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

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Anonymous

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

PRESENTS

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 ............................................................................. Adam Leavel
Lester Martin ........................................................................ Adam Heller
Tony Hunter ........................................................................... Scott Baker
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.
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

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Dolly Poet (1921–2007)

Deborah Szekely

Hon. Pete Wilson

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Bernard Lipinsky (1914–2001)

Delza Martin (1915–2005)

Patsy Shumway

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.
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.
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.
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.
• 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.

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

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 Orchestations: 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.

ARCHITECTURAL RENDERING OF THE NEW FACILITY
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.

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
But Hollywood never had the one thing Broadway revealed 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 idiomically 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.

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

*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.

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
Profiles

Scott Bakula
(Tony Hunter)


Brandon Bieber
(Male Swing)


Rachel Coloff
(Female Ensemble/understudy Lily Martin)


Annie Cannel
(Female Swing)


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 As 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.

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

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
Mara Davi
(Gabrielle Gerard/Janeya)
THE OLD GLOBE: Debut. BROADWAY: The Drowsy Chaperone (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 Theatre Co; Veronique, Pecadillo Theatre.

Cara Kjellman
(Female Ensemble/understudy Gabrielle Gerard/Janeya)
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. BROADWAY: Once Upon a Mattress, Chicago, Minnelli on Minnelli (cast album), The Rocky Horror Show (cast album). NATIONAL TOUR: Spider Woman. REGIONAL: Take Me Out,
Profiles continued

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.sebastianlacama.com

**Beth Leavel**  
(Lily Martin)

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, Ahmannson 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)


**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 Encore!; 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.

**Kiin 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)

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)


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 Follow 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 liltling, 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
Profiles continued

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, Pappy. 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, Slat!, 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); Srove (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)
David Woolard  
(Costume Design)  
THE OLD GLOBE: The Sisters Rosenweig, 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), Sweeten 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)  

Eric Stern  
(Music Supervisor/Arranger)  
THE OLD GLOBE: Into the Woods.  
BROADWAY: Xanadu, Follies, Music Man, Parade, Candidle, 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)  
Profiles continued

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

Daniel S. Rosokoff
(Stage Manager)

Julie Baldauf
(assistant Stage Manager)

Tracy Skoczelas
(assistant Stage Manager)

Jay Binder Casting
(Casting)

Casting
JAY BINDER CASTING
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Jack Bowdan, C.S.A., Mark Brandon, Sara Schatz,
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UNDERSTUDIES
Jeffrey Cordova .................Benjamin Howes
Hal Meadows/ Lester Martin .................Branch Woodman
Lily Martin .........................Rachel Coloff
Tony Hunter .........................Nicolas Dromard
Paul Byrd ..............................Adam Perry
Gabrielle Gerard .................Cara Kjellman

FOR THIS PRODUCTION
Asst. Director ............... Amy Biedel
Asst. Choreographer .......... Parker Esse
Associate Conductor ........... Ron Colvard
Associate Lighting Designer .... Phillip Rosenberg
New York Lighting Asst. ........ Cory Pattak
Moving Light Programmer ...... Eric Lotz
Asst. Sound Design .......... Mike Farfalla
Synthesizer Programmer ........ Mark Hartshorn
Fight Choreographer .......... George Ye
Stage Management Intern . Kelly Glasow
Stage Management Intern .. Alicia Lerner

Additional lighting equipment from PRG Lighting
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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 live theatre.
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-67, IATSE.
This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.
THE OLD GLOBE’S NEW 43,000 Sq. Ft. TECHNICAL CENTER IN SOUTHEASTERN SAN DIEGO IS A HIT!

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.

Leadership Gifts to The Old Globe

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

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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 educationalese 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...
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?

