performances THE OLD GLOBE

JULY 2011



Welcome to THE OLD GLOBE

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.



I am thrilled to welcome
Hershey Felder back for his third
appearance at The Old Globe! If
you were not fortunate enough
to see The Old Globe's 2008
world premiere of Beethoven,
As I Knew Him or catch one of
Hershey's previous sold-out
performances of George Gershwin
Alone and Monsieur Chopin, then
you have a delightful evening of
discovery ahead of you. Hershey
has enchanted audiences and
critics around the world with his

"Composer Sonata," theatrical journeys through the lives and music of some of the world's greatest composers. I hope you will enjoy both George Gershwin Alone and The Great American Songbook and that you will return later this summer for his latest exploration, Maestro: The Art of Leonard Bernstein.

It has been an exhilarating year at The Old Globe. This spring's acclaimed production of *August:* Osage County became the talk of the town, earning standing ovations and national attention. This summer, the 2011 Shakespeare Festival will build on last year's success as Artistic Director Adrian Noble and director Ron Daniels return to bring us 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. (You can see the full season listing on page 17 in this program.) With 11 dynamic productions, including major musicals, daring revivals and four exciting world premieres, the 2011-2012 season is shaping up to be one of our best ever. I hope to see you there!

Louis G. Spisto **Executive Producer**



PRESENTS

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

HERSHEY FELDER AS GEORGE GERSHWIN ALONE

MUSIC AND LYRICS BY

GEORGE GERSHWIN AND IRA GERSHWIN

BOOK BY

HERSHEY FELDER

Yael Pardess SCENIC DESIGN Michael T. Gilliam

Jon Gottlieb
ORIGINAL SOUND DESIGN

Matt Marsden
PRODUCTION MANAGER/
TECHNICAL DIRECTOR

Margaret Hartmann LIGHTING DIRECTOR/ ASSISTANT LIGHTING DESIGN

Nate Genung
PRODUCTION STAGE MANAGER

JOEL ZWICK

Originally developed at the Tiffany Theatre, Los Angeles
Produced on Broadway at the Helen Hayes Theatre
Produced in London's West End at the Duchess Theatre

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Donald and Darlene Shiley Stage
OLD GLOBE THEATRE

Conrad Prebys Theatre Center

July 1 - July 10, 2011

THE CAST

GEORGE GERSHWIN	Hershey Felder
Production Stage Manager	Nate Genung
٦	here 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 Manager 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.



PRESENTS

The Eighty-Eight Entertainment Production of

HERSHEY FELDER IN CONCERT THE GREAT AMERICAN SONGBOOK

HERSHEY FELDER

Featuring the songs of Irving Berlin, Jerome Kern, George Gershwin & Ira Gershwin, Richard Rodgers & Oscar Hammerstein II, Leonard Bernstein, Stephen Sondheim and more.

Margaret Hartmann

LIGHTING DIRECTOR/ASSISTANT LIGHTING DESIGN

Matt Marsden

PRODUCTION MANAGER/TECHNICAL DIRECTOR

Nate Genung

PRODUCTION STAGE MANAGER

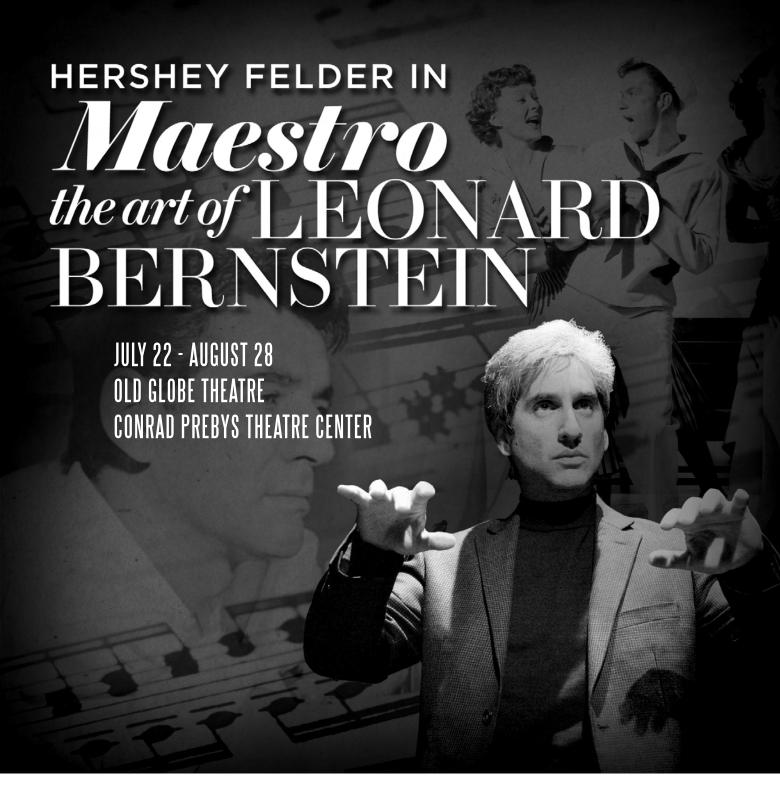
The Actor and Stage Manager employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

