

UPCOMING

LOST IN YONKERS

January 23 - February 28, 2010
Sheryl and Harvey
White Theatre



STREET LIGHTS

February 20 & 21, 2010
Lincoln High School
Center for the Arts

February 25 - 28, 2010
Old Globe Theatre



BOEING-BOEING

March 13 - April 18, 2010
Old Globe Theatre



ALIVE AND WELL

March 20 - April 25, 2010
Sheryl and Harvey
White Theatre



WHAT YOU WILL

May 1 - June 6, 2010
Old Globe Theatre



THE WHIPPING MAN

May 8 - June 13, 2010
Sheryl and Harvey
White Theatre



Dear Friends,

The new year is a time for new beginnings. Duncan Sheik's work represents an exciting new direction for musical theatre. Duncan ranks as one of the most thrilling songwriters to bring his talents to the theatre in recent years. He has a thriving recording career and

is in the forefront of writers who are making theatre music and popular music one and the same again. This development opens new possibilities for musical theatre in both the stories told and the variety of musical styles and genres employed in expanding this uniquely American art form.

Duncan has joined with the multi-talented Kyle Jarrow to tell an intriguing story set in a lighthouse on the coast of Maine during World War II. It was a time of change for many and also a period of peril. As German U-boats patrol the shore, a young boy comes of age in the lighthouse that just may be haunted. From this premise, Duncan and Kyle have crafted an evocative piece of theatre that I think will stay with you after the curtain falls.

I'm pleased the Globe has the opportunity to support these significant new voices as they expand the boundaries of musical storytelling.

Welcome to *Whisper House*.



Louis G. Spisto
Executive Producer



THE OLD GLOBE

P R E S E N T S

WHISPER HOUSE

MUSIC AND LYRICS BY **Duncan Sheik**

BOOK AND LYRICS BY **Kyle Jarrow**

SCENIC DESIGN
Michael Schweikardt

COSTUME DESIGN
Jenny Mannis

LIGHTING DESIGN
Matthew Richards

SOUND DESIGN
Dan Moses Schreier

PROJECTION DESIGN
Aaron Rhyne

STAGE MANAGER
Richard Costabile

MUSICAL DIRECTOR/KEYBOARDS

Jason Hart

DANCE DIRECTOR

Wesley Fata

DIRECTED BY

Peter Askin

Casting by Samantha Barrie, CSA

Developed by New York Stage and Film Company and
The Powerhouse Theater at Vassar, July 2009.

Old Globe Theatre, Donald and Darlene Shiley Stage
January 13 - February 21, 2010

Cast of Characters

(in order of appearance)

GhostsDAVID POE*
HOLLY BROOK*
LillyMARE WINNINGHAM*
YasuhiroARTHUR ACUÑA*
ChristopherERIC ZUTTY*
Charles, the SheriffTED KÖCH*
Lieutenant RandoKEVIN HOFFMANN

Stage ManagerRICHARD COSTABILE*
Assistant Stage ManagerMOIRA GLEASON*

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

TIME: Late February, 1942.

PLACE: The New England Coast.

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.



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

ssdc

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



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



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



Dear Friends,


Welcome to 2010 at The Old Globe. With the world premiere of the exciting new musical *Whisper House*, the Globe continues its signature way of producing and presenting theatrical experiences of the highest professional standards.

With the grand opening of the Conrad Prebys Theatre Center in December, the Globe's rejuvenated and enhanced facilities, containing a new arena stage and education center, will support the fulfillment of expanded artistic and educational goals. The education center will provide a critically needed permanent home for on-site classroom and performance space for our pioneering educational programs serving more than 50,000 children, young people and adults each year. And a beautifully redesigned Copley Plaza, which includes a larger and more accessible public dining pavilion, will provide a much-needed home year-round to the more than 12 million visitors in Balboa Park.

None of these ambitious aspirations could have been realized without the Globe's Capital and Endowment Campaign—*Securing a San Diego Landmark*—which I'm pleased to report has met its facilities goal and is now only \$2.7 million from achieving its comprehensive \$75 million goal. I want to express, once more, how grateful I am to everyone who has participated so generously in this Campaign.

I look forward to sharing our plans with you for the Globe's 75th Anniversary year as they develop. In the meantime, on behalf of the Board of Directors, staff and artists, I wish you a Happy New Year filled with opportunities to grow and thrive.

Sincerely,



Donald Cohn, Chair,
Board of Directors

BOARD OF DIRECTORS / OFFICERS

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		HONORARY DIRECTORS Mrs. Richard C. Adams (1912-2005)			

Valerie and Harry Cooper

Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary and member of the Executive Committee. Valerie and her husband, Harry, have played many other important roles at the Globe and both have co-chaired extremely successful Globe Galas (Valerie in 2004 and 2006, and Harry in 2005). In 2010, Valerie will hold the distinction of serving as a Co-Chair of the milestone 75th Anniversary Gala. The Coopers have previously sponsored *The Violet Hour*, *Moonlight and Magnolias*, *A Catered Affair*, *The Women* and the world premiere of *Cornelia* last spring. Valerie and Harry are active throughout San Diego, supporting the Museum of Contemporary Art San Diego, Vista Hill Foundation, San Diego Opera, Planned Parenthood and Patrons of the Prado. Their main philanthropic endeavor is developing computer software for colleges and universities. Valerie can also be found on the hunter/jumper circuit with one of her prize-winning horses.



