

performances



THE OLD GLOBE

MARCH 2012

A Room with a View

A WORLD PREMIERE MUSICAL





HENRY DIROCCO

This World Premiere production of Marc Acito and Jeffrey Stock's enchanting *A Room with a View* marks the culmination of more than a year of development, workshops and rehearsals. It also represents The Old Globe's ongoing commitment to launching new musicals and to making San Diego an artistic home for the best and brightest creative talent in theatre. *A Room with a View* follows a sheltered young English girl, Lucy Honeychurch, on her travels to Italy, where she learns about not only the world but also herself. We hope it will transport you to another time and place, sweeping you along on Lucy's journey of discovery and romance.


We are also pleased to welcome director Scott Schwartz back to The Old Globe. Scott directed the Globe's immensely successful productions of *Golda's Balcony*, *Broadway Bound*, *Brighton Beach Memoirs* and *Lost in Yonkers*. Scott has been both a vital part of the development of *A Room with a View* and an ideal director for its World Premiere production.

As you may know, The Old Globe has embarked upon a nationwide search for new artistic leadership, assisted by the search firm AlbertHall&Associates. The firm was co-founded by former Globe Managing Director Tom Hall, whose knowledge of and commitment to The Old Globe will be a great asset to this process. We look forward to an exciting new chapter in the artistic life of The Old Globe as we continue to pursue our mission, serve our San Diego community and create some of the best theatre in the country.



Michael G. Murphy
Interim Managing Director

Mission Statement



The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.



THE OLD GLOBE

PRESENTS

A ROOM WITH A VIEW

BOOK BY

MARC ACITO

MUSIC AND LYRICS BY

JEFFREY STOCK

ADDITIONAL LYRICS BY

MARC ACITO

BASED ON THE NOVEL BY

E.M. FORSTER

Heidi Ettinger
SCENIC DESIGN

Judith Dolan
COSTUME DESIGN

David Lander
LIGHTING DESIGN

Jon Weston
SOUND DESIGN

Bruce Coughlin
ORCHESTRATOR

Jeffrey Stock
MUSICAL ARRANGEMENTS

Boko Suzuki
MUSIC DIRECTOR

Michael Jenkinson
MUSICAL STAGING

Jan Gist
VOCAL AND DIALECT COACH

Tara Rubin Casting
CASTING

Anjee Nero
STAGE MANAGER

DIRECTED BY

SCOTT SCHWARTZ

By special arrangement with Rainy Day Productions, LLC.

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
March 2 - April 8, 2012

THE CAST

(in order of appearance)

RAGAZZA Jacquelynne Fontaine
ITALIANO Glenn Seven Allen
CHARLOTTE BARTLETT Karen Ziemba
LUCY HONEYCHURCH Ephie Aardema
REVEREND MR. BEEBER Edward Staudenmayer
MISS ALAN Will Reynolds
THE OTHER MISS ALAN Etai BenShlomo
MISS LAVISH Gina Ferrall
MR. EMERSON Kurt Zischke
GEORGE EMERSON Kyle Harris
CECIL VYSE Will Reynolds
MINNIE Jacquelynne Fontaine
ALBERT Glenn Seven Allen
FREDDY HONEYCHURCH Etai BenShlomo
MRS. HONEYCHURCH Gina Ferrall
IL POPOLO DI FIRENZE Glenn Seven Allen, Etai BenShlomo, Gina Ferrall,
Jacquelynne Fontaine, Will Reynolds, Edward Staudenmayer, Karen Ziemba

SETTING

Florence, Italy and Surrey, England. 1908.

There will be one 15-minute intermission.

STAGE MANAGEMENT STAFF

Stage Manager Anjee Nero
Assistant Stage Manager Jess Slocum
Assistant Stage Manager Evangeline Rose Whitlock

PRODUCTION STAFF

Associate Music Director Andrew Resnick
Assistant Director J. Scott Lapp
Assistant Scenic Design Sean Fanning
Assistant Scenic Design Katherine Day
Associate Costume Design Charlotte Devaux
Assistant Lighting Design Matthew Taylor, Molly Tiede
Associate Sound Design Jason Strangfeld
Assistant Sound Design Sean Foote
Moving Light Programmer Jason Rothberg
Stage Management Interns Megan Gerber, Danielle Kimball

The Actors 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



The Old Globe's premier place in the pantheon of American theatrical venues is secured in significant part by the consistent quality our resident professionals bring to the productions you see on our stages. The very length of our production schedule gives those professionals an opportunity to showcase their skills across a uniquely varied set of programs from musicals to classics to new plays and beyond.

This spring, we give you both Eugene O'Neill's landmark American classic *Anna Christie* and *A Room with a View*, an exciting World Premiere that brings E.M. Forster's novel to the musical stage for the first time.

While the quality and diversity of our 15-play production schedule is a key to our great success in maintaining an audience of more than 250,000 each year, the generosity of donors like you is ultimately what makes everything possible. Ticket sales last year covered slightly more than half our costs. Most of the rest came from donations large and small, and we take every opportunity to thank those of you responsible.

Our future depends on growing our base of subscribers and donors. Your support for the Globe not only ensures San Diego's access to the best that American theatre has to offer, but makes possible a broad range of educational and supplementary artistic programs that enrich the community far beyond our stages.

Welcome to our theatres and enjoy the performance.

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.

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*In Memoriam

Sponsors of *A Room with a View*

Sheryl & 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 seven successful Globe Galas! The Whites have been Season Sponsors for the past 10 years, previously sponsoring such plays as *The Times They Are A-Changin'*, two World Premiere musicals – *Dancing in the Dark* and *The First Wives Club* – last year's smash hit *Maestro: The Art of Leonard*

Bernstein and the inaugural production of *Lost in Yonkers* in the new arena theatre that bears their name in recognition of their significant \$6 million Capital Campaign gift.



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Proceeds support The Old Globe's artistic, education and community programs.

LIFE IN Edwardian England

BY DANIELLE MAGES AMATO

The Edwardian period in England (1901–1910) is often described as a Golden Age, a time of peace and prosperity that was shattered by the First World War. But it was also a time of transformation as social, cultural and political change loomed on the horizon.

There was money to be earned and spent during this period – more money than ever before, in the hands of people who had never possessed it. Edwardian society was still rigidly separated by class, a strict hierarchy that made itself felt in all aspects of life: from which pew you could occupy in your parish church,

to which entrance of a shop you were permitted to use, to which railway car you could ride in, to which school you could attend. As the upper levels of society found themselves invaded by new money, and the lower echelons of society found help in new social welfare programs, those in the middle clung even more tightly to the outward signs of class distinction, comforted by the clear, bright lines that showed everyone their place.

