

performances

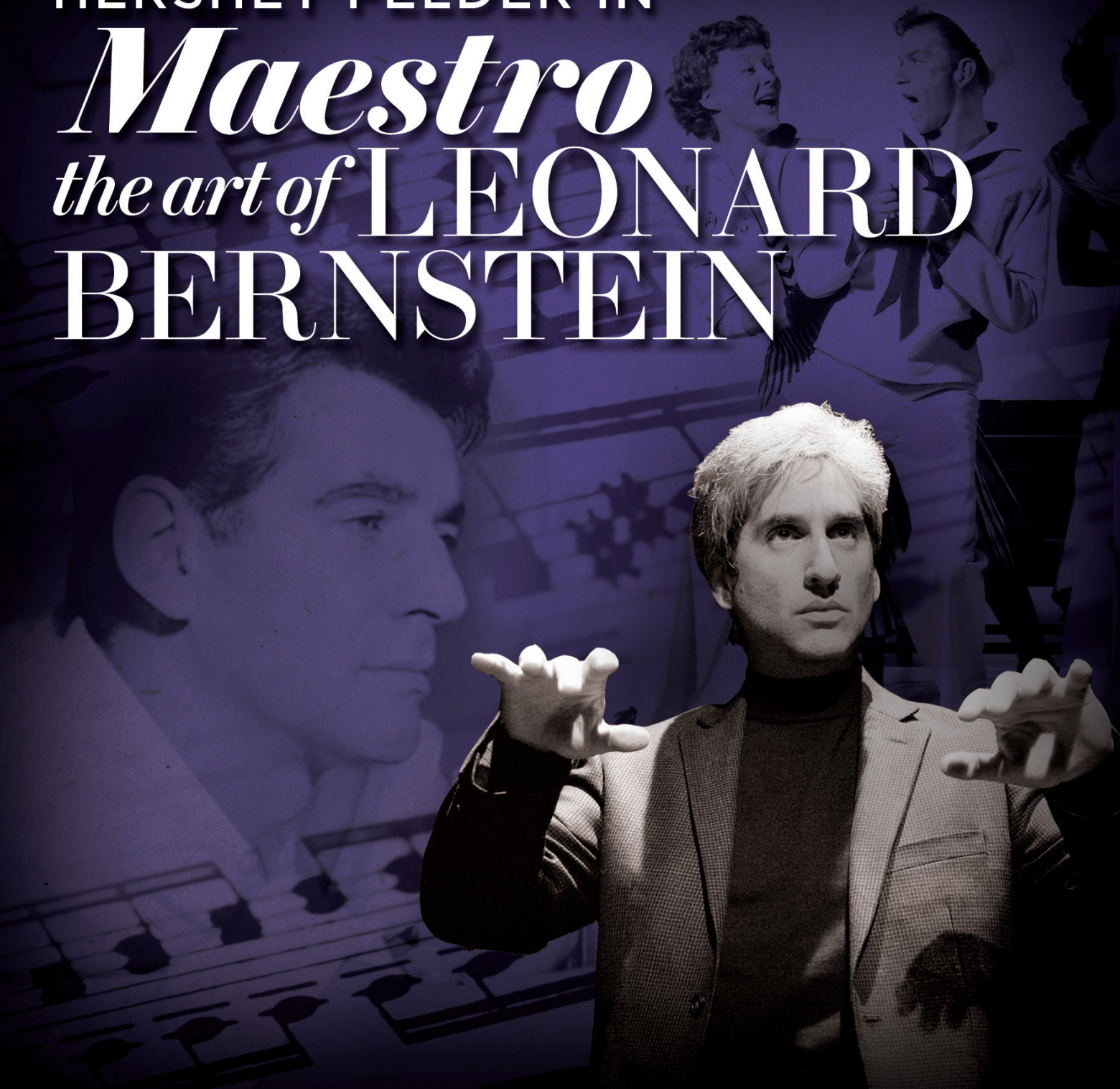


THE OLD GLOBE

JULY 2011

HERSHEY FELDER IN

Maestro *the art of* LEONARD BERNSTEIN



THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

...

As a not-for-profit theatre with an annual budget averaging \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

...

The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

...

The Old Globe has sent 20 productions to Broadway since 1987.

...

In 1987, The Old Globe/ University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.



J. KATZYNA WRODOWICZ

I am thrilled to welcome Hershey Felder back for his third appearance at The Old Globe! I hope you were fortunate enough to see Hershey in *George Gershwin Alone* and *The Great American Songbook* earlier this summer. He has enchanted audiences and critics around the world with his "Composer Sonata," theatrical journeys

through the lives and music of the world's great composers. His latest exploration, *Maestro: The Art of Leonard Bernstein*, tackles one of America's greatest musicians, a man whose multifaceted talent and unforgettable energy made him a legend and defined 20th century American music.

It has been an exhilarating year at The Old Globe. This spring, our acclaimed production of *August: Osage County* earned standing ovations and national attention. This summer, the 2011 Shakespeare Festival brings back Artistic Director Adrian Noble to build on last year's success. The 2011 Festival features two plays by Shakespeare – *The Tempest* and *Much Ado About Nothing* – along with Peter Shaffer's contemporary classic *Amadeus*. These incredible offerings would not be possible without your ongoing support – thank you for being a part of our 2010-2011 season!

We have already begun work on a whole new adventure, a whole new season of plays. With 10 dynamic productions, including major musicals, daring revivals and five exciting world premieres, the 2011-2012 season is shaping up to be one of our best ever. You can see the full season lineup in this program on page 16. I hope to see you there!

Louis G. Spisto

Executive Producer



THE OLD GLOBE

PRESENTS

The Eighty-Eight Entertainment and Samantha F. Voxakis Production of

HERSHEY FELDER IN MAESTRO: THE ART OF LEONARD BERNSTEIN

MUSIC AND LYRICS BY
**LEONARD BERNSTEIN
& OTHERS**

BOOK BY
HERSHEY FELDER

François-Pierre Couture
SCENIC DESIGN/LIGHTING DESIGN/
PROJECTION DESIGN

Andrew Wilder
PROJECTION DESIGN

Erik Carstensen
SOUND DESIGN

Margaret Hartmann
LIGHTING DIRECTOR/
ASSISTANT LIGHTING DESIGN

GiGi Garcia and Nate Genung
PRODUCTION STAGE MANAGERS

Jeffrey Kallberg, Ph.D.
PRODUCTION CONSULTANT

Matt Marsden
PRODUCTION MANAGER/
TECHNICAL DIRECTOR

DIRECTED BY
JOEL ZWICK

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Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
July 22 - August 28, 2011

THE CAST

LEONARD BERNSTEIN Hershey Felder

Production Stage Manager.....GiGi Garcia

Production Stage Manager.....Nate Genung

There will be no intermission.

