Dear Friends,

Welcome to Dr. Seuss’ *How the Grinch Stole Christmas!* This is the eleventh wonderful year of this San Diego hometown holiday tradition that is sweeping the nation on tour this year.

*The Grinch* is the perfect way to introduce children to the magical world of theatre and spark an interest in the arts that will enrich their lives forever. So we thank you parents, grandparents, and other caring adults who have given the gift of eye-widening wonder by bringing your little loved ones to the Globe. And for all you kids-at-heart who are here without children just because you love the *Grinch*, I add a special welcome!

Thanks to the Globe’s generous donors, we are able add a great big “Welcome!” to many children in the community who would otherwise not have the opportunity to be here. We are able to provide 4,000 *Grinch* tickets at no cost to those children, and our outreach programs in schools throughout the community enhance their theatre experience with *Grinch*-related literacy programs and professional development programs for their teachers.

These are just one part of the Globe’s year-round education efforts that serve 50,000 children and adults every year. For school groups, we hold special free student matinees of our regular productions, including pre-show classroom visits by Globe Teaching Artists and Study Guides to help teachers use the performance to meet curriculum goals. Our Globe Readers program sends dedicated volunteers into elementary school classrooms to read to children and encourage them to write and perform their own stories and plays. The Summer Shakespeare Intensive gives 40 high-school students in-depth study of Shakespeare and classical acting and the opportunity to perform on the Globe’s Festival Theatre stage. Year-round, we also offer backstage tours and audience enrichment activities—lectures, discussions with Globe artists, and more. We are looking forward to the completion of our new facilities, which will include a dedicated education center, allowing us to expand our education programs in years to come.

In addition to seeing the *Grinch*, many families have another tradition—making charitable contributions to worthy causes at holiday time. With all the great work the Globe does, please consider donating to The Old Globe this year. Your gift to the non-profit Globe will help us produce outstanding theatre like *Dr. Seuss’ How the Grinch Stole Christmas!* and continue to serve the community with education and outreach programs. You will be helping to share the joy you see on the children’s faces around you today with thousands of others all year round.

The Globe family wishes you and your family all the best this holiday season!

Sincerely,

Steve Beckman
Executive Producer

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**UPCOMING**

**SIX DEGREES OF SEPARATION**
January 10 - February 15, 2009
Old Globe Theatre

**SINCE AFRICA**
January 24 - March 8, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art

**KINGDOM**
February 12 - 22, 2009
Old Globe Theatre

**WORKING**
March 7 - April 12, 2009
Old Globe Theatre

**OPUS**
March 21 - April 26, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art

**THE PRICE**
May 9 - June 14, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art

**CORNELIA**
May 6 - June 21, 2009
Old Globe Theatre
DR. SEUSS’ HOW THE GRINCH STOLE CHRISTMAS!
is supported, in part, by the following generous sponsors:

The Old Globe gratefully acknowledges the extraordinary support of our title sponsor for *Dr. Seuss’ How the Grinch Stole Christmas!*

**The San Diego Union-Tribune.**

The Old Globe wishes to acknowledge and thank **Audrey S. Geisel**

for supporting this holiday production for 11 years and for her ongoing commitment to The Old Globe.
The Old Globe
The San Diego Union-Tribune presents
Dr. Seuss’ HOW THE GRINCH STOLE CHRISTMAS!

Book & Lyrics by Timothy Mason
Music by Mel Marvin

Scenic Design John Lee Beatty
Costume Design Robert Morgan
Lighting Design Pat Collins
Sound Design Paul Peterson

Vocal Arrangements and Incidental Music Joshua Rosenblum
Dance Music Arranger David Krane

Stage Manager Leila Knox
Choreography Restaged by James Vasquez

Additional Choreography by Bob Richard
Musical Director Ron Colvard

Original Choreography by John DeLuca
Directed by Benjamin Endsley Klein

Original Production Conceived & Directed by Jack O’Brien

+ Associate Artist of The Old Globe

Casting by Samantha Barrie, CSA

Produced by special arrangement with Dr. Seuss Enterprises, L.P.

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Originally commissioned by Minneapolis Children’s Theater, Minneapolis, Minnesota

Original Stage Manager: D. Adams.

Old Globe Theatre, Donald and Darlene Shiley Stage
November 15 - December 28, 2008
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.

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

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The San Diego Union-Tribune

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IN ORDER OF APPEARANCE

Old Max .......................................................... Martin Van Treuren*
Cindy-Lou Who .................................................. Skylar Starrs Siben (R) -or- Issadora Tulalian (W)
Mama Who .......................................................... Melinda Gilb*
Papa Who .......................................................... Steve Gunderson*
Grandpa Who ..................................................... James Vasquez*
Grandma Who ..................................................... Eileen Bowman*
Boo Who .......................................................... A.J. Foggiano (R) -or- Tommy Twomey (W)
Annie Who .......................................................... Madison Simpson (R) -or- Kayla Solsbak (W)
Danny Who .......................................................... Dylan Mulvaney (W) -or- Benjamin Shaffer (R)
Betty-Lou Who ..................................................... Alison Grace Norwood (W) -or- Bibi Valderrama (R)
Grown-up Whos ................................................... Amy Biedel*, Dennis Clark*, Courtney Corey*,
Kürt Norby*, Anise Ritchie*, Jeffrey Rockwell*
Teen Whos .......................................................... Anna Strickland (R) -or- Ashley Twomey (W)
Little Whos .......................................................... Hallie Bodenstab (R), Allison Ma (R), Charisma McKorn (R),
Dallas Perry (W), Issabela Tulalian (W), Lucia Vecchio (W), Sean Waters (R), Roma Watkins (W)
Young Max .......................................................... Logan Lipton*
The Grinch .......................................................... Kevin Bailey*

Stage Manager ..................................................... Leila Knox*
Assistant Stage Manager ....................................... Annette Yé*
Dance Captain .................................................... James Vasquez*

TIME: Late December
LOCATION: Some Place Very Near Who-ville

There will be no intermission.

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

W = White Group R = Red Group

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

Thank you for joining us at this performance of *Dr. Seuss’ How the Grinch Stole Christmas!* We are so pleased that the *Grinch* has become a holiday tradition for families throughout San Diego.

As you may know, Dr. Seuss (aka Theodore Geisel) was a longtime San Diego area resident and it is thanks to Audrey Geisel that, eleven years ago, The Old Globe was granted the right to create the stage version of this Seuss classic. We are deeply grateful to Mrs. Geisel, the San Diego Union-Tribune and other generous donors for their support of this year’s production and the many education and outreach programs that accompany it. *The Grinch* is truly a San Diego labor of love.

The Globe can bring you extraordinary productions like the *Grinch*—and our year-round program of world-class theatre and theatre education—only through the support of the San Diego community. Please join the thousands of San Diegans who support the Globe with an annual gift. Your heart might just grow three sizes from knowing you are helping the magic of theatre to thrive in our community!

