performed at the OLD GLOBE THEATRE
JULY 2009

The FIRST WIVES CLUB
a new musical
Dear Friends,

Welcome to the world premiere of The First Wives Club - A New Musical. The birth of a musical is always a reason to celebrate, and with the talent that is assembled for this production, it is much more than that. Some of today’s most sought-after artists have joined forces to bring us this exciting production. The creative team, comprised of internationally renowned director Francesca Zambello, Tony Award®-winning book writer Rupert Holmes and music and lyric Motown legends Brian Holland, Lamont Dozier and Eddie Holland, is just about unbeatable. Starting out with a hugely popular movie (and book) is both an amazing opportunity and a serious challenge. How do we now make this story work for the stage? Theatre is a vastly different art form than film and the wisest creators work to bring us something new and fresh. They use the convention of the imaginary “fourth wall” to breathe new life into well-known stories. Bringing an innovative twist to a familiar story, a surprising new voice to a known character — these are some of the key elements in the creation of this show, and you are the first ones to see the journey from the creators’ vision to the production fully-realized and on stage. Finally we wrap this creation with stage sets, lights and costumes and if we’ve done our jobs well — you will suspend your disbelief and enter the fabulous world of The First Wives Club!

You’ve been with us on this journey many times before, from Into the Woods in 1987 through today — over twenty shows in all. All I ask now is that you let us know what you think — if we have your email address you’ll be hearing from us asking for your feedback. We really mean it when we say you’re a vital part of this process. With that said, I invite you to enjoy and celebrate.

Louis G. Spisto
Executive Producer
THE FIRST WIVES CLUB
A New Musical

MUSIC AND LYRICS
Brian Holland, Lamont Dozier and Eddie Holland

BOOK
Rupert Holmes

SCENIC DESIGN
Peter J. Davison

COSTUME DESIGN
Paul Tazewell

LIGHTING DESIGN
Mark McCullough

SOUND DESIGN
Jon Weston

ORCHESTRATOR
Harold Wheeler

CONDUCTOR
John Gentry Tennyson

DANCE MUSIC ARRANGER
Zane Mark

FIGHT DIRECTOR
Steve Rankin*

CASTING
Tara Rubin Casting

STAGE MANAGER
Kim Vernace

MUSIC DIRECTION, VOCAL ARRANGEMENTS AND INCIDENTAL MUSIC
Ron Melrose

CHOREOGRAPHER
Lisa Stevens

DIRECTED BY
Francesca Zambello

* Associate Artist of The Old Globe

By Special Arrangement with Paul Lambert and Jonas Neilson

Old Globe Theatre, Donald and Darlene Shiley Stage
July 17 - August 23, 2009
**Cast of Characters**

Setting: New York City and its environs, the present

Si desea una sinopsis de esta obra en Español o en Inglés, 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.

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**THE ENSEMBLE**

MICHELLE ARAVENA*, THURSDAY FARRAR*, BOB GAYNOR*, MATTHEW LABANCA*, VICTORIA MATLOCK*, KAT PALARDY*, MARTIN SAMUEL*, RICHARD E. WAITS*

**SWINGS**

MARK CAMPBELL*, JENIFER FOOTE*

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**ORCHESTRA**

Conductor/Keyboard 1: John Gentry Tennyson

Keyboard 2 .....................................................John Randall
Keyboard 3 .....................................................Bill Brendle
Soprano, Alto, Tenor Saxes/
Flute/Clarinet ............................................Steve Steinberg
Tenor, Bari Saxes/Flute/Clarinet .................John Reilly
Trumpet/Flugelhorn .....................................Steve Dillard
Electric, Acoustic Guitars .........................Pete Thoeness

Electric Bass ..............................................Cary Potts
Drums .........................................................Joe Nero
Percussion ..................................................Tim McMahon
Orchestra Contractor ...............................Lorin Getline
Rehearsal Piano .........................................Bill Brendle
Rehearsal Drums .........................................Joe Nero
Synthesizer Programming ..........................Bill Brendle

Music Copying: Emily Grishman

All musicians are represented by the American Federation of Musicians of the United States and Canada.

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There will be one 15-minute intermission.
Dear Friends,

I am thrilled to welcome you to the world premiere of the Broadway-bound The First Wives Club – A New Musical. As Chairman of the Board, I am especially proud that the Globe remains on a financial footing to fulfill our commitment of bringing our audiences “Broadway’s Best and San Diego’s Finest” – no easy accomplishment in an unsteady economic climate.

Musicals by their nature are always the most expensive productions to mount, especially those built on a larger scale for an eventual home on Broadway. It is only through our donors’ extraordinary generosity to the Annual Fund, and those who make special Season and Production Sponsor gifts, that the Globe is able to keep the curtain rising on world premiere musicals making their debut here.

Lou Spisto and senior management have worked hard to closely monitor expenses and cut where we can, while looking for additional income and fundraising opportunities throughout the year in order to safeguard the Theatre. We appreciate your understanding of our continuing need for additional funds in order to meet the inevitable rising costs of producing world-class theatre. It’s what you deserve, and what we expect of ourselves.

My great thanks goes out to each and every one of you for your tremendous support of The Old Globe. And now, sit back and enjoy this exciting new production.

Donald Cohn, Chair
Board of Directors

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Crystal Watkins
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June Yoder
Carolyn Yorston-Wellcome
Deborah Young
*Executive Committee Member

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Clair Burgener (1921-2006)

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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Vice-Chairwoman Pam Slater-Price, Supervisor Bill Horn and
The County of San Diego Board of Supervisors.
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.
The First Wives Club - Production Sponsors

The Old Globe thanks the County of San Diego and Supervisor Bill Horn for supporting major productions like the world premiere of *The First Wives Club - A New Musical*. The development of new plays and musicals is at the very core of the mission of The Old Globe. As a leading developer of new work, the Globe has produced 65 world premieres and numerous early productions of developing work. Producing these works requires extraordinary community support, and enables the Globe to expand its capacity as a leading American theatre.