SPECIAL THANKS

The Gershwin, Godowsky and Strunsky families, Roberta Korus, Elliot Brown, Ray White at the Library of Congress; Al and Kathy Checchi, Skip and Jon Victor, Peg and Rick Golden, Jerry and Judy Weisfogel, the Cotsen families, Marty and Susan Jannol, Brian Novack, Matthew Walley; Ken and Maria Cole, Mama and Papa Cole-Levine; Susan Myerberg.

Jamie Bernstein Thomas, Humphrey Burton, Matthew Burton, Craig Urquhart, Marie Carter, Lola Kavonic, Henry and Frances Fogel, Eleanor Sandersky, Richard Ortner, Michael Lewin, Dan Gustin, Dr. Jeffrey Kallberg.

Richard and Robin Colburn, Cindy and Rick Tennant, Alan and Gayle Heatherington, David Taylor, the Ars Viva Orchestra; Bruce Ramer and Madeline Peerce, David Renzer, Linda Newmark, Rob Saslow, Clark Germain; Steve Robinson, Beth Schenker, Eric Arunas, The WFMT Radio Network; Irv and Dena Schechter, Ory Shihor, Judith Haddon, James Gandre, Sheila and Doug Graves, Stacy Friedman, Susan Rowell, Milly Marmur, Cliff Chenfeld, Craig Balsam, and Razor & Tie Entertainment; Andrew Tenenbaum and MBST; Paula Holt; Jay Shields, David Ida, Thomas Zoells; Irene Wlodarski, and Steinway Pianos, New York; Evan Stein, Yvonne Mejia, and Crest Digital.

Grosses bises à notre famille à Seine-Port— Pierre, Isa, Amandine et Aston.

An important thank you to Lee and Claire Kaufman for their continued support and friendship.

A particular and heartfelt thank you to my team of devoted artisans, many of whom have been with me through dozens of productions all over the world—Matt Marsden, GiGi Garcia, François-Pierre Couture, Nate Genung, Erik Carstensen, Nettie Wasowski, Brett Taylor, Rich Norwood, Yael Pardess, Michael Gilliam, Christopher Ash, Andrew Wilder, John Boesche, Larry Blumenthal, Guy Casper —without whom none of our work would be possible; Lou Spisto, Michael Murphy, and the entire staff of The Old Globe.

A special thank you to Candice and Joel Zwick, and Joel Zwick “Alone.”

A very special and personal thank you to my Greek family—Samantha, Mom, Dad, and Chris Voxakis. Without you, Eighty-Eight Entertainment would not exist. And many thanks to the rest of the auxiliary—Rosalinda, Sandy, and Cheryl.

My father and stepmother Jack and Lea, my sister and brother-in-law Tammy and Kevin, and their dear children Avery and Kiley.

And of course...Leo and Kim (XXOO).

The Actor and Stage Managers employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español 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.

Board of Directors



It's summer in Balboa Park, and all three Globe theatres are in full swing presenting seven productions. Evening audiences, often swelling to 1,500 members, gaze at magnificent sets and marvel as talented actors perform their theatrical magic. As you settle in to enjoy your own share of this magic, you may not be aware of the enormity of the undertaking behind the scenes.

I was intrigued to learn from our Executive Producer the resources required to create these world-class productions. For months, the Costume, Scene and Prop Shops have hummed with activity to create and support seven mainstage shows. For this season's Festival sets alone, 750 scaffolding planks were loaded

in, 300 lights were hung and crew members averaged 80 hours per week during the technical rehearsal process. Our costumers created 225 costumes and 42 customized wigs, and the props team constructed more than 60 pieces of furniture.

Ticket revenue covers only about half the cost of this complex effort, almost all of which occurs right here in San Diego, led by talented artists whose skills rank at the very top of their crafts. Most of the rest of the cost is covered by the generosity of patrons like you. Your support as donors to our annual fund ensures the Globe's status as a nationally recognized cultural icon and makes each of you a key investor in our success.

Thank you!

Sincerely,

Harold W. Fuson, Jr.
Chair, Board of Directors

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

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*In Memoriam

Production Sponsors



Since the 1980s, California Bank & Trust has been a Globe sponsor and corporate partner, providing volunteer and financial contributions. Sandra Redman, Senior Vice President, Private

Banking Manager of the Rancho Santa Fe office, serves on the Globe's Board of Directors and Executive Committee. Sandra was instrumental in the Bank's support of the Globe's recent Capital and Endowment Campaign, as well as in the acquisition, renovation and financing of the Globe's Technical Center in southeastern San Diego. She also served as a 2009 and 2010 Globe Gala Co-Chair. The Bank has previously sponsored such plays as *Boeing-Boeing*, *The First Wives Club*, *The Lady with All the Answers*, *Antony and Cleopatra*, *Julius Caesar*, *Pericles*, *Smash*, *Henry V* and *Floyd Collins*. The Globe thanks California Bank & Trust for its unwavering support and enduring partnership.

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, 2006 and 2010 and Harry in 2005). The Coopers'

previous sponsorships have included *The Women* and the world premieres of *A Catered Affair* and *Cornelia*, in addition to several others. Valerie and Harry are active throughout the San Diego community, supporting the Museum of Contemporary Art San Diego, San Diego Museum of Art, Vista Hill Foundation, San Diego Opera, Planned Parenthood and Patrons of the Prado.

Sheryl and Harvey White



Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the Globe, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's recently completed \$75 million Capital and Endowment Campaign. Sheryl holds the distinction of co-chairing five successful Globe Galas and this year

once again steps into the esteemed Co-Chair position. The Whites have been Season Sponsors for the past 10 years, previously sponsoring plays such as *The Times They Are A-Changin'* and the world-premiere musicals *Dancing in the Dark*, *The First Wives Club* and *Lost in Yonkers*, the inaugural production of the new arena theatre that bears their name in recognition of their significant \$6 million Capital Campaign gift.

(continued on p. 20)



HERSHEY FELDER

- ON -

BERNSTEIN

Just as I was beginning rehearsals for *Maestro*, I got an email from a friend on the classical side of the music business.

"Lenny's been dead for only 20 years. Even I met him. Why him? He hasn't really been dead long enough. What gives?"