The Lipinsky Family

Elaine and Jeffrey Lipinsky, along with Jeff's wife Sheila, continue the tradition of tremendous support to the Globe that their family began in 1978. The Lipinskys began attending The Old Globe in the 1950s, and the family's tradition of generous support established by the late Dorris and Bernard Lipinsky lives on. The family plays a major role in the success of The Old Globe through their generous donations of time and financial support. Sheila Lipinsky has served for many years as a member of The Old Globe's Board of Directors and on its Executive Committee, and is a former chair of the Education Committee. Jeffrey and Elaine also stay active with the Globe through their support of theatre events and education endeavors.



NATIONAL
ENDOWMENT
FOR THE ARTS

National Endowment for the Arts

The Old Globe's production of *Whisper House* is supported, in part, by an award from The National Endowment for the Arts (NEA), a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Arts Endowment is the largest annual national funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases. For more information about the NEA, please visit www.arts.gov.



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.

Funded in part by the San Diego Tourism Promotion Corporation with San Diego Tourism Marketing District Funds.

The World of *Whisper House*

In 1942, the year that *Whisper House* is set, German U-boats were wreaking havoc on Atlantic shipping. Since the United States entry into the war after the attack on Pearl Harbor on December 7, 1941, 213 ships were lost to German submarines and only 85 U-boats were sunk. Vice Admiral Karl Doenitz, the creator and Commander of Germany's U-boat fleet believed that unrestricted U-boat warfare could have produced a German victory in WWI by 1920. He wasn't going to let victory elude Germany a second time. Confronted with the American strength newly added to the convoys that were criss-crossing the Atlantic, he devised the Rudelsystem, a new radical offensive technique. To the Allies it was known as the wolf pack. A number of submarines attack the center of a convoy, preferably at night, let loose torpedoes and slip away at top speed. Another hallmark of the Doenitz' U-boats warfare was the total disregard for survivors. The crew of a ship torpedoed off the coast of Long Island was strafed with machine gun fire as they tossed around in their lifeboats.



The U-boats didn't just prowl the high seas. They were also active along the coastlines. While part of their mission was to disrupt the convoys of ships supplying Britain, as well as the normal inter-coastal American shipping traffic, another strategy was to weaken American morale by operating so close to the



Atlantic shore. They wanted to spread the fear that Fortress America could be breached. Doenitz also hoped to lure some of the American naval forces away from the European and Asian fronts. The Americans didn't take the bait and took defensive measures on the East Coast. Blimps were employed to patrol areas of 2,000 miles every 12 hours to spot the U-boats even at depths of 70 feet and drop depth charges. In 1942, there were already three blimp stations in service on the Atlantic coast. Dim-outs were more strictly enforced in an attempt to wipe out the glow of shore lights silhouetting ships and making them easy targets for the Germans. Lilly, the lighthouse keeper in *Whisper House* is brought into this effort when the lieutenant from the Coast Guard comes to install a radio which will tell her when to douse the lighthouse's lantern.

Another measure taken was moving aliens from the Axis countries inland from the East Coast. Immediately after the Pearl Harbor bombing President Franklin Roosevelt issued Presidential Proclamations 2525, 2526 and 2527 to authorize the United States to detain allegedly potentially dangerous enemy aliens. The FBI and other law enforcement agencies arrested thousands of suspected enemy aliens, mostly individuals of German, Italian or Japanese ancestry living throughout the United States. By the end of the war, over 31,000 suspected aliens and their families had been

interned at INS internment camps and military facilities throughout the United States. Not all were interned for the entire war. The Department of Justice reviewed individual internee cases and granted parole to some of them. Several thousand internees chose to or were forced to repatriate to the country of their nationality, Italy, Germany or Japan.

In addition to detainment and internment, the United States also implemented the Individual Exclusion Program under the authority of President Roosevelt's Executive Order 9066 to exclude people, whose ancestry could be traced to an Axis power, including American citizens, from designated military zones. This is the net that captures Yasuhiro in *Whisper House*. Officials were convinced that spies were signaling U-boats from the shore, sending word of ship movement. What better place for that than a prominent lighthouse? Executive Order 9066 was also used for the internment of 120,000 Japanese American on the West Coast.



The Enemy WAS NEVER THAT FAR AWAY



Longtime Rhode Island resident, Fred Cushing, spent his childhood in the 1940s in his family's large white house, high on a promontory overlooking the Atlantic Ocean in Newport. Years later at a professional meeting in Europe, he struck up a conversation with an older German businessman who

inquired where Fred lived. He started to explain Newport's location when the German informed Fred that he knew Newport quite well and wondered in what part of town he lived. As Fred described the house (which was the main location used in the 2007 film *Evening with Meryl Streep and Glenn Close*), the German interrupted, "I know that house." The size and color of the house and its being on a promontory had made it an established landmark for German U-boats during the War. The German had been a U-boat commander and had seen the house many times through his periscope and had set his course accordingly. The enemy was never that far away.

The spies who came in from the sea



The U-boat that delivered the saboteurs.

SPY AIDES IN CITY CAPTURED BY FBI; MORE ARE HUNTED

Hoover Shields Identities of
Those Accused of Helping
Men Landed by U-Boats

QUICK JUSTICE PROMISED

Biddle Says That He Will Deal
With the Invading Saboteurs
‘Swiftly and Thoroughly’

In *Whisper House*, Yasuhiro somewhat humorously conjures the threat of German frogman coming ashore from a U-Boat and threatening Lilly. The idea wasn’t so far-fetched.

America, at war with the Axis powers more than three thousand miles away, was yet worried enough about invasion, sabotage and sneak attacks that houses were blacked out and coastlines were watched. Many good citizens thought this an excess of caution. John C. Cullen, twenty-one, and an unarmed rookie coastguardsman said that the last thing he expected to encounter was a party of invading Nazis just landed from a German submarine.