The cultural changes that were underway were accompanied by changes in the country's physical

landscape as well. Industrialization grew. Railways expanded, spreading out from London into the countryside. The train and the bicycle worked together to transform formerly rural places like the Honeychurch's little parish of Summer Street found in E.M. Forster's *A Room with a View*. Suddenly, new classes of society – lower classes of society – could live in the country and commute easily into London.

Railways also carried English citizens abroad, giving them easy access to most of Europe. Forster satirizes the image of the English tourist in a foreign land





clutching her Baedeker – the distinctive little red guidebook that became a bible for the English abroad. Tourism, like so many other aspects of Edwardian life, was something to be conducted by the book, according to a strict set of orderly principles.

For traveling, Edwardians had their Baedekers.

At home, they had countless manuals of etiquette and behavior. (One of Forster's childhood favorites was simply titled, *Don't*.) These rules and restrictions fell most heavily on women, who were tightly corseted in more ways than one. Especially for unmarried women of the middle and upper classes, like Lucy Honeychurch, a violation of the rules of behavior, a hint of scandal, could ruin their chances at marriage. As women were not permitted to pursue professional careers as lawyers, doctors



or bankers, marriage was their best way to maintain – and their only way to improve – their economic and social positions. The stakes could not have been higher.

By the end of the Edwardian period, cracks were beginning to show in British imperialism, although one-fourth of the world's population remained under British rule. The efforts of the suffragette movement would soon pay off: women were granted the right to vote in England in 1918. The Liberal government that took power in 1906 had begun to institute vast social reform – pensions, national insurance, protection for labor unions – and also to raise taxes, changes that King Edward VII feared would “set class against class.” And soon, the Great War would change everything once again.

Edwardian Timeline

1901

- Queen Victoria dies after 63 years on the throne; Edward VII becomes king.

1902

- End of the Second Boer War.
- Emmeline Pankhurst forms the Women's Social and Political Union.

1903

- Edward VII proclaimed Emperor of India.

1904

- J. M. Barrie's *Peter Pan* written.

1905

- E.M. Forster's *Where Angels Fear to Tread* published.
- George Bernard Shaw's *Major Barbara* written.

1906

- Liberals win in decisive election, begin pushing for reforms in England.
- Official formation of British Labour Party.
- British battleship HMS Dreadnought launched.

1907

- Guglielmo Marconi makes first transatlantic radio broadcast.
- Rudyard Kipling wins Nobel Prize in Literature.

1908

- First large suffragette rally in London.
- E.M. Forster's *A Room with a View* published.

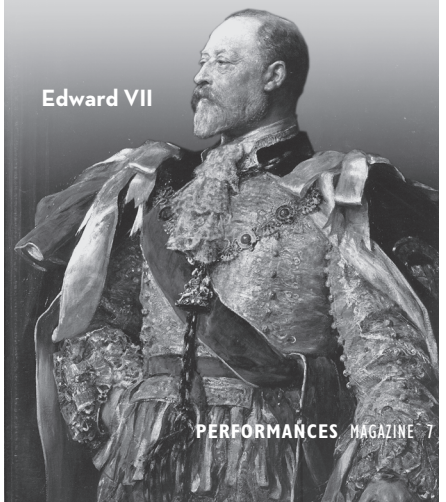
1909

- Trade Boards Act establishes minimum wage in some of the lowest-paid trades.

1910

- Edward VII dies. George V becomes king.
- E.M. Forster's *Howard's End* published.

Edward VII



(left) Whitney Station on England's former Great Western branch line, ca. 1908; (top) Broad Street Station in London; (above) Woman wearing a corset, ca. 1903; (right) King Edward VII, 1907, by Sir Arthur Stockdale Cope.

AN AUTHOR WITH A VIEW

A Room with a View was E.M. Forster's third published novel. It appeared in 1908, after *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907). Its optimism, humor and romance have made it one of his most popular works. Forster himself said it was his "nicest" novel, and he considered its heroine, Lucy Honeychurch, one of his most successful characters. Although the novel is not explicitly autobiographical, Forster drew heavily on his own personal history to create its characters and settings.

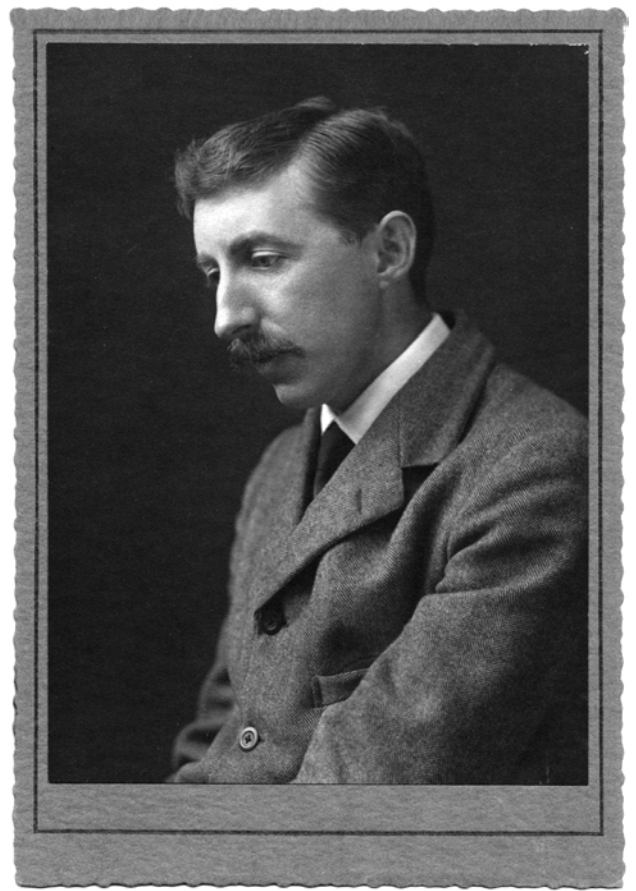
Forster was born in London on January 1, 1879. After the death of his father, an architect, Forster was raised by his mother and her highly conservative family in Hertfordshire. An inheritance from his great-aunt gave him the financial means to attend Cambridge and to take the year-long tour of Italy and Greece that provided the spark for his literary imagination and fueled the writing of his early novels. In 1901, Forster traveled to Florence. He stayed in a small hotel on the banks of the Arno River, a pensione run by a Cockney landlady who catered to an almost exclusively English clientele. A young man of 22, Forster found himself hemmed in on all sides by older women, including his mother, who was his traveling companion. In a letter to a friend, he complained, "I wish I didn't see everything with this horrible foreground of enthusiastic ladies, but it is impossible to get away from it."