At first, I gave a silly answer – something to do with "...theatre directors, patrons... they've been asking me to portray this character even before I began the Gershwin project more than 15 years ago. So here we are."

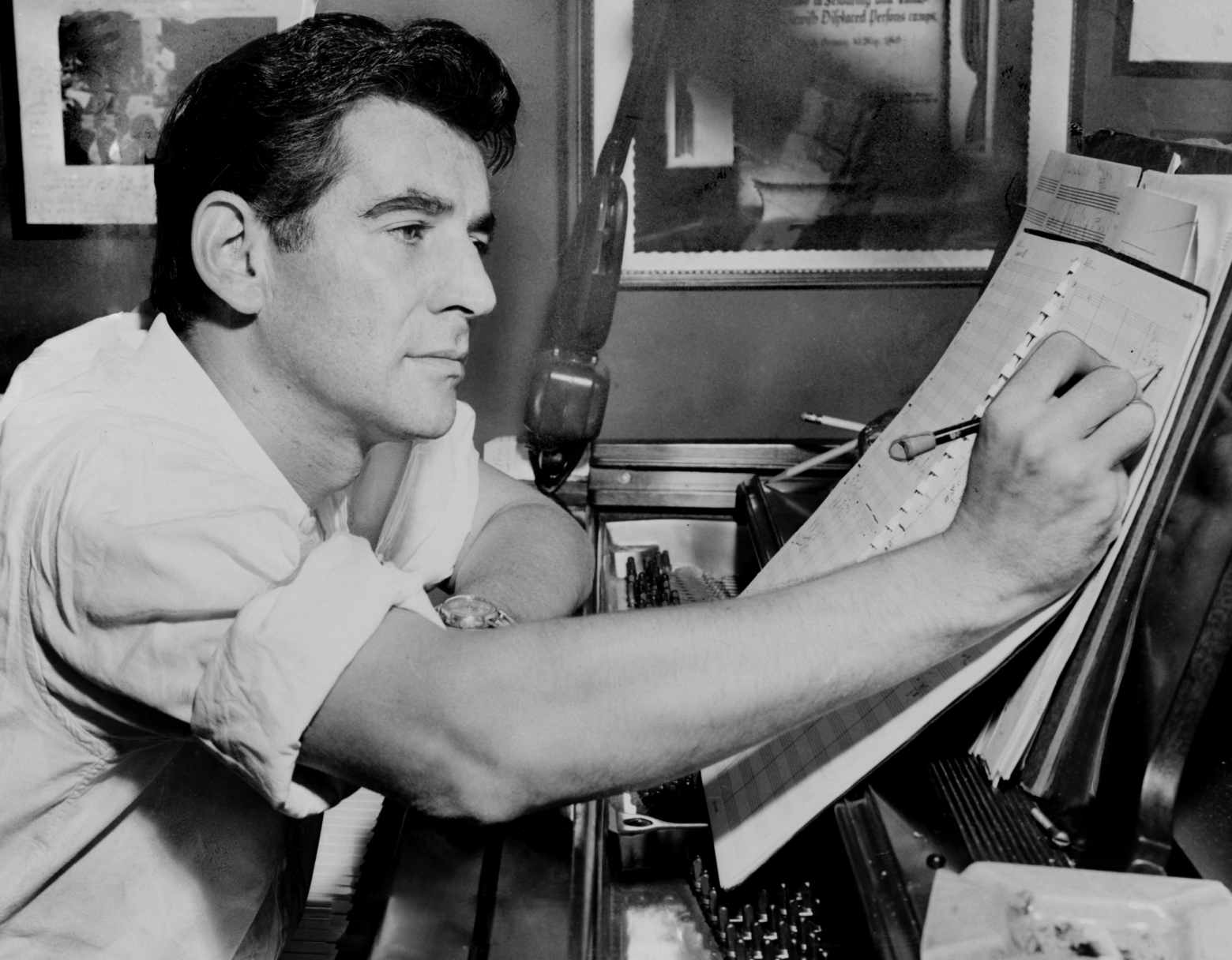
But the truth is that my friend's question must be addressed seriously. I think there is an important story to tell. As with Gershwin, Chopin and Beethoven, Bernstein's story is one of a creative artist and his struggle. But what's different about him is that, because he has only been gone for 20 years, time hasn't yet confirmed for us whether as a composer he is a Beethoven, Chopin or Gershwin. Or not.

Since Bernstein spent his life studying the immortals and sharing with us what in fact makes them so, it is very interesting to try and understand his point of view and how his understanding of great music affects his perception of his own place in the pantheon of the greats. In another 20 years, we'll probably know where he belongs – but, at the moment, not knowing gives us something to ponder.

I welcome you to the presentation of this new work, and I look forward to our being together again as the stories and music continue on.

Musical Selections

"Somewhere" (from *West Side Story*; music by Leonard Bernstein, lyrics by Stephen Sondheim); "Carried Away" (from *On the Town*; music by Leonard Bernstein, book and lyrics by Betty Comden and Adolph Green, additional lyrics by Leonard Bernstein); *Piano Sonata* (music by Leonard Bernstein); "Variations 1 and 9" from *Piano Variations* (music by Aaron Copland); "A Little Bit in Love" (from *Wonderful Town*; music by Leonard Bernstein, book and lyrics by Betty Comden and Adolph Green); "I Hate Music" (music and lyrics by Leonard Bernstein); *Lamentations* (from *Symphony No. 1: Jeremiah*, music by Leonard Bernstein); *Greeting* (from *Arias and Barcarolles*; music by Leonard Bernstein); "Glitter and Be Gay" (from *Candide*; music by Leonard Bernstein, lyrics by Richard Wilbur); "Maria" (from *West Side Story*; music by Leonard Bernstein, lyrics by Stephen Sondheim). "A Little Bit in Love" is used by arrangement with Warner/Chappell Music, Inc. "Variations 1 and 9" are used by arrangement with Boosey & Hawkes, Inc. on behalf of The Aaron Copland Fund for Music, Inc., copyright owner. The remaining songs listed above are used by arrangement with Boosey & Hawkes, Inc., Sole Agent for Leonard Bernstein Music Publishing Company LLC, publisher.



