Cassius Carter Centre Stage, will retain all of the benefits afforded both audiences and artists by having an intimate performance space. Nearly identical in size and configuration to the current facility, this theatre's critically needed improvements will include: an expanded lobby and improved ADA-compliant accessibility for patrons with special needs, better stage access for actors and crew, a lighting grid and trap room, additional dressing rooms and a new green room to support all three theatres.



ARCHITECTURAL RENDERING OF THE INTERIOR OF
THE SHERYL AND HARVEY WHITE THEATRE

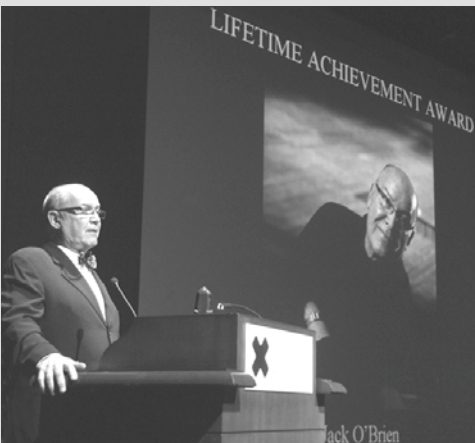
- The Karen and Donald Cohn Education Center will provide on-site classroom and performance space for the Globe's education programs serving children, as well as adults. This new Education Center will help alleviate the ongoing challenge to simultaneously secure space for visiting artists, graduate students, children from local schools, teachers and others — whose needs are all vitally important to the Globe and the San Diego community.
- A Redesigned Copley Plaza, accessible year-round to the more than 12 million visitors in Balboa Park, will make more efficient use of the Globe's public space in Balboa Park. The new Plaza will continue to serve as the Globe's "outdoor lobby" for more than 620 performances and 300,000 admissions each year, as well as venue for the annual Globe Gala, free public events, education activities and the annual open house, which opens the summer Shakespeare Festival. With improved wheelchair accessibility, the new Plaza will provide additional seating areas and benches, as well as a new pavilion for outdoor dining.

- Upgraded Backstage, Technical and Support Spaces will help ensure the Globe's continued ability to meet the needs and expectations of our creative teams. The high caliber of the Globe's productions depends, in part, upon the theatre's ability to offer outstanding technical support.



ARCHITECTURAL RENDERING OF THE NEW FACILITY

OLD GLOBE WINS 14 SAN DIEGO THEATRE CRITICS CIRCLE "CRAIG NOEL" AWARDS



JACK O'BRIEN ACCEPTING LIFETIME ACHIEVEMENT AWARD.

The Old Globe recently took home 14 awards at the San Diego Theatre Critics Circle "Craig Noel" Awards Ceremony on Monday, January 21 — the most awards for any San Diego theatre given this year. The Globe's world-premiere production of *A Catered Affair* won seven awards, including Outstanding New Musical, as well as awards for direction: John Doyle; score: John Bucchino; Lead Actor: Tom Wopat; Lead Actress: Faith Prince; Lighting Design: Brian MacDevitt; and Orchestrations: Don Sebesky. Other Globe winners included Paul Peterson (sound design, *Bell, Book and Candle*), Karen Perry (costume design, *Two Trains Running*), James Sutorius (lead actor, *Who's Afraid of Virginia Woolf?*), Chuck Cooper (lead actor, *Two Trains Running*), Globe Associate Artist Jonathan McMurtry (featured actor, 2007 Shakespeare Festival); *Measure for Measure* (Ensemble) and Itamar Moses (Outstanding New Play, *The Four of Us*.)

The evening was also highlighted by a special tribute to the Globe's Artistic Director Emeritus Jack O'Brien, who received the Critic's Circle's Lifetime Achievement Award. O'Brien's tribute included a short film featuring appearances by celebrated playwright Tom Stoppard, composer David Yazbek, Globe CEO/Executive Producer Lou Spisto, and many other friends and colleagues who have played an important role in Jack's life and career. A week later Jack was inducted in the Theater Hall of Fame. This starry event took place at the Gershwin Theater, where Jack and the other 2007 inductees (Actors John Cullum, Harvey Fierstein, Dana Ivey and Lois Smith, playwright Peter Shaffer, librettist Joseph Stein, and critic Mel Gussow) were feted by their peers in the industry.

"Broadway and Hollywood"

By Laurence Maslon, from the official PBS website for BROADWAY: THE AMERICAN MUSICAL, a 2004 documentary film by Michael Kantor.

By the 1930s, the theater and film capitals of America were separated by an entire continent. In the early days of the Great Depression, artists had to make a choice: stay in New York, with its harsh winters and gray, shuffling breadlines, working for a business staggering from layoffs and cutbacks; or move to Hollywood, where it was sunny all year round, smelled of eucalyptus, and money was thrown at you in fistfuls by studio executives. Which would you choose? It is, of course, a trick question. Although the motion picture studios jumped at the chance to add musicals to their rosters after the introduction of sound with *The Jazz Singer* in 1927, it was several years before they mastered the technology of filming a musical successfully. Sound reproduction was tinny and false, and camera movement severely limited.

None of this kept the Hollywood studios from exploiting the novelty of sound musicals. They acquired and filmed an enormous amount of material from 1927 to 1932. Film musicals were either portmanteau revues like *King of Jazz*, *Hollywood Revue of 1929*, or *Paramount on Parade*; awkwardly filmed stage adaptations like *The Cocoanuts*, *Sally*, or *Show Boat* (1929); or newly crafted stories, often with a backstage theme that glamorized that cosmopolitan city on the East Coast (*The Broadway Melody*, *Broadway Babes*, *Footlights and Fools*).

Unfortunately, Hollywood glutted the market with an inferior product, and by the early '30s, audiences were turned off by the technical limitations of the film musical.



FRED ASTAIRE AND CYD CHARISSE IN THE BAND WAGON FILM, 1953.



FRED ASTAIRE, NANETTE FABRAY AND JACK BUCHANAN IN THE BAND WAGON FILM, 1953.

A former marine drill instructor and Broadway dance director named Busby Berkeley turned all this around. In 1933, he conceived the dances to the quintessential backstage film musical, *42nd Street*. His visual skill at manipulating both chorus girls and the camera finally made a string of backstage yarns successful for Warner Bros. Soon, the other studios were churning out their own musical styles (Paramount, elegant and sophisticated; MGM, glossy and overblown; RKO, Astaire and Rogers), and the Hollywood musical reached its heyday with a barrage of original musicals that would enrapture depression-era America.

Every major Broadway songwriter was under some kind of film contract by the early 1930s. Irving Berlin was initially distrustful of film technology and studio interference, but he was lured back to write *Top Hat* for Astaire and Rogers and began a healthy relationship with various studios. (The greatest hit he — anyone — ever wrote, *White Christmas*, came out of the 1942 film *Holiday Inn*). The Gershwins loved the lifestyle of Hollywood but frequently commuted back and forth to the East Coast until George's negative reviews on *Porgy and Bess* sent him back into the arms of RKO. Jerome Kern, never one to suffer fools, surprisingly liked Hollywood. He teamed up with various



BETTY COMDEN AND ADOLPH GREEN

studio-contracted lyricists like Dorothy Fields, Johnny Mercer, even Ira Gershwin, and produced some of his most extraordinary songs: “The Way You Look Tonight,” “I’m Old-Fashioned,” and “Long Ago and Far Away.” Cole Porter was easily amenable to the assembly-line method of creating songs in Hollywood; he was always content to toss out one song and start over again on another.

But Hollywood never had the one thing Broadway reveled in: creative freedom. In addition to interference by studio chiefs and producers, Hollywood had its own form of self-censorship. The Production Code, better known as the Hays Code, was introduced in 1934. Even if film producers wanted sophisticated Broadway material reproduced intact on its sound stages, the Hays Code made that impossible.

Hollywood soon relied on its own stable of songwriters. Harold Arlen’s and Johnny Mercer’s “Blues in the Night,” “One for My Baby,” and “That Old Black Magic” came from some utterly forgettable movies. Sadly, their one great ambition was to write a hit Broadway musical. It never happened. The most spectacular songwriting team in Hollywood was Harry Warren and Al Dubin, who created the scores for the Busby Berkeley movies with such legendary numbers as “I Only Have Eyes for You” and “Lullaby of Broadway.” Other writers like Dorothy Fields, Frank Loesser, and Jule Styne were nurtured by the studio system and able to extend their successes to Broadway in the late 1940s and 1950s when Hollywood musical production was slowing down.

When Hollywood did buy the rights to a Broadway property, it rarely, if ever, made its way to celluloid intact. Wholesale revisionism was typical of Hollywood, especially with shows from the 1930s, but even small changes in the book musicals of the 1940s and 1950s changed their tone: the 1950 version of *On the*

Town throws away the World War II setting so crucial to its meaning; *Kiss Me, Kate* in 1953 kept most of the score, but idiotically has someone pretending to be Cole Porter sort of introducing the movie.

Broadway producers, songwriters, and librettists learned to cry all the way to the bank as film options on their material became more and more frequent in the 1950s. Record sums for the rights to shows like *My Fair Lady* topped out at \$5 million. Hollywood would have the last laugh on its East Coast detractors, flooding Broadway in the 1980s and 1990s with stage versions of original Hollywood musicals such as *Gigi*, *42nd Street*, *Singing in the Rain*, *Meet Me in St. Louis*, and *Footloose*, as well as Disney animated films like *The Lion King*.

— *Laurence Maslon is the associate arts professor at NYU’s Tisch School of the Arts. With Michael Kantor, Maslon is the co-author of the companion volume, BROADWAY: THE AMERICAN MUSICAL, published in 2004 by Bulfinch Press.*



CYD CHARISSE AND FRED ASTAIRE FROM *THE BAND WAGON* FILM.

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

Program Notes



"THE BAND WAGON" POSTER FROM THE ORIGINAL BROADWAY PRODUCTION

The Band Wagon was originally conceived as a musical revue by composer Arthur Schwartz and lyricist Howard Dietz and premiered on Broadway on June 3, 1931. It featured the talents of Fred Astaire and his sister Adele, as well as actors Frank Morgan, Helen Broderick, and Philip Loeb. Schwartz and Dietz wrote some of their most memorable songs for *The Band Wagon*, including "Dancing in the Dark" and "Something to Remember You By." Unlike the traditional musical format, *The Band Wagon* did not tell an ongoing story; instead, it featured individual skits that were written by playwright and humorist George S. Kaufman. (See below for a history of the musical revue.)

Both Schwartz and Dietz began in other professions; Schwartz was trained as a lawyer, and Dietz had a day job as MGM's advertising manager (he created their famous lion mascot). Their eventual partnership in show business seemed fated. "When they began collaborating at the end of the 1920s," Broadway historian Laurence Maslon recalls, "they made beautiful music together. They rode in on the coattails of the 'Little Shows,' intimate, sophisticated revues that gave audiences some relief from the bombast of [Florenz] Ziegfeld and [George] White." In addition to *The Band Wagon*, the team wrote three other successful revues: *Three's a Crowd*, *Flying Colors*, and *At Home Abroad*.

In 1953, MGM released the film version of *The Band Wagon*. Although many of the original songs were featured in the movie, Schwartz and Dietz added other numbers, most notably "That's Entertainment!," which quickly became a Broadway standard. The Kaufman skits were traded for a screenplay by Betty Comden and Adolph Green, who were coming off of another MGM favorite, *Singin' in the Rain*. Casting was also overhauled; while Fred Astaire remained on the project, legendary dancer Cyd Charisse joined the production, as well as Oscar Levant and Nanette Fabray, who played the husband-and-wife writing team patterned after Comden and Green themselves. *The Band Wagon* earned three Academy Award nominations.

— Kim Montelibano Heil

Excerpts from "Rise of the Revue" By Broadway Historian Laurence Maslon

In the years between the world wars, nothing on Broadway catered to Manhattan nightlife like the revue. During the Roaring Twenties, nearly 150 revues opened on Broadway. Pioneered by Florenz Ziegfeld and his elegant "Follies," revues allowed for an ever-shifting variety of songs, dances, skits, and production numbers. Idiosyncratic comics, specialty dancers, emotive singers, and chorus girls all found a home for their particular talents. Costume and scenic designers' flash, color, topicality, and brazenness caught the spirit of the age. Revues had their conveniences, too; unlike musical comedies, you could miss the first act and it wouldn't make any difference. Revues could be assembled easily, and there was always room for an additional investor, whether it was a newly minted Wall Street broker with a crush on a showgirl or a bootlegging gangster who wanted to see his girlfriend installed at the end of a chorus line. There were so many chances for a songwriter to get his number placed in a show that the revue became the greatest incubator for popular music the country has ever seen.