Donald and Darlene Shiley Stage

OLD GLOBE THEATRE

Conrad Prebys Theatre Center

July 11 - July 17, 2011



MUSIC BY LEONARD BERNSTEIN WRITTEN BY HERSHEY FELDER DIRECTED BY JOEL ZWICK

Hershey Felder in Maestro: The Art of Leonard Bernstein is a new work from the creators of George Gershwin Alone, Monsieur Chopin and Beethoven, As I Knew Him. With a story spanning the entire 20th century, Leonard Bernstein, one of America's greatest musicians, broke through every artistic ceiling possible to become the world's musical ambassador. Conductor, composer, pianist, author, teacher, librettist, television star... for Leonard Bernstein, boundaries simply did not exist. Hershey Felder and Joel Zwick collaborate for the fourth time at The Old Globe—bringing to life the composer of West Side Story, Candide, On the Town, Mass and many more.

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 main stage 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

Donald* and Darlene Shiley

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*In Memoriam

Production Sponsors

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.

The 2011 Globe Gala Honoring Audrey Geisel

The Old Globe concludes its 75th Anniversary year with an extraordinary Globe Gala on Saturday, July 30, 2011. The Globe, along with Co-Chairs Sheryl White and Darlene Shiley, is pleased to honor beloved longtime friend Audrey Geisel.

- · Reception in Alcazar Garden
- · Silent and Live Auctions
- · Performance of Hershey Felder in Maestro: The Art of Leonard Bernstein
- · Dinner and Dancing on The Old Globe's Copley Plaza

For information on underwriting or purchasing a table or tickets, please contact Events Manager Eileen Prisby at (619) 231-1941 x2303 or email Events@TheOldGlobe.org.

We look forward to celebrating with you this summer!

(top to bottom) 2011 Globe Gala Honoree Audrey Geisel with Executive Producer Lou Spisto at the 2010 Globe Gala; 2011 Globe Gala Co-Chairs Darlene Shiley and Sheryl White; The Old Globe's Copley Plaza set for dinner and dancing at the 2010 Globe Gala.









A Selection of Compositions by George Gershwin







GEORGE WHITE'S SCANDALS OF 1920, 1921, 1922, 1923, 1924

LADY, BE GOOD! (1924, lyrics by Ira Gershwin)

RHAPSODY IN BLUE (1924), his most famous work, a symphonic jazz composition for Paul Whiteman's jazz band and piano; premiered at Aeolian Hall.

CONCERTO IN F (1925), three movements for piano and orchestra; premiered in Carnegie Hall by the New York Symphony Orchestra, Walter Damrosch conducting.

OH, KAY! (1926, lyrics by Ira Gershwin and Howard Dietz), includes the song "Someone to Watch Over Me."

STRIKE UP THE BAND (1927, lyrics by Ira Gershwin), premiered in Philadelphia.

FUNNY FACE (1927, lyrics by Ira Gershwin)

AN AMERICAN IN PARIS (1928), a symphonic poem with elements of jazz and realistic Parisian sound effects; premiered at Carnegie Hall by the New York Philharmonic, Walter Damrosch conducting.

SHOW GIRL (1929, lyrics by Ira Gershwin and Gus Kahn)

GIRL CRAZY (1930, lyrics by Ira Gershwin)

OF THEE I SING (1931, lyrics by Ira Gershwin), awarded the Pulitzer Prize for Drama in 1932, the first musical to win that award, although only Ira Gershwin and the bookwriters were awarded the Prize, not George Gershwin.