COMPOSING BERNSTEIN

HOW HERSHEY FELDER BUILDS A PLAY BY AMY LEVINSON

Each time Hershey Felder has set out to create a show, he has done so with a vast musical library at his fingertips. These musical scores helped to shape the stories he was choosing to tell. With Gershwin he embraced the songbook not only to tell the moving and poignant tale about genius cut down too early, but also of the magic that exists in a perfect artistic partnership such as the one between George and Ira. For Beethoven he utilized the composer's haunting compositions to deconstruct an enigmatic soul whom we all revere. And he uncovered Chopin's genius through the keys of his piano, recounting a life of a troubled man who expressed himself through his compositions. In each case, music was at the center of these men's lives,

and so it is the case with Leonard Bernstein. There is one distinct difference, though. In Bernstein's own mind, he never wrote a definitive composition. He even believed that the best elements of *West Side Story* were removed for dramatic necessity. He wanted to live long enough to write the piece that would canonize him as a musical genius. He would claim that piece was never written. He is, however, remembered as one of the greatest musical minds of the last century and for that reason, he is the subject of Felder's newest play, *Hershey Felder in Maestro: The Art of Leonard Bernstein*.

Felder discovered early on in the process that Bernstein was going to be a difficult subject to convey. Being as beloved as Bernstein was, Felder was able to draw from those who knew him best. In addition, he could embrace such research tools as YouTube videos of Bernstein for his physical characterizations—a luxury Felder hasn't had on previous shows. But what Felder noted immediately was that this was going to be a story that focused on a lack of the quintessential composition—at least Bernstein's composition—as opposed to an abundance of them. As Felder's writing process began and the story unfolded, his focus switched to Bernstein the teacher and conductor and less the composer.

Through Omnibus – the legendary public arts show hosted by Alistair Cooke and featuring programming about science, the arts and the humanities – as well as the legendary Young People's Concerts, Bernstein became a household name. His lectures on the great composers were a powerful tool for bringing a greater understanding of compositions to the masses. Felder incorporates these lessons into *Maestro* elegantly, allowing the audience to experience Bernstein as musicologist, as conductor and as teacher. But this was also Bernstein's struggle. Felder believes that part of what inhibited Bernstein's ability to break through as a composer was that his understanding of music was so great and such a part of his thinking that his compositions couldn't help but be derivative. But while Bernstein may have believed that he did not leave behind his greatest work, theatre academics and musicologists readily disagree.

To some, *West Side Story* is the greatest piece ever written for the American stage. Joel Zwick, Felder's longtime director and friend, points out that at the time that Arthur Laurents, Jerome Robbins, Stephen Sondheim and Leonard Bernstein created *West Side Story*, only Robbins was well known. Imagine the lightning in that bottle. But what this show did to enhance and change the face of American musical theatre cannot be underestimated, even while Bernstein craved something more substantial for his repertoire. Felder is sure to be clear on this point. It isn't that



Bernstein didn't think *West Side Story* was worthwhile; he simply did not want it to be the pinnacle of his career—and it was, at least as far as compositions go.

But there is the other side of Bernstein that Felder uncovers here, and it is impossible not to draw a parallel between the art of Bernstein and the art of Felder himself. Bernstein excelled at making music—the most difficult and complex music—accessible to all. It is not dissimilar to what Felder does when he creates rich characters from the lives of these composers. And that speaks volumes to Bernstein's legacy—audiences crave to delve into and understand the art that goes into composing Beethoven's *Fifth Symphony*, Gershwin's "Rhapsody in Blue," Chopin's "Nocturne" and the score to *West Side Story*. Like Bernstein before him, Felder brings the audience into the world of the composer, making our connection to their music ever more satisfying.

Amy Levinson is Literary Manager/Dramaturg at the Geffen Playhouse.



HERSHEY FELDER

(Leonard Bernstein/Playwright) Broadway, London's West End: *George Gershwin Alone* (Helen Hayes Theatre, Duchess Theatre). Regional and

international appearances of the "Composers Sonata" 1999 - 2011 - *George Gershwin Alone*, *Monsieur Chopin*, *Beethoven*, *As I Knew Him* and *Maestro: The Art of Leonard Bernstein* - include The Old Globe, Asolo Repertory Theatre, Arizona Theatre Company, Geffen Playhouse, Laguna Playhouse, Ford's Theatre, Cleveland Play House, Pasadena Playhouse, American Repertory Theater, Hartford Stage, Ravinia Festival, Chicago's Royal George Theatre, Prince Music Theatre (Philadelphia), The Gilmore International Keyboard Festival, Uijeongbu Theatre Festival (South Korea) and many others. Command Performance of *Monsieur Chopin* for the Polish Ambassador to the United States, Polish Embassy, Washington. Winner of 2007 Los Angeles Ovation Awards, Best Musical and Best Actor for *George Gershwin Alone*. Compositions include *Aliyah*, *Concerto for Piano and Orchestra*; *Fairytale*, a musical; *Les Anges de Paris*, *Suite for Violin and Piano*; *Song Settings*, poetry by Vachel Lindsay; *Saltimbanques for Piano and Orchestra*; *Etudes Thematiques for Piano*; *An American Story* for actor and orchestra. Recordings include *Love Songs of the Yiddish Theatre*, *Back from Broadway*, *George Gershwin Alone* and *Monsieur Chopin* for the WFMT Radio Network Recordings label, *Beethoven*, *As I Knew Him* and *An American Story* for the Eighty-Eight Entertainment label. Worldwide live broadcasts, *George Gershwin Alone*, July 2005 and May 2011. Current projects include a new musical, *An American Story*, which had its world premiere in Los Angeles in November 2009. It was recorded with the Ars Viva Symphony Orchestra, comprised of members of the Chicago Symphony and Chicago Lyric Opera Orchestras and conducted by Alan Heatherington. Mr. Felder has been a Scholar in Residence at Harvard University's Department of Music and is married to Kim Campbell, former Prime Minister of Canada.