The Old Globe is proud to recognize California Bank & Trust as a sponsor of the world premiere of *The First Wives Club - A New Musical*. California Bank & Trust is a longtime supporter of the Globe, providing both volunteer and financial contributions for numerous productions including *Dancing in the Dark*, *Hay Fever*, *The Sisters Rosensweig*, *The Lady with All the Answers*, *Dinner with Friends*, *Julius Caesar* and *Pericles*. Sandra Redman, Senior Vice President and Manager of California Bank & Trust’s Private Banking Division, serves on the Globe’s Executive Board, chairs the Nominating Committee and is a Co-Chair of the 2009 Globe Gala.
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 which produced noise control materials for the transportation industry. Now retired, he enjoys traveling and helping others as a major philanthropist and has served as a board member for Mainly Mozart for the past several years. Peter is a member of the Globe’s Board of Directors, serving on the Education and Nominating Committees. 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.

Conrad Prebys and Debra Turner

A native of South Bend, Indiana, Conrad Prebys has always enjoyed sharing his business success with worthy San Diego non-profits and his adopted community. Conrad is CEO of Progress Construction, a company he formed when he arrived in San Diego more than 40 years ago. Debra Turner moved to San Diego in 1977 and has enjoyed a successful career in residential real estate for more than twenty years. Both Conrad and Debra have long served as members of the Globe’s Board of Directors. In 2005, Conrad made an extraordinary gift of $10 million in support of the Globe’s Capital and Endowment Campaign - Securing A San Diego Landmark. In recognition of his generosity, the Globe’s new facility will be named The Conrad Prebys Theatre Center. This year, Debra has the distinction of serving as Co-Chair for the annual Globe Gala. The couple takes an active role in helping others in the San Diego community through their generous support and volunteer efforts, including Conrad’s support of the San Diego Zoo and Scripps Mercy Hospital and the couple’s involvement with the Boys & Girls Club of East County. Past production sponsorships have included Dirty Rotten Scoundrels, Ace, and Romeo and Juliet.

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.
IN 1984, BUSINESS CONSULTANT OLIVIA GOLDSMITH'S MARRIAGE BEGINS TO DISSOLVE.

She recalled coming to terms with the disintegration of her marriage: "I come from a nice middle-class family where you don't get a divorce," says Ms. Goldsmith, the author of *THE FIRST WIVES CLUB*, "But the next thought I had — honestly — 'Thank God I have my own money.' What she did not foresee was that her divorce proceedings would drag out for six years, eating up much of her cash, and that her husband would end up with both homes and their Jaguar in the bargain. At one point, she says, her capital shrank to less than $40,000 and she had to borrow money from a schoolteacher friend. Even so, she decided to take the plunge into a new vocation famed for its financial insecurity: fiction writing. "I am not a gambler by nature, but I took a gamble on writing," she said. "I always deeply loved books, and when your life falls apart, you figure, why not follow your bliss?"

IN 1989 SHE READ AN ARTICLE IN FORTUNE MAGAZINE.

THE CEO'S SECOND WIFE

IT BEGAN: Any ambitious manager with the top job in his sights used to know better than to ruin his chances with an untimely divorce. Though half of all American marriages contracted since 1970 will end in divorce, the man who would be king in the business world was expected to remain wed to the princess who floated down the aisle the day after graduation. Not anymore. Gusty change is finally rattling the windows of the nation's most conservative secular institution, the corporation. In the corporate world, as in much of the rest of society, it took the roaring eighties to make divorce fully respectable. As the decade began, Americans inaugurated their first divorced President, a man who somehow managed to convince a nation that he was the embodiment of old-fashioned family values. If the CEO of the United States could shed and rewed, why not the CEO of a FORTUNE 500 company?

The FORTUNE article inspired her to write a novel, THE FIRST WIVES CLUB.

IN 1990, WHEN HER DIVORCE WAS finally settled, it was her main hope for economic salvation. "I didn't know if I had $1 million on my desk, or 500 pages of dirty paper," she said. *The First Wives Club* received a chilly initial reception from publishers. They didn't ask to refine the book; they just told her they didn't like it. One publisher said it was too depressing. Another said men didn't behave that badly. But Ms. Goldsmith said her characters were based on real people. Indeed, she said, she knew of people who behaved much worse than anyone in the book.

As famous first wife, Ivana Trump says in the film: "Ladies, you have to be strong and independent, and remember, don't get mad, get everything. . ."
AN INTERVIEW WITH H-D-H
— By Dale Kawashima - SongwriterUniverseMagazine.com

DK: When you were at Motown, did you have a specific approach to writing songs? Who wrote the music and who wrote the lyrics?

Brian Holland: I mainly wrote the melodies and tracks with Lamont, and Eddie wrote the majority of the lyrics. Occasionally, Lamont and I would also come up with lyric ideas.

Lamont Dozier: In the recording studio, Brian and I would split the room. Brian would work with the drummer and I would get with the keyboard players and show them how to play the track and chords.

DK: Eddie, what was your inspiration for writing many of the lyrics?

Eddie Holland: I would write these songs from my own experiences. The most important thing was the feeling: does the lyric feel right? Is it interesting, and does it draw an emotional reaction? When Brian and Lamont first gave me the track to Baby Love, they already had this title. At first, I thought Baby Love was such a trite, simple title. But I eventually realized that the title Baby Love worked very well with the music. The title was simple, but it felt right.

DK: Was it a huge challenge to write the lyrics to so many tracks given to you by Brian and Lamont?

Eddie Holland: They were so prolific that I did feel under the gun, having to come up with so many lyrics. I’ve never considered myself to be a quick writer, it often took me a long time to write the lyrics — two to three weeks.

DK: Were there any instances where you had to write a lyric on a quick deadline?

Eddie Holland: Yes, writing the lyric to I Hear A Symphony. It was a nightmare!

Brian Holland: Berry Gordy had given us a quick deadline to write and finish this song for the Supremes. Lamont and I did the track, and we told Eddie that the lyric had to be written in less than a day!

Eddie Holland: Brian calls me a little after midnight, and he wakes me up. He said he needed immediately a full lyric to be written to a track with the title I Hear A Symphony, and it had to be done by 11:00 am for a vocal session with Diana (Ross). Diana was on tour, and she could only be in town for one day to record her vocal. This meant that I had to stay up all night to write this lyric, and I’m not a night person! I worked on the lyric all night, and it still wasn’t finished when I arrived at the studio. I ended up teaching Diana the song, while I was still filling out some of the lines.