FRED AND ADELE ASTAIRE IN
THE BAND WAGON, 1931

After the advent of the narrative musical with *Oklahoma!* in 1943, it was harder to engage audience interest in a disconnected show. Television put the final nail in the coffin of the revue in 1948 by offering topical material, comedy, and dancing with a speed and economy that the Broadway stage could no longer match.



DANCING WITH DOUGLAS CARTER BEANE

Dancing in the Dark is not playwright Douglas Carter Beane's first movie-musical adaptation, yet his approach to writing the book for this MGM

favorite had to be much different from his work on *Xanadu*, the 2007 Broadway hit that was based on the notoriously bad 1980 movie starring Olivia Newton-John. *The Band Wagon*, the movie on which *Dancing in the Dark* is based, was nominated for three Academy Awards, including Best Music (Scoring of a Musical Picture) to Adolph Deutsch, and Best Writing (Story and Screenplay) to Betty Comden and Adolph Green. It was also recently rated #17 on the American Film Institute's list of the 25 Greatest Movie Musicals. Conversely, *Xanadu* was a box office flop, and was even nominated for six "Razzies" – awards for the worst acting, worst directing, etc. – including "Worst Musical." The vastly different track records of the two movie-musicals offered Beane the opportunity to explore adaptation in a new light.

"The thing about *Xanadu* is," he explains, "it is so awful, but the soundtrack was hugely successful. So most people knew the basic premise and the score. There was a certain freedom to that. Most people who see the show on Broadway now haven't even seen the movie.

"*The Band Wagon* is loved by people in the theatre, but most people don't know it," Beane says of his current project.

"There is a greater level of respect in my adaptation of *Dancing in the Dark*. There is also a deeper and richer story I wish to tell than there ever was in *Xanadu*."

The "greater level of respect" that Beane speaks of refers to his reverence to the original material, authored by Comden and Green, who were friends of Beane's. He was fortunate to have discussed the project with Comden, who gave him a copy of the original shooting script.

"In a weird way [adapting *The Band Wagon* is] like I'm having a conversation with an old friend," he says of the process. "Adolph and I had spoken about *The Band Wagon* — he was very forthcoming about its flaws and strengths. This conversation happened long before I even considered working on it.

"Sadly," he adds, "Betty passed away before I could show her anything I had written. But when you see the show — there are plenty of places where I make a point of referencing Betty and Adolph's life and shows and performing style. And these moments are done with the utmost love."

As a playwright, Beane not only made waves with *Xanadu* but with his play *The Little Dog Laughed*, which was nominated for a Tony Award for Best Play in 2007. The four-character piece is a lot more intimate than the large-scale spectacle of both of his musical adaptations, proving his dexterity in writing both straight plays and musical theatre. He notes that there are payoffs in both genres.

"Musicals have so many different and exciting departments — you never feel alone on a musical. A play can be lonely." He thinks about it. "But then the playwright is all powerful in a play — so it balances out. Power but loneliness."

As for the criticism that musicals lack depth and meaning, Beane scoffs. "If [musicals] are criticized this way, it is being done by an extremely shallow person," he says. "*The Band Wagon* is about a man returning home. It is about a loner becoming a part of a community for the first time. It is the prodigal son, bruised and broken and returning to his real life. And it has a great hayride number."

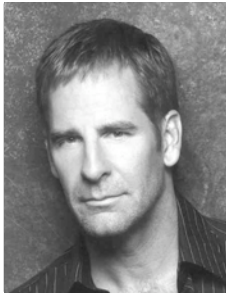
So what kind of project is next on Beane's dance card?

"I like stories that talk about who we are, in America," he says. "No matter when it is set.

"And," he adds cheekily, "there should be a great hayride number."

— Kim Montelibano Heil

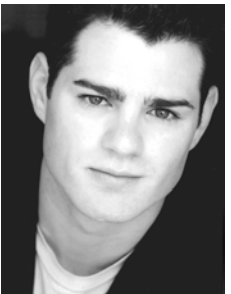
Scott Bakula
(Tony Hunter)



THE OLD GLOBE: Debut. BROADWAY: *Romance/Romance* (Tony Award® nomination), *Marilyn: An American Fable* (Broadway debut). OFF-BROADWAY:

Three Guys Naked from the Waist Down, It's Better with a Band, Godspell, Broadway Babylon. REGIONAL: *Quality of Life*, Geffen Playhouse; *Shenandoah*, Ford's Theatre; *No Strings*, LA Reprise!; *Nite Club Confidential*, LA and Boston; *Magic To Do*, Cincinnati Playhouse. TELEVISION: *Quantum Leap* (Golden Globe Award, Emmy® nomination), *Star Trek: Enterprise*, *Boston Legal*, *The New Adventures of Old Christine*, *Designing Women*, *Murphy Brown*, *Tom Clancy's Net Force*, *Bachelor's Baby*, *Papa's Angels*, *What Girls Learn*. FILM: *American Beauty*, *Necessary Roughness*, *Lord of Illusions*, *Life as a House*, *Mi Familia/My Family*, *Major League: Back to the Minors*, *A Passion to Kill*, *Sibling Rivalry*, *Cat's Don't Dance*. CONCERTS: Carnegie Hall, The Kennedy Center Honors, Ford's Theatre, Hollywood Bowl.

Jacob ben Widmar
(Male Ensemble/Dance Captain)

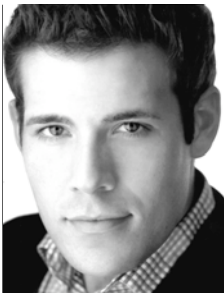


THE OLD GLOBE: Debut. MUSICAL THEATRE: Original Company of *White Christmas*, LA, Detroit and Boston; Production tenor in *Singin' in the*

Rain, Goodspeed Opera House; Hortensio in *Kiss Me Kate*, *The Music Man*, *Hello Dolly!* and more, Sacramento Music Circus; *On the Town*, Reprise! Broadway's Best; Billy Lawlor in *42nd Street* (Robbie Award nomination), Mark in *A Chorus Line*, AMT of

San Jose. EDUCATION: BFA in music, dance, theater, Brigham Young University.

Brandon Bieber
(Male Swing)



THE OLD GLOBE: Debut. NATIONAL TOUR: *Annie*. REGIONAL: *The Pajama Game*, *Hello Dolly!*, *Oklahoma!*, *Seven Brides...*, *Annie Get Your Gun*, *42nd Street*, *The Music Man*, *Annie*, *Crazy for You*, *Showboat*, *Fiddler on the Roof*, *Joseph and the Amazing Technicolor Dreamcoat*, *Peter Pan*, *A Chorus Line*, *Evita*, *Brigadoon*, *Singin' in the Rain*, MUNY; *Bye, Bye Birdie*, Stages St. Louis; *Beauty and the Beast*, *Grease*, *42nd Street*, *Seven Brides...*, PCLO. TV: *One Life to Live*. EDUCATION/TRAINING: BFA, Musical Theater, Cincinnati Conservatory of Music.

Rachel Coloff
(Female Ensemble/
understudy Lily Martin)



THE OLD GLOBE: Debut. BROADWAY: *Candide*, *Urinetown*, *Fiddler on the Roof*, *Lestat*. OFF-BROADWAY: *Urinetown*, *Das Barbecue*, *Tip-Toes*, *Pardon My English*, *My Fair Lady*, *Face the Music*. REGIONAL: *My Fair Lady*, McCarter Theatre; *Fiddler on the Roof*, Fulton Theatre; *Urinetown*, St. Louis Rep; *Camelot*, The Berkshire Theatre Festival; *Sunday in the Park with George*, Seattle Repertory Theatre.

Angie Canuel
(Female Swing)



THE OLD GLOBE: Debut. BROADWAY: *The Producers*. REGIONAL: *Mercury*, Wings Theatre; *Little Me*, *Evita*, *Damn Yankees*, *She Loves Me*, Drayton Festival Theatre; *Me and My*

Girl, King's Wharf Theatre; *Spirit of a Nation*, Janis Dunning; TV/FILM: *The Producers The Musical*, *One Life to Live*, *Straight Ahead*, *Curb Your Enthusiasm*, *Bollywood/Hollywood*, *We Will Not Forget*. TRAINING: American Academy of Dramatic Arts, Ryerson University (Theatre/Dance).

Dylis Croman
(Female Ensemble)



THE OLD GLOBE: Debut. BROADWAY: *A Chorus Line* (Standby Cassie/Sheila), *Sweet Charity* (u/s Charity), *Oklahoma!*, *Thou Shalt Not*, *Fosse* (Trumpet solo).

NATIONAL TOUR: *Movin' Out* (Brenda), *Thoroughly Modern Millie*, *Fosse*, *Chicago*, *Applause*. REGIONAL: *Kiss Me Kate*, Theatre Under The Stars; *Cats*, California Music Theatre; *No Strings*, ENCORES!; *Applause*, Papermill Playhouse; *Gregory Hines in Concert*, Tampa Bay Performing Arts Center. TV: *Guiding Light* (Andrea Daniels). Danced with Feld Ballets, New York.

Mara Davi
(*Gabrielle Gerard/Janey*)



THE OLD GLOBE: Debut. BROADWAY: *The Drowsy Chaparone* (Janet Van de Graaff), *A Chorus Line* (Maggie Winslow). NEW YORK: *Of Thee I Sing* (Miss Emily

Benson), City Center Encores!; *The Princess Bride* (Princess Buttercup), Reading. TOUR: Peggy Sawyer in *42nd Street* (America and Japan). REGIONAL: Irving Berlin's *White Christmas*, Wang Center, Boston; *Dames at Sea* (Ruby), *Baby* (Lizzie), *Gypsy* (Louise), and *George M!* (Josie Cohan).

Nicolas Dromard
(*Male Ensemble/*
understudy Tony Hunter)



THE OLD GLOBE: Debut. BROADWAY: *Mary Poppins* (Bert u/s), *The Boy From Oz*, *Oklahoma!*. NATIONAL TOUR: *Wicked* (Fiyero u/s), *Mamma Mia!*.

TORONTO: *Hairspray* (Link & Corny u/s), *Mamma Mia!*. OTHER CREDITS: Big Deal in *West Side Story*, Stratford Festival of Canada; Tulsa in *Gypsy*, Arkansas Repertory Theatre. Mille Merci to my parents for their undying love and support.

Adam Heller
(*Lester Martin*)



THE OLD GLOBE: *Falsettos*. BROADWAY: *Caroline, or Change*; *A Class Act*; *Victor/Victoria*; *Les Miserables*. OFF-BROADWAY: *Make Me a Song*; *The Music of*

William Finn; *The Immigrant*, New World Stages; *Endgame*, Irish Rep; *Normal*, Transport Group; *Merrily We Roll Along*, York. NATIONAL TOUR: *Titanic*; *Falsettos*. REGIONAL: *Party Come Here*, Williams-town; *Caroline, or Change*, Arden; *Merrily We Roll Along*, Kennedy Center Sondheim Celebration; *Art*, Hartford Theaterworks; *Dinner with Friends*, Coconut Grove Playhouse; *No Way to Treat a Lady*, Barrington Stage; *Ragtime*, Sacramento; *March of the Falsettos & Falsettoland*, Hartford Stage; *American Vaudeville*, Alley. FILM: *Off the Menu: The Last Days of Chasen's*; *Isn't She Great*. TV: *The Sopranos* (penultimate episode); *Law & Order* (All); *Oz*. GRADUATE: NYU/ Tisch.

Benjamin Howes
(*Hal Meadows/*
understudy Jeffrey Cordova)



THE OLD GLOBE: Debut. OFF-BROADWAY: [title of show], Vineyard Theatre; *The Charity That Began At Home*, Mint Theater Co; *Veronique*, Pecos Theater.

AUSTRALIAN THEATRE: *Les Miserables*, Cameron Mackintosh; *Beauty and the Beast*, Walt Disney Productions; *Little Shop of Horrors*, David Atkins Enterprises; *Grease*, Gordon Frost Organisation; *Hedda Gabler*, Zenith Theatre. REGIONAL: *A Christmas*

Carol, North Shore Music Theatre; *Singin' in the Rain*, Flat Rock Playhouse; *Little Shop of Horrors*, *Lady Be Good*, *A Funny Thing...Forum*, Skylight Opera Theatre; *Route 66*, Milwaukee Repertory Theatre. TV: *One Life to Live*, *Law & Order: Criminal Intent*. TRAINING: BFA, University of NSW; Conservatorium of Sydney.

Cara Kjellman
(*Female Ensemble/*
understudy Gabrielle Gerard/Janey)



THE OLD GLOBE: Debut. Cara is thrilled to be performing at The Old Globe for the first time! BROADWAY: Broadway revival of *42nd Street* (original cast); She

is also working on the upcoming Broadway production of *Billy Elliot*. NEW YORK: *Face the Music* (original recording); *Of Thee I Sing*, Encores!; *Medea in Athens*. REGIONAL: *White Christmas*, Boston, St. Paul, San Francisco, MUNY. TV: *Guiding Light*, and several television and radio commercials. EDUCATION: MMC and The Atlantic Theater Company. Much gratitude MDKBB!