This pensione — a little bastion of tea, biscuits and Englishness holding firm against the chaotic and beautiful city of Florence — becomes the setting for the first half of *A Room with a View*. The novel's heroine, like Forster himself, both longs and fears to explore the world outside the window. But

Lucy is held back by an intricate web of social restrictions and family obligations, a web with which Forster was intimately familiar.

Throughout his young adulthood, Forster struggled to come to terms with his own sexuality. A gay man in a time when homosexuality was illegal, Forster's youth was marked by a series of passionate attachments upon which he could never act. He based the character of George Emerson on a classmate

at Cambridge, Hugh Owen Meredith, to whom *A Room with a View* is dedicated. Meredith's physical beauty and grace, his lower class origins and his sharp intelligence (he went on to become an economic historian) all find expression in George, the object of Lucy's desire and clearly Forster's as well.



E.M. Forster portrait, ca. 1900

In the countryside, culture and art of Italy, Forster found a promise of freedom that captured his imagination. He set two novels and several short stories in Italy, always contrasting his confined English characters against their passionate Italian backdrop. When he returned to England, Forster gave a series of talks on Italian art for the Cambridge Local Lectures Board.

Forster's enthusiasm for travel continued throughout his life. After publishing *Howard's End* in 1910, he traveled in India, worked for the Red Cross in Egypt and finally returned to India to work as the private secretary for the Maharajah of Dewas. His travels there inspired his 1924 novel *A Passage to India*, the last novel he published during his lifetime. From then until his death in 1970, he worked as an essayist, literary critic, BBC broadcaster and outspoken proponent of civil liberties.

Following Forster's death, one final novel appeared: *Maurice* (1971). Forster began writing *Maurice* in 1914, but because it dealt with homosexual characters in an open way, he chose to share it only with friends. (Some say it inspired D.H. Lawrence to write *Lady Chatterley's Lover*.) Even as he prepared the work for posthumous publication, he left the manuscript with this note: "Publishable — but worth it?"

[D.M.A.]



The Florence pensione where Forster stayed in 1901.

Postcards from the Set

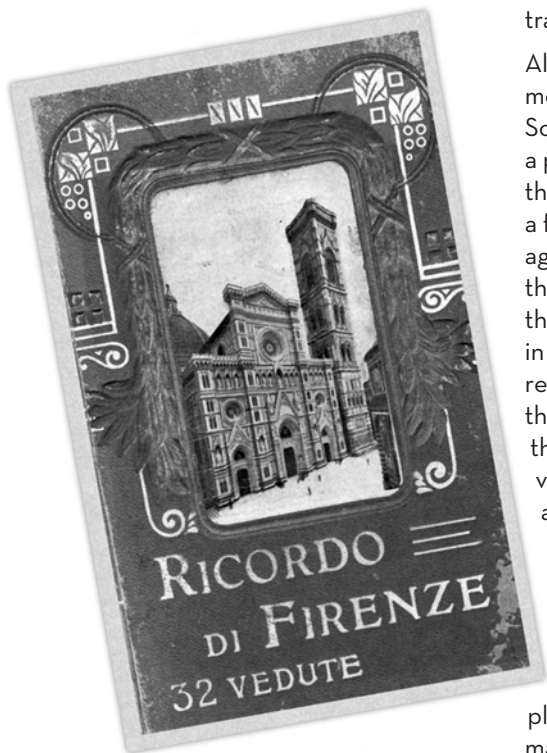
Scenic designer Heidi Ettinger on her inspiration for the set of *A Room with a View*

In discussions with director Scott Schwartz, he emphasized that we needed to find a contemporary and somewhat abstract approach to the design. In the course of doing research, I sent him images of period postcards. Postcards are a very important plot element in the show, and it occurred to us that they become an apt metaphor for the ephemeral and fragile nature of these pivotal moments our heroine is going through over the course of the play.

Every moment becomes potentially transformative for her.

All of the images directly reference moments or locations in the show. Sometimes they are fragments of a place, or fragments of a painting that's referred to. Sometimes you get a fragment of a sky that then appears again later. It's like a jigsaw puzzle, in that the images are disassembled and then reassembled in other moments in the play. For example, there are references to the tourist guidebook — the Baedeker — and we see a page from the guidebook, which then appears in various other scenes and locations. It's a kind of cross-referenced collage.

Technical Director Ben Thoron has found a wonderful technique that allows us to print the images directly onto a translucent plastic twin-wall surface. It's a material that's frequently used to make greenhouses, in fact. It allows these pieces to be both structural and translucent, which is one of the critical parts of the show, that it feel very lightweight and very ethereal.





EPHIE AARDEMA

(Lucy Honeychurch) is elated to be a part of the *A Room with a View* family. Her national tours include Chava in *Fiddler on the Roof* and Liesl in

The Sound of Music (Theatre of the Stars). She appeared Off Broadway as Edwina in *Dear Edwina* at Daryl Roth Theatre and reprised the role at Guild Hall. Her regional roles include Natalie in *Next to Normal* (Pioneer Theatre Company), Logainne in *The 25th Annual Putnam County Spelling Bee* (Paper Mill Playhouse, Philadelphia Theatre Company) and also *Olive* (The Media Theatre for the Performing Arts), Adele Astaire in the World Premiere of *Let's Face the Music* and Patsy in *Crazy for You* (Maine State Music Theatre, Cape Playhouse), Peggy Sawyer in *42nd Street*, Sheila in *Hair*, Little Red in *Into the Woods*, Gertrude in *Seussical* and Luisa in *The Fantasticks*. Ms. Aardema is an international award-winning tap dancer and received a Congressional Medal for Outstanding Youth. She is the youngest-ever graduate of Circle in the Square Theatre School.

www.EphieAardema.com.



GLENN SEVEN ALLEN

(Italiano, Albert) has been hailed by *The New York Times* for his "strong voice and presence" and has appeared on Broadway and at major

theatre, concert and opera venues throughout the United States. His Broadway and New York credits include *The Light in the Piazza* (Lincoln Center Theater), *Girl Crazy* (City Center Encores!), *Casino Paradise* (Lincoln Center's American Songbook) and *A Fine and Private Place* (York Theatre Company). His other highlights include Alexius in *The Chocolate Soldier* (Bard SummerScape), for which *Opera News* praised him as "an Edwardian matinee idol, giving by far the most detailed dramatic performance," Rutledge in *1776* (Goodspeed Musicals), Frederic in *The Pirates of Penzance* (Utah Shakespeare Festival), Pontius Pilate in *Jesus Christ Superstar* (North Carolina Theatre), Cliff in *Cabaret* (Arena Stage, Helen Hayes nominee for Outstanding Lead Actor, Resident Musical) and Giuseppe

in *The Light in the Piazza* (Intiman Theatre, Goodman Theatre). His operatic roles include Il Duca in *Rigoletto*, Alfredo in *La Traviata*, Roméo in *Roméo et Juliette*, Don José in *Carmen*, Almaviva in *Il Barbiere di Siviglia*, Tamino in *Die Zauberflöte*, Rodolfo in *La Bohème*, Ernesto in *Don Pasquale* and Rodolpho in William Bolcom's *A View from the Bridge* under the supervision of the composer. Mr. Allen trained at the University of Washington (M.F.A. in Acting) and the University of Michigan (B.F.A. in Musical Theatre).

www.glennsevenallen.com.