Wishing you and your family the happiest of holidays,

Donald Cohn, Chair, Board of Directors

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Delza Martin (1915–2005)
MUSICAL NUMBERS

"Welcome Christmas" ("Fah Who Doraze")  .............................................................. Who Chorale

"Who Likes Christmas?" ................................................................. Who Family, Grown-up Whos & Little Whos

"This Time of Year" ................................................................................... Old Max, Young Max


"Whatchama-who" .................................................................................. The Grinch, Little Whos

"Welcome Christmas" (Reprise) ................................................................. Who Chorale

"I Hate Christmas Eve" (Reprise) ................................................................. The Grinch


"This Time of Year" (Reprise) ....................................................................... Old Max, Young Max

"One Of A Kind" .......................................................................................... The Grinch

"Now's The Time" ........................................................................................ Papa Who, Mama Who, Grandma Who, Grandpa Who

"You're a Mean One, Mr. Grinch" ............................................................... Young Max, Old Max, The Grinch

"Santa For A Day" ....................................................................................... Cindy-Lou Who

"You're a Mean One, Mr. Grinch" (Reprise) .................................................. Young Max, Old Max, Audience

"Who Likes Christmas?" (Reprise) .............................................................. Who Chorale

"One Of A Kind" (Reprise) ......................................................................... The Grinch, Young Max, Cindy-Lou Who

"This Time of Year" (Reprise) ...................................................................... Old Max

"Welcome Christmas" (Reprise) ................................................................. Who Family, Grown-Up Whos, Little Whos

Finale ............................................................................................................ The Grinch, Cindy-Lou Who & Whos Everywhere

WHO-CHESTRA

Music Director/Conductor ......................................................... Ron Colvard
Associate Conductor/Keyboard ........................................................ Terry O'Donnell
Concertmaster .................................................................................. Andrea Altona
Violin 2 .................................................................................................... Karina Bezkrovnaia
Cello ........................................................................................................ Erica Erenyi
Flute/Clarinet ........................................................................................ Cory Homnick
Clarinet/Tenor Sax ................................................................................ Joe McNalley
Acoustic Bass ...................................................................................... Tim McMahon
Drums/Percussion ............................................................................... Steven Gray
Alternate Keyboard ............................................................................. Lorin Getline
Contractor ............................................................................................. Mark Hartshorn
Rehearsal Piano .................................................................................. Terry O'Donnell
Synthesizer Design and Programming ............................................. Mark Hartshorn

All musicians are represented by the American Federation of Musicians of the United States and Canada.
Construction is underway on an exciting new theatre complex at The Old Globe. Our new facilities project includes a beautifully renovated plaza, which will be enjoyed by hundreds of thousands of Globe patrons and Balboa Park visitors every year. The center of the plaza will be inlaid with a graceful circular pattern of personalized granite pavers to recognize donors who have made special gifts supporting both the Globe’s Securing a San Diego Landmark capital campaign (facilities and endowment) and the Annual Fund (production and operating expenses).

Granite pavers are available at three giving levels: $50,000, $25,000 and $10,000. Please call The Old Globe Development Department at (619) 231-1941 x2317 for an information packet on The Paver Campaign, or consultation with Development staff about this exciting opportunity.

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- **PAMELA J. WAGNER**
- **JAMES & ELLEN WEIL**
- **SHIRLI, DAMIEN & JUSTIN WEISS**

This list is current as of October 16, 2008.
### 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 LIFEBLOOD of THE OLD GLOBE: ANNUAL FUND GIFTS

With your help, The Old Globe has become the 6th largest and one of the most respected regional theatres in the country. And we couldn’t do it without you — our Annual Fund donors!

The Old Globe’s Capital Campaign, *Securing a San Diego Landmark*, has received some magnanimous gifts that are designated exclusively for the construction of our new theatre center and building an endowment. **Because ticket income covers just 50% of the costs of producing the great theatre you see on our stages, the Globe still needs ongoing annual support to continue our artistic and education programs.**

Charity Navigator, the foremost evaluator of non-profit organizations, ranks The Old Globe in the top 6% of all non-profits in the country for “exceptional” financial management and the resources that go into our productions and education programs (and not the overhead). So you can rest assured that your gift to the Globe really goes toward what you see on stage and what happens in classrooms across the county!

### Five Easy Ways to Give:

- **ADD** a contribution when you subscribe or purchase tickets
- **PHONE** us at (619) 231-1941 x 2305
- **ONLINE** at www.TheOldGlobe.org
- **MAIL** to The Old Globe, P.O. Box 122171, San Diego, CA 92112-2171
- **VISIT** the Box Office or Administrative Lobby to give in person

### When we call to ask for your help, please say “Yes!”
Dr. Seuss’ How the Grinch Stole Christmas! is a San Diego labor of love. Eleven years ago, The Old Globe was granted the right to create the stage version of the beloved holiday fable and, for most of its history, San Diego has been the only place on earth to see it. Recently, the Grinch has expanded to Broadway and this year to a limited national tour, but wherever he may go, San Diego is still the Grinch’s home.

Each year, a cast—some returning from previous years, some new—assembles to re-create the original staging, music, and choreography that make each performance of the Grinch a delight. And many of those talented performers are San Diegans, too.

San Diego native James Vasquez is one of the people who helps ensure that the show remains consistent from year to year. As Dance Captain, he restages the original choreography each year, teaching new cast members (“New Whos,” as they are called), directing dance rehearsals, and maintaining the quality of the choreography throughout the run. This is his sixth year in the Grinch; he has played Buzz Who, Papa Who, and this year appears as Grandpa Who. “I’ve grown up in Who-ville over the years,” he says.

You might say James has also grown up at the Globe, starting with productions he saw as a child and summer educational programs here as a teen. After attending The Juilliard School, he has performed at the Globe, in New York and in regional theatres around the country.

“It’s so great to see all the reactions from kids in the audience—sometimes they are rapt and silent and sometimes so involved they talk back to the characters. I especially value knowing that for many of the children, the Grinch is their first time in a theatre,” he says.

“But adults react just as strongly. In some ways, the message for adults is just as important. Dr. Seuss wrote the book in the 1940s for a generation that was based on community. I think, especially these days, we can all benefit from a reminder that we need to come together. The Grinch offers a sense of hope, something we all need.”

For young San Diegan A. J. Foggiano, playing Boo Who for the third time this year, the Grinch tells us that “no matter who you are, you’re never alone and no matter what, deep down, everyone has a heart.” So his favorite moment in the show is when the Grinch finally says “Merry Christmas!” and we see that even he has a heart.

A. J. saw the Grinch for the first time when he was in first grade and, from that moment, wanted to be on stage. After becoming involved in a performing arts program at school, as
a fourth-grader he faced the heart-pounding experience of auditioning at the Globe and had the thrill of his young life when he was cast as Boo Who. He’s less nervous now when he auditions each year, but no less thrilled when he gets the part.