Sebastian La Cause
(*Paul Byrd*)



THE OLD GLOBE: Debut. Recently starred as Marco in The Kennedy Center revival of *Carnival* and will appear in Dreamworks 2008 release, *Ghost Town*. BROAD-

WAY: *Once Upon a Mattress*, *Chicago*, *Minnelli on Minnelli* (cast album), *The Rocky Horror Show* (cast album). NATIONAL TOUR: *Spider Woman*. REGIONAL: *Take Me Out*,

Caldwell Theatre; *She Loves Me*, Arena Stage; *West Side Story*, Paramount Theatre (Austin Critic's Circle nomination); *Fascinating Rhythm*, Hartford Stage. OFF-BROADWAY: *Wingman*, Altered Stages; *Edenville*, Emerging Artists Theatre Company; *Tiger by the Tail*, Wings Theatre Company; *Tooth and Claw*, *The Bus to Buenos Aires*, Ensemble Studio Theatre; *Competing Narratives*, Barrow Group Theater. FILM/TV: *Chicago*, *Showgirls*, *Boogie Nights*, *Eraser*, *Sister Act II*, and the award-winning short *Penny Dreadful*; *All My Children*, *One Life to Live* and *Johnny Zero*.
www.sebastianlacaue.com

Beth Leavel (Lily Martin)



THE OLD GLOBE: Debut. BROADWAY: *The Drowsy Chaperone* (Tony Award®/ Drama Desk and Outer Critic Circle awards), *42nd Street* (Original

Company and Revival), *The Civil War*, *Showboat*, *Crazy for You*. NATIONAL TOUR: *42nd Street*, *Grease*. OFF-BROADWAY: *Lone Star Love*, *Broadway Jukebox*, John Houseman Theatre; *The Jazz Singer*, Jewish Repertory Theatre; *An Unfinished Song*, Provincetown Playhouse; *Promises, Promises*, *Applause*, Equity Library Theatre. REGIONAL: *The Drowsy Chaperone*, Ahmanson Theatre; *A Little Night Music*, *The Pajama Game*, Pittsburgh CLO; *Annie*, *Songs for a New World*, Helen Hayes Performing Arts Center; *The Civil War*, Alley Theatre; *Kudzu*, Ford's Theatre, *Gershwin's Fascinating Rhythm*, Hartford Stage; *Funny Girl*, North Carolina Theatre. FILM/TV: *Ryan's Hope*, *Kennedy Center Honors Ginger Rogers – 1992*, *42nd Street* and numerous commercials. TRAINING/ EDUCATION: MFA in Acting, University of North Carolina at Greensboro.

Patrick Page (Jeffrey Cordova)



WASHINGTON); Lumiere in *Beauty and the Beast*; Marley in *A Christmas Carol*; *The Kentucky Cycle*. OFF-BROADWAY: Title role in *Rex*; *Richard II* (dir. Steven Berkoff). REGIONAL: Macbeth in *Macbeth* and Iago in *Othello* (Helen Hayes Award) at The Shakespeare Theatre Company in Washington DC; Sergius in *Arms and the Man* at Long Wharf; *Cyrano*, *Henry V*, *Richard III* at Pioneer Theatre Company; plus leading roles (Hamlet, Brutus, Mercutio, Benedick, Dracula, Antony, etc.) at Seattle, Indiana and Missouri Reps, ACT, Cincinnati Playhouse, Arizona Theatre Company, Oregon, New York, Utah, Alabama Shakespeare Festivals, and many more. PLAYWRIGHT: *Swansong* (Theatre Row, Kennedy Center, Seattle, etc). TV/FILM: *Law & Order SVU*, *One Life to Live*, *All My Children*, *The Substance of Fire*. Favorite Role: Husband to Paige Davis. More info: www.patrickpageonline.com.

Adam Perry (Male Ensemble/ understudy Paul Byrd)



THE OLD GLOBE: Debut. BROADWAY/NEW YORK: *Wicked*, *The Most Happy Fella*, *Last Dance*, 2006 *Tony Awards*. NATIONAL TOUR: *Sweet Charity*, *Cats*. REGIONAL: *State Farm Industrial*; *Best Little Whorehouse in*

Texas; *Chicago*, *Oklahoma!*, Seaside Music Theatre; *The Lost Colony*. EDUCATION/ TRAINING: BFA, Performing Arts, Western Kentucky University.

Eric Santagata (Male Ensemble)



THE OLD GLOBE: Debut. BROADWAY: *The Apple Tree*. NATIONAL TOUR: *The Boy Friend*, *Casper: The Musical* (with Chita Rivera). NEW YORK: *Stairway to Paradise*, *Face the Music*, City Center Encores!; REGIONAL: *Little Shop of Horrors*, Westchester Broadway Theatre; *Singin' in the Rain*, Lyric Theatre of Oklahoma; *White Christmas*, Hummingbird Theatre (Toronto); *The Boy Friend*, Goodspeed Opera House; *Hello Dolly!*, Paper Mill Playhouse; *Dames at Sea*, Riverside Theatre; *How to Save the World...*, NYMF; *Miss Saigon*, *Dreamgirls*, *The Music Man*, *Me and My Girl*, *Funny Girl*, *Singin' in the Rain*, *Guys and Dolls*, Pittsburgh CLO. EDUCATION/TRAINING: BFA, Musical Theatre, University of Cincinnati College Conservatory of Music.

Kiira Schmidt (Female Ensemble)



THE OLD GLOBE: Debut. NEW YORK: *Stairway to Paradise*, NY City Center. REGIONAL: *Mame*, The Kennedy Center; *Irving Berlin's White Christmas*, The Wang Center; The Fox Theater; *Sweet Charity*, Gateway Playhouse; *Chicago*, Riverside Theater; *West Side Story*, Barrington Stage; Fulton Opera House.

EDUCATION/TRAINING: B.F.A. Elon University, NC.

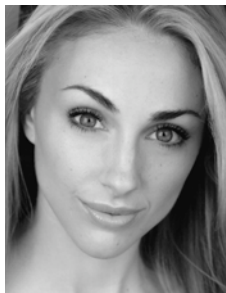
Branch Woodman
(Male Ensemble/
understudy Hal Meadows,
Lester Martin)



BROADWAY
DEBUT: *Crazy for You*. (Mingo) NEW YORK: *Disappearing Act* (original cast); *Out of this World* (Mercury); *Dear World*; *Patti Lupone's Shoulda, Coulda,*

Woulda (Carnegie debut). NATIONAL TOUR: *Big, the Musical* (Lipton, Assistant Choreographer). REGIONAL: *She Loves Me* (Tango Dancer), Paper Mill Playhouse; *George M* (Archie), *Call Me Madam* (Senator Brockbank) Goodspeed; *The Cocoanuts* (Eddie), Actors Theatre of Louisville; *Dames at Sea* (Lucky), Studio Arena; *My Way*, Milwaukee Rep; *White Christmas* (Phil Davis), *Chicago* (Billy), *Smokey Joe's Café*, Skylight Opera Theatre; *Bat Boy* (Dr. Parker), Birmingham Summerfest Theatre; *HMS Pinafore*, Arizona Theatre Company. LOCAL CREDITS: The Candlelight Pavilion, Fullerton CLO, Musical Theatre West, Performance Riverside, Los Angeles revival of *A Chorus Line*. Also, credits as Director, Choreographer, Musical Director. Recordings, too! A proud third generation Southern California native, Mr. Woodman is making his Old Globe debut.

Ashley Yeater
(Female Ensemble)



THE OLD GLOBE: Debut. BROADWAY: *The Producers* (Usherette). NATIONAL TOUR: *Chicago* (Hunyak), *The Producers* (Usherette), *Footloose* (Ariel), *Cats* (Bombalurina). TV/FILM: *Grace and the Storm*, *Plastic People*, *Guiding Light*, *Today*.

Douglas Carter Beane
(Playwright)

Douglas Carter Beane is delighted to have recently opened the musical *Xanadu* on Broadway to rave reviews. His play *The Little Dog Laughed* opened last season on Broadway where it was nominated for the Tony Award and received the GLAAD Media Award and the HX for Best Play. His other plays include *As Bees in Honey Drown* (Outer Critics Circle John Gassner Award), *Music from a Sparkling Planet* and *The Country Club*. He wrote the screenplay for the film adaptation of his play *Advice from a Caterpillar* which won Aspen Comedy Festival's best feature. His film *To Wong Foo, Thanks for Everything, Julie Newmar* was produced by Steven Spielberg, was the number one film in America for a month and is now a television favorite. *The Big Time*, Beane's first musical, received great reviews last year. Fascinated by non-traditional forms of theater, Beane has written the revues *White Lies* and *Mondo Drama*, and last season a live theatrical soap opera, *The Cartells*. As artistic director of the New York theatre company Drama Dept, Beane produced over 40 productions, including acclaimed revivals of *As Thousands Cheer*, *June Moon* and *The Torchbearers* and world premiere works by Paul Rudnick, David Sedaris and Wendy Wasserstein. His new play, *Don't Fol-*

low Me, I'm Lost, Too will open next season in New York and he is currently developing a television series for producer Lorne Michaels. He resides in New York City with his partner, composer Lewis Flinn, their son, Cooper, and daughter Gabrielle.

Arthur Schwartz
(Composer)

A former educator and attorney, composer Arthur Schwartz began his career in the 1920s and remained active for some six decades, crafting lilting, memorable melodies for such standards as "I Guess I'll Have to Change My Plan," "That's Entertainment" and "Dancing in the Dark". Ironically, Schwartz was not encouraged by his family in his musical interest. Schwartz secretly taught himself how to play the piano and by age 14 was accompanying silent films at the Cortelyou Movie Emporium in his native Brooklyn. He completed his studies at New York University and Columbia University. While working on his law degree, Schwartz taught English to high school students and pursued composing songs as a hobby. During the summer of 1924, Schwartz spent time working as a counselor in the Adirondacks where he met lyricist Lorenz Hart, and the pair soon collaborated on songs for camp shows. Schwartz also became friendly with composer George Gershwin who provided encouragement. While not abandoning law, he continued to pen songs, several of which began to find placement in revues like "The Grand Street Follies." At Hart's insistence, Schwartz took a year off from his successful legal practice and quickly caught the attention of producer Tom Weatherly who hired him to compose the score for a Broadway revue. Weatherly introduced Schwartz to the man who was to become perhaps his best remembered collaborator -- Howard Dietz, a native New Yorker who was a classmate of Lorenz Hart and Oscar Hammerstein II. In 1931, Schwartz and Dietz were

asked to compose a complete score for a musical, the revue *The Band Wagon*, a vehicle for Fred and Adele Astaire. The Astaires shone in their dance numbers (like "Hoops") but the standout song was "Dancing in the Dark," sung by John Barker and danced to by Tilly Losch. Often hailed for his craftsmanship and the beauty of his melodies, Schwartz was awarded the second annual ASCAP/ Richard Rodgers Award (shared with Harold Arlen) just prior to his 1984 death from a stroke.

Howard Dietz (Lyrics)

Howard Dietz was born in New York City on September 8, 1896. He briefly studied journalism at Columbia University, and then began working in advertising. After a stint in the Navy, he returned to advertising for several movie firms, serving as publicity director for Goldwyn Pictures Corporation and later as director of advertising and publicity for MGM, a position he held for over 30 years. In 1923, Dietz wrote the lyrics for an Arthur Samuels melody called "Alibi Baby," which was a hit in W.C. Fields' stage show, *Poppy*. Over the next few years, Dietz collaborated on several Broadway shows, including *Dear Sir* (1924) with Jerome Kern, and the revue *Merry-Go-Round* (1927). Dietz began his long collaboration with composer Arthur Schwartz in 1929 with the Broadway production of *The Little Show* (1929), which included the hit song, "I Guess I'll Have to Change My Plan." Their other notable songs include "Something to Remember You By" and "The Moment I Saw You" from *Three's a Crowd* (1930), "Dancing in the Dark" from *The Band Wagon* (1931), "Alone Together" from *Flying Colors* (1932), "You and the Night and the Music" from *Revenge with Music* (1934), "By Myself," "Triplets," and "I See Your Face Before Me" from *Between the Devil* (1938). After 1938, Dietz and Schwartz dissolved their

partnership for over a decade and Dietz continued his work for MGM, while also writing material for radio and television. He collaborated with Vernon Duke in 1944 on *Sadie Thompson*, which introduced the song "The Love I Long For." In 1948, Dietz again teamed with Schwartz to write the score for *Inside USA*, and their last two Broadway scores were *The Gay Life* (1961), starring Barbara Cook, and *Jenny* (1963), starring Mary Martin. Dietz served as director of ASCAP from 1959 to 1961, and wrote an autobiography, "Dancing in the Dark," in 1974.