As he patrolled the beach, a man emerged from the mist—not too surprising, for some fishermen stayed out all hours in the summer. Cullen shone his torch on the stranger’s face and asked “Who are you?” The man—middle-sized, neither young nor old, gaunt, and with cavernous eyes—smiled. “We’re fishermen from Southampton and ran aground here,” he said. He identified himself as George Davis. Three of his companions were visible only as dark blobs in the mist. One of them came closer and shouted something in a foreign language that Cullen thought was German, which angered Davis. “Shut up, you damn fool,” he growled.

“Everything is all right. Go back to the boys and stay with them.”

From then on events took a turn melodramatic enough to make a young coastguardsman believe himself gripped by fantasy. He suggested that Davis accompany him to the Amagansett Coast Guard station less than a quarter of a mile away. Davis refused. “Now wait a minute,” Davis said. “You don’t know what this is all about.” He became quietly menacing, asking Cullen if he had a father and mother who would mourn him and saying, “I don’t want to kill you.” He reached into his pocket, but instead of a pistol he produced a wallet and offered Cullen \$150, which he quickly raised to \$300, to forget what he had seen. Cullen took the money to be agreeable, knowing he had no chance against four men, and also because it occurred to him that no one would believe his story unless he had evidence to prove it. For all he knew, guns might be covering him in the darkness. Cullen heard Davis murmur, “Forget about this,” and then he headed back toward his station.

Nazi Saboteurs Planned to ‘Blow’ TVA and Hell Gate, Clark Reveals

**Newark Rail Station, Ohio River Locks and
Aluminum Plants Also Marked for Ruin
—Two Germans Told on Others**

Boatswain’s Mate Carl R. Jenette, acting officer in charge, listened to this story with understandable incredulity. He counted the money and found that Cullen had been shortchanged—two fifties, five twenties, and six tens, totaling \$260. He telephoned the station’s commander, Warrant Officer Warren Barnes. While Barnes hurriedly dressed, Jenette armed Cullen and three other “beach pounders” and raced with them over the dunes to the scene of the improbability.

Davis and his companions were gone. The coastguardsmen could smell fuel oil and could hear a throbbing engine; offshore they could see the superstructure of a submarine splashed by wavelets. It was the U-202 under Lieutenant Commander Lindner, which

had run lightly aground and was freeing herself, moving eastward. A search of the beach in the morning disclosed: an empty pack of German cigarettes; four heavy, waterproof oaken boxes buried in the sand and a gray duffel bag, also buried, containing four soggy German marine uniforms. The boxes contained brick-sized blocks of high explosives, bombs disguised as lumps of coal, bomb-timing mechanisms of German make, and innocent-looking “pen-and-pencil sets” that were actually incendiary weapons. The ingenious bombs masquerading as lumps of coal were to be tossed into coal cars serving industrial plants and seagoing vessels, eventually to find their way into furnaces—with disastrous results. The saboteurs were instructed also

to destroy civilian morale by spreading the incendiary devices in large department stores and by leaving time bombs in lockers at hotels, railway stations, and other places where crowds congregated.

George Dasch (the “George Davis” from the beach in Amagansett) and the leader of the saboteurs quickly got cold feet and turned them all in with the mistaken idea that he’d be hailed as an American hero. President Roosevelt announced that the accused men would stand trial before a military commission (This is the precedent that was the basis for holding and trying the prisoners currently being held in Guantanamo after the attacks on September 11, 2001.) The saboteurs were found guilty and six were electrocuted. Dasch and an accomplice were held until 1948 and then deported to Germany. Dasch spent the rest of his life trying to return to the United States.

Adapted from an article by W. A. Swanberg originally published in *American Heritage Magazine* (April 1970 – Volume 21, Issue 3).

NAZI SPIES CAUGHT WITHIN TWO WEEKS

Arrest of Groups Landed Near
Here and in Florida Was
Disclosed on June 27

FIRST CASE OF ITS KIND

Appeal to the Supreme Court
Failed to Halt Military Trial
—FBI Details Secret



Arthur Acuña (Yasuhiro)



Mr. Acuña just finished a competition short (Philippine entry) for the ASEAN-ROK Film Festival in Korea next year. He also appeared as

Lihn at Goodman Theatre's world premiere of *Ghostwritten*, after a workshop production in Sundance 2006. His recent credits include *Two September* and *Most Wanted* at The La Jolla Playhouse. Mr. Acuña received an Obie Award for *The Romance of Magno Rubio* in the role of Nick. His international credits include the lead in David Henry Hwang's *The Golden Child* in Manila, Philippines. He also played leads in *A Funny Thing Happened on the Way to the Forum* and *The Real Thing* with Repertory Philippines. Mr. Acuña's film credits include *To Maritina*, *Rigodon*, *Batang West Side* (as Bartolo) at the Manila International Film Festival (for which he received the Best Actor Award). Television roles include "Law and Order," "Law and Order: Criminal Intent," "Third Watch," "As the World Turns," "Stella," "To Maritina" and "One Life to Live." Mr. Acuña will be playing the role of Macario Locsin in the next John Sayles film to be shot next year. www.arthuracu.blogspot.com

Holly Brook (Ghost)



Ms. Brook is a Wisconsin native, but is a true vagabond. For seven years, she has bounced between Los Angeles, New York, countless tours and the

woods of Oregon, where she likes to escape to re-energize and nurture her creative muses. Ms. Brook had three independent albums under her belt by age 15, in mother-

daughter duo, "Generations." At 19, she was recognized worldwide for her vocal contribution on a song called, "Where'd You Go," by Fort Minor, which was a Linkin Park side project. Soon after she released her debut solo record, "Like Blood Like Honey," on Machine Shop Records/Warner Bros., she teamed up with Duncan Sheik. Together, they've worked on many projects and toured the country numerous times. She is the featured female vocalist on the "Whisper House" album. Ms. Brook is currently awaiting the release of her new album, "O'Dark Thirty" for which Sheik has had a major hand in producing (date TBA). This is Ms. Brook's first step back into a theatre production since her youth when she participated in a dozen or so community and professional theatre musicals. She is thrilled to have the opportunity to work with such an incredible cast and crew, and to spend time living in yet another new city. Ms. Brook dreams big and has a hard time living in the real world, but with what she's been able to accomplish so far in life, it looks like anything is possible.