Brian Holland: Just recently, I happened to be listening to I Hear A Symphony, and I realized how great the lyrics were. So I called Eddie up and told him how much I liked the lyric. He said it took me 40 years to compliment him on this song!

A partial songlist of Holland-Dozier-Holland Hits

1964
Where Did Our Love Go The Supremes
Baby Love The Supremes
Come See About Me The Supremes
Baby I Need Your Loving The Four Tops
You’re a Wonderful One Marvin Gaye
How Sweet It Is (To Be Loved By You) Marvin Gaye

1965
Ask the Lonely The Four Tops
Stop! In the Name of Love The Supremes
Nowhere to Run Martha & the Vandellas
I Can’t Help Myself (Sugar Pie, Honey Bunch) The Four Tops
Something About You The Four Tops
Back in My Arms Again The Supremes
It’s the Same Old Song The Four Tops
I Hear a Symphony The Supremes

1966
(I’m a) Roadrunner Jr. Walker & the All-Stars
This Old Heart of Mine The Isley Brothers
(Is Weak For You)
Shake Me, Wake Me (When It’s Over) The Four Tops
Reach Out I’ll Be There The Four Tops
Standing in the Shadows of Love The Four Tops
My World Is Empty Without You The Supremes
You Can’t Hurry Love You Keep Me Hangin’ On The Supremes

1967
Love Is Here and Now The Supremes
You’re Gone The Supremes
Bernadette The Supremes
The Happening Diana Ross & the Supremes
Reflections Diana Ross & the Supremes

1968
Forever Came Today Diana Ross & the Supremes
Profiles

Michelle Aravena
(Ensemble/understudy Brenda)

THE OLD GLOBE: Debut. BROADWAY: A Chorus Line (original revival company). NATIONAL TOURS: Mamma Mia (Sophie), Les Misérables (Fantine u/s), Jersey Boys (Chicago company), Steel Pier (Bette). REGIONAL: West Side Story (Anita)

Walnut Street Theatre; Peter Pan (Tigleryll) Actors Theatre of Louisville; The Pajama Game (Glady's) Arizona Theatre. ELSEWHERE: West Side Story at La Scala Opera House with Joey McNeely (original company). CAST RECORDINGS: A Chorus Line (Tricia).

John Dossett
(Aaron)

THE OLD GLOBE: Debut. BROADWAY: Gypsy, The Constant Wife, Democracy, Dinner at Eight, Mamma Mia, Tom Sawyer, Ragtime, Prelude to a Kiss, Mastergate, Fifth of July. OFF-BROADWAY: White People, Atlantic Stages 2; Saved, Playwrights Horizons; The Clean House, Hello Again, Lincoln Center; Trudy Blue, MCC; Dinner with Friends, Variety Arts; Reckless, The Diviners, Childie Byron, Moonshot and Cosmos, Dalton’s Back, El Salvador, Sunshine, Circle Rep (member for 2+ years). REGIONAL: Giant, Signature Theatre; A Little Night Music, Kennedy Center; Ragtime, Shubert Theatre; How I Learned to Drive, Philadelphia Theatre Co; Elmer Gantry, Captains Courageous, Ford’s Theatre; Kiss of the Spiderwoman, first National Tour. TV: Gossip Girl, Hack, Law & Order (all), Sex and the City, JAG, Homicide, John Adams (HBO). FILM: Little Manhattan, That Night, Longtime Companion.

Thursday Farrar
(Ensemble/understudy Elisea)

THE OLD GLOBE: Debut. BROADWAY: Aida (stand-by), Parade, Once Upon a Mattress. OFF-BROADWAY: Shlomo, Under the Bridge, The Audience, Transport Group; As Thousands Cheer, The Drama Dept; Lil Abner, St. Louis Woman (cast recording); Golden Boy, City Center Encore; Hallujah Baby!, York Theater. NATIONAL TOURS: Les Misérables (Fantine), Carousel: REGIONAL: Merrily We Roll Along, Kennedy Center; Harmony, La Jolla Playhouse (Drama-Logue recipient for the role of Josephine Baker); Slow Dance With A Hot Pickup (New Hampshire Theater Award for Best Supporting Actress), Barn Stormer’s Theater; Kiss Me Kate, Urinetown; Hairspray, Weston Playhouse; Into the Woods, Theatre Works Palo Alto. TV: All My Children, Cosby Mysteries, NY Undercover. FILM: Brother, Only Time Will Tell (RIFFest), Basketball Diaries, City Hall. RECORDINGS: You Oughta Be On Broadway, a Richard Rogers Collection, SSF Records. American Musical & Dramatic Academy in NYC (Scholarship graduate).

Michelle Aravena

Mark Campbell
(Swing/understudy Morty)

THE OLD GLOBE: Debut. Mark has just finished a mustached run as El Gallo in The Fantasticks at the Fireside Theatre. Prior to that, he spent a year and a half on the road covering all three dads in Mamma Mia, NEW YORK: From Gershwin to Berlin, Algonquin Theatre; Vincent, Wings Theatre; Villa Diodati, Theatre 315; Twelfth Night, Pulse; King Lear, Hudson Guild; and the Lingoland workshop. YORK: REGIONAL: The Beast in the Beauty and the Beast, Harold Hill in The Music Man, Sky Masterson in Guys and Dolls, Ravelin in Showboat, and Phantom in Yeston’s Phantom.

John Dossett

BROADWAY: The Class, Rules

Thursday Farrar

Sam Harris
(Duane)

THE OLD GLOBE: Debut. BROADWAY: The Line (Drama League Award and Tony Award®), Outer Critics Circle, Drama Desk nominations), The Producers, Grease (Drama Desk nomination). BROADWAY NATIONAL TOUR: Joseph and the Amazing Technicolor Dreamcoat. OFF-BROADWAY/ REGIONAL: Hair, Jesus Christ Superstar, Cabaret, The Jazz Singer, Hard Copy, Different Hats, Revival, Pippin. TV/FILM: The Class, Rules of Engagement, In the Weeds, Star Search. WRITING: (stage) Hard Copy, Hurry! Hurry!