Gary Griffin (Director)

Gary Griffin made his Broadway debut with the hit musical *The Color Purple*. Also in New York, Griffin has directed *The Apple Tree*, *A Tree Grows in Brooklyn*, *Pardon My English* and *The New Moon* for City Center Encores! and *Beautiful Thing* at the Cherry Lane Theatre. His production of *Pacific Overtures* was seen at London's Donmar Warehouse and received the Olivier Award for Outstanding Musical Production. He is Associate Artistic Director of the Chicago Shakespeare Theatre, where he has directed *A Little Night Music* and *Sunday in the Park with George*. His production of *My Fair Lady* played at the McCarter Theatre and Hartford Stage after its debut at Chicago's Court Theatre. He has received eight Joseph Jefferson Awards and has twice been named a "Chicagoan of the Year in the Arts" by the Chicago Tribune.

Warren Carlyle (Choreographer)

OFF-BROADWAY: *Stairway to Paradise*, Encores! at City Center; *You Again*, NY Fringe; *Working*, Zipper; *Slut!*, ATA; Roundabout Gala 2006. US REGIONAL: *A Tale of Two Cities*, Asolo Theatre; *Mame*, Kennedy Center; *The Pirates of Penzance*, Paper Mill Playhouse and Goodspeed; *The Bakers Wife*,

Goodspeed; *Pageant*, Second City. In his native England, *Me and My Girl* (UK Tour, director as well); *The Goodbye Girl*, (1st national tour); *Pageant*, *Moving On* (Sondheim); *Scrooge* (European tour). FILM & TELEVISION: *The Tourist* (20th Century Fox), *Hope and Faith* (ABC), *An Evening at the Boston Pops* (PBS), Elton John's *Made in England* video. As Associate Choreographer for Susan Stroman: *The Producers* (Broadway & film), *Oklahoma!* (Broadway), *Center Stage* (film). RESIDENT DIRECTOR/ CHOREOGRAPHER: *Jolson* (London/ Toronto), *Fosse* (London), *Oklahoma!* (London). UPCOMING: *Juno* (Encores! at City Center).

John Lee Beatty (Scenic Design)

THE OLD GLOBE: *Dr. Seuss' How the Grinch Stole Christmas!*, *Redwood Curtain*. BROADWAY: *The Color Purple*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Rabbit Hole*, *Doubt*, *The Odd Couple*, *Chicago*, *Wonderful Town*, *Dinner at Eight*, *Frankie and Johnny in the Claire de Lune*, *Morning's at Seven*, *Proof*, *Footloose*, *The Little Foxes*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *Abe Lincoln in Illinois*, *Anna Christie*, *Redwood Curtain*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Penn and Teller* (twice), *Burn This*, *Ain't Misbehavin'* (twice), *Talley's Folly*, *Fifth of July*, *Crimes of the Heart*. OFF-BROADWAY: *Sylvia*, *The Substance of Fire*, *Lips Together*, *Teeth Apart*, *The Road to Mecca*, *Song of Singapore*, *A Life in the Theatre*, *The Miss Firecracker Contest*, 32 seasons at Manhattan Theatre Club and Circle Rep, 15 seasons at City Center Encores!. Credits also at major regional theatres, and in film, opera and TV. Recipient of the Tony, Obie, Drama Desk, Outer Critics Circle Awards; member of the Theatre Hall of Fame. Graduate of Brown University and the Yale School of Drama.

David Woolard
(*Costume Design*)

THE OLD GLOBE: *The Sisters Rosensweig, Dinner with Friends, Damn Yankees.*
BROADWAY: *The Farnsworth Invention, Ring of Fire, All Shook Up, 700 Sundays, The Smell of the Kill, The Rocky Horror Show* (2001 Tony Award nomination), *Voices in the Dark, The Who's Tommy* (1993 Tony and Olivier Award nominations), *Bells Are Ringing, Marlene, Wait Until Dark, Horton Foote's The Young Man from Atlanta, Damn Yankees* and *A Few Good Men*. He has designed for numerous off-Broadway, regional theaters and opera. Recent credits include *Curvy Widow* in San Francisco and *Dividing The Estate*. With his partner Gary Field, he started Career Gear, a nonprofit organization that provides work-appropriate clothing and follow-up support to men graduating from job retraining programs.

Ken Billington
(*Lighting Design*)

Ken is currently represented on Broadway with *Sunday in the Park with George* and *Chicago* as well as the touring productions of *The Drowsy Chaperone, Chicago, Annie, High School Musical* and *Riverdance* for which he the lighting supervisor. Ken has designed over 80 Broadway and 70 off-Broadway shows and has been honored with seven Tony award nominations and received the 1997 Tony Award for his work on *Chicago*. His Tony nominations include: *The Drowsy Chaperone* (2006), *End of the World* (1984), *Foxfire* (1982), *Sweeney Todd* (1979), *Working* (1978), and *The Visit* (1973). In addition, millions of audience members have seen Ken's work at New York's Radio City Music Hall *Christmas Spectacular* for 26 seasons, Disneyland's nighttime extravaganza *Fantasmic!*, the long-running Las Vegas spectacular *Jubilee!*, *The Waterfront Village* at Sea World of Florida and *Shamu Rocks!* for Seaworld Orlando and San Diego.

Brian Ronan
(*Sound Design*)

THE OLD GLOBE: Debut. Brian has designed the Broadway productions of *Grease, Curtains, Spring Awakening, Grey Gardens, The Pajama Game, All Shook Up, 12 Angry Men, Master Harold & the Boys, The Look of Love, The Boys from Syracuse, Fortune's Fool, The Tale of the Allergist's Wife, The Rainmaker, You're a Good Man Charlie Brown, Little Me, Cabaret, Triumph of Love, 1776 and State Fair*. Regionally Brian has designed McCarter Theatre's *A Christmas Carol*; Manhattan Theatre Club's *Wild Party, Time & Again* and *Newyorkers; Into the Woods*, Ordway of St. Paul; *Bleacher Bums*, Royal George Theatre of Chicago; *A Little Princess*, Theatre Works of Palo Alto. Off-Broadway designs include *10 Million Miles* and *Bug* for which he won the Obie and Lucille Lortel awards.

Eric Stern
(*Music Supervisor/Arranger*)

THE OLD GLOBE: *Into the Woods*.
BROADWAY: *Xanadu, Follies, Music Man, Parade, Candide, Show Boat, Once Upon a Mattress, The King and I, Carousel* (Lincoln Center), *Gypsy* (Tyne Daly), *Sunday in the Park with George, Rags* and more. REGIONAL: *Merrily We Roll Along* (Kennedy Center); *Marty, Zhivago, Palm Beach* and many more. CONCERTS & RECORDINGS: Barbara Cook, Dawn Upshaw, Audra McDonald, Mandy Patinkin, Betty Buckley, Fred Hersch, Leonard Bernstein's *New York, Lady Be Good!, Pardon My English, Oh, Kay*, The Irish Tenors, and many, many more. AWARDS: Emmy, Grammy, 3 Gramophone Awards.

Don York
(*Music Director*)

On Broadway Mr. York conducted or arranged *I Love My Wife, Little Me, Can-Can, 5-6-7-8 Dance!, Sunset, The Marriage of Figaro* and most recently *Sweet Charity* with

Christina Applegate. He arranged and conducted Bette Midler's *Clams on the Half Shell Revue* and *Live at Last*, conducted national tours of *Beauty and the Beast, Fosse, Hello Dolly!, The Ann-Margret Show* and *The Producers*, and played or arranged for Hall & Oates, Maureen McGovern, Judy Collins, Esther Phillips, Elvin Jones, Nick Brignola and Lee Konitz. As musical director of The Paul Taylor Dance Company, Mr. York conducted 18 New York seasons as well as many engagements worldwide. Two of his seven Taylor scores are represented on PBS's *Dance In America*. He was resident guest conductor for the New York City Ballet for eight seasons, and composed and conducted for Miami City Ballet, Mark Morris Dance Group, Jose Limon Company, BalletMet, Milwaukee Ballet and Ballet Marseilles/Roland Petit.

Larry Hochman
(*Orchestrator*)

TONY NOMINATIONS: *Fiddler on the Roof, A Class Act, Monty Python's Spamalot* (also Drama Desk nomination). BROADWAY: *Jane Eyre, The Gershwins' Fascinating Rhythm, Late Nite Comic*. REGIONAL: 23 shows including *Señor Discretion* (Loesser premiere). OFF-BROADWAY: *A Woman of Will*, 4 others. FILM: *Cinderella, Lady and the Tramp II, Geppetto, Annie, ...Mattress, A Christmas Carol*, 12 others. COMPOSER: *The Wonder Pets* (Nickelodeon), *Little Mermaid II* (additional music), three films, *Amazing Stories*, documentaries, *In Memoriam* (symphonic poem publ. E.B. Marks). CONTRIBUTING ORCHESTRATOR: *Little Mermaid, Music Man, Chita Rivera: The Dancer's Life, King David*, five other Broadway shows. RECORDINGS AND CONCERTS: *Not the Messiah* (Eric Idle/John Du Prez), Mandy Patinkin, Audra McDonald, Brian Stokes Mitchell, Betty Buckley, Michael Feinstein, Barry Manilow, Dawn Upshaw, André de Shield, Marrin Mazzie, Maury Yeston, Jean-Yves Thibaudet. Boston Pops, San Francisco

Symphony, Toronto Symphony, Lincoln Center's American Songbook, Big Apple Circus. www.LarryHochman.net

Daniel S. Rosokoff

(Stage Manager)

BROADWAY: *Dirty Rotten Scoundrels*, *Dr. Seuss' How the Grinch Stole Christmas! The Musical*, *By Jeeves* (Ayckbourn /Lloyd Webber), *Swinging on a Star*. OFF-BROADWAY: *Mr. Goldwyn* starring Alan King. TOURS: *Dirty Rotten Scoundrels*, *The Full Monty*, *Barry Manilow's Copacabana*, *Jolson: The Musical*, *Joseph and the Amazing Technicolor Dreamcoat*, NYC ENCORES: *Strike Up the Band*, *Babes in Arms*. FILM: *By Jeeves*. REGIONAL: Goodspeed, Long Wharf, Old Globe, Kennedy Center, Shakespeare Theatre, Geffen Playhouse, Pittsburgh Public and Pittsburgh CLO. Member Actors' Equity Association.

Julie Baldauff

(Assistant Stage Manager)

THE OLD GLOBE: 6 seasons and over 20 productions. BROADWAY: *The Wedding Singer*, *I Am My Own Wife*, *King Lear*, *Henry IV parts 1 and 2*, *The Play What I Wrote*, *The Full Monty*, *Fool Moon*, *The Little Foxes*, *The Rehearsal*, *Summer and Smoke*, *Getting Away with Murder*. OFF-BROADWAY: *Hair* (40th Anniversary Concert at the Delacort), *You Never Can Tell*, *Pride's Crossing*, *Arms and the Man*, *Happgood*, *Cather County*. REGIONAL: *Garden of Earthly Delights*, American Dance Festival; *I Am My Own Wife*, Dublin, Krakow, London; *The Children of Herakles*, European Tour; *Fool Moon*, Kennedy Center.

Tracy Skoczelas

(Assistant Stage Manager)

THE OLD GLOBE: *A Catered Affair*, *Hay Fever*, *Two Trains Running*, *The Four of Us*, *The Times They Are A-Changin'*, Summer Shakespeare Festivals ('04 - '06), *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Dirty Rotten Scoundrels*, *The Food Chain*, *Two Sisters and a Piano*, *Bus Stop*, *Rough Crossing*,

Much Ado About Nothing, *Julius Caesar*, *Dirty Blonde*, *Pentecost*, *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Splendour*, *Pericles*, *All My Sons*, *Compleat Female Stage Beauty*, *Betrayal*, *Smash*, *Memoir*, *Dr. Seuss' How the Grinch Stole Christmas!* ('01-'07), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*. EDUCATION: BFA, University of North Carolina at Greensboro.

Jay Binder Casting

(Casting)

Jay Binder, C.S.A. (Casting) with Jack Bowdan, C.S.A, Mark Brandon & Sara Schatz. Have cast over 50 Broadway shows including *Gypsy*, *A Chorus Line*, *The Thirty Nine Steps*, *Is He Dead? Inherit the Wind*, *Journey's End*, *Butley*, *Well*, *Virginia Woolf*, *Sweet Charity*, *Wonderful Town*, *Movin' Out*, *Urinetown*, *42nd Street*, *Class Act*, *Dinner Party*, *Music Man*, *The Iceman Cometh*, *Charlie Brown*, *High Society*, *Sound of Music*, *Lion King*, *Proposals*, *Beauty and the Beast*, *The Last Night of Ballyhoo*, *Chicago*, *The King and I*, *Damn Yankees*, *Lost in Yonkers*, *Jerome Robbins' Broadway*, *Goodbye Girl*. Encores! FILM: *Hairspray*, *Dreamgirls*, *Chicago*. TV: *Once Upon A Mattress*, *The Music Man*, Warner Bros, and Sony Pictures Television. Eight-time Artios Award winner.