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
The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 3,500 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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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 57th 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 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 Edison’s Pulitzer Prize-winning WIT, Howard Korder’s SEARCH AND DESTROY, Amy Freed’s THE BOAT 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 BREKEN. In addition, he co-conceived THE EDUCATION OF RANDY NEUMANN 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 TARANDOT and HOTEL UNIVERSE at Blue Light Theater Company; MORE LIES ABOUT JERRY 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 DEVIL, PRINCESS TARANDOT and THE LOVE OF THREE ORANGES at Williamstown Theatre Festival; HEARTBREAK HOUSE, WHAT THE BUTLER SAW, AMPHITRYON and THE BLUE DEVIL at the Huntington Theatre; HAY FEVER and PRINCESS TARANDOT 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 PATRÉ Awards for his direction of THE WINTER’S TALE and TITUS ANDRONICUS. He has performed with numerous Philadelphia dance and theatre companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University.
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  Master Electrician, Carter

- **Kevin Liddell**  
  Master Electrician, Festival

- **Todd Adams, Elizabeth Burren, Jason Bieber, Bonnie Breckenridge, Michelle Echeverria, Kristen Flores, Maureen Hanratty, Justin Hobson, Jennifer Horowitz, Shawnna Kyers, Molly Mandel, Michael Paolini, Kate 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 Urley**  
  Assistant to the General Manager

**Information Technology**

- **Dean Yager**  
  Information Technology Manager

- **Thad Steffen**  
  Information Technology Assistant

- **J. Adam Latham**  
  Information Technology Assistant

**Human Resources**

- **Sandra Parde**  
  Human Resources Director

**Maintenance**

- **Randy McWilliams**  
  Facilities Manager

- **Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert Rios, Maria Rios, Nicolas Torres**  
  Building Staff

**PROFESSIONAL TRAINING**

- **Lianne Bower**  
  Program Coordinator

- **Maria Carrera, Cynthia Caywood, Saben Epstein, Robert Barry Fleming, Gerhard Gesner, Jan Gist, Peter Kandelos, Fred Robinson, Liz Shipman**  
  MFA Faculty

- **Corey Johnston, Robin Sanfor Roberts, Ben Seibert, George Ye**  
  MFA Production Staff

**EDUCATION**

- **Raul Moncada**  
  Education Associate

- **Holly Ward**  
  Tour Coordinator

- **Carol Green**  
  Speakers Bureau Coordinator

- **Amy Biedel, Matt Biedel, Marisela de la Parra, Kimberly Parker Green, Janet Hayanshah, Sarah Price, David Siwert, David Tierney**  
  Teaching Artists

**FINANCE**

- **Paula Nicodemus**  
  Senior Accountant

- **Dana M. Bryant**  
  Accounts Payable/Accounting Assistant

- **Angela Yoshida**  
  Payroll Coordinator/Accounting Assistant

- **Tim Cole**  
  Receptionist

**DEVELOPMENT**

- **Annmarie Maricle**  
  Associate Director, Institutional Gifts

- **Marilyn McAvoy**  
  Associate Director, Major Gifts

- **Eileen A. Prisy**  
  Events Manager

**MARKETING**

- **Babs Behling, JoAnne Buscemi, Monica Jorgensen, Barbara Lekes, Richard Navarro, Stephanie Reed, Christy Zimmerman**  
  Suite Concierges

**SUBSCRIPTION SALES**

- **Scott Cook**  
  Subscription Sales Manager

**TICKET SERVICES**

- **Shari Ressel**  
  Ticket Services Manager

**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

- **Hayde Aldas**  
  Food and Beverage Assistant Manager

- **Michelle Elliott, Brandi Mahan, Peria Rios, Brock Roser, Anne-Marie Shafer, Tesa Thompson**  
  Pub Staff

- **Babs Behling, Rose Espritiura, Stephanie Rakowski, Stephanie Reed**  
  Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

- **Rachel "Bear" Garcia**  
  Security/Parking Services Supervisor

**PUBLIC RELATIONS**

- **Irene Hettinger**  
  Associate Supervisor of Security

**INFORMATION**

- **Director of Professional Training**

**Jack O'Brien**  
Artistic Director Emeritus

**Cara Noel**  
Founding Director

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**PERFORMANCES MAGAZINE**

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