Sara Chase
(Leslie/Shelley/Febee)

THE OLD GLOBE: Debut. Sara can currently be seen on Comedy Central’s Michael and Michael Have Issues. OFF-BROADWAY: Recently created the role of Sarah in The Toxic Avenger (2009 Outer Critics Circle Award for Best New Musical) and she can be heard on the Original Cast Recording. Her sketch show Jen & Angie, which played the Upright Citizen’s Brigade in NY and LA, will play The Actor’s Playhouse this summer as an official selection of the 2009 International NYC Fringe Festival. REGIONAL: Godspell, Papermill Playhouse. WORKSHOPS (some): Kristina (B. Anderson/B. Ulvaques), Death Takes a Holiday. FILM: The Winning Season, Uncertainty, Little Black Book. TV: Law and Order, Guiding Light, As the World Turns. WEB: Amy Harris’ Puppy Love. For sketch comedy videos and more visit www.SaraChase.com.

Jennifer Foote
(Dance Captain/Swing)


OTHER NEW YORK

CREDITS: Follies, Encores; Jo Stafford in Sinatra, Radio City Music Hall, Mack and Mabel Tribute to Jerry Herman, Lincoln Center; Hair, On the Twentieth Century, Actors’ Fund; and two years as a Radio City Rockette. REGIONAL FAVORITES: Anytime Annie in 42nd Street, Goodspeed Opera House: Broadway, Three Generations. The Kennedy Center; and Tom Stoppard’s Rough Crossing, Yale Repertory Company. She has been seen on PBS’ Live From the Capital (featured with Tony Danza) and in the animated feature film, The King and I (Warner Brothers). Jenifer is a proud graduate of the University of California at Irvine.

Bob Gaynor
(Thad/Ensemble/understudy Aaron)


Sam Harris

OFF-BROADWAY:

Sam Harris

Jennifer Foote

Jennifer Foote

Jennifer Foote

Jennifer Foote

Jennifer Foote

Jennifer Foote

Jennifer Foote

Jennifer Foote
Hollywood! (with Bruce H. Newberg), Revival, Sam as well as (television), Down To Earth (TBS with Bruce H. Newberg), Love Letter to New York (PBS). Michael Jackson’s 30th Year Anniversary (CBS). Sam is also a multi-platinum recording artist and has toured worldwide at venues such as New York’s Carnegie Hall, Los Angeles’ Universal Amphitheatre, London’s West End; with The Boston Pops, at The White House, on numerous television specials and live productions, and on virtually every talk show, his favorite in an historic time, when he performed a stirring You’ll Never Walk Alone on The Oprah Winfrey Show following September 11th.

Matthew LaBanca
(Auctioneer/Ensemble/understudy Duane)

THE OLD GLOBE: Debut. BROADWAY: Young Frankenstein (Dr. Frankenstein cover), Children and Art. NATIONAL TOURS: Crazy for You (Bobby), The King and I (Kralahome), Joseph...Dreamcoat (Simeon, cast album).


Ari Lerner
(Jason)


Victoria Matlock
(Cynthia/Ensemble/understudy Annie)

THE OLD GLOBE: Debut. OFF-BROADWAY: The Marvelous Wonderettes (Cindy Lou), NATIONAL TOURS: Wicked (Elphaba), Evita (with Hal Prince), The Full Monty. REGIONAL: Jesus Christ Superstar, Cats, The Sound of Music & more. CONCERTS: Jekyll & Hyde (Emma), The Grass is Always Greener. Basically she has found enough acting work to uphold her resolution to never wait tables! Graduated University of Northern Colorado, majored in Musical Theatre, minored in Computer Science (so Dad would pay the bills). She also designs jewelry, takes headshots, makes purses, and designs web sites.

Kevyn Morrow
(Bill)


Austyn Myers
(Jason)

THE OLD GLOBE: Debut. BROADWAY: Les Misérables (Broadway Revival), NATIONAL TOUR: Les Misérables. ELSEWHERE: Lost in Yonkers, McCoy Rigby Entertainment; A Christmas Carol, North Coast Rep; The Secret Garden, Lamb’s Players Theatre; Roar or the Greasepaint, Starlight; Big River, Seussical, Ragtime, Les Misérables, CYC Theatre Lyceum; Celebrity Sonnets, Shakespeare Society. FILM: Meet Dave, Moon Rocks and Lighter Fluid. ANIMATED SERIES: Bommi and Friends. FAVORITE ROLE OF ALL TIME: Uncle Austyn to his niece and four nephews.

Brad Oscar
(Morty)

THE OLD GLOBE: Debut. BROADWAY: The Producers (2001 Tony® Nomination), Spamanafot, Jekyll & Hyde, Aspects of Love. WEST END: The Producers, Theatre Royal Drury Lane. OFF-BROADWAY: Forbidden Broadway, The Body Beautiful, Encore!. Do Re Mi, directed and performed in Broadway by the Year 1932 and 1968 at Town Hall. REGIONAL: The Mystery of Irma Vep, Cabaret, Damn Yankees, Arena Stage; Barnum, Asolo Rep/Maltz Jupiter; Moonlight and Magnolias, Cape Playhouse; Mrs. Miller Does Her Thing, Vineyard Playhouse; Santa in The Radio City Christmas Spectacular in LA and Branson, MO; FILM: Ghost Town, The Producers, Old Days; TV: Three Law & Orders, Reading Rainbow. Brad is a native of Washington, DC, a graduate of Boston University’s College of Fine Arts, and has taught musical theatre technique at Marymount Manhattan College. He is on the board of Only Make Believe, a theatrical charity devoted to bringing theatre to children in hospitals throughout the New York City region.

Kat Palardy
(Chris/Ensemble/understudy Leslie/Shelley/ Feebee)

Profiles continued

Sheryl Lee Ralph
(Elyse)

THE OLD GLOBE: Debut. BROADWAY: Thoroughly Modern Millie, Dreamgirls (Tony® nomination, Drama Desk nomination), Reggae. ELSEWHERE: Sometimes I Cry (winner UN Red Ribbon Award), The Soft Touch, Kennedy Center (winner ACT Award); Applause, Reprise Theatre. TV: Moesha, (NAACP Image Award Nomination), Hannah Montana, ER, Seventh Heaven, Whoopi, Designing Women, It’s a Living, Barbershop. FILM: Secrets (writer/director, Audience Favorite, Outfest Film Festival, Showtime Black Filmmaker Award), Deterrence, To Sleep With Anger, Green Gables, Singing in the Rain.