Casting

JAY BINDER CASTING

Jay Binder, C.S.A.
Jack Bowdan, C.S.A., Mark Brandon,
Sara Schatz,
Nikole Vallins & Allison Estrin

UNDERSTUDIES

Jeffrey CordovaBenjamin Howes
Hal Meadows/
Lester MartinBranch Woodman
Lily Martin.....Rachel Coloff
Tony Hunter.....Nicolas Dromard
Paul ByrdAdam Perry
Gabrielle Gerard.....Cara Kjellman

FOR THIS PRODUCTION

Asst. DirectorAmy Biedel
Asst. ChoreographerParker Esse
Associate ConductorRon Colvard
Associate Lighting
DesignerPhillip Rosenberg
New York Lighting Asst.Cory Pattak
Moving Light ProgrammerEric Lotze
Asst. Sound DesignMike Farfalla
Synthesizer
ProgrammerMark Hartshorn
Fight ChoreographerGeorge Yé
Stage Management Intern ..Kelly Glasow
Stage Management Intern ..Alicia Lerner

Additional lighting equipment from
PRG Lighting

Additional sound equipment
from PRG Audio

"THAT'S ENTERTAINMENT"

(HOWARD DIETZ AND
ARTHUR SCHWARTZ)

© 1952 (RENEWED)

CHAPPELL & CO., INC. (ASCAP)

ALL RIGHTS RESERVED.

USED BY PERMISSION.

SPECIAL THANKS

Rosebrand
Jon Lagerquist, South Coast Repertory



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



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



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



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

New Technical Center Opens

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

Donald and Darlene Shiley

\$10,000,000 or greater

Conrad Prebys

\$5,000,000 or greater

Sheryl and Harvey White

Kathryn Hattox

Karen and Donald Cohn

\$1,000,000 or greater

California Cultural and
Historical Endowment

Estate of Dorothy S. Prough

The Rivkin Family

Estate of Beatrice Lynds

Audrey S. Geisel /
San Diego Foundation
Dr. Seuss Fund

Mr. and Mrs. Victor H. Ottenstein

Mrs. Helen Edison

The Stephen and Mary Birch
Foundation

The Kresge Foundation

THE OLD GLOBE'S NEW 43,000 Sq. Ft. TECHNICAL CENTER IN SOUTHEASTERN SAN DIEGO IS A HIT!



TECHNICAL CENTER RIBBON-CUTTING CEREMONY: (L-R) CITY COUNCIL MEMBER TONY YOUNG, LOU SPISTO AND MAYOR JERRY SANDERS.
PHOTO BY J. KAT WORONOWICZ

On January 30, 2008, The Old Globe officially opened its new Technical Center facility in southeastern San Diego, which will house Globe's renowned scene shop and warehouse. The 43,000 square-foot property is located at 5335 Market Street.

On hand to help celebrate the opening were Mayor Jerry Sanders and City Councilman Tony Young, who joined Globe CEO/Executive Producer Lou Spisto for an exciting press conference and ribbon-cutting ceremony. The festivities also included tours of the facility, led by Technical Director Ben Thoron, Costume Director Stacy Sutton and Props Director Neil Holmes.

"We're thrilled to showcase our new Technical Center to the media and the community," said Spisto. "The acquisition of this important facility is a major step forward for the Globe, providing much-needed space to build and house our scenic elements for all our productions – from the unit set of the Shakespeare Festival to large-scale plays and musicals."

The previous scene shop space, located at the back of the theatre and utilizing the rear loading dock, had become inadequate to handle the work load of the Globe's depth and scope. The new Technical Center includes space for the construction of all Globe sets, as well as the appropriate layout of stage floors, full-stage drops, and the complete assembly of scenic elements. Additionally, the facility will provide sufficient prop and costume storage for the Theatre's wide variety of productions.

Education Experiences



TEACHING ARTIST MATT BIEDEL CONDUCTS A WORKSHOP.

The Old Globe's Education Department directly serves some 15,000 students each year through its various programs. Children of all ages are treated to top-notch professional theatrical productions on the Globe's stages, In-School workshops and residencies, Backstage and Shakespeare-based Tours of the theatre, and the wildly successful Globe Readers Program. The Theatre has long been known for its commitment to education and to supporting the community's access to live theatre.

It takes highly professional people to deliver the kind of quality programming for which The Old Globe is known. Our roster of professional Teaching Artists is at the core of that programming.

The term "Teaching Artist" is unfamiliar to most people and occasionally creates confusion when it is assumed that it refers only to visual artists. An artist is a practitioner of any of the major art forms. Visual art, dance, music, literary arts, and theatre are generally considered to be part of the category of The Arts. A Teaching Artist (TA) is an artist first and foremost. This artist is practicing his or her art form in the professional realm and has considerable knowledge, talent, and experience. But this professional artist also takes pleasure and joy in his or her ability to share that knowledge and talent with others. This artist enjoys a skill that not all artists possess. He or she is adept at teaching; a talent that sets him or her apart from the rest and elevates the artist to the level of master of the art form.

Eric Booth, actor, Teaching Artist, writer and speaker, gives this description of the etymology of the term Teaching Artist:

"It seems that the term was officially coined by June Dunbar at Lincoln Center Institute in the early 1970s. In answer to my question about this anecdotal history, she wrote, 'I guess I was the originator of the term Teaching Artist. I came up with the words as a reaction to the dreadful one used by my rather short-

lived predecessor at what was then known as the Education Department at Lincoln Center. The words she used to describe the activities of artists in schools sounded to me like a description for a typewriter repairman, plumber or an irritating educationese term: Resource Professional. Anyway, my term seemed more direct and specific, and it has stuck.' So, at its origin, the new term shifted the identity of this artist-educator away from the needs of the institutions involved toward the unique hybrid practice we still struggle to define; and it put 'artist' at the center."

In the ensuing nearly three decades, the term has been used within the network of Institutes of Aesthetic Education, led by Lincoln Center Institute, and has appeared in other programs too. In recent years, the term has gained wider use, by many different programs and by individuals; as Richard Burrows wrote, 'I have noticed the term Teaching Artist has been appropriated nationally as a designation of this kind of work.'

Burrows' comment is important because "this kind of work" has evolved over the course of the 30-odd years that the term Teaching Artist has been in use. In the 1970s educators were beginning to re-recognize the role of the Arts in education. Educational philosophy had changed and the classic Greek ideal of the truly educated person having a base of knowledge in math, science, language, and The Arts gradually devolved to include only "reading, writing, and 'rithmetic." Whatever happened to the arts was not fully understood but the loss was, thankfully, recognized by savvy educators and a quiet campaign began to revive them as a part of the core curriculum in schools.

It began with a small but motivated core of arts and education professionals who found innovative ways to approach



TEACHING ARTIST JANET HAYATSHAHI CONDUCTS A WORKSHOP.

learning through the arts. Studies by major universities touted the value of arts learning to the ability to conceptualize and comprehend other subject matter. Practicing the Arts, it was beginning to be understood, helped people's brains absorb knowledge in a variety of critical ways. It is part of the development of the whole person, not an add-on that can be skipped if there isn't time.

Being a part of that renaissance of arts education practice 30 years ago seemed exciting and revolutionary. Young artists were recruited to venture (often untrained) into schools to share their love and knowledge of their art forms. It didn't always go well. Teaching, it turned out, is an art unto itself and the idea that because someone is good at his or her creative discipline does not necessarily transfer to an ability to teach it to others.

Organizations like New York's Lincoln Center understood this and built their highly regarded Institute (LCI) program around the training of what they called Teaching Artists. Most people outside LCI didn't use the term then but they often do now. The term Teaching Artist has become the generally accepted name for an emerging profession that even has its own professional journal which debuted in 2003. Conferences, seminars, and full training courses abound and more are being developed every day. There is no set standard for TA training but educators and arts organizations are working hard to develop a curriculum that will prepare the next generation of TAs for this honorable and crucial profession.

The Old Globe trains its Teaching Artists through a series of workshops that focus on arts education philosophy, methodology, education standards, and more. TAs are hired based first on their arts background and second on their demonstrated ability to work with young people and to be flexible and creative in their approach to teaching. The Theatre's programs are varied and it takes a solid knowledge base and a passion to share it for a TA to be successful in the classroom.

Before The Old Globe's TAs go out to schools to prepare students for one of the Theatre's Student Matinees, the TAs meet in planning sessions to brainstorm themes and ideas about the show that will serve as the backbone for their workshops. They discuss "stumbling blocks" that may sidetrack students' understanding and enjoyment of the show. They try to put themselves in the place of the students and to see the show as teenagers might. Will they "get" that historical reference? Will they be distracted by the language or accents used? How will they relate to the adult themes? Where will they be confused? What will put them off? What will they wonder about?



TEACHING ARTIST AMY BIEDEL GUIDES STUDENTS IN A PRE-SHOW LEARNING ACTIVITY.

These stumbling blocks are explored and the TAs create theatre games such as improvisations, movement activities, and vocal exercises that incorporate the themes and stumbling blocks. The workshops allow students to explore the show's ideas kinesthetically and experientially rather than through a lecture mode. A TA might have the students improvise scenes using a series of given circumstances that will be found in the show. Without giving away any surprises from the play, the students are still able to reflect on the themes and have been guided in how this show may resonate for them personally. It is uncanny how some of the classroom improvisations bear striking resemblances to scenes that will play out in the production even though the Teaching Artist only gave a few, simple instructions on character, setting, and circumstances to the students.

Additional training sessions for current and new Teaching Artists takes place throughout the year with the goal of providing solid, continuing education for these arts education professionals and supporting their work in and out of schools. Ongoing training of Teaching Artists is crucial to the integrity of The Old Globe's Education Programs. By focusing on quality training the Theatre is serving not only its own programming but that of other organizations and schools in which these Arts Education professionals will serve in the future. The future of arts patrons and arts practitioners is being shaped by these talented and committed professionals and The Old Globe is proud of its roster of exceptional Teaching Artists.

— *Roberta Wells-Famula*
Director of Education

Annual Fund Donors

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.

Benefactors

(\$100,000 and above)

Bank of America	Globe Guilders	The San Diego Union-Tribune
City of San Diego, Commission for Arts & Culture	Irving Hughes	Donald & Darlene Shiley
Audrey S. Geisel/The San Diego Foundation Dr. Seuss Fund	The James Irvine Foundation	The Shubert Foundation
	Microsoft	Supervisor Pam Slater-Price and the County of San Diego

Season Sponsors

(\$50,000 to \$99,999)

American Express	Peter Cooper & Norman Blachford Advised Fund at the San Diego Human Dignity Foundation	Las Patronas
The Legler Benbough Foundation		The Lipinsky Family
John A. Berol		Conrad Prebys
California Bank & Trust	Karen & Donald Cohn	QUALCOMM, INC.
J. Dallas & Mary H. Clark Fund at The San Diego Foundation	Valerie & Harry Cooper	Wells Fargo
	Joan & Irwin Jacobs	Sheryl & Harvey White Foundation

Production Sponsors

(\$25,000 to \$49,999)

Mary Beth Adderley-Wright, Richard Wright & Elizabeth Adderley	Cohn Restaurant Group/Prado Restaurant	Sempra Energy
American Airlines	Continental Airlines	Sheraton San Diego Hotel & Marina
AT&T	Danah H. Fayman	Patsy & Forrest Shumway
Alan Benaroya	Jake & Todd Figi	Starbucks Coffee Company
Mary Ann Blair Fund at The San Diego Foundation	Kathryn & John Hattox	Union Bank of California
Bombardier Flexjet	HM Electronics, Inc.	U.S. Bank
	Deni & Jeff Jacobs	Mandell Weiss Charitable Trust
	Nokia	

Director Circle

(\$10,000 to \$24,999)