JOEL ZWICK (Director) directed *My Big Fat Greek Wedding*, the highest-grossing romantic comedy of all time, produced by Tom Hanks, Rita Wilson and Gary Goetzman. Recent films include *Fat Albert* (with Bill Cosby) and *Elvis Has Left the Building* starring John Corbett and Kim Basinger. Mr. Zwick directed the Broadway production of *George Gershwin Alone* at the Helen Hayes Theatre as well as all other productions. Mr. Zwick began his theatrical career at La Mama E.T.C. as director of the La Mama Plexus. He has directed on Broadway, Off Broadway and Broadway touring companies. Currently, Mr. Zwick is recognized as one of Hollywood's most prolific directors of episodic television, having the direction of more than 525 episodes to his credit. These include having directed 21 pilots that have gone on to become regular series. Television shows include "Laverne & Shirley," "Mork & Mindy," "Bosom Buddies," "Webster," "Perfect Strangers," "Full House," "Step by Step," "Family Matters," "It's a Living," "The Wayans Bros.," "Joanie Loves Chachi," "The Jamie Foxx Show," "Kirk," "The Parent 'Hood," "Angie," "On Our Own," "Two of a Kind," "Love Boat: The Next Wave," "Hangin' with Mr. Cooper," etc. Previous New York productions have included *Dance with Me* (Tony Award nomination), *Shenandoah* (Broadway National Tour), *Oklahoma* (National Tour) and *Cold Storage* (American Place Theater). He acted in the original New York production of *MacBird*. He directed *Esther* (Promenade Theater, NY), *Merry-Go-Round* (Chicago and Las Vegas) and *Last Chance Saloon* and *Woycek* (West End, London). Mr. Zwick has taught drama at Yale University, Brooklyn College, Queens College, Wheaton College and the University of Southern California. He is a graduate (B.A., M.A.) of Brooklyn College. He is currently in pre-production on *Sleepless in Seattle - the Musical* and *Serrano*. He recently directed *Jamaica Farewell* for Garry Marshall's Falcon Theater and is busy directing TV shows for It's a Laugh Productions.

FRANÇOIS-PIERRE COUTURE (Scenic Design/Lighting Design/Projection Design) moved from Montréal to UCLA to complete his Master's degree in scenic and lighting design in 2006. He then joined The Actors' Gang Theatre and designed the scenery and lighting for the critically acclaimed production of Shakespeare's *Love's Labour's*

Lost. He was also nominated for an Ovation Award for his scenic design of *A Picasso* at the Geffen Playhouse, received a Garland Award for the scenery of *The Quality of Life* also at the Geffen Playhouse and was nominated for best scenic design at the 2010 LA Weekly Awards for *Stranger at the Bootleg* and received a Ticket Holder Award for best lighting design for *Solitude* at the LATC. Other productions he has designed include: Scenery for *1951-2006* written and directed by Donald Freed at the LATC; lighting for *Dementia* at the LATC; scenery for *Beethoven*, *As I Knew Him* at The Old Globe, Geffen Playhouse, Chicago Water Tower; lighting for *Porphyrio's Revenge* at Highways Performance Space; scenery and lighting for *KLÜB* at The Actor's Gang Theatre; scenery and lighting for *Wounded*, *Spring Awakening* and *Survived* at the Power House Theatre.

MARGARET HARTMANN (Lighting Director/Assistant Lighting Design) has been designing in Chicago for seven years. She is a member of Plasticene Theatre Company and Big Picture Group Theatre Company and has designed at the Royal George Theatre, Provision Theatre Company, The Chicago Hip Hop Festival, Bailiwick Theatre and CIRCA Theatre Company. She has also associate designed *Almost, Maine* at Milwaukee Repertory's Stiemke Theater and assisted designers at Goodman Theatre, Writers' Theatre, Marriott Lincolnshire Theatre and Chicago Shakespeare Theater.

ANDREW WILDER (Projection Design) is the kind of guy who likes to wear a lot of hats. His experience in lighting design, photography and all things computerized have led him to the world of projection and media design. He is thrilled to be working with the Eighty-Eight Entertainment team once again, after having had such a great time designing for *Beethoven*, *As I Knew Him*. When not working in a theatre, Andrew spends his time writing about diet and nutrition at www.eatingrules.com.

ERIK CARSTENSEN (Sound Design) Master Sound Technician at The Old Globe since 1997. Production Engineer on over 60 productions at the Globe, including *Floyd Collins*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Full Monty*, *Dirty Blonde*, *Dirty Rotten Scoundrels*, *Chita Rivera—A Dancers Life*, Hershey Felder's

George Gershwin *Alone*, *Monsieur Chopin*, *Beethoven, As I Knew Him* (sound design), *A Catered Affair* and *Robin and the 7 Hoods*. Erik is a member of IATSE Local 122.

GIGI GARCIA (Production Stage Manager) is one of the original stage managers for *George Gershwin Alone* and has called close to 1,000 performances for Eighty-Eight Entertainment. For 14 years, she has been a resident artist at A Noise Within where she has worked as a production manager, stage manager and assistant director. Other theatres include The Old Globe, Pasadena Playhouse, Geffen Playhouse, Cleveland Play House, Arizona Theatre Company, Laguna Playhouse, The Kennedy Center, The Hollywood Bowl, Drury Lane Water Tower Place - Chicago, Cuillo Center for the Performing Arts, L.A. Theatre Works, Tiffany Theatres, Occidental Theatre Festival, Bottom's Dream, Eclectic Theatre Company, Virginia Avenue Project and Scottsdale Conservatory Theatre. Ms. Garcia currently leads the Drama Ministry for Montrose Church where she has produced and directed several plays and films.

NATE GENUNG (Production Stage Manager) Mark Taper Forum: *Harps and Angels*, *The Subject Was Roses* and *Pippin*. Reprise: *Gigi*, *How to Succeed...*, *An Evening with Sutton Foster* and *A Party with Marty*. Other L.A.: *Equivocation* (Geffen Playhouse), *Summer of Love* (Musical Theatre West), *Medea* (UCLA Live), *Ring of Fire* (McCoy Rigby), *The Kathy & Mo Show* with Kathy Najimy and Mo Gaffney (Palm Springs Convention Center), world premieres of *Life Could Be a Dream* (Hudson Theatre), *Norman's Ark* (Ford Amphitheatre) and *Dawn's Light* (East West Players). B.A. in Theater and Economics from Occidental College. Love you, M & M.

MATT MARSDEN (Production Manager/ Technical Director) is Owner/President of Resolution Productions. While Production Manager at the Royal George Chicago, he was part of the production teams for *HATS! The Musical*, *Forbidden Broadway: SVU*, *I Love You, You're Perfect, Now Change*, *Bleacher Bums*, *Graham Norton: Red Handed* and *The Flying Karamazov Brothers*. Working on his own for Resolution Productions, he has been part of the Eighty-Eight LLC production team for the World Premieres of *Monsieur Chopin*,

Beethoven, As I Knew Him and *Maestro: The Art of Leonard Bernstein*. Resolution Productions has also been part of the teams for Chicago Children's Theatre and Criterion Productions' festival management in Chicago. Mr. Marsden's career has included working for Olympic City at the 1996 Olympic Games in Atlanta. As a Project Manager for Chicago's Becker Studios, he has worked on feature film PR campaigns, national conventions and trade shows and retail environments. In the theatre, he worked to open Chicago's Drury Lane Theatre (at Water Tower Place) and production managed their inaugural show *The Full Monty* and then *Mornings at Seven* starring Katherine Helmond. He more recently managed *Million Dollar Quartet's* Chicago production for AWA Management, *Don't Dress For Dinner* in Chicago for The British Stage Company and *White Noise* co-produced by Whoopi Goldberg. Thanks to all who make show biz fun, but especially my fantastic wife, Nettie.