SECOND RHAPSODY (1931), for piano and orchestra, based on the score for a musical sequence from *Delicious*; premiered at the Boston Symphony Hall by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

CUBAN OVERTURE (1932), originally titled *Rumbα*, a tone poem featuring elements of native Cuban dance and folk music; premiered at the Lewisohn Stadium of the City University of New York, Gershwin conducting.

VARIATIONS ON I GOT RHYTHM (1934), a set of interesting variations on his famous song, for piano and orchestra.

PORGY AND BESS (1935, lyrics by Ira Gershwin and DuBose Heyward), revived on Broadway in 1942, 1943, 1953, 1976 (Houston Grand Opera; winner of the Tony Award for Most Innovative Production of a Revival, directed by Jack O'Brien) and 1983.



he question most often asked by journalists, artists and the public is, "What discovery about George Gershwin surprised you most?"

The response that immediately comes to mind is the polarization of opinion about everything Gershwin. He was beloved by the public at large, but he divided the critics in half. His friends and acquaintances said they either loved him deeply or simply tolerated him. There were those who said he was a womanizer, and others who said he had only one mistress – his music.



Musicians and composers either loved his playing and composing – or completely dismissed it. There were friends who said he was a man in love with his art and others who said he was a man in love with himself. While Rouben Mamoulian, famed director of *Porgy and Bess*, said that George had a genuine way of observing himself from the outside, Harold Arlen and other friends claimed that George lacked any ability for self-analysis. And although he engaged in sessions with a psychoanalyst over a lengthy period, George himself said that he really had no interest in looking deep inside.

George Gershwin, a child of Russian-Jewish immigrants, brought dance music into the concert hall and made a "lady out of jazz." He composed America's greatest opera with the black South as its subject matter, which, interestingly enough, led to a number of anti-Semitic attacks. George's personal letters reveal a very kindhearted man, but there are a number of accounts to the contrary. There are recordings of George Gershwin's own playing that are masterful and others that reveal technical and musical deficiencies.

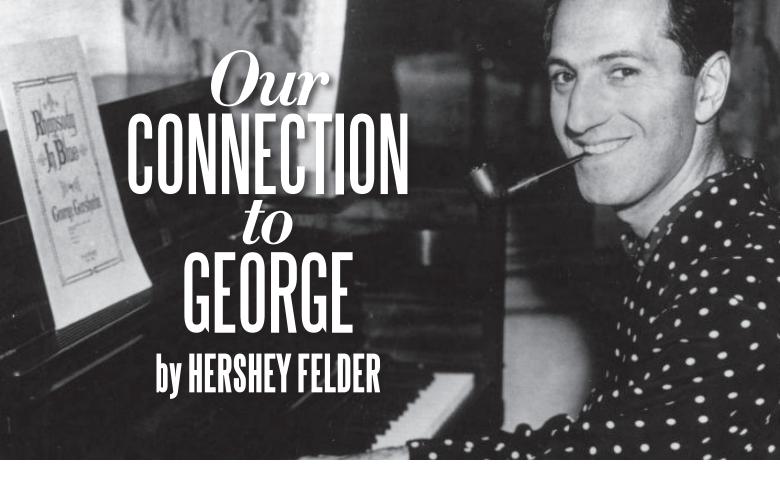
George's very best friend, composer and pianist Kay Swift, often commented that if one wanted to know George, one simply had to understand his music. It is therefore my intention to present him in this way – joyous, entertaining, in love with music and maybe even himself (just a little...), but above all, always reaching for something fresh and new.

INSIDE THE ART

George Gershwin Alone, which had its world premiere in 2000, is the third movement of "The Composer Sonata." The first movement, Beethoven, As I Knew Him, had its world premiere at The Old Globe in May 2008. The intermediate romantic movement, Monsieur Chopin, has been playing since August 2005. The final movement, or coda, Maestro: The Art of Leonard Bernstein, premiered at the Geffen Playhouse in November 2010.

Traditionally, a sonata is made up of three movements followed by a coda. The first movement is generally in "sonata form," which is a highly structured work that begins with a thematic musical statement. This is followed by a secondary theme, a "working out" section, a return of the themes, further development, and finally a rounding out – a coda.