Lawrence G. Allredge & Dawn Moore	Hal & Pam Fuson	Jean & Gary Shekhter
Anonymous	Lee & Frank Goldberg	Chris Skillern
Mrs. Inge Lehman Barta in memory of Chester K. Barta, MD	Martin Goodman	Nancy & Alan Spector and Family
Jane Smisor Bastien	Leonard & Elaine Hirsch	Ms. Jeanette Stevens
Charles & Molly Brazell	Dr. & Mrs. Harry F. Hixson, Jr.	Anne Taubman & David Boyle
Dale Burgett & F. George Gilman	Daphne Jameson	Gillian & Tony Thornley
The Louis Yager Cantwell Private Foundation	Mr. & Mrs. Neil Kjos	Evelyn Mack Truitt
Deni & Ken Carpenter	Dr. Ronald & Mrs. Ruth Leonardi	Erna & Andrew Viterbi
Elaine & Dave Darwin	Jacquelyn Littlefield	Weingart-Price Fund at The San Diego Foundation
Mr. & Mrs. Brian Devine	Sue & John Major	Stewart & Brenda Weissman
Dr. & Mrs. Robert Epsten	Dr. Patricia Montalbano	Brent V. Woods & Laurie C. Mitchell
Pamela A. Farr	Hank & Robin Nordhoff	June E. Yoder
	The Kenneth T. & Eileen L. Norris Foundation	Carolyn W. Yorston
	Allison & Robert Price	Robert & Deborah Young
	Sandra & Allen Redman	

FOUNDER CIRCLE

(\$5,000 to \$9,999)

Dr. & Mrs. Wayne Akeson
 Anonymous (2)
 Ken & Ginger Baldwin
 The Colwell Family Fund at The San Diego Foundation
 R. Patrick & Sharon Connell
 Ann & John Davies
 Nina & Robert Doede
 Bernard J. Eggertsen & Florence Nemkov
 Carol Spielman-Ewan & Joel Ewan
 Alan & Pauline Fatayerji
 Martha & George Gafford
 Mary Ann & Arnold Ginnow
 Robert Gleason & Marc Matys
 Leo S. Guthman Fund
 Fred & Alicia Hallett
 Leonard & Elaine Hirsch
 Melissa & James Hoffmann
 Dr. & Mrs. Richard L. Kahler
 Carol & George Lattimer
 Peter & Inge Manes
 Bob Martinet
 Paul I. & Margaret W. Meyer
 Money/Arenz Foundation, Inc.
 Harle Garth Montgomery
 Arthur & Marilyn Neumann
 Charles & Barbara Noell
 Dolly* & Jim Poet
 John & Marcia Price Family Foundation
 Mike & Elizabeth Rabbitt
 Ellen C. Revelle
 Jeannie & Arthur Rivkin
 Deborah Szekely
 Dixie & Ken Unruh
 Jean & Tim Weiss

PLAYWRIGHT CIRCLE

(\$2,500 to \$4,999)

Gail, John & Jennifer Andrade
 Dr. Bob & Jill Andres
 Mr. & Mrs. Richard Baldwin
 Melissa Garfield Bartell & Michael Bartell
 Joan & Jeremy Berg
 Perry S. Binder, MD
 Paul Black
 Dr. & Mrs. Edgar D. Canada
 Cecilia Carrick & Stan Nadel
 Carol & Rudy Cesena
 Carol & Jeff Chang
 Garet & Wendy Clark
 Jack & Carol Clark
 Ms. Heidi Conlan/The Sahan Daywi Foundation
 Susan B. Cowell
 Gigi & Ed Cramer
 Darlene G. Davies in memory of Lowell Davies
 Mrs. Philip H. Dickinson
 Noddy & Ira Epstein
 Samuel I. & John Henry Fox Foundation at
 Union Bank of California
 Millicent & Charles Froehlich
 Barbara & Albert Garlinghouse
 Dr. & Mrs. William Gott
 Ms. Cheryl Haimsohn
 Susan & Dr. Ronald Heller
 Alexa Kirkwood Hirsch
 Tish & Jere Horsley
 Richard & Janet Hunter
 Hutcheson Family Fund at The San Diego Foundation
 Al & Pat JaCoby
 Mary & Russell Johnson
 William Karatz

Bob & Gladys King
 Rosalie Kostanzer & Mike Keefe
 Bob & Laura Kyle
 Susan L. Leone
 James & Pamela Lester
 Merriel F. Mandell, Ph.D.
 Dr. Marianne McDonald
 Judy & George Miller
 Mr. & Mrs. David Mulliken
 Tom & Lisa Pierce
 Mr. & Mrs. Matthew Pollack
 Brenda Marsh-Rebello & John G. Rebello
 Dr. H. Warren Ross
 Roberta J. Simpson
 Marisa SorBello & Peter Czipott
 Julie & Bob Sullivan
 Jay & Diane Sweeney
 Marilyn Elizabeth Thompson
 Carol Vassiliadis
 Doris & Lou Vettease
 Jordine Von Wantoch
 Patricia & Christopher Weil Family Foundation
 Helene & Allan Ziman

CRAIG NOEL CIRCLE

(\$1,500 to \$2,499)

The Family of Richard & Mary Adams
 Richard Adesso
 Anonymous (3)
 Edwin Bacher
 Diana Barliant & Nowell Wisch
 Mrs. Lazare F. Bernhard
 Sally & John Berry
 Charles & Charlotte Bird
 Cynthia Bolker & Greg Rizzi
 Ronda & Stanley Breitbard
 Terry & Bill Burd
 Clint & Susie Burdett
 Anita Busquets & William Ladd
 Trish Butler & Cary Lowe
 Dr. & Mrs. Robert M. Callicott
 Ellen Casey
 Pam & Jerry Cesak
 Dolores Clark
 Hon. Arthur J. Collingsworth & Brian R. Simmons
 Mike Conley & Sue Steele
 Roger Cornell, M.D.
 Richard & Stephanie Coutts
 Sally & Pat Crahan
 Dr. & Mrs. Francis C. Cushing, Jr.
 Fran & Matt Dalton
 Mrs. Gail Powell Davis
 Pat & Dan Derbes
 Dean & Mrs. Michael H. Dessent
 Marion Eggertsen
 Peter & Doris Ellsworth
 Carol Fink
 Dieter & Susan Fischer/Dieter's Mercedes Service
 Mary & David Fitz
 Susanna & Michael Flaster
 Mr. & Mrs. Richard Ford
 Sid & Jean Fox
 Karen & Orrin Gabsch
 Deede Gales
 Elaine & Murray Galinson
 Bill & Judy Garrett
 Leslie & Robert Garson
 Drs. Thomas H. & Jane D. Gawronski
 Daniel & Arline Genis
 Teresa C. George
 Martin & Enid Gleich
 Tom & Sheila Gorey

Drs. Barbara & Leonard Gosink
 Jay & Mary Hanson
 Norm Hapke & Valerie Jacobs Hapke
 Drs. Patrick Harrison & Eleanor Lynch
 Salah M. Hassanein
 Dr. & Mrs. Peter K. Hellwig
 Rhonda Heth & Thomas Mabie
 Michael & Jill Holmes
 Dr. David K. Hostetler
 Gary & Carrie Huckell
 Roberta Hussey
 Drs. Sonia & Andy Israel
 Mr. & Mrs. David J. Johnson
 Marge & Jerry Katleman
 William & Edythe Kenton
 Jo Ann Kilty
 Ken & Sheryl King
 Webster & Helen Kinnaired
 Dr. & Mrs. Ara S. Kljian
 Sherry & Larry Kline
 Dr. & Mrs. R.W. Klofokorn
 Curt & Nancy Koch
 Brooke & Dan Koehler
 Al Isenberg & Regina Kurtz
 Dr. Eric Lasley
 Ledford Enterprises Inc.
 Terry & Mary Lehr
 Ms. Sherrill Leist
 Sandy & Arthur Levinson
 Jerry & Elsa Lewis
 Robin J. Lipman & Miro Stano
 Mathew & Barbara Loonin
 Maday/O'Donnell Design Collective —
 Dimitri J. Callian III & Lauren Zarobinski
 Charlie & Jackie Mann
 F. Dale & Lois Marriott
 R.J. Maus, Architects
 Tony & Nancy McCune
 Bill & Jeri McGaw
 Elizabeth & Edward McIntyre
 Harold O. McNeil
 Elizabeth Meyer
 Joel & Deirdre Mick
 Estelle & Jim Milch
 Rena Minisi & Rich Paul
 Judith & Neil Morgan
 Jan & David Mullin
 Ruth & Jim Mulvaney
 Josiah & Rita Neeper
 Bob Nelson & Murray Olson
 Eileen & Lawrence Newmark
 Nordstrom
 Mr. & Mrs. Victor H. Ottenstein
 Parker & Crosland, LLP
 Sigrid Pate & Glenn Butler
 Marcia & Jim Piper
 Martha Meade Pitzer
 Mo & Bill Popp
 Dr. & Mrs. Daniel Porte
 Joanne Powers
 Jim & Claudia Prescott
 Peggy Wynn Price
 Marie & Don Prisby
 Joseph & Jane Rascoff
 Mrs. Charlotte Rees
 Lynne Rich
 Edward H. Richard & Warren P. Kendrick
 Mr. & Mrs. Roger Roberts
 Nancy J. Robertson
 Rachel A. Rosenthal & Michael Liersch
 Mr. & Mrs. Charles P. Royce
 Warren & Beverly Sanborn

Annual Fund Donors continued

Sanderson Family Donor Advised Fund at the
Rancho Santa Fe Foundation

Sherry & C.A. Sheppard
Drs. Joseph & Gloria Shurman
Dee E. Silver, M.D.
Alan & Esther Siman
Dotti & Joel Sollender
Herbert & Elene Solomon
N.L. Stanworth in loving memory of Scott
Nancy Steinhart & Rebecca Goodpasture
Eugene L. & Hannah Step
The Tarlov Family
Mr. & Mrs. Donald Tartre
Mr. & Mrs. Charles Taubman
Pat & Jack Thomas
Cherie Halladay Tirschwell
Ed Torres & Mark VonderHaar
Gene & Celeste Trepte
Pamela J. Wagner
Merle & Phil Wahl
Jan Harden Webster & Raul Ortega
James & Ellen Weil
Shirli Fabbri Weiss
The Grey White Family Fund
Michael & Penny Wilkes
Mr. & Mrs. Harold B. Williams
Keith J. Wong

PLATINUM

(\$1,000 to \$1,499)

Anonymous
Michael Bark & Laura Benedict
Judy & Larry Belinsky
Nicholas B. Binkley
H.L. & Irene Boschken
Sandra & Harry Carter
Jane Cowgill
Dan & Sue Donovan
Ron & Devora Eisenberg—Great News!
Dan & Phyllis Epstein
Earl N. Feldman
Peter & Christine Gault
Robert & Edry Goot
Sandra Gulden & Leon J. Goldberger
Gulden Private Foundation
Mr. & Mrs. Thomas M. Henry
Suzanne & Lawrence Hess
Jackie Johnston-Schoell
Warren & Karen Kessler Fund of the
Jewish Community Foundation
Dr. & Mrs. James E. Lasry
Mr. & Mrs. James Lim
Don & Mary Jane Lincoln
Joy & Ronald Mankoff
Jasna Markovac & Gary Miller
Akiko Charlene Morimoto &
Hubert Frank Hamilton, Jr.
Rod & Barbara Orth
Susan Parker
Dan Rehm
William & Susane Roberts
Don & Darlene Russell
Debbie & Shayna Seid Family Fund of the
Jewish Community Foundation
Alice & Lewis Silverberg
John & Margery Swanson
Stan & Anita Ulrich
Pat & Allen Weckerly
Brendan M. & Kaye I. Wynne
Dr. Joseph Yedid
Christy & Howard Zatkun

GOLD

(\$500 to \$999)

Tony & Margaret Acampora
Janet Anderson & John Glascock
Anonymous (4)
Jeff & Donna Applestein
Rhoda & Mike Auer
Mr. & Mrs. David A. Baer
Shawn & Jennifer Baker
Ina S. Bartell
Richard & Linda Basinger
Ben-Yehuda Family Fund of the
Jewish Community Foundation
Nancy Blayney
Bob & Joyce Blumberg
Suzanne I. Bond
Mrs. Wyloma Bradshaw
Mr. & Mrs. Blaine A. Briggs
Dr. & Mrs. Simon C. Brumbaugh, Jr.
Ruth Mary Campbell
Beth & Tim Cann
Greg & Loretta Cass
Ray & Shelley Chalupsky
Lynne Champagne & Wilfred Kears
Doug & Elisabeth Clark
Anne C. Coleman
Ronald D. Culbertson
Dr. & Mrs. William Davidson
Wes & Elaine Dillon
Dr. Donald & Eilene Dose
Patricia Eichelberger
William Eiffert & Leslie Hodge
Dr. Susan Dersnah Fee
Richard & Donna Ferrier
Richard & Beverly Fink Family Foundation
Sally Fuller
Dr. & Mrs. Steven Garfin
Theresa & Craig Georgi
Arthur & Judy Getis
Norman & Patricia Gillespie
The Golemb Family
Louise & Doug Goodman
Drs. Thomas L. & Cynthia L. Goodman
Chris Graham & Michael Albo
Carol & Don Green
Mr. & Mrs. Norman Greene
Suzanne & Charles Grimshaw
Mr. George Guerra
Richard & Candace Haden
Linda E. Hanson
Alex & Mary Hart
Mr. Stephen Hopkins & Dr. Carey Pratt
Steven & Nancy Howard
Viviana Ibanez
Isabella Fund at The San Diego Foundation
Dr. & Mrs. Clyde W. Jones
Kathy & Rob Jones
Kenneth & Marilyn Jones
Andrew & Denise Kaplan
Patricia & Alexander Kelley
Mr. & Mrs. Kevin Kiernan
Gayle & Jerry Klusky
Jo Ann & Lee Knutson
Bill & Linda Kolb
Marvin M. Kripps, M.D.
LABS, Inc./Silvia Dreyfuss
John Q. Lallas, Jr.
Janet & Dan La Marche
Thomas Leighty
Mr. Richard Levi
Sherry & Rick Levin
Kris & Briana Lichter