Ted Kōch (Charles, the Sheriff)



Mr. Kōch has appeared in several Broadway productions including *The Pillowman*, *Death of a Salesman* and *Cat on a Hot Tin Roof*.

His Off Broadway credits include *Meshugah*, *Naked Angels*; *The Chaos Theories*, *Shotgun Productions* and *Topsy Turvy Mouse*, *Cherry Lane Theater*. His National Tours include *Frost/Nixon* and *Death of a Salesman*. Mr. Kōch has also appeared in numerous regional productions including *The Front Page* and *Sweet Bird of Youth*, *Williamstown Theater Festival*; *True West*, *Arena Stage* (Helen Hayes Nomination - Outstanding Lead Actor); *Pig Farm* and *Sea of Tranquility*, *The Old Globe*;

A Streetcar Named Desire, *Studio Arena Theatre*; *The Fair Maid of the West* and *Orphans*; *CT-20 Ensemble* (Joseph Jefferson Award - Best Actor); and *As You Like It*, *Goodman Theatre*. Television credits include "Gossip Girl," "Cashmere Mafia," "The Sopranos," "The West Wing," "Law & Order" and "Law & Order: Criminal Intent." Film credits include *Cold Souls*, *Collar*, *Hannibal*, *Dinner Rush*, *Griffin and Phoenix*, and *Death of a Salesman*.

Kevin Hoffmann (Lieutenant Rando)



Mr. Hoffmann has appeared at The Old Globe in *Twelfth Night* (Sebastian), *Cyrano de Bergerac* (Musketeer), *Coriolanus* (Senator) and

Six Degrees of Separation (Ben). He most recently played Speed in *The Two Gentlemen of Verona* with The Old Globe/USD Professional Actor Training Program where he was also seen in *A Midsummer Night's Dream*, and *The Greeks: The Murders*. Regionally, Mr. Hoffmann has performed in *Antony and Cleopatra* and *Merry Wives of Windsor* at The Theater at Monmouth, as well as *Proof* at Barksdale Theatre. His TV credits include "As the World Turns" and "All My Children." His many commercials include Sony, Callaway Golf, and Fidelity Financial. Mr. Hoffmann holds a BFA in Acting from Elon University. www.kevinhoffmann.com

David Poe (Ghost)



Mr. Poe is a songwriter, performing musician, producer and composer for film and dance. Transplanted from the American Midwest to

New York City, Mr. Poe served as the sound engineer at CBGB before

being signed to Sony Music. He has released five critically-acclaimed studio albums and two live albums: his debut, "David Poe" (Sony/550 1997), produced by T-Bone Burnett, "The Late Album" (Sony/Epic 2002), "Love Is Red" (Universal/Fuel 2004), "David Poe Live & Solo" (The Artists Den 2005) a live performance DVD, "David Poe Onstage at World Café" (Universal/Decca 2006), and two commissioned works for dance: "The Copier: Music for Cedar Lake Contemporary Ballet" (2008) and "Shadowland: Music for Pilobolus," (2009) the company's first-ever full-length shadow dance piece, currently on tour. Mr. Poe has produced recordings for Regina Spektor, Joseph Arthur and Kraig Jarret Johnson, collaborated with several other songwriters, including T-Bone Burnett, Grace Potter and Reni Lane and scored five films, including *The Brooklyn Heist*, *Dare* and the forthcoming *Harvest*, with longtime collaborator Duncan Sheik. In 2009, the Sundance Institute named him a Composer Fellow for his film score work. His songs have taken him around the globe as support act for Bob Dylan, Joan Baez and Tori Amos and have been featured in numerous film and television soundtracks: *Transamerica*, "The OC," "Dawson's Creek," *Seibutsu: Still Life*, *Jesus Henry Christ* and Sam Shepard's play *The Tooth of Crime* (*Second Dance*). A new David Poe CD will be released this fall. www.davidpoe.com

Mare Winningham (Lilly)



Ms. Winningham recently played in the La Jolla Playhouse production of the new musical, *Bonnie & Clyde*. She has appeared on stage,

screen, and in over 60 movies for television. Her work has earned an Academy Award nomination (*Georgia*) and two Emmy Awards (*Wallace*, *Amber Waves*), among others. For her New York stage

debut in Atlantic Theater's musical *10 Million Miles*, Ms. Winningham received the Lucille Lortel Award and a Drama Desk Award nomination in 2008. As a singer/songwriter, Ms. Winningham most recently released an album of original Jewish Country/Folk songs, "Refuge Rock Sublime." www.mareswebsite.com

Eric Brent Zutty (Christopher)



Mr. Zutty is a 14-year-old student at Community Middle School from Princeton, NJ and is thrilled to join the cast of *Whisper House* as Christopher

at The Old Globe. He has played the role of Aaron Carson in the New York City production of *Trouble in Shameland*, and has appeared in TV shows such as "Law and Order: SVU," "One Life to Live" and "Late Night with Conan O'Brien." Mr. Zutty is grateful to his family, friends and school who have given him so much support, Abrams Artists and Bryan Putnam, his voice teacher. He is especially thankful for his two brothers and best friends, Jason who is getting his masters in electrical engineering at Georgia Tech, and Andrew, a senior at High School North, also in theatre and has appeared on Broadway. Mr. Zutty looks forward to working with the cast and crew of *Whisper House* and exploring San Diego in his free time.