He loves the warm spirit of the show and of the company. “Everyone is supportive and positive,” he says. And the family feeling of the cast and crew leads to some playful joking. The props crew often hide toys somewhere on stage, invisible to the audience, for young cast members to find. In this show, whether you’re on stage, backstage, or in the audience, A. J. believes “no one ever leaves the theatre unhappy.”

“We all work together in one Grinch-y unit,” says Alison Grace Norwood, who is playing Betty-Lou Who for the third time this year. “People don’t realize how much work goes in to putting the show on behind the scenes, all the costumes, wigs, and props.”

Alison misses her costume when the show ends each year. But during the show, those costumes can present quite a challenge. The unique Who-shape is achieved with an egg-shaped foam “pod” each actor wears under the visible costume. Once it’s on, actors can’t sit down, so they rest by leaning against a wall. And it takes some practice to move comfortably in it and get used to the new dimensions it creates. But, Alison says, “when I put it on, I become someone else. I really do feel like a Who.”

Alison has faced some unexpected challenges as a Who. Once, a fellow cast member became ill in the middle of a performance and, with no rehearsal, Alison took her place as a “mini-Grinch” at the play’s conclusion, with the stage manager whispering directions as the wardrobe staff hurried her into an unfamiliar costume.

But that’s all in a day’s work for this young actor, who feels the stage is a “home” and loves the “energy like no other” that fills her when she performs.

A member of the adult ensemble, playing Auntie Who, Anise Ritchie is a newer San Diegan. She moved here in 2006 and was encouraged by a friend in the show to audition. As a transplanted San Diegan, she’s especially aware that San Diego has long been the only place to experience the Grinch and feels “so privileged” to be cast in the show. She really enjoys her character, with her elaborate hairdo and jewelry. “Auntie Who has all the bling in Who-ville,” she laughs.

She also loves to see the stars in the eyes of children in the audience as they try to figure out the Grinch. “Who is he? Why is he so mean? From a scary figure to many children at first, he becomes someone they fall in love with at the end. Even the adults do!”

Anise began singing in church in her hometown of Portland, Oregon and has become an accomplished performer who can be seen in many San Diego theatres. For her, the Grinch is especially important as something that brings families together; she is honored to be part of something that many families have made a holiday tradition. “We’re there to create magic, to change frowns to smiles,” she believes. And it makes it doubly special that, for the past two holiday seasons, “I get to return to Who-ville.”

So whether you are a San Diegan or a visitor, whether this is your first visit to The Old Globe or it’s part of your holiday tradition, we welcome you to Who-ville. And we hope that this performance will help your holidays, as the Grinch says, ‘mean a little bit more!’
GRINCH WORKSHOP FOR TEACHERS

The Old Globe takes great pleasure in welcoming audience members of all ages to our production of Dr. Seuss’ *How the Grinch Stole Christmas!* As part of our commitment to the community, the theatre provides free tickets to many Title One schools for student matinees of the show. Classroom teachers use the show not just as incentive and entertainment for their students, but also as a way to integrate the arts into their curriculum and to give their students an introduction to the world of live theatre.

Each year the Education Department hosts a Professional Development workshop for teachers whose students will be seeing the show. Teachers from all over San Diego County descend on The Old Globe’s rehearsal halls to explore behind-the-scenes elements of the play; share teaching ideas and experiences; develop lesson plans; and prepare themselves for the moment when their students’ eyes will shine with wonder as they see the play for the first time.

For parents and grandparents bringing their loved ones to the theatre, preparation for the children may be as simple as a reading of the book or viewing of the classic, animated version. Or maybe parents will discuss audience etiquette with their children or explain how scary the Grinch might be.

Follow-up after the show might be similar to the above mentioned examples or might involve some of the very ideas that teachers do in their classrooms.

Here are some of the activities that we share with teachers for use with children both before and after they see the play:

- In the book, Dr. Seuss used only a few colors to create his drawings. Illustrate a story using only black, pink, and red. How does this limit you? How does it free you?
- Research Theodore Geisel (aka Dr. Seuss) and create a timeline of his books. What was happening in history at the time the books were written? How was Geisel inspired by current events to create his stories? What social issues did he tackle in his plots? Check out the official Grinch website at http://www.seussville.com/lb/home.html
- Discuss the various people involved in the production. Use your copy of the program to find out how many people were involved and what they do.
- Plan a holiday feast. Using grocery store ads, calculate the amounts you’ll need to buy and what it will cost for the feast.
Write a review of the production detailing the set, costumes, lighting, sound, direction, acting, singing, dancing, etc. What was your emotional response to the play? How did you feel after you saw it? Would you recommend the play to someone else? Why or why not? Send your reviews to: Education Department/Grinch Review, P.O. Box 122171, San Diego, CA 92112

Dr. Seuss wrote How the Grinch Stole Christmas to point out how the media and marketing had created a holiday focused on over-consumption. Look at some advertisements on television and in magazines and the newspaper. How has the media changed holidays and how they are celebrated?

In the play, the Grinch asks, "What is a Who?" and then he defines it himself: "Is a Who whoever... can be of ...good cheer? It couldn't be, could it? Could it really be true? Could I be a – maybe – Am I a Who too?" What is a Who and are we, or can we be, Whos?

The Old Globe’s Education and Outreach Programs are supported by:

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For more ideas on Grinch activities, take a look at our website at www.TheOldGlobe.org and click on Education to see our Study Guide.
Kevin Bailey
(The Grinch)


Hallie Bodenstab
(Little Who Ensemble, Red Group)


Eileen Bowman
(Grandma Who)

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! Eileen is thrilled to be back in Who-ville. This marks her 11th year in the cast. She is proudly the only original cast member to be here all ten years, and she could not be happier. Eileen has performed in many regional theatres across the country. Some of her favorite roles include Eliza Doolittle in My Fair Lady, Lena Lamont in Singing in the Rain and Agnes Gooch in Mame. She is best known for singing opposite Rob Lowe on the 61st Academy Awards telecast seen by over a half billion people. She would like to thank God for all his amazing blessings, to her wonderful and handsome husband Marc, and to her cherished family and friends who are always there for her.

Dennis Clark
(Grown-up Who Ensemble)


Amy Biedel
(Grownup Who Ensemble)

THE OLD GLOBE: Dancing in the Dark (Assistant Director), Dr. Seuss’ How the Grinch Stole Christmas! ’07), ELSEWHERE: Nine, Starlight Theatre; Yank!, Diversionary Theatre; Buddy: The Buddy Holly Story, Welk Resort Theatre; Guys and Dolls, The Full Monty, San Diego Musical Theatre; A Little Night Music, The Turn of the Screw, The Matchmaker, It’s a Wonderful Life, My Fair Lady, The Invention of Love, Cygnet Theatre (Resident Artist); A Bright Room Called Day, Backyard Productions/Diversionary Theatre; Hecuba, 6th @ Penn; Jersey Boys (understudy), La Jolla Playhouse; Talley’s Folly, Mt. Hood Rep; Gypsy, The Fitness Game, Sundance; The Merry Wives of Windsor, The Turn of the Screw, Actor’s Repertory Theatre Ensemble; Joseph... Dreamcoat, August Night Theatre Group; Big Holiday Broadcast, Provo Theatre Company; King Lear (understudy), Pioneer Theatre Company; The Voyage of the Little Mermaid, Disney/ MGM Studios; Godspell, Disney Story Theatre; Robert and Elizabeth, SCERA Theatre; Big River, Jackson Hole Playhouse. EDUCATION: BA in Theatre and Media Arts: Acting Emphasis, Brigham Young University.