Martin Samuel
(Ensemble)


Richard E. Waits
(Ensemble/understudy Bill)

THE OLD GLOBE: Debut. NEW YORK: Ministry of Progress, Jane Street; Dreamgirls Concert (CD)(Actors Fund); Best of Both Worlds, Women’s Project; WORKSHOPS, Scottsboro Boys, Vineyard: The Fisher King, NY Theatre Workshop; The Voice Within, Harlem Stages. REGIONAL: Ragtime, North Shore; La Cage aux Folles (Paris, France); Ain’t Misbehavin’ (Amsterdam, Holland); The Difficulty of Crossing a Field, Mount Clair State; The Full Monty, TriArts; P12 PERFORMANCES MAGAZINE

Sweet Charity, Gateway; Pippin, Lancaster Opera House; Swing, ArtPark, Many Thanks to: Agent Meg Pantera; Family/friends/colleagues, Francesca Zambello, Ron Melrose, Susan Stroman, Linda Twine, Paul Castree, Sande Shurin, Diedra Murray, Kathleen Deyo, Kay Tucker, Tara Rubin Casting, Bikram Yoga NYC, and “Coco.” Proud member of Actors’ Equity.

Barbara Walsh
(Brenda)

THE OLD GLOBE: Dinner with Friends. BROADWAY: Falsettos (Tony®), Drama Desk nominations, LA Ovation Award). Company (Drama Desk nomination, filmed for PBS Great Performances), Hairspray, Big, Blood Brothers, Nine, Rock ‘n Roll: the first 5,000 years, and Ragtime (Mother: Chicago company). OFF-BROADWAY: 1,000 Words Come to Mind, Premieres; Normal, Transport Group; Birds of Paradise, Stars in Your Eyes, and Forbidden Broadway. REGIONAL: Master Class, Papernill; Grey Gardens, Studio Theatre; Little Night Music, Baltimore’s Center Stage; Company, Cincinnati Playhouse; The Sisters Rosensweig, George Street Playhouse; The Most Happily Fella, Great Lakes Theatre Festival; The Rhythm Club, Signature Theatre; and Blanche DuBois in A Streetcar Named Desire, Gretna Theatre. CDs: Company, Broadway Unplugged: I and II, Big, A… My Name Will Always Be Alice, and The Best Of Forbidden Broadway. Married to director, Jack Cummings III.

Karen Ziemb
(Annie)

THE OLD GLOBE: Six Degrees of Separation. BROADWAY: Contact, (Tony Award®, Drama Desk, Outer Critics Circle Awards); Curtains (Outer Critics Circle Award, Tony nom.); Never Gonna Dance (Outer Critics Circle Award, Tony nom.); Steel Pier (Tony nom.); Chicago, Crazy For You, A Chorus Line. OFF-BROADWAY: And The World Goes ’Round (Drama Desk Award), I Do! I Do! (Drama Desk nom.). NEW YORK CITY OPERA: 110 In The Shade, The Most Happily Fella. ELSEWHERE: Much Ado About Nothing, Shakespeare Theatre, DC/Hartford Stage; House And Garden, Geva Theatre; The Three Penny Opera, Williamstown Theatre Festival; The Opposite Of Sex, Magic Theatre, TV/FILM: The Producers, Scrubs, all three Law & Order series, As The World Turns, The Kennedy Center Honors, and for PBS, My Favorite Broadway: The Leading Ladies, Gershwin At 200 and Stephen Sondheim: A Celebration At Carnegie Hall.

Brian Holland
(Music and Lyrics)

After being introduced to Motown Founder Berry Gordy Jr., by older brother Eddie, Brian helped pioneer the classic sound of Motown. His combination of skills - songwriter, producer and recording engineer - bore immediate fruit. At the age of 19, Brian earned his first Gold Record for writing and producing Please Mr. Postman for the Marvelettes. Please Mr. Postman soared to number one on the Pop Charts. From this multifaceted songwriter would emerge the memorable melodies of: Stop In The Name Of Love, I Hear A Symphony and many more. Brian didn’t confine his talents to writing hit songs after hit song. He became Motown Records’ youngest Vice President in charge of the Quality Control Department. Brian established standards that contributed to the excellence of “The Motown Sound.” In 1962, the joining of Brian Holland, Lamont Dozier, and Eddie Holland marked the rise of Motown Records as a music powerhouse. In 1988, Holland-Dozier-Holland were inducted into the Songwriters Hall of Fame and, into the Rock and Roll Hall of Fame in 1990. Holland-Dozier-Holland recently received the Songwriters Hall of Fame Johnny Mercer Award. Holland-Dozier-Holland’s music has had over 100 million airplays. Brian is currently putting the finishing touches on a project for Pop Artist Felisa Mirasol, Love Is The Only Thing That Last. According to Top Pop Annual 1955-1999 pop reference book, Brian Holland was the second-most successful songwriter of the modern pop era. Brian is credited with 152 hit recordings including I Can’t Help Myself for The Four Tops.

Brian is credited with 152 hit recordings including I Can’t Help Myself for The Four Tops.

Lamont Dozier
(Music and Lyrics)