First movements are generally dramatic, architectural, deeply thoughtful and emotional. This is Beethoven, As I Knew Him. The second movement of a sonata is traditionally a "romanza" of sorts – a lush expression of soul. This is Monsieur Chopin. The third movement of the traditional sonata is generally dance-like, straightforward, extroverted and joyous, though still in some way thematically related to the previous two movements. This is George Gershwin Alone – which in a lighter and simpler way harkens back to the themes of both of its predecessors. The coda uses elements of all the parts to pull together the entire work.



n 1932, American composer George Gershwin was a guest on the Fleischmann Hour Radio Show hosted by the classic American crooner Rudy Vallee. Radio was still quite new, and for the first time in history people from across the nation were able to tune in and catch a few live magical moments, and all at the same time. Some years after George died, his older lyricist brother, Ira, came across a number of long-forgotten acetate discs stored in a family closet. To Ira's shock, on one of the discs was a complete and clear recording of this very radio show. Immediately after Vallee's brief introduction, there is a frisson of energy and George's fingers hit the keys in a rising major chromatic passage that gives birth to a glorious improvisation as good as its name: "Fascinating Rhythm." The music and playing are infused with such joy that it is impossible not to want to dive into the recording itself and somehow be a part of a world long gone. There is something in George Gershwin's music, and even more so when one hears him play it, that brings him completely and unequivocally to life. What is even more miraculous is that when one hears this recording, one feels it to be familiar. What is it about

George Gershwin and his music that make us connect with it in such a strong way?

Brooklyn-born in 1898, George Gershwin was the second son of Russian-Jewish immigrants. As he had the gift of "hearing music in the heart of noise," he grew up to capture American sound in music - "our national pep, our metropolitan madness, our blues." His formal keyboard lessons began at the age of 10 at which point he immediately commandeered the family piano away from his older and more bookish brother. Ira. George's public musical life began when he was 15, pounding out tunes for prospective sheet music publishers and buyers on New York's famed Tin Pan Alley. With a natural keyboard ability and a special gift for melody and harmony, George quickly made his way from songplugger to songwriter, and by the time he was 26 years old - with the 1924 New York premiere of Rhapsody in Blue to concert hall composer and major international star.

Though songwriter Irving Berlin had no problem quipping after George died, "George Gershwin is the only songwriter I knew who became a composer," George himself never cast aside his natural gift for the creation of the great American song. In fact, he was writing songs right up until the very end when he died of a brain tumor in 1937 at the age of 38. As the last thing that George was working on when he died was a melody left only in sketch form, it was up to his brother Ira, with whom George wrote some of the world's most enduring love songs, and their friend, musician Vernon Duke, to complete "Our Love is Here to Stay." Almost three quarters of a century later, there is no doubt that Ira and his lyric about his and his brother's love - their work - was right. George and Ira's most beloved songs have made their way into the public consciousness not just because of their inventive and haunting sounds, but also because of the humanity of Ira's words. However, the most famous Gershwin work of all is the wordless Rhapsody in Blue. How is it that a concerto-like collection of loosely strung together themes and variations from a young composer without much of a structural master plan is as beloved 80 years after its debut as on the day its first note was born? Why do we connect to this piece in the way we do?

Legend has it that the now infamous opening clarinet wail was not George's

invention but that of Ross Gorman, first clarinet of Paul Whiteman's New York Palais Royal Orchestra. The band was rehearsing for Whiteman's "Experiment in Modern Music" concert, and with 26 entirely new and relatively new pieces on the boards, the band members were certainly overworked and, as reported, bored. The fooling around began, and Gorman played half a scale of the new Gershwin piece and then bent the rest of the bar to sound like a siren. Perhaps he was suggesting the siren that calls work to an end and allows the exhausted to go home; one can never know, but either way, George had an uncanny ear, and rather than getting thoroughly annoyed with the antics of a trouble-making clarinetist, he ordered that the wail remain. It is this very wail that has become the most famous opening bar of American music to have ever been composed. Although most clarinetists today make a virtuoso turn of this infamous wail - if one listens to the original 1924 recording with George at the piano, one hears not a wail, but unbridled joy, followed by descending notes of laughter. Once again, like with the radio recording of George himself, it is not as much the art of the virtuoso as it is the art of the human being. One isn't astonished by the technique, one is simply drawn into the music as if the instruments - levers, metal, hammers, wood - have all but completely disappeared and the notes themselves

are human and are talking right to us.