Courtney Corey
(Grown-up Who Ensemble)

THE OLD GLOBE: Debut. BROADWAY/ NATIONAL TOURS: Wicked, Rent. ELSEWHERE: Jacques Brel is Alive and Well, North Coast Rep; The Who, La Jolla Playhouse; Shear Madness, Ruthless!, Gilligan’s Island, MTP at Theatre in Old Town; Hello Dolly!, Hair, Starlight CLO; Camelot, Theatre League; States of Shock, Blue Trunk Productions; Australia, Liles of the Field, The Fritz Theatre; No, No Nanette, Welk Resort Theatre. BA Theatre, SDSU. Ms. Corey is a lecturer at San Diego State University and maintains a private coaching practice. “This one’s for JACK!”
A.J. Foggiano
(Boo Who, Red Group)

THE OLD GLOBE: Boo Who in Dr. Seuss’ How the Grinch Stole Christmas (’06-’08).
OTHER THEATRE CREDITS: Bye Bye Birdie (Randolph McAfée), San Diego Musical Theater; Wizard of Oz (Coroner), Starlight Theatre; Peter Pan (Michael), C.Y.T.; Oliver! (Oliver), The Music Man (Harold Hill), F.A.M.E.

Melinda Gilb
(Mama Who)

THE OLD GLOBE: Suds and Dr. Seuss’ How the Grinch StoleChristmas! (Original Mama Who). Melinda is proud to be back at the Globe after a successful run in the West Coast premiere of The Receptionist at the Cygnet Theatre Company. BROADWAY: Singin’ in the Rain (Original Cast). OFF BROADWAY: Back To Bacharach & David (co-created with Kathy Najimy), Street Scene. ELSEWHERE: Memphis, La Jolla Playhouse; Romance, Miss Witherspoon, A Christmas Carol, San Diego Rep; An Ideal Husband, Lamb’s Players Theatre; and major roles at Pasadena Playhouse, Laguna Playhouse, North Coast Rep, La Mirada Theatre, Theatre In Old Town, Welk Theatre.

Steve Gunderson
(Papa Who)

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas!, Suds (Co-Writer with Melinda Gilb and Bryan Scott), A Trip to Chinatown, Hadrian VII.

Allison Ma
(Little Who Ensemble, Red Group)


Charisma McKorn
(Little Who Ensemble, Red Group)

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (2007) THEATRE: Let The Eagle Fly, Southwestern College; Bye Bye Birdie, William Virchis with VAPA; The Wizard of Oz, Starlight Theatre. FILM: Mr. Sadman. TV Commercials: Toyota, Sega. Charisma is in 5th grade and resides in Eastlake where she enjoys visiting with friends and writing in her spare time.

Logan Lipton
(Young Max)

THE OLD GLOBE: Debut. BROADWAY: Wicked. REGIONAL/TOURS: Wicked (national tour); Cupid & Psyche, John Houseman Studio Theatre; Kay Swift Project, Saved, Bernie Bobs Her Hair, No Boundaries, But I'm a Cheerleader, NY Workshops; The Great Ostrovsky, Prince Music Theatre; Beauty and the Beast, Casa Manaña Playhouse; Hello, Dolly!, Oklahoma!, Floyd Collins, An Ideal Husband, Weston Playhouse; 'Complet' Female Stage Beauty, Merrily We Roll Along, Julius Caesar, University of Michigan. FILM: Dumping Lisa (out '09), The Lost Treasure of Sawtooth Island.

Dylan Mulvaney
(Danny Who, White Group)

THE OLD GLOBE: Debut, Celebrity Sonnet Presentation. THEATRE: High School Musical (Ryan), Lyceum Theatre; Easter Celebration, Sonrise Church. Dylan dedicates this show to Miss Leigh for all her support & guidance.
Kurt Norby  
(Grownup Who Ensemble)  

THE OLD GLOBE: Debut. THEATRE: Zhivago, La Jolla Playhouse; The Voysey Inheritance, Lamb’s Players; Urinetown, Starlight Theatre; Evita, Welk Resort; The Winslow Boy, Lamb’s Players; Beauty and the Beast, Moonlight Amphitheatre; Miss Saigon, Fullerton CLO; Sweeney Todd, Lady Windermere’s Fan, Romeo & Juliet, King Lear; And Then She Wrote, UC Irvine; The Desert Song, Bye Bye Birdie, Welk Resort; Fiddler on the Roof, The Scarlet Pimpernel, My One & Only, Me & My Girl, Urinetown, Starlight Theatre. FILM: Approved, Rubix Cube Dinner. EDUCATION: BA Drama, UC Irvine. Much love to Joey and family.

Alison Grace Norwood  
(Betty-Lou Who, White Group)  

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (’06 & ’07). Alison is very excited to return to The Grinch again this year!! This young actress enjoys singing, dancing and playing the piano. Her most recent credits include voiceover performances in Disney on Ice/World of Fantasy; Little Einsteins (Annie) in Disney Playhouse Live; film Ready? OK!; guest vocal soloist at Bello Mondo Benefit Concert; A Dicken’s Christmas Carol (Tiny Tim) in Branson, Missouri (Silver Dollar City); Voiceover performance in Disney On Ice/Disneyland Adventure; and California Music Studio recitals; Love to Dance/Dance Moves recitals. Alison enjoys performing and hopes that she can use her talents for the enjoyment of others.

Dallas Perry  
(Little Who Ensemble, White Group)  

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (’07). Dallas has been in 7 CYT shows, Annie Get Your Gun, Anne of Green Gables, Peter Pan, Narnia, Annie and Aladdin. Most recently he played Charlie Bucket for CYT’s Willy Wonka at The East County Performing Arts Center. He is 12 years old and attends Lakeside Middle School; he would love to give a shout out to Wendie Ward and Susan DeLeon for being such amazing teachers!! Dallas would like to thank God for all of his many blessings.