Lamont Dozier and the Hollands reunited for the first and only time in 30 years to write the outstanding score for The First World Club – A New Musical. They rose to fame as the legendary trio responsible for writing and producing over 54 #1 hits for such artists as The Supremes, The Four Tops, Marvin Gaye, and a host of others, giving them credit for being the architects of the Motown sound. As a result, he, along with the Hollands, has been recognized with such outstanding honors as induction into the Rock and Roll Hall Of Fame and the Songwriters Hall of Fame, from which they recently received the Johnny Mercer Award, the highest praise a songwriter can get. Theatre has always been a passion of Lamont’s and this is his first foray into that medium, and he has an original show in development. Lamont also had success as a recording artist, for which he was named Best New Male Pop Vocalist from Billboard and received a Grammy nomination for Best Traditional R&B Vocal Album. He has had continued success as a songwriter and producer and worked with such acts as Simply Red, Boy George and Eric Clapton, to name a few. He collaborated with Phil Collins on the soundtrack for Buster, which earned them a Grammy Award, Golden Globe Award, Brit Award, Britain’s distinguished Ivor Novello honor and an Oscar...
Eddie Holland
(Music and Lyrics)
Before the existence of Motown, Eddie Holland was a recording artist signed to Berry Gordy, Jr. Shortly after that, Eddie introduced his younger brother Brian to Berry. Eddie’s first record was Little Miss Ruby on Tamla Records. After recording several hits on Tamla Records, the most popular of which was Jamie, Eddie turned to lyric writing. Eddie Holland along with younger brother Brian and Lamont Dozier became one of the most accomplished songwriting teams in the history of popular music. Their credits include Top Ten Hits: Stop In The Name Of Love, Baby Love, Where Did Our Love Go, Love Is Like A Heat Wave, Baby I Need Your Loving, I Can’t Help Myself (Sugar Pie Honey Bunch), and Reach Out I’ll Be There, to name a few. After exiting Motown, Eddie created his own record labels and publishing companies. He established Invictus/Hot Wax Records, and the publishing companies, Gold Forever Music, Inc. and Holland-Dozier-Holland Music, Inc. Eddie was subsequently joined by Brian Holland and Lamont Dozier. Success struck quickly, Freda Payne’s Band Of Gold and Chairman Of The Board’s Give Me Just A Little More Time immediately established the new sound. Grammy Award winning patches, Want Ads and Stick Up by the Honey Cone, Freda Payne’s Vietnam Era hit, Bring The Boys Home, were all chart busting records. The Holland Brothers are currently working on projects for jazz artist Ronnie Laws, R&B artist Paul Hill, and Pop Artist Felisa Mirasol. In the year 2000, according to Top Pop Annual 1955-1999, pop reference book, Eddie Holland was credited with being the third most successful songwriter of the modern pop era.

Rupert Holmes
(Book)
Rupert Holmes has won Tony® Awards as an author, a lyricist and a composer. His Broadway credits include: Curtains (2006 Drama Desk Award, Best Book of a Musical; Tony nominations Best Book, Best Additional Lyrics); The Mystery of Edwin Drood (Tony awards Best Musical, Best Book, Best Score; identical honors from the New York Drama Desk and an additional Drama Desk to Holmes for Best Orchestration); Say Goodnight Gracie (Touring Broadway Award, Best Play; Tony nomination Best Play); the tour de force for actor Stacy Keach Solitary Confinement; and the comedy-thriller Accomplice (Mystery Writers of America Edgar® Award). He also created and wrote the critically acclaimed AMC television series Remember WENN. His first novel Where the Truth Lies (Top Ten Debut Crime Novel, Booklist; Best American Mystery Novel 2004, Nero Wolfe nomination) was made into a film by Atom Egoyan starring Colin Firth and Kevin Bacon. His short stories have recently appeared in Best American Mystery Stories 2008 and On a Raven’s Wing. Holmes’ popular songs have been recorded by many of the great vocalists of our time, most frequently and notably Barbra Streisand, for whom he also contributed to the Golden Globe-winning score of A Star is Born. He feels very honored to be collaborating with the great American songwriting team of Holland-Dozier-Holland.

Francesca Zambello
(Director)
Francesca Zambello is an internationally recognized and award-winning opera and theatre director. Her recent theatrical credits include The Little Mermaid for Disney on Broadway, Little House on the Prairie for the Guthrie Theater, Rebecca for the Vienna Raimund Theater, West Side Story for the floating stage in Bergenz, Austria, and Showboat at The Royal Albert Hall. She is the Artistic Advisor of the San Francisco Opera where she is helming a new Ring Cycle and Porgy and Bess this season. She has many notable directing credits at the Metropolitan Opera, including An American Tragedy, Cyrano and Les Troyens, as well as at Teatro alla Scala, Royal Albert Hall, Bolshoi, Royal Opera House, Paris Opera, Washington, Off-Broadway, and Chicago Lyric, among others. Her honors include three Olivier Awards, two Evening Standard Awards, two World Premieres of Les Troyens and Medea, and a Gregory Award for Best American Mystery Novel 2004, Nero Wolfe nomination) was made into a film by Atom Egoyan starring Colin Firth and Kevin Bacon. His short stories have recently appeared in Best American Mystery Stories 2008 and On a Raven’s Wing. Holmes’ popular songs have been recorded by many of the great vocalists of our time, most frequently and notably Barbra Streisand, for whom he also contributed to the Golden Globe-winning score of A Star is Born. He feels very honored to be collaborating with the great American songwriting team of Holland-Dozier-Holland.

Lisa Stevens
(Choreographer)
World Premieres of Disney’s High School Musical 1 and 2 - West End, US Tour, UK Tour, Australia. Bombay Dreams US Tour, Associate Choreographer for the West End and Broadway productions. OFF-BROADWAY: Bingo! The Musical. NYMF Common Grounds. Best Choreography Award. OTHER BROADWAY TITLES: Fiddler on the Roof (Jesse Richardson Award) Hello Dolly!, The Music Man, Cabaret, Guys & Dolls, Dirty Rotten Scoundrels, Jesus Christ Superstar, Urinetown. TV: The Swinging Nutcracker, Macy’s Passport (with Jennifer Lopez), Fashion Cares/Bollywood Cowboy (with Pamela Anderson), the UK’s Top of the Pops, The Royal Variety Performance for Her Majesty the Queen, The Smash Hit Awards. Writer/Producer of Shukaloka Bombay, Tauba Tauba, and Norwegian Cruise Line’s Le Belle Époque. Lisa is also the co-founder of Canada’s Gotta Sing Gotta Dance - a children’s musical theatre program, and is the Artistic Director for the National Artist’s Program - Canada Winter Games. www.lisastevens.biz.