Kyle Jarrow (Book and Lyrics)

Mr. Jarrow is a Brooklyn-based writer, composer and performer. He writes for film and television as well as the stage, and he plays in the rock bands Super Mirage and The Fabulous Entourage. He won an Obie Award at age 24 for his play *A Very Merry Unauthorized Children's Scientology Pageant*, which has subsequently been produced around the country. Other plays include *Hostage Song*, *Love Kills*, *Trigger*, *President Harding* is a

Rock Star, *Rip Me Open* and *Gorilla Man*. He wrote the screenplay for the film *Armless* - based on his play of the same name - which will premiere as an official selection of the 2010 Sundance Film Festival. Mr. Jarrow has been a Dramatists Guild Fellow, a John Golden Prize winner, a nominee for a Los Angeles Drama Critics Circle Award and a Backstage West Garland Award. He's a co-founder of the indie publishing company Awkward Press, and with his band The Fabulous Entourage he performed as part of the 2006 Whitney Biennial. His band Super Mirage will be releasing their debut LP, "Pretty Lies," in February 2010. He is a graduate of Yale University, where he majored in religious studies. www.landoftrust.com

Duncan Sheik (Music and Lyrics)

Mr. Sheik is a Grammy and Tony Award-winning singer-songwriter and composer. Mr. Sheik initially found success as a singer, most notably for his 1996 debut single, "Barely Breathing," which spent 55 weeks on Billboard's Hot 100. He has since expanded his work to include compositions for motion pictures and the Broadway stage. Mr. Sheik won two Tony Awards, as composer and arranger, for the Broadway production of *Spring Awakening*. Written with lyricist Steven Sater, *Spring Awakening* also received the Tony Award for Best Musical. Mr. Sheik's and Mr. Sater's creative partnership began with the album, "Phantom Moon," released on Nonesuch in 2000. They are currently developing two new musical theatre projects, *The Nightingale*, based on the Hans Christian Anderson fairytale and *Nero*, (*Another Golden Rome*) which had a workshop production during the summer of 2008 at Vassar College, featuring *Wicked* star Idina Menzel and *Spring Awakening* ingénue Lea Michele. His albums include "Duncan Sheik" (1996), "Humming" (1998), "Phantom Moon" (2001), "Daylight" (2002), "White Limousine" (2006) and "Brighter/Later: A Duncan Sheik Anthology" (2006). His concept album for *Whisper House* was released earlier this year on RCA Victor. www.duncansheik.com

Peter Askin (Director)

Mr. Askin directed John Leguizamo's *Sexaholix*, *Spic-O-Rama* (Drama Desk Award) and *Mambo Mouth* (Obie and Outer Critics Awards). Other New York credits include Paul Weitz's *Show People* and *Privilege*; Pulitzer Prize finalist Dael Orlandersmith's *Monster* and *Beauty's Daughter* (Obie Award), as well as her play *The Gimmick* (conceived and directed). Other productions include *Hedwig and the Angry Inch*, *Trumbo* and Eve Ensler's *The Good Body*. Mr. Askin's upcoming projects include Stephen King and John Mellencamp's *The Ghost Brothers of Darkland County*. He has directed regionally at Goodman Theater, American Conservatory Theater, Seattle Repertory Theatre, McCarter Theatre Center, Ahmanson Theatre, Westport Country Playhouse and Dorset Theatre Festival. His film and television credits include *Smithereens* (co-writer), *Company Man* (co-writer, director), *Trumbo* (director) and HBO's "Spic-O-Rama" (Cable Ace Award).

Wesley Fata (Dance Director)

Mr. Fata has choreographed several productions at The Old Globe including the 2008 Shakespeare Festival and Stephen Sondheim's *Marry Me a Little* (1987). His Broadway credits include *Master Harold...and the Boys* (dir. Athol Fugard); David Merrick's *I Won't Dance* (dir. Tom O'Horgan); *The News*, *Senator Joe* (dir. Tom O'Horgan); *Hair* (assistant director/choreographer, original production). Mr. Fata's regional credits include James Lapine's *12 Dreams*, The Public Theater; *Gertrude Stein* (dir. James Lapine), New York Theatre of the Eye; *Lost in the Stars* (dir. Arvin Brown); *Camille* with Kathleen Turner, Long Wharf Theatre; *Travels With My Aunt* (with Jim Dale), Minetta Lane Theatre; *Capitol Cakewalk*, Vineyard Theatre. Mr. Fata has also choreographed numerous operas including: *Les Troyens*, Vienna State Opera; *A Soldiers Tale* (cond. Gerald Schwartz), Carnegie Hall; Leonard

Bernstein's *Mass*, Kennedy Center (10th anniversary production); *Daphne* and *News of the Day*, Santa Fe Opera. His film credits include The Coen Brothers' *The Hudsucker Proxy* and *The Good Shepherd* (co-choreographed with Julie Arenal; dir. Robert de Niro). Mr. Fata has taught at the Yale School of Drama for 32 years and has choreographed as many plays there. His favorite experience was dancing with the Martha Graham Dance Company at Covent Garden.