JEFFREY KALLBERG (Musical History Production Consultant; Ph.D., University of Chicago; Associate Dean for Arts and Letters and Professor of Music History, University of Pennsylvania) is a specialist in music of the 19th and 20th centuries, editorial theory critical theory and gender studies. Kallberg has published widely on the music and cultural contexts of Chopin, most notably in his book, *Chopin at the Boundaries: Sex, History, and Musical Genre* (Harvard University Press). His critical edition of *Luisa Miller*, for *The Works of Giuseppe Verdi*, has been performed throughout the U.S. and internationally. His current projects include a book on Chopin and the culture of the nocturne, an examination of the convergences of sex and music around 1800, and a study of Scandinavian song in the first half of the 20th century. Kallberg was elected Vice President of the American Musicological Society for the term 2004-2006. He served as Review Editor of the *Journal of American Musicological Society* and is presently general editor of *New Perspectives in Music History and Criticism* (Cambridge University Press). He has won numerous awards for publications and received fellowships from the National Endowment for the Humanities and the John Simon Guggenheim Memorial Foundation. He has also twice been guest-of-honor at the International Fryderyk Chopin Competition

in Warsaw, Poland. In 2005, the Palmer Theological Seminary called upon Kallberg to identify and authenticate an autographed manuscript of Beethoven's *Grosse Fuge* that was discovered in their library. The manuscript, one of the last that Beethoven completed, preserves fascinating evidence of his compositional thinking; its reappearance after some 115 years caused considerable excitement across the musical world. In December 2005, the manuscript sold at auction for nearly \$1.9 million.

LEE KAUFMAN (Associate Producer) is a business entrepreneur with an interest in classical music that extends from Gregorian chants in the Middle Ages through to the modern composers. In the St. Louis community college system, he teaches a classical music listening course as well as one dealing with the role of music in the movies. He also teaches at the Chautauqua Institution in New York and Washington University in St. Louis, continuing education.

SAMANTHA F. VOXAKIS (General Manager) is a proud native of Baltimore, MD where her 12 years with the Baltimore Orioles included a number of extraordinary events, including the opening of Camden Yards and Cal Ripken, Jr.'s 2131st game. She now keeps busy with the day-to-day operations of Eighty-Eight LLC and with playing proud den mother on the road. Although there was a time she took great pleasure in playing the piano, she has given it up as comparisons to her boss are simply too painful. With special thanks to her ever-supportive family, the auxiliary and, of course, Mr. Felder.

EIGHTY-EIGHT, LLC (Producer) Eighty-Eight Entertainment was created in 2001 by Hershey Felder and is devoted to the creation of new works of musical theatre. Eighty-Eight's projects include the "Composer Sonata" featuring the lives and work of George Gershwin: *George Gershwin Alone*, Fryderyk Chopin: *Monsieur Chopin*, Ludwig van Beethoven: *Beethoven, As I Knew Him* and Leonard Bernstein: *Maestro*. Current projects include *An American Story*, a new musical based on a little-known story about President Lincoln's final day. All members of Eighty-Eight LLC productions are creative artists in their own right, and all members are asked to advise and contribute on all aspects of production.

LOUIS G. SPISTO (Executive Producer) 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 12 world premiere plays and 10 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 state-of-the-art arena theatre and education center. 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 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) 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 *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). Broadway: *Catch Me If You Can*, *Impressionism* (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.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/ University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of

Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation's highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.



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



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



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TALENT COMPETITION FOR HIGH SCHOOL STUDENTS



*T*he Old Globe opened its arms to the theatre artists of the future at the third annual Globe Honors awards event. Some 75 brave young actors and singers auditioned for our judges, who selected 12 finalists to go on and perform their songs or monologues for a panel of professional casting agents, a director and a university professor. Six students also competed for the Technical Theatre category.

The winners of the 2011 Globe Honors were Michael Mahady (Lead Actor in a Musical), Nicole Elledge (Lead Actress in a Musical), Dylan Hoffinger (Musical Theatre, Male), Megan Neubauer (Musical Theatre, Female), A.J. Foggiano (Spoken Theatre, Male), Lila Gavares (Spoken Theatre, Female) and Dillon Evans (Technical Theatre and Stage Management).

The winners of the Musical Theatre, Spoken Theatre and Technical Theatre categories received a \$1,000 scholarship to further their studies, and the winners of Leading Role in a Musical received a \$500 scholarship and an all-expense-paid trip to New York to compete in the National High School Musical Theatre Awards.

Congratulations to all of the exceptional teens who participated in this competition!



(top l.) Nicole Elledge, who won in the category of Outstanding Achievement, Lead Actress in a Musical; (top r.) Dylan Hoffinger, who won in the category of Outstanding Achievement in Musical Theatre, Male; (center) Michael Mahady, who won in the category of Outstanding Achievement, Lead Actor in a Musical, with Executive Producer Lou Spisto; (bottom) The semi-finalists of the 2011 Globe Honors. Photos by J. Katarzyna Woronowicz.



BACKSTAGE TOURS



Have you ever wondered what it looks like underneath the Globe Theatre stage? Pondered where our amazing costumes are constructed? Been curious about the Green Room? Join us on a Behind the Scenes tour for stories about the history and fables of The Old Globe, plus amazing facts about how we do our work.

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And for school groups who want to brush up their Shakespeare we have our Follow the Bard tour. Children hunt for props and costumes from many of our productions, and our docents use these items to enlighten the children about the plots and characters in the plays.