Ron Melrose
(Music Direction, Vocal Arrangements and Incidental Music)
The OLD GLOBE: Imaginary Friends. MUSIC DIRECTION: Jersey Boys (Broadway and six additional companies), Imaginary Friends (Broadway), The Scarlet Pimpernel, Sinatra (Radio City), The Wiz, Carabao, Wonderland, Zelda. DANCE/VOCAL ARRANGING: Sweet Smell of Success, Jekyll & Hyde, Perfectly Frank, The Act, Marilyn: An American Fable, Woman of the Year, Cabaret. Associate producer, Jersey Boys original cast album (certified gold). COMPOSING: Superdimensional Microbabes (upcoming anime-based musical), Fortune (Off-Broadway); The Silver Swan (National Endowment for the Arts Fellowship); theatrical CDs (The Missing Peace, Early One Morning, Songs I Won’t Be Singing); Harvard Hasty Pudding shows (Tots in Tinseltown, Bewitched Bayou); a gospel-based Requiem; songs for church, choir, cabaret and Saturday Night Live. Additional Drama Desk to Holmes for Best Choreography Award. OTHER BROADWAY TITLES: The Royal Variety Performance for Her Majesty the Queen, The Smash Hit Awards. Writer/Producer of Shukaloka Bombay, Tauba Tauba, and Norwegian Cruise Line’s Le Belle Époque. Lisa is also the co-founder of Canada’s Gotta Sing Gotta Dance - a children’s musical theatre program, and is the Artistic Director for the National Artist’s Program - Canada Winter Games. www.lisastevens.biz.

Peter J. Davison
(Scenic Design)

Paul Tazewell
(Costume Design)
BROADWAY: Bring in Da Noise, Bring in Da Funk (Tony® Nomination), On the Town, Def Poetry Jam, Elaine Stritch at Liberty, Fascinating Rhythm. OFF-BROADWAY: Flesh and Blood, Harlem Song, Dinah Was, City Center Encores! Li’l Abner, Once Around the City, Before It Hits Home, Playboy of the West Indies (Lincoln Center Theater). JOSEPH PAPP PUBLIC THEATER: Boston Marriage, One Flea Spare, Henry V, Venus, Blade to the Heat. REGIONAL: Arena Stage, The Guthrie Theatre, The Goodman Theatre, La Jolla Playhouse, Center Stage, Hartford Stage, Long Wharf Theatre, Seattle Rep, Trinity Rep, Cincinnati Playhouse, The Alliance Theatre, Milwaukee Rep,
Profiles continued

Glimmerglass Opera, New York City Opera, Opera Theatre of St. Louis, Pacific Northwest Ballet, Boston Ballet. AWARD AND HONORS INCLUDE: Lucille Lortel Award for For On the Town, two Helen Hayes Awards for Outstanding Costume Design (The African Company Presents Richard III and Peer Gynt), a Michael Merritt Award, and the AUDELCO Award for Harlem Song. The TDF Irene Sharaff Young Master Award and a Princess Grace Fellowship. Paul is a graduate of North Carolina School of the Arts and NYU Tisch School of the Arts.

Mark McCullough (Lighting Design)
Mark McCullough maintains a successful career as a lighting designer for opera and theatre companies in the United States and Europe. THEATRE: The American Plan (Broadway); Jesus Christ Superstar (Broadway; National and UK Tour); Prairie (Guthrie Theatre); Whistle Down the Wind (Aldwych Theatre, London); Aladdin (Disney’s California Adventure Park); productions at the Royal Shakespeare Company and Gate Theatre. OFF-BROADWAY: Old Money: Mouth to Mouth; How I Learned to Drive, The Long Christmas Ride Home; This is Old Money; Mouth to Mouth; How I Learned to

John Gentry Tennyson (Conductor)
John Gentry Tennyson was born in Houston, TX into a royal heritage of music. Realizing an immediate affinity for music and the piano, John developed rapidly under the tutelage of his well-known musical father, Hal Tennyson, alto saxophonist and clarinetist on Glenn Miller’s original 1939 classic hit, In The Mood. In the past few years, Tennyson has branched out to other endeavors on Broadway in musical theatre. Tennyson has worked extensively as Musical Director and Associate Conductor for Broadway Directors; Andre De Shields (Harlem Nocturne), George Faison (Monte-Carlo Starshow), George C. Wolfe (Harlem Song at the Apollo Theatre) and Otis Salid (Jazzical/Opera Noir). Other credits include, Musical Director for Grammy Award-winning vocalist from Smokey Joe’s Cafe, BJ Crosby and Musical Director for the legendary Jennifer Holiday.

Zane Mark (Dance Music Arranger)

Steve Rankin (Associate Artist)
THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. This is his 23rd season staging fights for The Old Globe, including the 2004-2009 Summer Shakespeare Festivals, Cyrano De Bergerac, Coriolanus, Corinela, In This Corner, Pig Farm, Pentecost, Compleat Female Stage Beauty, Twelfth Night, Cymbeline, Romeo and Juliet, As You Like it, The Two Noble Kinsmen, Antony and Cleopatra, Othello, The Taming of the Shrew, King Lear, Hamlet, White Linen, Julius Caesar, Henry V and Richard II.


Tara Rubin Casting (Casting)

Kim Vernace (Stage Manager)

Annette Yé (Assistant Stage Yé)
Louis G. Spisto
(CEO/Executive Producer)

Louis G. Spisto has led The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed A Catered Affair, the launch of the national tour of the Tony Award-winning Avenue Q and the Broadway transfers of Chita Rivera: The Dancer’s Life and the Twyla Tharp/ Bob Dylan musical, The Times They Are A-Changin’. He has produced over 75 plays and musicals, including Dirty Rotten Scoundrels, the west coast premiere of the Tony-winning play Take Me Out and the annual holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas! Spisto has managed the Globe’s Capital Campaign to raise $75 million by the Theatre’s 75th anniversary in 2010. Launched in March 2006, the campaign has reached 85% of its goal to date. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project and a new play development program and several new initiatives in Southeastern San Diego. He also launched a free matinee series which brings thousands of students to the Globe’s productions. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Productions. He holds a Masters degree from thousands of students to the Globe’s initiatives in Southeastern San Diego. He also play development program and several new initiatives in Southeastern San Diego. He also

Jack O’Brien
(Artistic Director Emeritus)

Mr. O’Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss’ How the Grinch Stole Christmas! WEST END: Love Never Dies (sequel to Andrew Lloyd Webber’s Phantom, Fall 2009), Hairspray (Olivier Award for Best Musical, Best Director nomination). BROADWAY: Impressionism (March 2009) Creator/Supervisor, Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), Dirty Rotten Scoundrels (Tony nominations: Best Director and Musical), Henry IV (Tony Award), Hairspray (Tony Award), The Invention of Love (Tony nominations: Best Director and Play). The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride’s Crossing, The Little Foxes, Happening, Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination Best Musical Revival), Two Shakespearean Actors (Tony nominations: Best Director and Play), Porgy and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trattico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 “Mr. Abbott” Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), 2002 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League’s Julia Hansen Award for Excellence in Directing, 2001, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan’s 2008 International Achievement Award. Mr. O’Brien is a member of the College of Fellows of the American Theatre.