ETAI BENSLOMO

(Freddy Honeychurch, The Other Miss Alan) comes directly from the Broadway production of *Wicked*, where he played the role of the lovelorn

munchkin Boq. He is thrilled to be in warm San Diego, working with a remarkable cast and creative team on this beautiful piece - and happily playing a young English boy, an Italian thug and an 80-something-year-old grand dame - typecast as usual. His other credits include *Les Misérables*, *Annie* and *High School Musical* (The Muny), *Fiddler on the Roof* (Kansas City Starlight Theatre) and developmental workshops of *Little Miss Sunshine*, *Newsies* and *A Room with a View*. He is a proud graduate of the University of Michigan.



GINA FERRALL

(Miss Lavish, Mrs. Honeychurch) most recently starred as Rosie in *Mamma Mia!* on Broadway. Her past Broadway credits include

Madame de la Grande Bouche in *Beauty and the Beast*, Widow Douglas in *Big River*, Mrs. Reed in *Jane Eyre*, Sister Berthe in *The Sound of Music*, Domina in *A Funny Thing Happened on the Way to the Forum* and Madame Thénardier in *Les Misérables*. Ms. Ferrall has had the pleasure of working with Patti LuPone in *Passion* ("Live from Lincoln Center"), Elaine Stritch in *Sail Away* (Carnegie Hall), *Candide* (New York City Opera) and New York Philharmonic. Some of her Off Broadway credits include *The Castle*

with director Scott Schwartz (Manhattan Ensemble Theater). Her regional theatre credits include *Beauty and the Beast* (North Shore Music Theatre), *Man of La Mancha* (Pittsburgh Public Theater), *Into the Woods* (Theatre Under The Stars) and *The Music Man* (Music Circus). She was given the Bay Area Critics Circle Award for *Side by Side by Sondheim*. Ms. Ferrall is a graduate of the American Conservatory Theater Advanced Training Program and went on to become a company member from 1986-1990.



JACQUELYNNE FONTAINE

(Ragazza, Minnie) is a Southern California native and has performed in concerts and operas in the United States and

beyond. This summer she will perform as Anna in *The King and I* (Opera North). In Italy, she appeared as Donna Anna in Mozart's *Don Giovanni* to great acclaim in Viterbo and in an Italian touring production of *The Magic Flute* in Pamina. Called a "charming and vivacious actress," Ms. Fontaine recently made her operetta debut with the Pittsburgh Civic Light Opera as Kathie in Sigmund Romberg's *The Student Prince*. This past season saw her debut as Violetta in *La Traviata* (Rogue Opera). She holds a B.A. in Music from California Lutheran University and an M.M. and partial D.M.A. from the Thornton School of Music at the University of Southern California. In 2006, Ms. Fontaine was crowned Miss California and placed in the Top 10 at Miss America 2007, also winning the talent award for her performance of Puccini's "Vissi d'arte." www.jacquelynnefontaine.com.

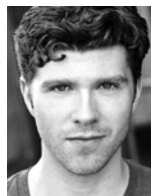


KYLE HARRIS

(George Emerson), originally from Orange County, is incredibly grateful to be working so close to home at The Old Globe. His Broadway and

National Tour credits include *Sondheim on Sondheim* and Tony in *West Side Story*. His television and web credits include "Guiding Light", "My Broadway Debut" (CBS), Tony in "Web Site Story" (CollegeHumor) and "Submissions

Only.” His other credits include *Mrs. Sharp* (Playwrights Horizons), *Hair* (Arizona Theatre Company), *Dream a Little Dream* (Florida Stage) and *Urinetown* (Arizona Repertory Theatre). Mr. Harris received a B.F.A. from the University of Arizona. Love to the cast and creative team, Nicolosi & Co., Russell at Regarding Entertainment, my family and Stef. For Grandma.
www.kyleaharris.com.



WILL REYNOLDS

(Cecil Vyse, Miss Alan) couldn't be happier to be returning to The Old Globe after appearing last season as Frank Churchill in *Jane Austen's*

Emma – A Musical Romantic Comedy. His New York credits include *The Illusion* by Tony Kushner (Signature Theatre Company) and George Bailey in *A Wonderful Life* (John W. Engeman Theater at Northport). His National Tours include *Mamma Mia!* He has appeared regionally as Huck Finn in *Big River* (Goodspeed Musicals), Jason in *Ordinary Days* (Adirondack Theatre Festival), the title role in *Candide* and Curly in *Oklahoma!* (Chicago Light Opera Works) and Gerald in *A Woman of No Importance* (Pittsburgh Irish and Classical Theatre). He has also appeared in the film *The Good Shepherd* directed by Robert De Niro. As a writer, Mr. Reynolds was honored to be selected by ASCAP for the Johnny Mercer Songwriters Project, and his musical *The Greenwood Tree*, with text by Shakespeare, was featured in the New York Musical Theatre Festival and The Kennedy Center's Page-to-Stage festival. He trained at Carnegie Mellon University.
www.willreynoldsonline.com.



EDWARD STAUDENMAYER

(Reverend Mr. Beeber) starred on Broadway in *Wonderland* as The White Rabbit and

opposite Martin Short (at certain performances) in *Martin Short: Fame Becomes Me*. He has had a 17-year association with *Forbidden Broadway*, taking him Off Broadway, around the world, onto three cast recordings and, recently, a stint as director for the Tampa production. He

starred in Monty Python's *Spamalot* in Las Vegas and toured in *The Scarlet Pimpernel*, later playing the title character for local audiences in San Diego and Riverside. His other credits include *Beauty and the Beast* (National Theater Award nomination), *Cats*, *Noises Off*, *Joseph and the Amazing Technicolor Dreamcoat*, *On the Twentieth Century*, *Bye Bye Birdie*, *1776*, *Jane Eyre*, *Gigi*, *Children of Eden* and *The Producers*. He has also appeared in the World Premieres of Cy Coleman's *Exactly Like You* and *The Great Ostrovsky* (Barrymore Award nomination), Maury Yeston's *In the Beginning*, Disney's *Hercules* (New Amsterdam Theatre), Neil Sedaka's *Breaking Up is Hard to Do* and the new Alessandrini/Tchaikovsky holiday hit *The Nutcracker* and *I. Mr. Staudenmayer* has performed in concerts with New York City's The Town Hall and with the Baltimore, Syracuse, Bartlesville and Adelaide, Australia Symphonies. He has also provided voices for MTV's "Celebrity Deathmatch." He is a UCLA graduate and a recipient of the Carol Burnett Award. He is currently the Associate Director of Off Broadway's *Sistas*.