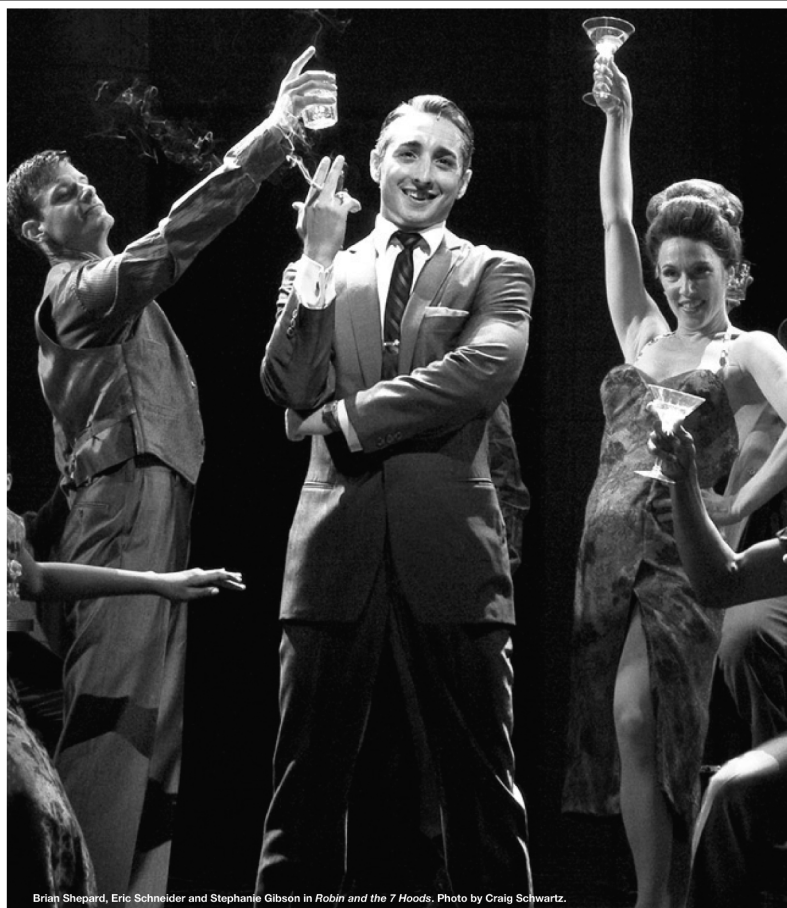
For more information about Behind the Scenes and Follow the Bard tours, please email GlobeLearning@TheOldGlobe.org or call (619) 231-1941 x2145.



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Angela Reed and Lois Markle in *August: Osage County*. Photo by Henry DiRocco.



Brian Shepard, Eric Schneider and Stephanie Gibson in *Robin and the 7 Hoods*. Photo by Craig Schwartz.

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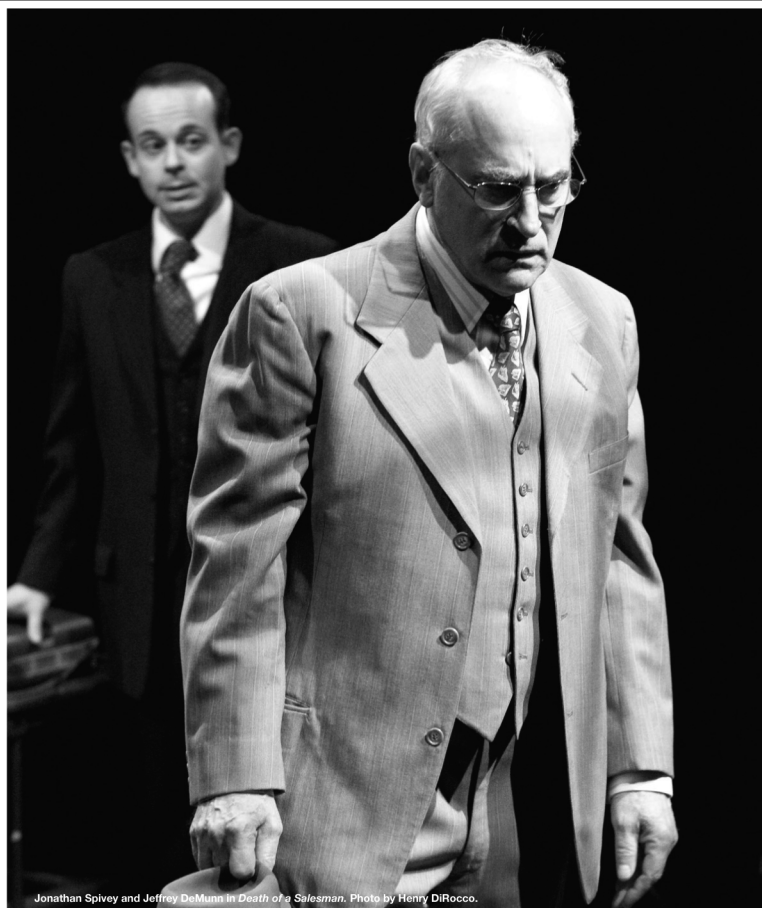
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As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.

For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

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In addition to the featured Sponsors of *Maestro: The Art of Leonard Bernstein*, the Globe wishes to thank Elaine Lipinsky for her support of *The Great American Songbook* and *George Gershwin Alone*.

Elaine Lipinsky

Elaine is the daughter of the late Dorris and Bernard Lipinsky and is honored to have been a part of The Old Globe family for many years. The Lipinsky family's tradition of generous support to the Globe began in the 1950s, and it is important to Elaine that this tradition be continued through her own foundation because of her parents' love of the Globe and its service to the community through its dedication to theatrical excellence and arts education. Elaine also supports the M.F.A. Musical Theatre Program at SDSU, Vista Hill, Seacrest Village, Mama's Kitchen, various other theatres in San Diego and other charities too numerous to mention.

Meet the Artist

Meet and mingle with talented Globe actors, directors and artists at exclusive events for Globe donors.

Each year, The Old Globe hosts a special "Meet the Artist" series to thank Annual Fund donors, whose gifts support our artistic and education programs. These special behind-the-scenes events are reserved for Globe donors of \$500 or more, and attendees enjoy pre- and post-event receptions and have the opportunity to interact with talented Globe artists, who later regale the attendees with personal and professional stories during a candid interview with the Globe's Executive Producer, Lou Spisto.

The remaining artist for the 2011 series will be: **MILES ANDERSON** – appearing as Prospero in *The Tempest* and Salieri in *Amadeus* during the 2011 Shakespeare Festival.

Globe donors who attended the first event in this year's series were able to meet Sam Gold, the director of the Globe's 2011 critically-acclaimed production of Tracy Letts' *August: Osage County*.



Director Sam Gold mingles with guests during the reception.

For more information on how you can support The Old Globe's Annual Fund and participate in these and other exclusive events, please contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

Public Support

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Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego.

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Globe Ambassadors

Globe Ambassadors are generous supporters of The Old Globe who contribute a minimum of \$3,500 to the Annual Fund, attend special Globe meetings and activities and serve as advocates in the community for the Globe's mission and goals. As a group, Ambassadors sponsor one Globe production each season.