Anise Ritchie  
(Grownup Who Ensemble)  

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (’07). Happy to return to Who-ville. NATIONAL TOUR: Ain’t Misbehavin’, Menopause, the Musical, Beehive, The 60’s Musical, Sophisticated Ladies, Showboat, Once On this Island, A Grand Night for Singing, Blues in the Night and Smokey Joe’s Café, San Francisco. ELSEWHERE: Caroline, or Change, TheatreWorks (Mountain View, CA); Little Shop of Horrors, Portland, Oregon; Ashland’s famed Shakespeare Festival; Dance on Widow’s Row (Simone Jackson), Blue (Peggy Clark), Eubie and Ain’t Misbehavin’, Lorraine Hansberry Theatre, (San Francisco); Boomers, Lamb’s Players. WORKSHOP: San Francisco’s Aftershock.” EUROPEAN TOUR: Emmitt Powell and the Gospel Elites (Lead Singer).

Jeffrey Rockwell  
(Grownup Who Ensemble; u/s The Grinch)  

THE OLD GLOBE: Debut. NEW YORK: The Fantasticks, New York Theatre Co; Richard III, Henry IV, Part One, Juilliard. ELSEWHERE: Anything Goes, The Gondoliers, Lyric Opera San Diego; Camelot, Guys and Dolls, Welk Resort Theatre, Dr. Jekyll & Mr. Hyde, Santa Barbara Civic Light Opera; Old Wicked Songs, Sacramento Theatre Co; Musical of Musicals, Gunmetal Blues, Laguna Playhouse; She Loves Me, Riverside Civic Light Opera; Show Boat, Fullerton Civic Light Opera; 7 Brides for 7 Brothers, Into the Woods, My Fair Lady, Starlight Theatre; A Little Night Music, Moonlight Amphitheatre. NATIONAL TOURS: City of Angels (first national tour), LA Shubert Theatre; Elton John’s Aida, Theatre League national tour. TV/FILM: Suddenly Susan, True Confessions, Green Plaid Shirt, Ally McBeal, Even Steven. TRAINING: Juilliard Drama Division, LA Civic Light Opera Workshop.

Benjamin Shaffer  
(Danny Who, Red Group)  

Skylar Starrs Siben
(Cindy-Lou Who, Red Group)

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (‘06 & ‘07). ELSEWHERE: The Sound of Music (Gretl), Les Miserables (Young Cosette), Moonlight Stage. Four years ago, Skylar sat in the audience at The Globe and fell in love with this magical show. She is so happy to be Cindy-Lou Who! She enjoys swimming, reading and playing with her two little sisters. Skylar wants to send a huge “thank you” to Kevin (The Grinch); he makes her heart grow “three sizes” every performance!

Madison Simpson
(Annie Who, Red Group)

THE OLD GLOBE: Debut. THEATRE: Re- ally Rosie, (Title Role) San Diego Junior Theatre, Hansel and Gretel, Rumpelstiltskin, Henry and Ramona, J. Company youth Theatre. Madison is 10 years old and a 5th grader. OTHER: Del Mar Idol (awarded 1st Place) singer; American Girl fashion show, model; NBA Phoenix Suns, National Anthem Solo; Super Star Singing Competition (2nd Place), San Diego County Fair. Madison recently completed her first CD “Miracles”. She was privileged to have worked with Hilary Duff’s musical director! Madison would also like to thank Roy Mote for being such an amazing voice coach!

Kayla Solsbak
(Annie Who, White Group)

THE OLD GLOBE: The Women, Dr. Seuss’ How the Grinch Stole Christmas! (‘07). ELSEWHERE: Janie B. Jones and a Little Monkey Business, Really Rosie, Winnie the Pooh, Peter Pan, My Emperor’s New Clothes, Ramona “The Pest” Quimby, San Diego Junior Theatre; Seussical the Musical, Performing Lakeside Acting Youth; It’s a Wonderful Life, FC Players. Kayla is 11 and a 7th grader at Lakeside Middle School. Outside theatre she enjoys being a Girl Scout, writing and playing the violin with her school orchestra.

Issabella Tulalian
(Little Who Ensemble, White Group)

THE OLD GLOBE: Debut. THEATRE: Gypsy, Covina Center for the Performing Arts; The King and I (Princess Ying), Welk Theatre; The Sound of Music (Marta), Demme/ Bennett Productions; Weebee The Rappin’ Bear (Rebecca), Complex Theater. TOURING: The King and I (Asian Tour -Princess Ying), Broadway Asia Entertainment/Richard Frankel Productions, NY. FILM: I Don’t Mind with Ken Block/Sister Hazel (MTV & VH1); It’s Your Love (music video VH1), Bud Billiken & Santa, Until The End. TV: HBO’S Entourage. COMMERCIAL: Disney Pool Safety (Disney Channel/Netix/Toon Disney). www.issabelatulalian.com.

Anna Strickland
(Teen Who, Red Group)


Issadora Tulalian
(Cindy-Lou Who, White Group)


Ashley Twomey
(Teen Who, White Group)

THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (‘07). THEATRE: The Sound of Music (Louisa von Trapp), Annie Get Your Gun (Jessie Oakley), Moonlight Stage Productions; Disney’s Beauty & the Beast (Vocal/Dance Ensemble), Starlight Theatre; Evita (School Child/ Ensemble), Welk Resort Theatre; Rumpelstiltskin is My Name (Queen Prima Donna, 2006 NYT Outstanding Supporting Actress); The Music Man, Jr. (Marion Paroo); Beauty & the Beast (Silly Girl, Belle u/s); Oliver! (Bet); The King
Martin Van Treuren  
(Old Max)  
THE OLD GLOBE:  
Dr. Seuss’ How the Grinch Stole Christmas! (’06 & ’07). THEATRE: The King & I (Louis Leonowens), Welk Resort Theatre; Disney’s Beauty & the Beast (Chip), Starlight Theatre; The Music Man (Winthrop Paroo); CCT’s Traditions of Christmas Musical Spectacular (Woodstock & Dash); Beauty & the Beast (Chip) at J Company. Other appearances include Disney’s Jungle Book (Baby Elephant); The Music Man, Jr. (Ensemble). Spring of ’09 Tommy will be performing as Billy in Cygnet Theatre’s production of Assassins.

Bibi Valderrama  
(Betty Lou Who, Red Group)  
THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! (’06 & ’07). THEATRE: American Girl Revue, American Girl Place, LA; Night Sky, Ztvango (’05 & ’06), La Jolla Playhouse; Restless Spirits, A Christmas Carol (’03 & ’04), San Diego Repertory Theatre; Roar of the Greasepaint, The Music Man, Starlight Theatre. FILM: Family Reunited, Ready, OK! Bad Luck Bill, Bang!, The Balloon. Bibi has been a soloist at venues around Southern California, including the national anthem for the Anaheim Angels. She has appeared in commercials, voiceovers, and several independent films. Bibi is 11 years old and elated to be returning to Who-ville!