In his first 16 bars, planned or not, George identifies all his thematic material and even hints at the famous slow theme with interconnecting chordal movement between clarinet trills. According to

another legend, this E major slow theme was something that George had written some time before the emergence of this new piece and took it under his brother's advisement to add in the slow theme as the centerpiece. Although "serious" musicologists have complained throughout the years about the structure of *Rhapsody*, one only has to look at the



George and Ira Gershwin.

first few pages to see George's genius upon which he builds the entire piece. Two simple themes are turned insideout and sideways in at least three keys with nary a sign of boredom. Then, just when things couldn't get more joyful, George introduces another seemingly unrelated theme in G major. Had he run out of ideas? Of course not! This theme answers the one that directly precedes it. His themes are talking to one another. A second American has entered the scene - and he too has something to say to that which came before him! The new melody is turned every which way and in more than one key and pulls us into its rhythmic grasp because George uses held notes where the third beat isn't

airline. "How could heirs be so base as to sell one of the most wonderful themes ever written to be used as a passing accompaniment for a commercial plane?" Perhaps. But what about the many children who today recognize a tune they may never have otherwise heard? And when connected to the rest of the piece, imagine the magic of the discovery!

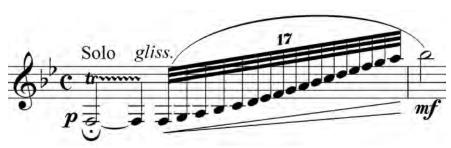
Just as the warm E major chords have lulled us into a quiet contemplative mood, the ingenious introduction of the Latin-style rhythmic section – ONE-two-three, ONE-two-three, ONE-two- announces its visceral beat and presence. George wasn't only a composer. He was a visionary. America wasn't just a place for the white-bred and the newly created urbane Jew. It was a place where all kinds of beats must grow – especially the Latin one.

It has been said by those in the know that *Rhapsody*'s finale doesn't broaden enough to allow us the full effect of a climax - that it sneaks up on us and robs us of the time to feel satisfied. Naturally! With such vision as George Gershwin had, such gift, and still so much more to say, how could George have given it a solid, full-blown and final end? America was just beginning, as was its greatest composer, and the energetic and punchy finale is about the excitement of all which still lies ahead.

That George Gershwin didn't live to see the opening night of Oklahoma or West Side Story, My Fair Lady or Fiddler

on the Roof or even meet Obi-Wan, John Williams and Star Wars is a tragedy. By right, a father should be present at the successes of his very young sons. But even though he died when just a young man himself, 74 years after he is gone,

we still connect to his music as if it were just composed today and composed especially for us - because what George Gershwin created was more than just the foundation of a musical and cultural country. He left us with the musical reflection of who we are.



Bar 1-2 of Gershwin's Rhαpsody in Blue played by 1st B flat clarinet.

played. One-and-two-HOLD-and-four – an inner rhythm where the composer makes good on his promise to capture the rhythm of American life in sound. This is what America is about. We hold onto what we believe.

And then there's that glorious slow theme - a theme that launched if not a thousand ships then at least an entire

Profiles



HERSHEY FELDER

(George Gershwin, 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; Fairutale, 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 highestgrossing 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.

YAEL PARDESS (Scenic Design) is an award-winning set designer specializing in multidisciplinary visual development of immersive live theatre shows, special events and multimedia projects. She first collaborated with Hershey Felder on George Gershwin Alone in Los Angeles, followed by productions on Broadway, London and throughout the U.S. Her work has been seen on Broadway and many major regional theatres including the Mark Taper Forum, Pasadena Playhouse, Geffen Playhouse, A.C.T., American Repertory Theater and The Old Globe. Ms. Pardess began her theatre career designing sets and costumes in Israel. Since moving to the U.S., she has designed more than 150 original sets throughout North America as well as in Israel, Japan and Europe. She art directed theatre shows with multiple stages and sets, multimedia and special effects for Movie Magic (in collaboration with Steven Spielberg) for Universal Studios Japan, The Star of Destiny (Bob Bullock Texas State History Museum, Austin), Lincoln Eyes (Lincoln Library, Springfield IL) and Beyond All Boundaries for the National World War II Museum in New Orleans. www.yaelpardess.com.