KAREN ZIEMBA

(Charlotte Bartlett) previously appeared at the Globe in *Brighton Beach Memoirs*, *Broadway Bound*, *Six Degrees of Separation*

and *The First Wives Club*. She received the Tony Award along with the Outer Critics Circle and Drama Desk Awards for her portrayal of The Wife in *Contact* at Lincoln Center Theater. Her other appearances on and Off Broadway include *Curtains* (Outer Critics Circle Award, Drama Desk and Tony nominations), *Never Gonna Dance* (Outer Critics Circle Award, Tony nomination), *Steel Pier* (Tony, Drama Desk and Outer Critics Circle nominations), *And the World Goes 'Round* (Drama Desk Award), *I Do! I Do!* (Drama Desk nomination), *Chicago*, *A Chorus Line*, *42nd Street*, *Crazy for You*, *New York City Opera's 110 in the Shade* and *The Most Happy Fella* and, for City Center Encores!, *Allegro*, *Bye Bye Birdie*, *Ziegfeld Follies of 1936* and *The Pajama Game*. Regionally she has appeared in *Much Ado About Nothing*

(The Shakespeare Theatre Company, Hartford Stage), *The Threepenny Opera* (Williamstown Theatre Festival), *Sylvia* (Long Wharf Theatre), *Steel Magnolias* (Cape May Stage) and *Boeing Boeing* (Riverside Theatre). Her film and TV appearances include *The Producers*, *Once More with Feeling*, "Scrubs," several of the New York "Law & Order" series, "The Kennedy Center Honors" in tributes to Angela Lansbury and Julie Harris and, for PBS' "Great Performances," *My Favorite Broadway: The Leading Ladies*, *Ira Gershwin at 100: A Celebration at Carnegie Hall* and *Sondheim: A Celebration at Carnegie Hall*. Ms. Ziemba has recorded many audiobooks and original cast albums and received an Honorary Doctorate in Fine Arts from Niagara University.



KURT ZISCHKE

(Mr. Emerson) on Broadway, Off Broadway and in National Tours including *Signs of Life*, *Whistle Down the Wind*, *The Buddy Holly Story*,

Three Sisters, *Antigone*, *King Lear*, *A Doll's House*, *The Beaux' Stratagem*, *George Abbott's Broadway*, *Barbara's Blue Kitchen* and *Ulysses in Nighttown*, among others. Regionally he has appeared in over 90 productions ranging from Jack Lawson in *Race to Henry Higgins* in *My Fair Lady* at such theatres as the Contemporary American Theater Festival, Pioneer Theatre Company, La Jolla Playhouse, Huntington Theatre Company, Pittsburgh Public Theater, Alliance Theatre, Delaware Theatre Company, Cincinnati Playhouse in the Park, Dallas Theater Center, Papermill Playhouse, American Shakespeare Theatre, The Repertory Theatre of St. Louis, Westport Country Playhouse, Barrington Stage Company, Connecticut Repertory Theatre, The Eugene O'Neill Theater Center, Marin Theatre Company, Williamstown Theatre Festival and the Alabama, New Jersey, and Utah Shakespeare Festivals. His television and film credits include "Law & Order: Criminal Intent," "All My Children," *Sanford Meisner: The Theatre's Best Kept Secret* and many voiceovers and commercials. He is a graduate of Stanford University and The Neighborhood Playhouse, where he studied under Sanford Meisner. His

wife, Victoria Adams Zischke, is an actor and a professor of theatre at Indiana University—Purdue University Fort Wayne. He is most proud of their seven-year-old daughter, Alexandra.

MARC ACITO (Book and Additional Lyrics) wrote the popular comic novel *How I Paid for College: A Novel of Sex, Theft, Friendship and Musical Theater*, which won the Ken Kesey Award for Fiction and was Editors' Choice by *The New York Times* and a Top Teen Pick by the American Library Association. Translated into five languages, it also inspired a sequel, *Attack of the Theater People*. Mr. Acito's comedy *Birds of a Feather*, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, received its World Premiere at The Hub Theatre in July 2011. He also cowrote the Christmas comedy *Holidazed*, which ran for two seasons at Artists Repertory Theatre, and *Bastard Jones*, a rock musical adaptation of Henry Fielding's *The History of Tom Jones*. A former professional opera singer, Mr. Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered" and has written about theatre for *The New York Times* and *Playbill*. A product of the musical theatre program at Carnegie Mellon University, Mr. Acito graduated from Colorado College, which in 2009 awarded him an honorary doctorate. A book doctor to writers of all mediums, Mr. Acito teaches story structure at New York University. www.MarcAcito.com.

JEFFREY STOCK (Music and Lyrics) composed the music for the Tony Award-nominated Broadway musical *Triumph of Love* starring Betty Buckley, F. Murray Abraham and Susan Egan. *Triumph* has received over 100 productions at theatres around the country, as well as in Europe and Japan. His symphonic and choral work, *Lulie the Iceberg*, premiered at Carnegie Hall with renowned cellist Yo-Yo Ma and the Orchestra of St. Luke's, narrated by Sam Waterston. Among the awards he has received are the Guggenheim Fellowship for music composition, an NEA grant and the Jonathan Larson Grant for the performing arts. Mr. Stock was one of the composers of the acclaimed Off Broadway musical

Songs from an Unmade Bed presented at New York Theatre Workshop. He wrote the score and libretto for *The Voice of Temperance*, a musical about Prohibition commissioned by The Public Theater. He was resident composer at the Pacific Music Festival in Sapporo, Japan, where he studied with the celebrated composer Toru Takemitsu. Mr. Stock has taught musical master classes at the Shanghai Theatre Academy and at Beijing's Central Academy of Drama. He has won residencies at artist colonies including McDowell, Millay and Blue Mountain Center. He received a B.A. in music from Yale University. www.jeffreystock.net.