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*In Memoriam

♦Denotes increased giving in 2010 & 2011

For additional information on how you may become a Globe Ambassador, please contact Marilyn McAvoy Bergman, Major Gifts Director, at (619) 231-1941 x2309 or mmcavoy@TheOldGlobe.org.

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National Corporate Theatre Fund is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

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

A Planned Gift Ensures a Strong Tomorrow for The Old Globe

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What is the Craig Noel League?

Founded in 2000 and named for the Globe's Founding Director, the League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these supporters of the Theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.

What is a Planned Gift?

Planned giving is simply a way to support The Old Globe through your estate plans by establishing an irrevocable bequest of property, stock or cash; a charitable trust; a living estate; or some other deferred giving instrument. In your estate plans, you have the ability to designate the specific use of the funds given to the Globe, and to help guide your decision, The Old Globe Board of Directors has established specific giving areas that you may choose from, including classical theatre and Shakespeare, education programs and new works.

How do I make a Planned Gift?

Simply call the Globe and schedule an appointment for a confidential meeting, or visit with your estate planner or attorney. You may also attend one of several seminars held throughout the year to become more acquainted with estate planning.

How can a Planned Gift help me?

A planned gift can reduce your income tax, increase your yearly income, help you avoid capital gains tax, distribute your assets to family members at a reduced tax rate and, most importantly, support an organization you love! You will also have the satisfaction of knowing your gift will impact generations of future theatregoers and that The Old Globe will remain a leader in the theatre arts for decades to come!

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

Join us and become a part of our active community with a variety of exciting events like our Annual Member Event on Thursday, August 25, in the Craig Noel Garden followed by a theatre performance. Attend one of our monthly lunches - "Food for Thought" - and meet a Globe artist or attend one of the many Opening Night receptions held throughout the year.



New Craig Noel League members and longtime theatre volunteers Carol and Don Green visit with the lead of *The Tempest* and *Amadeus*, Miles Anderson, at the monthly luncheon series "Food for Thought."

Associate Artists of The Old Globe

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

William Anton	Tim Donoghue	Mark Harelik	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Gregg Barnes	Richard Easton	Bob James	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson
Jacqueline Brooks	Tovah Feldshuh	Charles Janasz	Robert Morgan	Seret Scott	Paxton Whitehead
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Eric Christmas*	Harry Groener	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
Patricia Conolly	A.R. Gurney	Katherine McGrath	Marion Ross	Conrad Susa	
George Deloy	Joseph Hardy	John McLain	Steven Rubin	Deborah Taylor	

Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the Festival Theatre.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers

may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard of hearing and hearing-impaired, The Old Globe has an Assistive Listening System in both the Sheryl and Harvey White Theatre and the Old Globe Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 238-0043 x2145 for information/reservations.

LOST AND FOUND

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

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

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Louis G. Spisto **Executive Producer**
 Michael G. Murphy..... **General Manager**
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 Todd Schultz..... **Director of Development**
 Mark Somers..... **Director of Finance**
 Richard Seer..... **Director of Professional Training**
 Robert Drake..... **Director of Production**
 Roberta Wells-Famula..... **Director of Education**

ARTISTIC

Adrian Noble **Shakespeare Festival Artistic Director**
 Matthew Lopez..... **Playwright-in-Residence**
 Danielle Mages Amato..... **Literary Manager/Dramaturg**
 Samantha Barrie..... **Casting Director**
 Bernadette Hanson..... **Artistic Associate**
 Snehal Desai..... **Drama League Directing Fellow**

PRODUCTION

Debra Pratt Ballard **Associate Director of Production**
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 Carol Donahue..... **Production Coordinator**

Stage Management

Leila Knox **Production Stage Manager**

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Benjamin Thoron..... **Technical Director**
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 Sean Fanning..... **Resident Design Assistant**
 Eliza Korshin..... **Technical Assistant/Buyer**
 Christian Thorsen..... **Stage Carpenter/Flyman, Globe**
 Carole Payette..... **Charge Scenic Artist**
 W. Adam Bernard..... **Scenic Artist**
 Gillian Kelleher..... **Master Carpenter**
 Andrew Recker..... **Master Carpenter, Festival**
 Andrew Young..... **Charge Carpenter, White**
 Laura McEntyre..... **Automation Coordinator**
 Fernando Avita, Chris Chauvet, Jason Chohon,
 Robert Dougherty, Thomas Hawkins,
 Jack Hernandez, Josh Letton..... **Carpenters**
 Eszter Julian, Jeremy Luce..... **Deck Crew, Festival**

Costumes

Stacy Sutton..... **Costume Director**
 Charlotte Devaux Shields..... **Resident Design Associate**
 Maureen Mac Niallais..... **Assistant to the Director**
 Shelly Williams..... **Design Assistant/Shopper**
 Michelle Souza..... **Design Assistant**
 Erin Cass..... **Draper**
 Wendy Miller..... **Tailor**
 Annie Glidden Grace, Babs Behling..... **Assistant Cutters**
 Mary Miller..... **Costume Assistant**
 Joanna Stypulkowska..... **Stitcher**
 Erin Carignan..... **Craft Supervisor**
 Molly O'Connor..... **Wig and Makeup Supervisor**
 Kim Parker..... **Assistant to Wig and Makeup Supervisor**
 Danielle Griffith..... **Wig and Makeup Assistant**
 Beverly Boyd..... **Wardrobe Supervisor**
 Beth Merriman..... **Crew Chief Globe**
 Anna MacDonald..... **Crew Chief White**
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 Noll, Suzanne Notarangelo-Arnson, Noelle van Wyk,
 Christiana Jo Nguyen..... **Wardrobe Crew Festival**
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 Shawna Cadence..... **Lighting Assistant**
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 Jim Dodd..... **Master Electrician, White**
 Kevin Liddell..... **Master Electrician, Festival**
 Kristen Flores,
 Steve Schmitz..... **Followspot Operators, Festival**
 Jason Bieber, Areta MacKelvie,
 Rafael Vallejo, Amanda Zieve..... **Electricians**

Sound

Paul Peterson..... **Sound Director**
 Erik Carstensen..... **Master Sound Technician, Globe**
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 Jeremy Nelson..... **Master Sound Technician, Festival**
 Dana Pickop..... **Mic Runner, Festival**

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 Norman Ramos, Danny Wilcox..... **V.I.P. Valet Attendants**

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 Craig Noel..... **Founding Director**