FOR THIS PRODUCTION

Additional Staff

Assoc. Director.........................Gina Rattan
Assoc. Choreographer ..........Richard J. Hinds
Assoc. Sound Design.........Michael Eisenberg
Assoc. Scenic Design........Charles Quiggin
Asst. Scenic Design............Sean Fanning
Asst. Costume Design........Charlaine Devaux
Asst. Lighting Designers ...Shawn Cadence, Amanda Zieve
Production Asst......................Kevin Fitzpatrick
Studio Teacher.........................Judy Ridgeway
Stage Mgmt. Interns ...............Jessica Fleming, Samantha Preiss, Michelle Scalpione
Director Intern ......................Ira Specter
Music Intern ...................Katie Wachsman

Tara Rubin Casting
Tara Rubin CSA, Merri Sugarman CSA, Eric Woodall CSA, Laura Schutzel CSA, Dale Brown, Paige Blansfield, Kaitlin Shaw

UNDERSTUDIES

Brenda......................................Michelle Aravena
Annie........................................Victoria Matlock
Elyse......................................Thursday Farrar
Morty......................................Mark Campbell
Aaron.....................................Bob Gaynor
Bill..........................................Richard Waits
Leslie/Shelley/Feebee..............Kat Palardy
Duane......................................Matthew LaBanca

SPECIAL THANKS

Claire Anderson
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Myles Thurman

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.

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

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

Austyn Myers appears in this production courtesy of Actors’ Equity Association.
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Sunday, December 20
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Grinch matinee at 11am

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HOW THE GRINCH STOLE CHRISTMAS!

Book & Lyrics by Timothy Mason
Music by Mel Marvin
Original Production Conceived and Directed by Jack O'Brien

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Throughout the year, The Old Globe brings donors together, renowned actors, writers, directors and artists at exclusive events designed to complement and enhance their theatre experience.

From ‘Meet the Artist’ events with Cornelia playwright Mark Olsen and opening-night dinners with the casts of Dancing in the Dark, to post-concert parties with acclaimed composer Stephen Schwartz, donors have a wonderful time gaining a deeper knowledge about the art on our stages and the artists who create it.

These exclusive events are just one way we can say “thank you” to the donors who make the Globe’s artistic and education programs possible, and we encourage you to contribute today and take part in these exciting activities.

For more information, please contact Development Manager Josh Martinez-Nelson at (619) 231-1941 x2308.

PHOTOS: 1) Darlene Shiley, Jerry Herman and Lou Spisto; photo by Carol Sonstein; 2) Beth Leavel and Sue Major; photo by Michael Spengler; 3) Harvey White, Don Cohn, Stephen Schwartz and Sheryl White; photo by Carol Sonstein; 4) Conrad Prebys, Debra Turner and Dominic Chianese; photo by Novell Wisch; 5) Mark V. Olsen and Kathy Hattox; photo by Carol Sonstein; 6) Ken and Deni Carpenter; Scott Bakula; photo by Michael Spengler; 7) Mare Winningham and Barry Tobias; photo by Novell Wisch; 8) Luis Miranda, Sandra Redman, Lin-Manuel Miranda, Ron Leonardi and Renee Schatz; photo by Carol Sonstein; 9) Gary, Mara, Joan, Irwin, Sara, Jerr-Ann and Adam Jacobs with Avenue Q cast members Robert McClure, Minglie Chen and Angela Ai; photo by Melissa Jacobs.
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As of July 2008, the Craig Noel Circle includes gifts of $2,500 - $4,999. This change is being phased in over the current year as patrons renew their gifts. For donors who contribute to the Paver Campaign, the phase-in period is up to five years.

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

Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Perla Rios, Nicolas Torres .......... Building Staff

Lance Bower .......... Program Coordinator

Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessler, Jan Gist, Claudia Hill-Sparks, Fred Robinson, Liz Shipman .......... MFA Faculty

Corey Johnston, Robin Sanford Roberts, Ben Seibert, George Yee .......... MFA Production Staff

Kim Montelambert Heil .......... Education Associate

Carole Green .......... Speakers Bureau Coordinator

Amy Biedel, Marisela De La Parra, Monique Ganfrey, Janet Hayatshahi, Jamie Koottarappal, Jilson Olaya, Sarah Price, David Tierney .......... Teaching Artists

Paula Nickodemus .......... Senior Accountant

Trish Guidi .......... Accounts Payable/Accounting Assistant

Anthony Martinez .......... Payroll Coordinator/Accounting Assistant

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

**DEVELOPMENT**

Annamarie Maricle .......... Associate Director, Institutional Grants

Mariln McAvoy .......... Major Gifts Director

Eileen Prisy .......... Events Manager

Courtney Quinn .......... Development Manager, Corporate Partnerships

Josh Martinez-Nelson .......... Development Manager, Individual Annual Giving

Diane Addis .......... Membership Administrator

Rachel Plummer .......... Development Assistant

Diana Steffen .......... V.I.P. Donor Ticketing

**PATRON SERVICES**

Mike Callaway .......... Theatre Manager

David Carson, Rob Novak .......... House Managers

Kristen Cairns .......... Front of House Assistant

Dana Juhl .......... Food and Beverage Manager

Haydee Aldas .......... Food and Beverage Assistant

Michelle Elliott, Brock Roser, Anne-Marie Shafer, Tess Thompson .......... Pub Staff

Rose Espiritu, Stephanie Rakowski, Stephanie Reed .......... Gift Shop Supervisors

**ENERGY**

Craig Noel .......... Artistic Director Emeritus

Jack O’Brien .......... Founding Director

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