SCOTT SCHWARTZ (Director) directed the Broadway productions of *Golda's Balcony* and *Jane Eyre* (co-directed with John Caird). He recently directed *Brighton Beach Memoirs* and *Broadway Bound* in repertory and *Lost in Yonkers* at The Old Globe. His Off Broadway work includes *Bat Boy: The Musical* (Lucille Lortel and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), *tick, tick... BOOM!* (Outer Critics Circle Award, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), *Rooms: A Rock Romance*, *The Foreigner* starring Matthew Broderick (Roundabout Theatre Company), *Franz Kafka's The Castle* (Outer Critics Circle nomination, Outstanding Director of a Play), *Miss Julie* and *No Way to Treat a Lady*. He also directed *Golda's Balcony* on tour, in London, in Los Angeles at the Wadsworth Theatre and in San Francisco at American Conservatory Theater. He directed the World Premiere of *Séance on a Wet Afternoon* at Opera Santa Barbara and subsequently at New York City Opera. Mr. Schwartz's other recent credits include *Arsenic and Old Lace* starring Tovah Feldshuh and Betty Buckley (Dallas Theater Center), *Othello* and *Much Ado About Nothing* (Alley Theatre), *My Fairytale* (Pacific Conservatory of the Performing Arts), *Reckless* (The Denver Center for the Performing Arts) and a re-envisioning of *Seven Brides for Seven Brothers* (Paper Mill Playhouse, Theatre Under The Stars, Theatre on the Square and North

Shore Music Theatre; 2008 IRNE Award, Outstanding Director of a Musical). Mr. Schwartz is a member of the Stage Directors and Choreographers Society, an Associate Artist at the Alley Theatre and a graduate of Harvard University.

BOKO SUZUKI (Music Director) has served as music director for both the First and Second National Tours of the hit musical *Wicked* as well as the San Francisco production. He recently music directed the World Premieres of *And the Curtain Rises* (Signature Theatre Company) and the new Off Broadway musical *The Kid*. Mr. Suzuki spent three years music directing *Rent* on Broadway after having music directed both National Tours, as well as supervising the Australian production. He also music directed the National Tour of *Swing!*, for which he was nominated for an Los Angeles Drama Critics Circle Award, and the First National Tour of *Mamma Mia!* His other credits include *Cats*, *Les Misérables*, *The Music of Andrew Lloyd Webber*, *The Phantom of the Opera*, *Miss Saigon*, *The Who's Tommy* and *Sunset Boulevard*, as well as appearing as guest conductor with the Toronto Symphony Orchestra.

HEIDI ETTINGER (Scenic Design) is a theatrical designer and producer and principal of Ettinger & Sons, a theatrical design firm. Ms. Ettinger has designed sets in London, Berlin and in theatres throughout the United States. During her 30-year career, she has garnered many awards, among them two Tony Awards for the Broadway productions of *The Secret Garden* and *Big River*, two OBIE Awards for *Painting Churches* and *A Midsummer Night's Dream*, numerous Drama Desk and Outer Critics Circle Awards and the Marahan Award for Design. Her Broadway shows include *The Sound of Music*, *Smokey Joe's Cafe*, *Triumph of Love*, *'night, Mother*, *Moon Over Buffalo*, *Dracula, the Musical* and *The Adventures of Tom Sawyer*. She has designed opera at New York City Opera and LA Opera. She currently sits on the boards of the Municipal Arts Society, the Hudson Valley Shakespeare Festival and on the board of advisors for Yale School of Drama. She has a B.A. from Occidental College and an M.F.A. from Yale School of Drama. She is also married to the playwright Jonathan Reynolds.

JUDITH DOLAN (Costume Design) has designed costumes for several productions for director Harold Prince including *Candide* (Tony Award). Another collaboration with Mr. Prince, the musical *The Petrified Prince*, earned her the Lucille Lortelle Award and a 1995 Drama Desk Award nomination. Her other theatrical credits include costumes for *The Miser* (American Repertory Theater), *The Magic Flute* (Cleveland Orchestra), *Idomeneo* (Wolf Trap Opera Company) and the original Broadway production of *Joseph and the Amazing Technicolor Dreamcoat*. Her designs have been seen in numerous international companies including Abbey Theatre, Clwyd Theatr Cymru, The Old Vic and the Iasi National Theatre in Romania where she recently designed *The Misanthrope*. Venues in the U.S. include The Kennedy Center, Brooklyn Academy of Music, The Shakespeare Theatre Company, Goodman Theatre, Alley Theatre, Mark Taper Forum, Hartford Stage, New York City Opera and Houston Grand Opera. Her recent Broadway work includes the musicals *Parade* and *LoveMusik* (Outer Critics Circle and Drama Desk Award nominations). Ms. Dolan is a professor of Design at UC San Diego's Department of Theatre and Dance.

DAVID LANDER (Lighting Design) designed the Broadway productions of *Master Class*, *Bengal Tiger at the Baghdad Zoo* (Drama Desk Award, Tony and Outer Critics Circle Award nominations), *33 Variations* (Tony nomination), *I Am My Own Wife* (Drama Desk and Outer Critics Circle nominations), *A Man for All Seasons*, *Dirty Blonde* and *Golden Child*. His selected Off Broadway credits include work at New York Theatre Workshop, Playwrights Horizons, The Public Theater, Roundabout Theatre Company, Signature Theatre Company and Vineyard Theatre. His regional credits include *Bengal Tiger at the Baghdad Zoo* at the Mark Taper Forum (Garland Award, Los Angeles Drama Critics Circle Award, LA Stage Alliance Ovation Award nomination), Alley Theatre, Arena Stage, Cincinnati Playhouse in the Park, The Kennedy Center, Long Wharf Theatre, La Jolla Playhouse, The Muny and The Old Globe. His films include *The Sisterhood of the Traveling Pants 2*. He has created

architectural lighting and public art installations in Denver, Houston, New York City, Orlando, Pittsburgh, Providence and San Diego.

JON WESTON (Sound Design) has designed the Broadway productions of *How to Succeed in Business Without Really Trying*, *13*, *Les Misérables*, *The Color Purple*, *The Glass Menagerie*, *Caroline, or Change* (AUDELCO Award), *Nine*, *Imaginary Friends*, *Thoroughly Modern Millie*, *The Green Bird*, *It Ain't Nothin' But the Blues*, *On the Town*, *Company* in concert Lincoln Center Theater and *Man of La Mancha* starring Raul Julia and Sheena Easton. His Off Broadway and regional credits include *The First Wives Club* directed by Francesca Zambello (The Old Globe), *Dangerous Beauty* (Pasadena Playhouse), *Limelight: The Story of Charlie Chaplin* directed by Warren Carlyle (La Jolla Playhouse), *Parade* directed by Rob Ashford (Mark Taper Forum), *Rooms - A Rock Romance* directed by Scott Schwartz, *A Little Night Music* (Los Angeles Drama Critics Circle Award), *Himself and Nora*, *The Thing About Men*, *tick, tick... BOOM!*, *Bright Lights*, *Big City* and *Family Guy Sings!* (Carnegie Hall).