Jason Hart (Musical Director/Keyboards)

Mr. Hart is thrilled to be working with Duncan and Kyle on *Whisper House*. He has toured internationally with Rufus Wainwright and was a core member of Mercury-Prize winners Antony and the Johnsons. Other performing and/or recording credits include Gavin Degraw, Elton John, Lou Reed, Keren Ann, Kris Kristofferson, the B52's and others. His theatre credits include: *Burleigh Grimes* at New World Stages (keys, bass and guitar); *Medea: In Concert* at NYU (original music, musical direction); *The Shadow* at the High School of the Performing Arts (original music, musical direction). Mr. Hart is also a songwriter and recording artist whose debut CD is entitled "If I Were You." www.myspace.com/jasonhartmusic

Michael Schweikardt (Scenic Design)

Mr. Schweikardt has designed sets for several musicals by Joe Iconis: *ReWrite*, *A Musical Comedy Triple Feature* at Urban Stages; *The Black Suits* at The Public Theater; *The Plant That Ate Dirty Socks* at The Lucille Lortel Theatre and *Things To Ruin* at The Zipper Factory and Second Stage Theatre. He is the set designer for *Ella*, a musical about Ella Fitzgerald, which is appearing in cities all across the country. Recently he created the sets for The Asolo Theatre Company's 50th anniversary production of *Barnum* and the critically acclaimed productions of *Camelot*, *1776* and *Big River*, Goodspeed Musicals. He designed the American premier of Frank McGuinness' *Gates of Gold*,

59E59; *The Bird Sanctuary*, Pittsburgh Public Theatre (starring Elizabeth Franz and Hayley Mills) and productions of Donald Margulies' *Collected Stories* (starring Lynn Redgrave) and Joe Sutton's *Restoring The Sun*. For Blue Light Theater Company, Mr. Schweikardt designed the set for Clifford Odets' *Golden Boy* directed by JoAnne Woodward. He went on to design two more productions for Ms. Woodward: *Waiting for Lefty* (starring Marisa Tomei) and *The Big Knife*. Mr. Schweikardt continued his association with Blue Light Theater Company, designing sets for *The Seagull* (directed by Austin Pendelton) and Michael Cristofer's *Amazing Grace* (starring Marsha Mason). Other credits include *All Under Heaven* (starring Valerie Harper) and *Tallulah, Hallelujah!* (starring Tovah Feldshuh). Mr. Schweikardt also designed the set for James Taylor's "One Man Band" Tour which toured the U.S.A. and Europe and was recorded on dvd. www.msportfolio.com

Jenny Mannis (Costume Design)

Ms. Mannis has designed the following Old Globe productions *The Mystery of Irma Vep* and *Pig Farm*. Her New York productions include *10 Things To Do Before I Die* and *Swimming in the Shallows*, Second Stage; *Port Authority* and *The Intelligent Design of Jenny Chow*, Atlantic Theater Company; *The Drunken City* (Lucille Lortel Award nomination), *Pen and Manic Flight Reaction*, Playwrights Horizons; *Something You Did* and *The Right Kind of People*, Primary Stages; *Spain* and *In a Dark Dark House*, MCC; *Dog Sees God*, Century Center For the Performing Arts; *The Polish Play*, Katharsis Theater Company; *Heddatron* and *Boozy*, Les Freres Corbusier; *Stay* and *Where We're Born*, Rattlestick Playwrights Theater; *Animal Farm* (Drama Desk Award nomination) Synapse Productions. Her regional credits include Goodman Theatre, Two River Theater Company, The Studio Theatre, Huntington Theatre Company, Williamstown Theatre Festival, Bay Street Theatre, Yale

Repertory Theater. She has worked on several films including *Beloved*, *Elevation Filmworks*; *All Saints Day*, Washington Square Films. Ms. Mannis received her MFA from the Yale School of Drama (awarded the Leo Lerman Fellowship in Design).

Matthew Richards (Lighting Design)

Mr. Richards recently designed several productions for The Old Globe including *The Violet Hour*, *Bell Book and Candle* and *The Women*. His New York credits include *Port Authority*, Atlantic Theater Company; *The Drunken City* and *Pen*, Playwrights Horizons; *Grace*, MCC; *Len*, *Asleep in Vinyl*, Second Stage Theatre; *Seussical* and *Click!*, *Clack!*, *Moo!*, TheatreworksUSA; *A Small Melodramatic Story*, The Public Theater/LAByrinth Theatre Company; *One Loss Plus*, BAM Next Wave Festival; ARS Nova, Edge Theater Company, Katharsis Theater Company and Rattlestick Playwrights Theater. His regional credits include CENTERSTAGE, Bay Street Theatre, Dallas Theater Center, Ford's Theatre, Geffen Playhouse, Goodman Theatre, The Hangar Theatre, TheaterWorks Hartford, Huntington Theatre Company, New York Stage and Film, The Repertory Theater of St. Louis, Shakespeare Theatre Company, Skylight Opera Theater, Williamstown Theatre Festival, Wolf Trap Opera Company and Yale Repertory Theatre. Mr. Richards is a graduate of The University of Massachusetts and The Yale School of Drama. www.matthewrichardsdesign.com.