Dr. & Mrs. David D. Lynn
Edward & Nancy Lyon
Carl Maguire & Margaret Sheehan
Dr. Robert & Marcia Malkus
Jeanne Maltese
Ron & Mercy Mandelbaum
Martin & Passante AAL
Christopher Maxin & Stephanie Buttell-Maxin
Dr. & Mrs. M. Joseph McGreevy
Keith & Lesley McKenzie
Mr. & Mrs. William McKenzie
Carole S. Miller
Joel, Annette & Arianna Millman
Tom & Doris Neuman
Katherine Newton
Mark Niblack
Jack & Virginia Oliver
Mr. & Mrs. David J. Pettitt
Deborah B. Pettry
Dr. Ken Pischel & Dr. Katherine Ozanich
Drs. Paul & Katherine Ponganis
Dr. Julie Prazich & Dr. Sara Rosenthal
Mr. & Mrs. Kedar Pyatt
Elaine Rendon
Joseph W. Robinson
Stuart & Linda Robinson
Joseph J. Rusche
Dr. Joseph & Carol Sabatini
The Sapp Family
Barbara A. Sawrey
John & Patricia Seiber
Drs. Lawrence & Miriam Sherman
Mr. & Mrs. Randall Silvia
Rodney & Dolores Smith Fund at
The San Diego Foundation
Gloria Penner Snyder & Bill Snyder
Sharon S. Storey & Theodore A. Milby
Helga & Sam Strong
Ron & Susan Styn
Edward D.S. Sullivan
John & Linda Sunkel
Clifford & Kay Sweet
Dr. Terry & Naomi Tanaka
Linda Terramagra
Mrs. Terry Tidmore
Mr. & Mrs. Jeffrey C. Truesdell
Ms. C. Anne Turhollow & Mr. Michael J. Perkins
Natalie C. Venezia & Paul A. Sager
Jo & Howard Weiner
Janice L. Weinrick
Mr. & Mrs. David Weinrieb
Katherine White
Ross & Barbara White
Dennis & Carol Wilson
Dr. Dolores Wozniak
M.J. Zahnle
Elizabeth Zeigler & Bernard Kuchta

SILVER

(\$250 to \$499)

Ben Abate
Mr. Gale Acker & Dr. Nancy Acker
Sybil & B.J. Adelson
Mr. & Mrs. Donald Allison
George Amerault
Mr. & Mrs. Thomas Anderson
Anonymous (4)
Drs. Michael & Gabriela Antos
Earl Asbury
John & Elizabeth Bagby
Allen & Nancy Bailey
Beverly Bartlett & Barbara Sailors

Ruth & Jim Batman
Sharon & Bill Beamer
Bruce & Patricia Becker
Edgar & Julie Berner
Armand Bernheim, Jr.
Joan Bernstein
Thomas Bilotta & Family
Mr. & Mrs. Stanley Birstein
Daniel & Barbara Black
Bruce & Linda Blakley
Robert Blanton & Ann Clark
Joann Boone & Nancy Danniger
Robert & Yvonne Boyer
Ed Brookins
Julia Brown
Beth Bruton
Marie F. Buckley
David Burns & Diane Lischio
Helen M. Caldwell
Jane Carrigan
William & Shirley Carrington
Jerry L. Carter
Luc & Ann Marie Cayet-Pleska
Chateau du Meow
Elaine & Peter Chortek
Richard Clampitt & Rachel Hurst
Barbara Mistler Crew
Glenn Currie Photography
John Davis & Bill Hughes
Dutch & Dawn Dershem
Wally & Linda Dieckmann
Patricia & Glen Doughty
Sean & Kellie Doyle
Stephen & Sandra Drew
Lizbeth Ecke & David Meyer
Esther & Robert Feier
Drs. Lawrence & Irene Fine
Larry & Jan Ford
Pauline Forman in memory of Sid Forman
Clare & Paul Friedman
Rande & Richard Friedman
Charles & Jeanne Gahagan
Estephan A.G. Gargost
Ferdinand Gasang
Thomas Gass, DDS & Chester McLemore
David & Marcia Gill
Dr. & Mrs. Michael Goldbaum
Howard & Carole Goldfeder
Euvoughn L. Greenan
Mr. & Mrs. Arthur A. Greenberg
Martin & Deanna Greenberg
Theodore Gryga
Jerome & Anita Gutkin
Margaret Hall
Helen M. Hammond
Robert M. & Helen M. Hansen
C. Harbordt
Mark & Corrine Harvey
Joan Henkelmann
Donald J. Hickey
Christine Hickman & Dennis Ragen
Mr. & Mrs. Thomas O. Hippie
John & Peggy Holl
Paul & Barbara Holz
Nancy & Bill Homeyer
Mr. & Mrs. Lee Horowitz
Kendyl & Merri Houdyshell
In Memory of Ray Howard
Stephanie & Carl Hurst
Robert Hyman
Joseph & Donna Hynes

Susan D. Inot
Bill & Cheri James
Nancy B. & David A. James
Edward & Linda Janon
Dr. Jim Jaranson
In Memory of Donald Jenkins
Jan Jessop
Judge & Mrs. Anthony C. Joseph
Jim & Sharon Justeson
Michel Karp
Dr. Michael & Mrs. Lucy Keehan
Louis & Mary Beth Kelly
Gail Kendall
Lloyd & Joanna Kendall
Kathleen Kim & Zachary Rattner
Louis J. Knobbe
Remik Kolodziej & Steven Daris
Mr. & Mrs. Jay Kranzler
Mr. & Mrs. Albert W. Krasnoff
Lou Krueger
Janay Kruger
Betty & Richard Kuhn
Elizabeth Lasley
Elliott & Phyllis Lasser
Dixon & Pat Lee
Tom & Terry Lewis
Donald Lipkis, MD & Arlene Pollard
Roy & Carol Long
Sally & Bill Luster
Judge & Mrs. Frederick Mandabach
Kathleen Markham
Harold & Beverly Martyn
Bruce & Brenda Mason
Cdr. & Mrs. John C. Mathews III
Gene & Donna McAllister
Ronald McCaskill & Robyn Rogers
Oliver McElroy & Karen Delaurier
Teresa McEuen
Cristie C. McGuire
John Paul McHugh
Steve McIntee
Charles & Billie McKnight
Drs. John Meyers & Betty Joan Maly
Mr. & Mrs. David Michan
Dr. & Mrs. Paul E. Michelson
James & Dorothy Mildice
Dr. James & Mrs. Nancy Miller
Charles W. Mills, Jr.
Stan & Phyllis Minick
Dr. Isaac & Mrs. Nancy Mizrahi
Dr. & Mrs. Robert Morrison
Susan & Charles Muha
Mary Jo Murphy
Michael & Danna Murphy
Joyce & Martin Nash
Harvey & Marsha Netzer
Jack & Judy Nichols
Floyd T. Olson
Larry & Marcia Osterink
Dr. David & Elizabeth Ostrander
Barbara Painter
Ed & Carolyn Parrish
Julius J. Pearl Fund at The San Diego Foundation
Clifford T. Pentrack & Mary E. Giovaniello
Lawrence Roy Perrin
Mr. & Mrs. Leslie D. Reed
Robert & Doris Reed
Daniel & Lynn Reisfeld
Brent & Bev Robinson
Clarice & Irl Robinson
Mr. & Mrs. Christopher Rohrer

Diane Roland
Milton & Dorothy Roll
Gerald & Ruth Rosenbaum
Dr. & Mrs. Richard Rowen
Rowling Family Charitable Fund of the
Jewish Community Foundation
Dr. Norman & Barbara Rozansky
Fran & Tom Ryan
George & Karen Sachs
Samiljan Family Fund of the Jewish
Community Foundation
Patrick Sammon & Mark Munsey
Josiah & Abigail Sand
James M. Santora & Dr. Daniel D. Sewell
Simon & Ruth Sayre
Ann & Herb Schnall
Martin & Connie Schroeder
RAdm. & Mrs. H. James T. Sears
Linda J. Seifert
Natalie H. Service
Lori Severson & Eric Longstreet
Glenda Allen Shekell
Dr. & Mrs. Hano Siegel
Jerry & Beth Silverman
Eunice M. Simmons, M.D.
Anne & Ronald Simon
Christopher & Carmen Skipworth
Terrence & Kathryn Slavin
Patti Sloan in honor of Jack Sloan
Lance & Arlene Smith
Malcolm E. Smith
Norman & Judith Solomon
Bill & Barbara Sperling
Mr. & Mrs. Fred C. Stalder
Alan M. Stall
Paul & Janet Stannard
Mr. & Mrs. George Stassinopoulos
Mark & Dale Steele
James K. Stenderup
Wootsie Stockton
Jan & Dave Stormoen
Abbe Wolfsheimer Stutz
Mrs. J.B. Swedelius
Donald & Margaret Sweimler
Dr. Blake S. & Mrs. Peggy Jean Talbot
Mr. Harold S. Taxel
Dr. Marshall & Leila Taylor
Douglas & Lynn Todd
Mr. & Mrs. John Torell
Robert C. & Melesse W. Traylor
Barbara C. Ward
Kathy & Jim Waring
Mr. & Mrs. James Welterlen
Sandy Wichelecki
Olivia & Marty Winkler
Cass Witkowski Family
Mr. & Mrs. John W. Witt
Dr. Perri L. Wittgrove
Janet Wolf
Mr. & Mrs. H.D. Wolpert
David Workman
Paul & Claudia Zimmer
Vicky Zollweg & J. Michael Dunteman

This list is current as of February 1, 2008

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

Globe Ambassadors

Lawrence G. Alldredge and Dawn Moore
 Perry S. Binder, M.D.
 Paul Black
 Dr. and Mrs. Edgar D. Canada
 Carol and Rudy Cesena
 Jack and Carol Clark
 Mary H. Clark
 Steven J. Cologne
 R. Patrick and Sharon Connell
 Susan B. Cowell
 Gigi and Ed Cramer
 Darlene G. Davies
 Mrs. Philip H. Dickinson
 Nina and Robert Doede
 Marion Eggertsen
 Bernard J. Eggertsen and Florence Nemkov
 Danah H. Fayman
 Susanna and Michael Flaster
 Mary Ann and Arnold Ginnow
 Alexa Kirkwood Hirsch

Leonard and Elaine Hirsch
 Al and Pat Jacoby
 Mary and Russell Johnson
 Bob and Gladys King
 Rosalie Kostanzer and Mike Keefe
 Bob and Laura Kyle
 James & Pamela Lester
 Merriel F. Mandell, Ph.D.
 Peter and Inge Manes
 Bob Martinet
 Dr. Marianne McDonald
 Paul I. and Margaret W. Meyer
 David and Noreen Mulliken
 Charles Noell and Barbara Voss
 Jeannie and Arthur Rivkin
 Dr. H. Warren Ross
 Donald and Darlene Shiley
 Roberta J. Simpson
 Ms. Jeanette Stevens
 Jay and Diane Sweeney

Dixie and Ken Unruh
 Doris and Lou Vettese
 Jordine Von Wantoch

Globe Ambassadors are generous supporters of The Old Globe who attend special presentations about activities at the Globe and serve as the Theatre's Ambassadors in the community.

For more information please
 contact Courtney Quinn at
 (619) 231-1941 x2311.