BRUCE COUGHLIN (Orchestrator) has orchestrated many shows on Broadway and regionally. His Broadway shows include Jeffrey Stock's *Triumph of Love*, *9 to 5*, *The Light in the Piazza* (Tony and Drama Desk Awards), *Guys and Dolls* (2009 revival), *Grey Gardens*, *Urinetown*, *The Wild Party*, *Annie Get Your Gun*, *On the Town*, *The Sound of Music*, *Once Upon a Mattress* and *The King and I*. His Off Broadway credits include *Floyd Collins*, *The Burnt Part Boys*, *Children of Eden*, *Happiness* directed by Susan Stroman, *Mother Courage* with Meryl Streep and *See What I Wanna See*. Among his many regional productions are *Tales of the City*, *Giant*, *Saving Aimee*, *The Grapes of Wrath* (opera by Ricky Ian Gordon and Michael Korie) and *Candide* (National Theatre). His film credits include *Hairspray* ("Miss Baltimore Crabs" with Marc Shaiman) and *Fantasia 2000* (principal arranger). He is the winner of a Tony, a Drama Desk and an OBIE Award. He has also received three additional Tony nominations and six additional Drama Desk nominations.

Coming up is *Far from Heaven* by Scott Frankel and Michael Korie, directed by Michael Greif. www.brucecoughlin.com.

MICHAEL JENKINSON (Musical Staging) currently resides on the Central Coast of California where he is in residence at Pacific Conservatory of the Performing Arts Theaterfest. For PCPA Mr. Jenkinson serves as an Equity actor, director, choreographer and teacher (movement for the actor and musical theatre styles). For PCPA he has choreographed and acted in over 40 productions including *Les Misérables*, *Ragtime* and *The Hot Mikado* and, most recently, he choreographed the American Premiere of Stephen Schwartz's musical *My Fairytale* directed by Scott Schwartz. As a director for PCPA, Mr. Jenkinson has staged *The Music Man*, *West Side Story* (Santa Barbara Independent Award, StageSceneLA Award), *Hairspray* (StageSceneLA Award) and *Legally Blonde* (summer of 2012). He has also worked with other theatres including A Contemporary Theatre, Balagan Theatre, Milwaukee Repertory Theater, Delaware Theatre Company, North Shore Music Theatre, Gateway Playhouse, TheatreWorks, Oregon Cabaret Theatre, Idaho Shakespeare Festival, Sierra Repertory Theatre and Sacramento Theatre Co. He has also been a part of the national touring companies of *Fame*, *Grease*, the Macau, China International Arts Festival tour of *Grease* and the Korean tour of *Fame* (choreographer and dance supervisor). Mr. Jenkinson is a proud member of Actors' Equity Association.

JAN GIST (Vocal and Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company in DC, The American Shakespeare Center, Utah Shakespeare Festival, Alabama Shakespeare Festival, Arena Stage, Milwaukee Repertory Theater, PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's "A Way with Words," narrated San Diego Museum of Art documentaries, coached

dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*. She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. She has taught workshops in Russia for the International Voice Teachers Exchange at The Moscow Art Theatre and at London's Central School of Speech and Drama. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She is a professor in The Old Globe/USD Graduate Theatre Program. www.jangistspeaking.com.

TARA RUBIN CASTING (Casting) previously cast the Globe productions of *Robin and the 7 Hoods*, *Sammy* and *The First Wives Club*. Their Broadway credits include *Ghost*, *Hugh Jackman: Back on Broadway*, *How to Succeed in Business Without Really Trying*, *Promises, Promises*, *A Little Night Music*, *Billy Elliot: The Musical*, *Shrek*, *Guys and Dolls*, *The Country Girl*, *Rock 'n' Roll*, *The Farnsworth Invention*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *My Fair Lady*, *The Pirate Queen*, *Les Misérables*, *The History Boys*, *Spamalot*, *Jersey Boys*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Imaginary Friends*, *The Phantom of the Opera*, *Oklahoma!*, *Happiness*, *The Frogs*, *Contact* and *Thou Shalt Not*. Their Off Broadway credits include *Love, Loss, and What I Wore* and *Second Stage Theatre*. Regionally they have cast at Yale Repertory Theatre, The Kennedy Center, La Jolla Playhouse and Dallas Theater Center.

ANJEE NERO (Stage Manager) has previously worked on the Globe productions of *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom* and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include the World Premiere of Arthur Kopit's play *A Dram of Drummhicit*, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, *Herringbone*

starring BD Wong, *The Seven* and *The Adding Machine*, to name a few. Ms. Nero has worked with a number of prominent regional theatres including Center Theater Group, SITl Company, Huntington Theatre Company, Berkeley Repertory Theatre, Kansas City Repertory Theatre and the Adirondack Theatre Festival, among others. Her other selected credits include the long-running production of *Schick Machine* with The Paul Dresher Ensemble (touring to Hong Kong later this year), multiple corporate events with MSI Production Services, Inc., *Dream Report* with Allyson Green Dance featuring Lux Borreal, as well as *iMan* and *Garden Trilogy* with San Diego-based dance company IMAGOmoves, including *Garden of Forbidden Loves* and *Garden of Deadly Sound*, both of which toured to the International Theatre Festival in Cluj, Romania.

JESS SLOCUM (Assistant Stage Manager) has previously worked at the Globe on *Richard O'Brien's The Rocky Horror Show*, 2011 Shakespeare Festival, *Rafta, Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!* ('07-'09) and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Ruined*, *The Third Story*, *Memphis* and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theater Group) and *Tranquility Woods* (Steppenwolf Theatre Company). Her San Diego credits include *Yellow Face* (Mo'olelo Performing Arts Company) and *Festival of Christmas 2011* (Lamb's Players Theatre). She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

EVANGELINE ROSE WHITLOCK (Assistant Stage Manager) has worked regionally on *Odyssey* and *Engaging Shaw* (The Old Globe), *Limelight: The Story of Charlie Chaplin*, *HOOVER COMES ALIVE!* and *A Dram of Drummhicit* (La Jolla Playhouse), *What is the Cause of Thunder?* (Williamstown Theatre Festival) and *miXtape* (Lamb's Players Theatre). Her dance credits include Michigan Ballet Academy, Eveoke Dance Theatre, Malashock Dance and Grand Rapids Ballet Company. Ms. Whitlock recently

returned from a tour to the Dominican Republic with Eveoke's *Las Mariposas*. She is an avid runner and figure skater and a UC San Diego M.F.A.