Dan Moses Schreier (Sound Design)

Mr. Schreier has designed several productions for The Old Globe including *A Catered Affair*, *Cymbeline*, *Floyd Collins*, *Dirty Blonde* and *Julius Caesar*. Broadway credits include *110 in the Shade*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Julius Caesar*, *The 25th Annual Putnam County Spelling Bee*, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *After the Fall*, *Anna in the Tropics*, *Into the*

Woods, *Topdog/Underdog*, *Major Barbara*, *Dance of Death*, *Dirty Blonde*, *The Ride Down Mt. Morgan*, *The Diary of Anne Frank*, *The Tempest*, *Bring in 'Da Noise, Bring in 'Da Funk*. His Off Broadway work includes *Stuff Happens*, *Homebody/Kabul*, *Floyd Collins*, and many others. He recently composed the score for the Broadway production of August Wilson's *Radio Golf*, designed the sound for both John Doyle's productions of *Mahagonny* starring Audra McDonald and Patti Lupone, and City Center's production of *Gypsy* starring Patti Lupone. He has received three Drama Desk Awards, the 2004 Ovation Award, the Entertainment Design Award and an Obie Award, both for sustained excellence.

Aaron Rhyne (Projection Design)

Mr. Rhyne's designs include *Bonnie & Clyde*, La Jolla Playhouse; *Jerry Springer: The Opera*, Carnegie Hall, Sydney Opera House; *Working*, The Old Globe, Asolo Repertory Theatre; *The Civil War*, Ford's Theatre; *Dutchman* and *Topsy Turvy Mouse*, Cherry Lane Theatre; *The Last Five Years*, Asolo Repertory Theatre; *Circumcise Me*, 45 Becker; *The JAP Show*, Actors Temple; *Flags*, 59E59. He has done extensive video work with Big Art Group on *The House of No More* and *Flicker*. Additionally, Mr. Rhyne directs music videos, commercials, and performance projects for television. www.aaronrhyne.com

Richard Costabile (Stage Manager)

Mr. Costabile delights in returning to The Old Globe 21 years after his first visit, as stage manager of *Blood Wedding*. In the interim, he has been lucky enough to have worked on seven Broadway productions (*Translations*, *The Odd Couple*, Hal Holbrook's *Mark Twain Tonight!*, *Anna in the Tropics*, *A Day in the Death of Joe Egg*, *The School for Scandal*, *George Abbott's Broadway*), plus tours that have included Roger Rees in *What You Will*, *Death of a Salesman*, *Mark Twain Tonight!* and *White Christmas*. Off Broadway he has

stage managed at Roundabout Theatre (*Intimate Apparel*, *Fiction*, *All Over*), Playwrights Horizons (*Goodnight Children Everywhere*), and the Public Theater/NYSF (*Love's Labors Lost*), among many others. Regional theatre work includes Great Lakes Theater Festival (11 seasons), Guthrie Theater, Alley Theatre, Barrington Stage Company, McCarter Theatre Center, O'Neill National Music Theater Conference, Pittsburgh Public Theater, Hartford Stage and Denver Center Theatre. He ran away with Big Apple Circus (Summers of '07 and '08), and he recently made his Carnegie Hall debut as stage manager for the Collegiate Chorale's Fall concert with the American Symphony Orchestra. Mr. Costabile has taught at Mason Gross/Rutgers and SUNY Purchase and has been a guest lecturer at colleges nationwide. The Neighborhood Playhouse School of the Theater in NYC is where he received his training as an actor. Last May, the members of the Stage Managers' Association elected him to his fifth term as Chairman.

Moira Gleason (Asst. Stage Manager)

Ms. Gleason has stage managed several shows at The Old Globe including *Since Africa*, *Back Back Back*, *Sea of Tranquility*, *The Sisters Rosensweig*, *The Constant Wife*, *Dr. Seuss' How the Grinch Stole Christmas!* ('05), Summer Shakespeare Festivals (2005, '07, '08 and '09), *Vincent in Brixton*, *I Just Stopped By to See the Man, Fiction*, *The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. She has also been the Stage Manager for *Adoption Project: Triad*, Mo'olelo; *Miss Witherspoon*, San Diego Repertory Theatre; *Fathom*, Malashock Dance ('06). Ms. Gleason has held many different positions at The Old Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. She holds a BA from Southern Oregon University. Ms. Gleason is a proud member of Actors' Equity.

Louis G. Spisto

(CEO/Executive Producer)

Lou Spisto directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe’s new works program, resulting in ten world premiere plays and eight world premiere musicals, and produced more than 100 productions. Under Mr. Spisto’s leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe’s \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a new state-of-the-art arena theatre and education center, opening in December 2009. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in Southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe’s regular productions. Mr. Spisto holds a Master’s degree from the University of Wisconsin and a Bachelor’s degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

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: *Catch Me If You Can*, *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 seven 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*, *Hapgood* (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 Trittico*, 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), 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.

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Yasuhiro.....Grayson DeJesus
Christopher.....Jordan McArthur
Charles, the Sheriff.....Ben Diskant
Lieutenant Rando.....Christian Durso

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Assistant Costume Designer
.....Charlotte Devaux
Asst. Lighting Designer.....Amanda Zieve
Vocal/Dialect Coach
.....Robert Barry Fleming
Interns.....Stephanie Larson,
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and all of the people at
Sony Masterworks

We extend a special thank you to Matt Kent for creating and performing in the shadow imagery. Mr. Kent is also the co-creator of Pilobolus’ “Shadowland,” featuring original music by David Poe.

Kyle Jarrow talks about

Whisper House

You started with the idea of a haunted lighthouse. How did you get from that simple idea to Whisper House?

A lighthouse can be a very spooky place: it’s often isolated, surrounded on three sides by the riling sea. But a lighthouse is also a place of safety. After all, the whole point of a lighthouse is to keep ships safe. This duality – danger vs. safety, fear vs. trust – reminds me of childhood. A time when you can teeter between fearing the world, and trusting it, on an almost daily basis. So, I decided to make *Whisper House* a ghost story about a child.