James Vasquez  
(Grandpa Who/ Dance Captain/ Choreography Restaging)  
THE OLD GLOBE:  
Dr. Seuss’ How the Grinch Stole Christmas!, The Boiler Room, If the Shoe Fits. OFF-BROADWAY: The Merry Wives of Windsor, NY Public Theater. REGIONAL: Oliver!, Alabama Shakespeare Festival; The Fantasticks, Bristol Valley. LOCAL: Shear Madness, Pageant, Assassins. FILM: Co-founder, Daisy 3 Pictures. 20th and Gay (writer/lead), available on DVD from TLA Releasing. Ready? OK! (writer/director), currently winning awards on the national and international film festival circuits, and available on DVD from Wolfe Video Spring ’09. Mr. Vasquez received his BFA in Drama from The Juilliard School.

Lucia Vecchio  
(Little Who Ensemble, White Group)  

Roma Watkins  
(Little Who Ensemble, White Group)  

Sean Waters  
(Little Who Ensemble, Red Group)  
THE OLD GLOBE: Debut. THEATRE: The Lion, The Witch, and the Wardrobe, Sideway Stories from the Way Side School, Peter Pan, How to Eat Fried Worms, San Diego
Junior Theatre; Seven school plays at Francis Parker School. TV: Jimbo’s Naturally (health food store commercial).

Timothy Mason
(Book and Lyrics)
THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! BROADWAY: Dr. Seuss’ How the Grinch Stole Christmas! ELSEWHERE: Levitation, Only You, Babylon Gardens (with Timothy Hutton and Mary-Louise Parker), The Fiery Furnace (starring Julie Harris), Circle Rep: THE YOUNG AMERICANS CYCLE: Ascension Day, The Less Than Human Club, Time on Fire, Mullens’ Alley and My Life in the Silents, A.C.T.’s Young Conservatory in San Francisco; Actor’s Theatre of Louisville; South Coast Rep; Seattle Rep; Victory Gardens; Portland Stage; Jungle Theatre in Minneapolis; Naked Eye in Chicago (Cannibals); the Guthrie Theatre Lab (Six). Many plays for young audiences at the Minneapolis Children’s Theatre Company, including several musicals in collaboration with Mel Marvin, and the first Dr. Seuss musical, The 500 Hats of Bartholomew Cubbins, with composer Hiram Titus. Tim’s novel, The Last Synapsid, is being published by Delacorte Press (thelastsynapsid.com).

Mel Marvin
(Composer)
THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas!, Tintypes. ELSEWHERE: Mel’s Broadway credits includerent, A History of the American Film, Tintypes (Tony Award® nomination), Fascinating Rhythm, and last season, Dr. Seuss’ How the Grinch Stole Christmas!; Cymbeline, Lincoln Center Theater; he has had nine shows produced off-Broadway. Other credits include scores for many of America’s best-known regional theaters, including Lincoln Center Theater, Arena Stage, The Guthrie, A.R.T., La Jolla Playhouse, and the Mark Taper Forum, where he was an associate artist and wrote the original music for Angels in America.

CURRENT PROJECTS: Guest from the Future, an opera with libretto by Jonathan Levi, which had its premiere in the Summerscape program at the new Fisher Center for the Arts in July 2004; Bawoosky, an opera commissioned by Holland’s Opera Spanga, which premiered in The Netherlands in August, 2004 and subsequently toured the U.S., with performances in New Haven and New York City. He is working on a new opera with librettist Laura Harrington, and he wrote a new score for the Guthrie Theater’s Hamlet in March, 2006. He is head faculty composer and producing director of the Graduate Musical Theatre Writing Program at NYU’s Tisch School of the Arts. Dr. Seuss’ How the Grinch Stole Christmas! is one of seven musicals for young audiences Mel has written for his daughter, Kate.

Jack O’Brien
(Conceived and Directed Original Production)
Mr. O’Brien’s biography may be found on page 31.

Benjamin Endsley Klein
(Director)
THE OLD GLOBE: Dr. Seuss’ How the Grinch Stole Christmas! 2005 (Assistant Director) & 2007 (Director); As Assistant Director: Dirty Rotten Scoundrels, Compleat Female Stage Beauty. BROADWAY: The Coast of Utopia, Dirty Rotten Scoundrels, Barefoot in the Park. LONDON: West End Premiere of Hairspray (Associate Director). REGIONAL: Notes to MariAnne (Director), Eugene O’Neill Musical Theatre Conference; Company Manager at Hartford Stage Company. AWARDS: National Theatre Conference 2007 Paul Green Foundation Award; Society of Stage Directors and Choreographers 2005-2006 Mike Ockrent Fellowship. EDUCATION: BFA Degree in Directing from the University of Michigan. Benjamin lives in New York City and hails from Charlotte, North Carolina.

John DeLuca
(Original Choreographer)

NATIONAL TOUR: The Boy Friend, Chita and All That Jazz, Music of the Night, Brigadoon.

AMERICAN STAGE CO: Oedipus Private Eye, Lucky Guy, The Gig. American Musical Theatre Award, Choreography Media Honors, American Choreography Award, two Emmy Awards. Currently working on the film version of Nine.

Bob Richard
(Additional Choreography)
Has been the resident choreographer for the past ten years with the Sacramento Music Circus, staging over twenty five productions such as the first ever Les Miz in the round, Frank Wildhorn’s 10th anniversary production of Jekyll and Hyde, Hairspray and the World Premiere of the new Footloose. He staged the 50th anniversary production of West Side Story for Seattle’s 5th Avenue Theatre, and has worked regionally with North Shore Music Theatre and The Old Globe. Bob was nominated for a Bay Area Critics Circle Award for his work with the American Musical Theatre of San Jose, and won an Ivey for his Choreography in his 2008 tour of Cabaret, that he will stage again at TUTS in 2009.

Ron Colvard
(Musical Director)
THE OLD GLOBE: Dr. Seuss’ How The Grinch Stole Christmas!, The Women, Dancing in the Dark (Associate Conductor). Ron’s work spans all genres of music as a singer, pianist, arranger and orchestrator from stage to film and television. As a musical director,
Ron has conducted staged events across the United States, Canada, Asia and Europe. NATIONAL TOURS: Assistant Conductor for the National Tour of the Tony Award®-winning Broadway musical Hairspray. He has also played Wicked, Jersey Boys; Avenue Q: A Chorus Line, Movin’ Out, Dirty Rotten Scoundrels with Norbert Leo Butz, and The King and I starring Stephanie Powers. REGIONAL: A Chorus Line, Chicago, Into the Woods, A Funny Thing Happened on the Way to the Forum, Sophisticated Ladies. Once on this Island, Man of La Mancha. Ron is a 7-time Arizona Award nominee and winner for Best Musical Direction for Chicago and Into the Woods. There’s more to see and hear at www.roncolvard.com.