MICHAEL G. MURPHY (Interim Managing Director) has been the General Manager at The Old Globe since 2003, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Broadway: *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean*

Actors (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination), National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*.

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.

TARA RUBIN CASTING

Tara Rubin, CSA

Eric Woodall, CSA; Merri Sugarman, CSA;
Dale Brown, CSA

Kaitlin Shaw, Lindsay Levine

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Old Globe Artistic Director Emeritus Jack O'Brien famously said that you don't go to the theatre for the first time on your own; someone brings you.

That philosophy played heavily into the Globe's decision to present student matinee performances of many of our shows. The idea was to bring students to the theatre for the first time in the hopes that they would learn to love theatre through the experience. Students come away from our matinees with their eyes opened to new ideas and possibilities. They are inspired and awed. They want to talk about what they have experienced and what it means to them. That is the power of theatre, and The Old Globe has worked tirelessly to ensure that thousands of students each year are provided the opportunity to see just what we're about.

A strong student matinee program requires more than just opening the doors. At The Old Globe, our Education Department works hard to ensure that students are provided a strong introduction to the shows they will see, through study guides and classroom learning experiences. Our professional Teaching Artists plan powerful pre-show workshops that are conducted in school classrooms in the days and weeks before students will see the show. These sessions center on the major themes in the plays and how these themes may resonate for students. Through interactive theatre exercises, sharing of production-

specific details and open discussion, students explore the show before they see it and are better prepared for the experience when they arrive at the theatre. Our carefully researched study guides provide teachers with the tools they need to present Standards-based lessons in class both before and after students have seen the show. These lessons are designed to provoke discussion and reflection and to bring students to a deeper understanding of the play's content and of the role of theatre in society.

Tickets to the theatre are an out-of-reach expense for many of the students we serve. School budgets have been slashed to the bone, so paying for a field trip to the theatre is a near-impossibility for most educational institutions. This is where The Old Globe's donors step up to the plate. They remember that once they were the ones who were invited to see a play for the very first time. They know how theatre has impacted their lives. And they provide the funding for us to give these matinees at absolutely no charge to the schools.



We are proud to continue this amazing program, and we thank our donors for making it possible. For more information about how you can sponsor a free student matinee and become the person responsible for bringing hundreds of students to the theatre for the first time, contact Marilyn McAvoy Bergman at (619) 231-1941 x2309.

(top) Obba Babatundé (center), star of the World Premiere musical *Sammy*, with students of St. Augustine High School.

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This list current as of January 27, 2012

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, Major Gifts Officer, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

The Old Globe's 2012 Annual Meeting of the Members

On January 30, 2012, The Old Globe held its Annual Meeting, and Annual Fund donors gathered to hear about the state of the Globe from Board Chair Harold W. Fuson, Jr., Interim Managing Director Michael G. Murphy and Tony Award-winning Artistic Director Emeritus Jack O'Brien.

PHOTOS BY DOUG GATES.



Artistic Director Emeritus Jack O'Brien with Board Members and 2012 Globe Gala Co-Chairs Pamela Cesak, Vicki Zeiger and Jo Ann Kilty.



Sue Major, Marc Matys, Season Sponsor Karen Cohn, Robert Gleason and Season Sponsor Sheryl White.



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Globe Guilders Gigi Cramer, 2012 Celebrating Couture Fashion Show Chair Chrissy Roberts and Suzie Poet Turner with Roger Roberts.

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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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A Planned Gift Ensures a Strong Tomorrow for The Old Globe

CRAIG NOEL, 1957



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.

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.

Join us and become a part of our active community with a variety of exciting events including an Annual Member Event, "Food for Thought" monthly lunches where you may dine with a Globe artist or attend one of the many Opening Night receptions held throughout the year.

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.

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

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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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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.

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.

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Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

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Website www.TheOldGlobe.org

Address The Old Globe

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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 patrons, 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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Rico Zamora.....VIP Donor Ticketing

Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,
Pamela Malone, Richard Navarro, Stephanie Reed,
Judy Zimmerman.....Suite Concierges

MARKETING

Jeffrey Weiser.....Public Relations Director
Jessie Brunner.....Audience Development Manager
Mike Hausberg.....Public Relations Associate
Kelly Boyle.....Digital and Print Publications Coordinator
Richard Steadham.....Graphics Coordinator
Marissa Haywood.....Marketing Assistant
Monica Jorgensen,
Susie Virgilio.....Marketing/Events Assistants

Subscription Sales

Scott Cooke.....Subscription Sales Manager
Anna Bowen-Davies, Arthur Faro, Andy Fink,
Janet Kavin, Pamela Malone, Yolanda Moore,
Jessica Morrow, Keith Perkins, Ken Seper,
Cassandra Shepard, Jerome Tullmann,
Grant Walpole.....Subscription Sales Representatives

Ticket Services

Bob Coddington.....Ticket Services Manager
Marsi Fisher.....Ticket Operations Manager
Dani Meister.....Group Sales Manager
Tony Dixon,
Rob Novak.....Lead Ticket Services Representatives
Kari Archer, Sarah Dittges, Kathy Fineman,
Merri Fitzpatrick, Steve Greenhalgh,
Alejandro Gutierrez, Tyler Jones, Angela Juby,
Cassie Lopez, Caryn Morgan, Christopher Smith,
Diana Steffen.....Ticket Services Representatives

PATRON SERVICES

Mike Callaway.....Theatre Manager
Brian Davis, Jessica Talmadge.....House Managers
Kristen Cairns.....Front of House Assistant
Elaine Gingery.....Food and Beverage Manager
Timothy Acosta, Nellie R. del Rosario,
Benjamin A. Murrell, Paige Plihal, Amanda Rhoades,
Michelle Thorsen, Michelle R. Witmer.....Pub Staff
Jasmine Morgan, Stephanie Rakowski,
Lisa Reid.....Gift Shop Supervisors

Security/Parking Services

Rachel "Beahr" Garcia.....Security Supervisor
Dallas Chang, Sherisa Eselin,
Janet Larson, Jeffrey Neitzel.....Security Officers
Alberto Holloway, Jeff Howell.....Parking Lot Attendants
Danny Ray Ferguson,
Norman Ramos.....V.I.P. Valet Attendants

Jack O'Brien.....Artistic Director Emeritus
Craig Noel.....Founding Director