Around this time, a friend described to me the plot of the movie *Pan’s Labyrinth*, which I hadn’t yet seen. What sounded exciting about the story of *Pan’s Labyrinth* was its examination of darkness and violence through a child’s eyes – a perspective that’s both ironic and incredibly poignant at the same time. Thinking back to books I read as a young adult, I realized that many of my favorite ones had a similar focus. Novels like “Johnny Tremain” and “The Devil’s Arithmetic” spring to mind. I started thinking it might be interesting to use a child’s perspective to explore the treatment of foreign nationals during WWII. At that time, the U.S. Government viewed Japanese, German, and Italian nationals living in the country as an assumed threat – restricting their travel, curbing their rights, and often detaining them without trial, especially in coastal areas, places where one might find a lighthouse. In many ways, this WWII-era policy was similar to the Bush administration’s policies toward foreign nationals from Muslim countries. It seemed like this could be an opportunity to say something about the world today, through a historical lens. And using the

perspective of a child felt like an interesting way to explore the fear that we all feel in times of war. We often turn to government institutions to “parent” us and make us feel safe. And of course, war and death have a natural thematic connection with ghosts. This line of thinking eventually led me to the story for *Whisper House*.

When I finally saw *Pan’s Labyrinth*, I realized it’s not much like *Whisper House* at all. However, what both pieces share is a fascination with the way children use their fantasy lives to escape from and process trauma. Even though I’m not a child anymore, that still resonates with me. After all, this world can be frightening, uncertain place. In the face of that, we are all a little like children.

Could you elaborate on the connection between Whisper House and our current situation?

In a time of war, it’s a natural reaction to become suspicious of others, especially if the others have a physical resemblance to people from a nation or a group that is attacking you. We saw this in the U.S. right after 9/11, and still to a certain extent. And we certainly saw this during WWII. What’s important, I think, is to recognize that fear is natural. But not, as Yasuhiro says in the the play, to “let fear make us foolish.” In many ways, this is the core of what *Whisper House* is about – not letting fear make us foolish.

Was this a conscious part of the creation of Whisper House?

Absolutely. The Iraq War, and the War on Terror, were both things I thought about as I was writing. That said, there are obviously huge differences between WWII and the era we’re living in now. *Whisper House* isn’t a political piece;



it’s a play about people struggling with questions of loss, fear, and loneliness. And eventually, coming to realize the one thing that ultimately brings us through the hardest of times – love and human connection.

How did you collaborate with Duncan Sheik? Did the story come before the songs?

The story did come before the songs. In fact, for the first workshop of the play, there weren’t any songs at all yet. Once I’d figured out a semblance of a story, Duncan started writing songs for it. Each time he’d present me with a new song, I’d then tweak the script to incorporate the songs, we’d tweak lyrics to better fit the story, and so on and so forth. Then Duncan would write another song and we’d start that process all over again. Collaborating with Duncan was a lot of fun – we were constantly reacting to each other’s ideas and adapting our own ideas in response. I think the show ended up being all the richer for it.

What form of research did you do for the World War II setting of Whisper House?

I read a number of books about WWII, focusing particularly on the treatment of foreign nationals at that time, the activity of U-Boats off the East Coast, and the importance of lighthouses in the war effort. I also looked at newspaper articles from the period. Getting the historical facts right was pretty easy: just a matter of research. The harder challenge, for me, was making sure the dialogue sounded accurate to the period. To do that, I watched movies and read books from the 1940s, paying close attention to the way people talked back then, and what kinds of colloquialisms they did and didn’t use.

Education



Globe Readers partners San Diego elementary schools with Old Globe volunteers for read-aloud sessions in the classrooms. The Globe's trained volunteers visit their assigned classes and share their love of reading with the children. Readers link theatre to the stories by conducting Creative Dramatics and Reader's Theatre activities. The program supports literacy in reading and the arts for nearly 3,000 children in 30 area schools. New volunteers are welcome to apply. For more information contact RWells-Famula@TheOldGlobe.org.

The Summer Shakespeare Intensive for Teens enters its third year in 2010. This four-week program offers serious theatre students a chance to work with professional actors from the Shakespeare Repertory company as well as Old Globe/USD Master of Fine Arts students. Students build their skills in movement, voice/speech, stage combat and more all built on a Classical Acting curriculum. Students rehearse a full production of one of Shakespeare's plays and perform on the Globe's outdoor Lowell Davies Festival Stage. Auditions for the 2010 Summer Shakespeare Intensive will take place on March 13, 2010. For more information contact GlobeLearning@TheOldGlobe.org.



Over 4,000 children celebrated the holiday season with free tickets to see **Dr. Seuss' How the Grinch Stole Christmas**.



Nearly 50 Title One schools benefited from the program that gave most of the children their first experience with live theatre. Over 150 classroom teachers attended a Professional Development workshop to try out lesson ideas that they could use in their classrooms to prepare their

students for the show. Teachers learned dance steps from cast members who led them through their paces while regaling them with information on the history of the show, the audition and rehearsal process, and some delightful behind-the-scenes stories. Creative teachers had their students design scenery and costumes in class, dance and walk like the characters from the show, and act out scenes from the story. This very special gift to the children of San Diego is part of the Globe's commitment to this community.



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For more information please contact Marilyn McAvoy, Major Gifts Director at (619) 231-1941 x2309 mmcavoy@TheOldGlobe.org.

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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.

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

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the

seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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

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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.

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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.

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

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