**John Lee Beatty**  
(Scenic Designer)  

**Robert Morgan, Associate Artist**  
(Costume Designer)  
THE OLD GLOBE: Since 1977, designed scenery and/or costumes for 36 productions, among them: Last summer’s Hamlet and Measure for Measure, Moonlight and Magnolias, Vincent in Brixton, The Full Monty, Dr. Seuss’ How the Grinch Stole Christmas!, A Midsummer Night’s Dream (’78 & ’83), Macbeth (’79 & ’96), Twelfth Night (’83 & ’01), Romeo and Juliet (’80 & ’99), and King Lear (’81 & ’93). ELSEWHERE: New York, on and off-Broadway; London’s West End; Maria Theresa’s private theatre at the Schoenbrunn Palace in Vienna; regional theatres across the United States. From 1987-1992, Mr. Morgan served as Director of the Theatre Division at Boston University’s School For the Arts. He lives with his wife and four children in Vermont’s rural Northeast Kingdom.

**Pat Collins**  
(Lighting Designer)  
THE OLD GLOBE: Twelfth Night, Cymbeline, Dr. Seuss’ How the Grinch Stole Christmas!. ELSEWHERE: Pat’s Broadway credits include Dr. Seuss’ How the Grinch Stole Christmas!, Doubt, Sight Unseen, Proof, A Moon for the Misbegotten, A Delicate Balance, The Sisters Rosensweig, Conversations with My Father, The Heidi Chronicles, I’m Not Rappaport (Tony Award), Execution of Justice (Drama Desk Award), the original and 1988 revival of Ain’t Misbehavin’, Once Upon a Mattress, An American Daughter and many more. Lincoln Center credits include Third, Ten Unknowns, Death and the King’s Horseman, The Threepenny Opera, The Floating Lightbulb and Measure for Measure. OFF-BROADWAY: The Foreigner, Doubt, Barn This, Quartermaine’s Terms, How I Got That Story and A Life in the Theatre. She has designed lighting at theatres throughout the country, including the Mark Taper, the McCarter Theatre, Berkeley Rep, Seattle Rep, Hartford Stage, Baltimore Center Stage, Long Wharf Theatre, Guthrie Theatre, Goodman Theatre, American Repertory and Actor’s Theatre of Louisville. She also designed Wagner’s Ring Cycle at the Royal Opera House, Covent Garden and over 100 productions for opera companies throughout the world.

**Paul Peterson**  
(Sound Design)  

**Anita Ruth**  
(Orchestrator)  
Anita Ruth is an orchestrator, arranger and musical director active in the Minneapolis/St. Paul area. She has prepared over 150 musicals in the last thirty years. She was the musical director of the Chanhassen Dinner Theaters from 1968 to 1988. Since then she has been a freelance music director and or-
The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.

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.

This theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.
Dr. Seuss’s *How the Grinch Stole Christmas*! was a very special challenge to the Props Department, according to Properties Director Neil Holmes. It’s the Props Department that supplies everything on stage that’s not nailed down, all the unique items that create Who-ville. But where do you find a can of Who-hash?

“Of all the shows I’ve worked on in 23 years at the Globe, the *Grinch* took the most research and development to create the props. It’s the most stylized production. We had to build almost everything from scratch to achieve a look that’s faithful to Dr. Seuss’s style. Everything is just a little bit out of the ordinary, with almost no straight lines or right angles,” he says.

It took a lot of experimentation to find materials that would mimic the look of a page from the Dr. Seuss book, which uses only black, red, and pink inks on white paper. Sheets of black neoprene were covered with white canvas on both sides and hand-cut to create the hundreds of leaves on the black-and-white trees of Who-ville. To create three-dimensional shapes that have the same irregular curved lines as Dr. Seuss’ drawings, many props are carved from blocks of foam. For white objects, like a can of Who-hash, a plush fabric—similar to the feel of a teddy bear—covers the carved foam to create the matte look of the book’s pages.

The props craftspeople are ingenious at transforming everyday objects into props. The ladder is an ordinary ladder, like you might have in the garage, with carved foam applied to the sides. That way, it looks Grinch-y but is safe for the actors. The singing puppets’ movable mouths are built from the same kind of “bulldog” clip you can buy in any office supply store.

Some props, like the roast beast, match the book’s drawings almost exactly. Others, like the sewing machine, were invented for the production. And we couldn’t resist a little San Diego joke—borrowing from Dr. Seuss’ *Horton Hears a Who* to create a shopping bag from “Horton’s Plaza”!
The Conrad Prebys Theatre Center will herald an exciting new era for The Old Globe, enabling the theatre to produce works at an even higher artistic level and helping ensure the Globe’s prominent position in the future of American theatre. Construction will be completed in 2009 and the first production will be in early 2010.

Old Globe Theatre - Donald and Darlene Shiley Stage
The Conrad Prebys Theatre Center will encompass both the new facility now under construction and the Old Globe Theatre – the Globe’s flagship theatre with year-round performances of Broadway-bound musicals, classics and new plays.

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A state-of-the-art arena stage – for our intimate productions – with 251 seats in five rows surrounding the stage, safe and comfortable theatre access for audience and actors, full lighting grid and trap room, and new public restrooms.

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Including Hattox Hall, a large performance and training space for children and adults, as well as a studio dedicated to student activities and a "History of The Old Globe" installation. The Education Center will be home to the Globe’s many audience enrichment activities, serving more than 50,000 each year, and will feature spectacular views from the Donald and Darlene Shiley Terrace.

NEWLY REDESIGNED! Copley Plaza
The Globe’s 13,000-square foot “outdoor lobby” will feature an expanded dining pavilion and seating areas and stunning new landscaping, providing a comfortable welcome to theatergoers, as well as many of the 12 million annual visitors to Balboa Park.

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NOW - NOVEMBER 2009
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For more information please contact Courtney Quinn at (619) 231-1941 x2311.

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

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**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 three 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.