Craig Noel League Members Planned Giving Society of The Old Globe

Anonymous (14)
 Robert S. Albritton*
 Diana Barliant
 Nancine Belfiore
 Alan Benaryoa
 Dr. and Mrs. Edgar D. Canada
 Garett and Wendy Clark
 J. Dallas* and Mary H. Clark
 R. Patrick and Sharon Connell
 Patricia W. Crigler, Ph.D., CAPT/USN/Ret.
 Carlos and Patricia Cuellar
 Patricia and Donn DeMarce*
 Mrs. Philip H. Dickinson
 Dr. and Mrs. Robert Epsten
 Frank A. Frye, III
 Nancy Reed Gibson
 Robert Gleason and Marc Matys
 Marcy Goldstone
 Kathryn Crippen Hattox
 David and Debbie Hawkins
 Craig and Mary Hunter
 Barbara Iredale*
 Bob Jacobs

Joseph E. Jessop*
 J. Robert and Gladys H. King
 Marilyn Kneeland
 Jean and David Laing
 Jerry Lester Foundation
 Dr. Bernard Lipinsky*
 Heather Manion
 Calvin Manning*
 Chris and Jill Metcalf
 Paul I. and Margaret W. Meyer
 Judy and George Miller
 Steve Miller
 Dr. Robert W. Miner
 Shirley Mulcahy
 Laurie Dale Munday
 Stanley Nadel and Cecilia Carrick
 Alice B. Nesnow
 Arthur and Marilyn Neumann
 Craig Noel
 Greg and Polly Noel
 PACEM (Pacific Academy of
 Ecclesiastical Music)
 Mrs. Margaret F. Peninger*

Velda Pirtle*
 Florence Borgeson Plunkert*
 Dolly* and Jim Poet
 Dorothy Shorb Prough*
 Brenda Marsh-Rebello and John Rebello
 Donald and Darlene Shiley
 Patsy and Forrest Shumway
 B. Sy and Ruth Ann Silver
 Stephen M. Silverman
 Roberta Simpson
 Dolores and Rod Smith
 John and Cindy Sorensen
 Marje Spear
 Nancy A. Spector and Alan R. Spector
 Jeanette Stevens
 Eric Leighton Swenson
 Anne C. Taubman
 Cherie Halladay Tirschwell
 Marian Trevor (Mrs. Walter M.)*
 Evelyn Mack Truitt
 Ginny Unanue
 Carol and Lawrence Veit
 Harvey* and Jordine Von Wantoch

Merle and Phil Wahl
 Holly J.B. Ward
 Sheryl and Harvey P. White
 Mrs. Jack Galen Whitney
 Stanley E. Willis II*
 Julie Meier Wright
 Carolyn Yorston

*Deceased

Craig Noel League members are leaving lasting gifts to the theatre through planned gifts, cash contributions, bequests and other estate planning options.

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

Special Thanks to our Corporate Donors

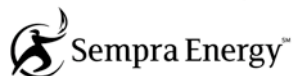
SEASON SPONSORS

(\$50,000 and more)



PRODUCTION SPONSORS

(\$25,000-\$49,999)



DIRECTOR CIRCLE

(\$10,000-\$24,999)

Break-Away Tours
City National Bank
Cyberknife Centers of San Diego, Inc./
Radiation Medical Group

Higgs, Fletcher & Mack, LLP
KPMG, LLP
Mercer
Neiman Marcus

ResMed Foundation
Torrey Pines Bank
Vistage

FOUNDER CIRCLE

(\$5,000-\$9,999)

Citigroup Foundation/Smith Barney
M2000 Corporation
San Diego Business Journal
Sycuan Resort & Casino
The Westgate Hotel

PLAYWRIGHT CIRCLE

(\$2,500-\$4,999)

Cush Family Foundation
Nicholas-Applegate
WD-40 Company

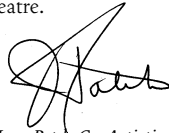
Corporate Partners enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.

Associate Artists of The Old Globe

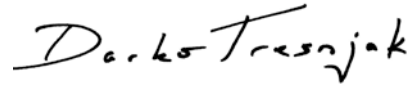
In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever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



Louis G. Spisto, CEO/Executive Producer



Jerry Patch, Co-Artistic Director



Darko Tresnjak, Co-Artistic Director

William Anton
Jacqueline Brooks
Lewis Brown
* Victor Buono
* Wayland Capwell
Kandis Chappell
* Eric Christmas
George Deloy

Tim Donoghue
Richard Easton
Tovah Feldshuh
Monique Fowler
Ralph Funicello
Lillian Garrett-Groag
Harry Groener
A.R. Gurney

Joseph Hardy
Mark Harelik
Bob James
* Peggy Kellner
Tom Lacy
Diana Maddox
Dakin Matthews
Deborah May

Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
* Ellis Rabb
Steve Rankin
Robin Pearson Rose

Marion Ross
Steven Rubin
Ken Ruta
Douglas W. Schmidt
Seret Scott
David F. Segal
Richard Seger
Diane Sinor
Don Lee Sparks

David Ogden Stiers
Conrad Susa
Deborah Taylor
* Irene Tedrow
Sada Thompson
Paxton Whitehead
James Winker
Robert Wojewodski
* G Wood

* in memoriam

Patron Information

TICKET SERVICES HOURS

Monday: noon – 6pm

Tuesday - Sunday: noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 23-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am – 5pm

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS AND TELEPHONES

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

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.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc. available upon request. Please ask an usher.

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.

Staff

Louis G. Spisto
CEO/Executive Producer

Jerry Patch
Co-Artistic Director

Darko Tresnjak
Co-Artistic Director

Michael G. Murphy General Manager
Dave Henson Director of Marketing
and Communications
Todd Schultz Director of Development
Mark Somers Director of Finance
Richard Seer Director of Professional Training
Robert Drake Director of Production
Roberta Wells-Famula Director of Education

ARTISTIC

Samantha Barrie Artistic Coordinator
Kim Montelibano Heil Literary Associate
Jan Gist Voice and Speech Coach
Bernadette Hobson Artistic Assistant

Stage Management

Leila Knox Production Stage Manager
Tracy Skoczelas Assistant Stage Manager

PRODUCTION

Debra Pratt Ballard Associate Director of Production
Ellen Dieter Company Manager
Carol Donahue Production Coordinator

Technical

Benjamin Thoron Technical Director
Wendy Berzansky Assistant Technical Director
Kacie Lyn Hultgren Resident Design Assistant
Eliza Korshin Technical Assistant/Buyer
Christian Thorsen Stage Carpenter/Flyman, Globe
Carole Payette Charge Scenic Artist
Kristi Armand, Adam Bernard, Victoria Erbe,
Trish Rutter, Jacque Velasquez, Ryan Weckel Scenic Artists
Gillian Kelleher Master Carpenter
Robert Dougherty Master Carpenter, Festival
Robin Barnett, William Barron, Marlon Bunch, Tracy Crowder,
David Dick, Matt Giebe, Sheldon Goff, Larry Hall, Peter
Makarushka, Jason McIntyre, Laura McEntyre, Mongo Moglia,
Mason Petersen, Andy Recker, Andrew Young Carpenters
Nick Fouch Construction Drafting

Costumes

Stacy Sutton Costume Director
Charlotte Devaux Resident Design Assistant
Maureen Mac Niallais Assistant to the Director
Shelly Williams Design Assistant/Shopper
Ashley Bruce Design Assistant
Gay Crusius, Louise M. Herman,
Star Rabinowitz, Randal Sumabat Drapers
Babs Behling, Gloria Bradford, Anne Glidden Grace,
Somsy Norfolk Assistant Cutters
Jyothi Doughman, Leslie Malitz,
Joan Mathison, Mary Miller Costume Assistants
Mark Baiza, Sarah Hendel, Holly Hess, Nancy Liu,
Sandra Mangusing, Julia Ortiz-Rios Stitchers
Teri Tavares Dyer/Painter
Judith Craig Lead Crafts Artisan
Kelley Convery Craft Artisan
Molly O'Connor Wig and Makeup Supervisor
Kim Parker Asst. to Wig and Makeup Supervisor
Erin Schindler Wardrobe Supervisor
Jasmin Mellado Crew Chief, Carter
Sarah Hendel Crew Chief, Globe
Kristin Bongiovanni, Marcella Hammond, Nola Walkup,
Beth Merriman, Nikki Gilman Globe Running Crew
Marie Jezbera Rental Agent

Properties

Neil A. Holmes Properties Director
Kristin Steva Campbell Assistant to the Director

Amy Reams Properties Buyer
Pat Cain Property Master, Globe
David Buess Property Master, Carter
M.H. Schrenkeisen Shop Foreman
Rory Murphy Lead Craftsman
Ryan Buckalew, Patricia Rutter Craftspersons
Kristi Rosen Properties Assistant

Lighting

Chris Rynne Lighting Director
Megan Fonseca Lighting Assistant
Tonnie Ficken Master Electrician, Globe
Jim Dodd Master Electrician, Carter
Kevin Liddell Master Electrician, Festival
Todd Adams, Elizabeth Burress, Jason Bieber, Bonnie
Breckenridge, Michelle Echeverria, Kristen Flores, Maureen
Hanratty, Justin Hobson, Jennifer Horowitz, Shawna Kyees,
Molly Mande, Michael Paolini, Katie Reynolds, Chris Walsh,
Amanda Zieve Electricians

Sound

Paul Peterson Sound Director
Erik Carstensen Master Sound Technician, Globe
Rachel Eaves Master Sound Technician, Carter

ADMINISTRATION

Darla Lopez Executive Assistant
Brian Uleary Assistant to the General Manager

Information Technology

Dean Yager Information Technology Manager
Thad Steffen Information Technology Asst. Mgr.
J. Adam Latham Information Technology Assistant

Human Resources

Sandra Parde Human Resources Director

Maintenance

Randy McWilliams Facilities Manager
Viola Corona, Ismael Delgado, Miguel Gaspar, Roberto
Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert
Rios, Maria Rios, Nicolas Torres Building Staff

PROFESSIONAL TRAINING

Llance Bower Program Coordinator
Maria Carrera, Cynthia Caywood, Sabin Epstein, Robert
Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred
Robinson, Liz Shipman MFA Faculty
Corey Johnston, Robin Sanford Roberts,
Ben Seibert, George Yé MFA Production Staff

EDUCATION

Raúl Moncada Education Associate
Holly Ward Tour Coordinator
Carol Green Speakers Bureau Coordinator
Amy Biedel, Matt Biedel, Marisela De la Parra, Kimberly Parker
Green, Janet Hayatshahi, Sarah Price, David Sievit,
David Tierney Teaching Artists

FINANCE

Paula Nickodemus Senior Accountant
Dana M. Bryant Accounts Payable/Accounting Assistant
Angela Yoshida Payroll Coordinator/Accounting Assistant
Tim Cole Receptionist

DEVELOPMENT

Annamarie Maricle Associate Director,
Institutional Grants
Marilyn McAvoay Associate Director, Major Gifts
Eileen A. Prisky Events Manager

Courtney Quinn Development Coordinator,
Individual Annual Giving

Diane Addis Membership Administrator
Josh Martinez-Nelson Development Administrator
Diana Steffen Development Assistant
Kristen Mulvihill Development Assistant

Donor Services

Babs Behling, Joyanne Buscemi, Monica Jorgensen, Barbara
Lekes, Richard Navarro, Stephanie Reed,
Judy Zimmerman Suite Concierges

MARKETING

Becky Biegelsen Public Relations Director
Ed Hofmeister Audience Development Manager
Dani Meister Group Sales Manager
Jackie Anderson Publications Coordinator
Claire Kennelly Marketing Assistant
Samantha Haskins Public Relations Assistant
Joyanne Buscemi, Monica Jorgensen,
Judy Zimmerman Marketing/Events Assistants
Erica Dei Graphic Designer
Craig Schwartz Production Photographer

Subscription Sales

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

Ticket Services

Shari Ressel Ticket Services Manager
Marsi Roche Ticket Operations Manager
Lyle Wilson Ticket Services Supervisor/
Training Coordinator

Shouna Shoemake Lead Ticket Services Representative
Brian Abraham, Brian Adams, Ricky Allen, Elizabeth Brown,
Tony Dixon, Alicia Lerner, Jenna Long, Caryn Morgan,
Christine Perez, Michael Pousson, Carlos Quezada,
Jessica Seaman, Liam Wade, Haley White,
Molly Wilmot Ticket Services Representatives

PATRON SERVICES

Mike Callaway Theatre Manager
Adam Lindstaedt Front of House Assistant
Merlin D. "Tommy" Thompson Patron Services Rep.
Rob Novak, Ashley Roberts House Managers
Dana Juhl Food and Beverage Manager
Haydee Aldas Food and Beverage Assistant Manager
Michelle Elliott, Brandi Mahan, Perla Rios, Brock Roser,
Anne-Marie Shafer, Tess Thompson Pub Staff
Babs Behling, Rose Espiritu, Stephanie Rakowski,
Stephanie Reed Gift Shop Supervisors

Security/Parking Services

Rachel "Beahr" Garcia Security/Parking
Services Supervisor
Irene Herring Associate Supervisor of Security
Sherisa Eselin, Janet Larson, Michael Moran, Jeffrey Neitzel,
Sonia Paul Security Officers
Alex Chacona, Deborah Elliott, Nicole Hagemeyer,
Lou Hicks, Parking Lot Attendants
Mark Brickman, David Nguyen V.I.P. Valet Attendants

Jack O'Brien
Artistic Director Emeritus
Craig Noel
Founding Director