MICHAEL T. GILLIAM (Lighting Design) Broadway: Brooklyn, Big River and Stand-Up Tragedy. The West End: George Gershwin Alone. Off Broadway: Striking 12, Blue, End of the World Party, Zooman and the Sign and Menopause: The Musical. National Tours: Brooklyn, Big River and Guys and Dolls. Regional: Goodman Theatre, Guthrie Theater, Pasadena Playhouse, Geffen Playhouse, The Kennedy Center, Ford's Theatre, Philadelphia Theatre Company, Prince Music Theater, Denver Center, Arizona Theatre Company, Arena Stage, The Old Globe, Mark Taper Forum, Seattle Repertory Theatre. Awards: Los Angeles Ovation Awards (for George Gershwin Alone), Drama-Logue Awards, Los Angeles Drama Critics Circle Award, Garland Awards, Robby Awards and the 1999 Career Achievement Award from the Los Angeles Drama Critics Circle.

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, Mαine at Milwaukee Repertory's Stiemke Theater and assisted designers at Goodman Theatre, Writers' Theatre, Marriott Lincolnshire Theatre and Chicago Shakespeare Theater.

NATE GENUNG (Production Stage Manager) Mark Taper Forum: Hαrps 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.

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 eversupportive 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: Mαestro. 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.



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.



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.

Profiles

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 (seguel 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 Utopiα (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.





EGL©BE HONORS

 $\mathcal D$ he Old Globe opened its arms to the theatre artists of the future at the third annual Globe Honors awards event. The stage was alive with talented teens and the sparkles in their eyes lit up the theatre. This was an evening to remember.

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. From that group our winners were selected. During the week before the event, six students competed for the Technical Theatre category by sending in their portfolios and going through interviews with the heads of our production, stage management, costume and technical departments.

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).

Each winner received a cash scholarship to further their studies, and the winners of Leading Role in a Musical received an all-expense-paid trip to New York to compete in the National High School Musical Theatre

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



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

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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 artists for the 2011 series will be:

ADRIAN NOBLE - 2011 Shakespeare Festival Artistic Director.

MILES ANDERSON – appearing as Prospero in *The Tempest* and Salieri in *Amαdeus* 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.



 ${\sf Executive\ Producer\ Lou\ Spisto\ interviews\ director\ Sam\ Gold.}$

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.

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.

Lawrence G. Alldredge & Dawn Moore
Paul Black*
Dr. & Mrs. Edgar D. Canada
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Dixie & Ken Unruh
Doris & Lou Vettese*
Pamela J. Wagner*
Jordine Von Wantoch*

*In Memoriam

*Denotes increased giving in 2010 & 2011

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

Corporate Donors

SEASON SPONSORS (\$50,000 or more)







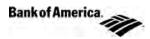








PRODUCTION SPONSORS (\$25,000 - \$49,999)













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CRAIG NOEL CIRCLE (\$2,500 - \$4,999)

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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:

(\$10,000 or more)
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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

Craig Noel League Members

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Sheryl & Harvey P. White

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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

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 ext. 2312 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.



Craig Noel League members Garet and Wendy Clark enjoy lunch with Jane Austen's Emma star Patti Murin 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 Gregg Barnes Jacqueline Brooks Lewis Brown* Victor Buono* Wayland Capwell* Kandis Chappell Eric Christmas* Patricia Conolly George Deloy Tim Donoghue
Richard Easton
Tovah Feldshuh
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Irene Tedrow* Sada Thompson Paxton Whitehead James Winker Robert Wojewodski G Wood*

* In Memoriam

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 hearingimpaired, 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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Richard SeerDirector of Professional Training	Lighting	MARKETING
Robert DrakeDirector of Production	Nate PardeLighting Director	Jeffrey WeiserPublic Relations Directo
Roberta Wells-FamulaDirector of Education	Shawna CadenceLighting Assistant	Mike HausbergPublic Relations Associate
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Bernadette HansonArtistic Associate	Rafael Vallejo, Amanda ZieveElectricians	Scott CookeSubscription Sales Manage
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Silerial DesaiDialia League Directing Fellow	Sound	Janet Kavin, Pamela Malone, Yolanda Moore,
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	Dana PickopMic Runner, Festival	Bob CoddingtonTicket Services Manage
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Robert Dougherty, Thomas Hawkins,	Albert Rios, Maria Rios, Vielka Smith, Nicolas Torres,	Michelle R. WitmerPub Staf
Jack Hernandez, Josh Letton	Leonardo RodriguezBuilding Staff	Rose Espiritu, Jasmine Morgan,
· · · · · · · · · · · · · · · · · · ·	ů .	Stephanie RakowskiGift Shop Supervisor
Eszter Julian, Jeremy Luce Deck Crew, Festival	PROFESSIONAL TRAINING	
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