**ASSISTED LISTENING SYSTEM**
For the convenience of the hearing impaired, the assisted 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.
Twyla Tharp/Bob Dylan musical
cost premiere of the Tony-winning play
professional summer theatre.
his college and graduate school years, as well as in
and as an actor in plays and musicals throughout
Administration and a Bachelors of Business
Detroit Symphony. He holds a Masters degree
executive at both American Ballet Theatre and The
missioning projects. He also served as the chief ex-
oversaw a number of nationally recognized com-
completing the orchestra’s first endowment cam-
there, he tripled the orchestra’s annual budget,
Orchestra in Orange County. During his tenure
reputation as a superb arts executive here in
Spisto established a series of innov-
student from both San
Globe its fourth consecutive 4-Star rating. A strong
its goal to date. During the past four seasons, the
Globe that Ends W ell, Bell, Book and
credits include: The Pleasure of His Company, All’s W ell W ants W ell, Bell, Book and
A Midsummer Night’s Dream, Titus Andronicus. Other
include The Merchant of Venice, Royal
Shakespeare Company, Theatre for a New
Audience; All’s W ell that Ends W ell, Antony and
Cleopatra, Theatre for a New Audience; The
Two Noble Kinsmen, The Public Theater; Princess Turandot,
Hotel Universe, Blue Light Theater Company; More
Abou jery, Vineyard Theatre Company; The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead,
The Winter’s Tale, Under Milk W ood, Moving Picture, The
Blue Demon, Huntington Theatre; Hat Fever,
Turandot, Westport Country Playhouse; The Two
Noble Kinsmen, Chicago Shakespeare Theatre;
Rosencrantz and Guildenstern Are Dead, Long Wharf
Theatre; A Little Night Music, Amoue, Goodspeed
Opera House; La Dispute, UCSD. His opera credits
include the American premiere of Victor Ullmann’s
Der verbrochene Kreg and Alexandert Zemlinsky’s Der
Zwerg, Los Angeles Opera; Die Zauberflöte, Opera
Theatre of Saint Louis; Orfeo ed Euridice, Il Trovatore,
Turandot, Virginia Opera; Turandot, Opera Carolina;
Il Barbiere di Siviglia, Florida Grand Opera; Die
Zauberflöte, Florentine Opera Company; La Traviata,
Der Fliegende Holländer, Die Fledermaus, and
the American premiere of May Nght, Sarasota Opera.
He is the recipient of the Aland Schneider Award for
Directing Excellence, TCG National Theatre Artist
Residency Award, Boris Sagal Directing Fellowship,
NEA New Forms Grant, two Pennsylvania Council on the Arts
Individual Artist Fellowships, two San Diego Critics Circle Awards
for his direction of Pericles and The Winter’s Tale, and
two Patti Awards for his direction of The Winter’s
Tale and Titus Andronicus. He has performed with
numerous Philadelphia dance and theatre compa-
nies and toured across the United States and Japan
with the UNIMA Award-winning Mum Puppet
theatre. He was educated at Swarthmore College
and Columbia University. Upcoming projects in-
clude Walter Braunfels’ The Birds at the Los Angeles
Opera, conducted by James Conlon.

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 Reper-
tory 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 85% 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 pre-
miere charity evaluator, which recently gave the
Globe its fourth 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 produc-
tion 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 cam-
paign. In addition, he established a series of innov-
ating recording projects with Sony Classical and
oversaw a number of nationally recognized com-
misioning projects. He also served as the chief ex-
ecutive at both American Ballet Theatre and The
Detroit Symphony. He holds a Masters degree
from the University of Wisconsin in Arts
Administration and a Bachelors of Business
Administration from the University of Notre
Dame, and spent many years directing, producing
and as an actor in plays and musicals throughout
his college and graduate school years, as well as in
professional summer theatre.

DARKO TRESPNJA
Resident Artistic Director
Artistic Director of the
Globe’s 2004-
2008 Shakespeare Festivals, Darko
Tresnjak’s directorial
credits at the Globe include: The Pleasure
of His Company, All’s Well That Ends Well, Bell, Book and
Canoodle, Hamlet, Pericles, The Two Noble Kinsmen, Antony
and Cleopatra, The Winter’s Tale, The Comedy of Errors,
A Midsummer Night’s Dream, Titus Andronicus. Other
credits include The Merchant of Venice, Royal
Shakespeare Company, Theatre for a New
Audience; All’s Well that Ends Well, Antony and
Cleopatra, Theatre for a New Audience; The
Two Noble Kinsmen, The Public Theater; Princess Turandot,
Hotel Universe, Blue Light Theater Company; More
Lies About Jery, Vineyard Theatre Company; The Skin
of Our Teeth, Rosencrantz and Guildenstern Are Dead,
The Winter’s Tale, Under Milk W ood, Moving Picture, The
Blue Demon, Huntington Theatre; Hay Fever,
Turandot, Westport Country Playhouse; The Two
Noble Kinsmen, Chicago Shakespeare Theatre;
Rosencrantz and Guildenstern Are Dead, Long Wharf
Theatre; A Little Night Music, Amoue, Goodspeed
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Residency Award, Boris Sagal Directing Fellowship,
NEA New Forms Grant, two Pennsylvania Council on the Arts
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and Columbia University. Upcoming projects in-
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Kristi Steva Campbell ............................ Assistant to the Director
Amy Reams .......................................... Properties Buyer
M.H. Schrenkiesen ............................... Shop Foreman
Rory Murphy ....................................... Lead Carpenters
David Medina ...................................... Artisan

Lighting
Nate Parde ......................................... Lighting Director
Megan Forizca .................................... Lighting Assistant
Tennie Ficken ...................................... Master Electrician, Globe
Jim Dool ............................................. Master Electrician, Copley
Tedd Adams, Elizabeth Aye, Jason Biebr, Meghan Boonstra
Bonnie Brekenridge, Mark Dewey, Kristen Flores, Lacey Flores,
Kelli Gaskopf, Maureen Huntzwy, Justin Hobson, Jennifer
Hornowitz, Ashley Jenkins, Shavna Kyres, Steve Schmie...

Electricians
Amanda Zieve ...................................... Master Electrician, Globe

Sound
Paul Peterson ..................................... Sound Director
Erik Carlsten ....................................... Master Sound Technician, Globe
Rachel Eaves ....................................... Mic Runner, Globe
Dana Pickop ......................................... Master Sound Technician, Copley

ADMINISTRATION
Mark Gingery ....................................... Theatre Center Project Coordinator

Information Technology
Dean Yager ........................................ Information Technology Manager
Thad Steffen ....................................... Information Technology Ass. Mgr.
J. Adam Latham .................................. Information Technology Assistant
Human Resources
Sandra Parde ....................................... Human Resources Director

Maintenance
Randy McWilliams ............................... Facilities Manager

Viola Corona, Isabel Delgado, Miguel Gaspar,
Roberto Gonzalez, Reyna Huerta, Margarita Meza,
Jose Morales, Albert Ross, Maria Risos, Joshua S. Sanchez,

Nicola Torres ...................................... Building Staff

PROFESSIONAL TRAINING
Lilac Bower ......................................... Program Coordinator

Maria Carras, Gymba Caywood, Sabin Epstein,
Gerhard Gnarster, Jan Gist, Peter Kanelos, Fred Robinson,
Liz Shipman ....................................... MFA Faculty

Goey Johnston, Robin Sanford Roberts,
Ben Seibert, George Y.E ........................ MFA Production Staff

EDUCATION
Raul Moncada ...................................... Education Associate
Holly Ward .......................................... Tour Coordinator
Carol Green ....................................... Speakers Bureau Coordinator
Matt Biedel, Marsela De la Parra, Jamie Kornarapalli,
Steve Lipinsky, Sarah Price .................... Teaching Artists

FINANCE
Paul Nickodemus ................................. Senior Accountant
Trish Guzdi .......................................... Accounts Payable/Accounting Assistant
Anthony Martinez ............................... Payroll Coordinator/Accounting Assistant

Tim Cole ............................................. Receptionist

DEVELOPMENT
Annamaree Marie ............................... Associate Director, Institutional Grants
Marilyn Mc Coy .................................. Major Gifts Director
Eileen Finzy ........................................ Events Manager
Courtney Quinn .................................. Development Coordinator

Individual Annual Giving

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