

performances



THE OLD GLOBE

DECEMBER 2011

SOME LOVERS

A WORLD PREMIERE MUSICAL

THE GLOBE AT A GLANCE

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

...

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

...

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

...

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

...

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



J. KATZYNA WRODOWICZ

We are so pleased to be celebrating this holiday season with the combined talents of Burt Bacharach and Steven Sater. Working with Burt and Steven on *Some Lovers* for the past year has been an unforgettable experience, and it is my pleasure to share the show with Globe audiences at last. *Some Lovers* brings Burt's unique melodies together with Steven's insightful book and music, and the result is an exciting collaboration between two artists at the top of

their field. *Some Lovers* is also a holiday gift for lovers of Burt's work who have been clamoring for him to return to writing for the theatre since his successful 1968 musical *Promises, Promises*.

The holidays are a time for thanksgiving. As many of you may know, I am stepping down from my position as Executive Producer of The Old Globe at the end of December. I want to take a moment to thank all of you who have made my nine years at the Globe so memorable. As I leave the Globe, I look back on nearly a decade of artists and audiences, staff members and students, donors and volunteers with gratitude and with real pride in the theatre that we have come together to make and to experience.

In this transitional time, The Old Globe is in the capable hands of Interim Managing Director Michael Murphy. Michael has been our General Manager for eight years; his wealth of institutional knowledge and skillful leadership will be an asset to the Globe as we look to the future.

Thank you for celebrating your holiday season with us! I offer my sincere wishes for a Happy Holiday and a joyful 2012.

A handwritten signature in black ink, which appears to read "Louis G. Spisto". The signature is fluid and cursive, with a large initial "L" and "S".

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

SOME LOVERS

BOOK AND LYRICS BY

STEVEN SATER

MUSIC BY

BURT BACHARACH

Takeshi Kata
SCENIC DESIGN

Jenny Mannis
COSTUME DESIGN

Ben Stanton
LIGHTING DESIGN

Leon Rothenberg
SOUND DESIGN

Jim Carnahan, CSA
CASTING

Matthew Silver
STAGE MANAGER

VOCAL DESIGN

ANNMARIE MILAZZO

ORCHESTRATOR

JONATHAN TUNICK

MUSIC SUPERVISOR

LON HOYT

MUSICAL STAGING

DENIS JONES

DIRECTED BY

WILL FREARS

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

November 26 - December 31, 2011

THE CAST

(in order of appearance)

BEN..... Jason Danieleley
MOLLY Michelle Duffy
YOUNG BEN Andrew Mueller
YOUNG MOLLY Jenni Barber

Stage Manager Matthew Silver
Assistant Stage Manager Jennifer Leigh Wheeler

SETTING

New York City, Christmas Eve – Past and Present

There will be no intermission.

PRODUCTION STAFF

Creative Associate Whitney Mosery
Assistant Director Kim Sullivan
Assistant Scenic Design Sean Fanning
Associate Costume Design Charlotte Devaux
Assistant Lighting Design Jason Bieber
Stage Management Intern Gabriela Gutierrez Huerta
Music Intern Laura Nan Peete

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



Both used pseudonyms, but Dr. Seuss and O. Henry were two very different American storytellers. It's remarkable that two of their best-known tales form the basis for shows at the Globe's Conrad Prebys Theatre Center during San Diego's holiday season.

Here in the White Theatre, Steven Sater and Burt Bacharach have combined to create a new musical, *Some Lovers*, inspired by O. Henry's "The Gift of the Magi," while next door on the Shiley Stage, *The Grinch* huffily steals gifts from the hearths of Whoville.

In their different ways, both productions tell volumes about the power of human generosity. That generosity of spirit is amply reflected here at the Globe; generous donors underwrote the theatre complex and the stages that bear their names, and Audrey Geisel gives us the royalty-free rights to perform *The Grinch*. Numerous others contributed major gifts, which help sustain the Globe as a national leader among regional theatres. Meanwhile, hundreds more do smaller parts each year to cover the half of the Theatre's budget that isn't provided by ticket sales.

Your generosity not only makes possible the great work on our stages but also supports extensive educational programs for young people at a time when many of our schools are struggling. As your thoughts inevitably turn toward helping others this holiday season, please remember to include the Globe in your year-end plans.

From everyone at The Old Globe, Happy Holidays and heartfelt thanks for your support throughout the year!

Sincerely,

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

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

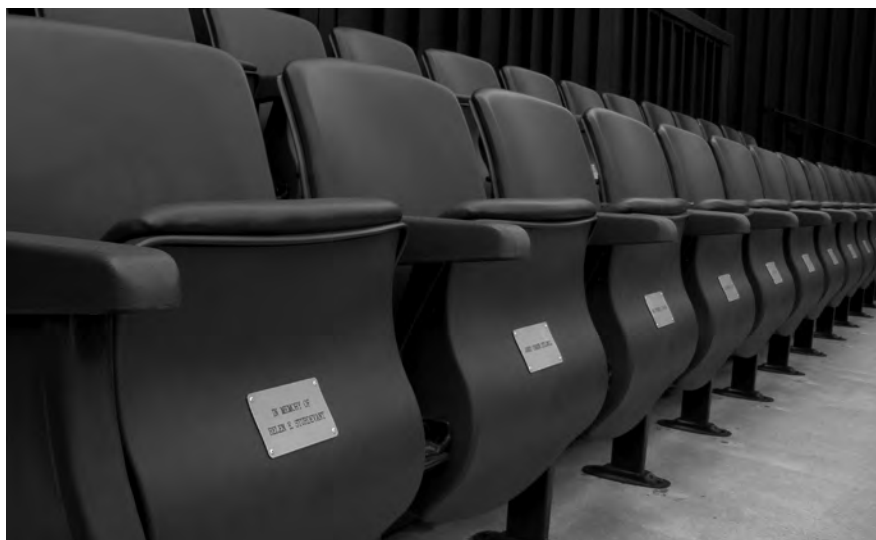
Production Sponsors

Mickey Stern

Mickey Stern has been a patron and supporter of the arts for many years, both in San Diego and previously in Omaha, Nebraska. She strongly believes in the Globe's artistic goals, its stability as a leading not-for-profit institution and the impact of the theatre's work in the community, both on its stages and in San Diego area schools. Mickey has shown generous support for Globe projects. She was a sponsor for the world premiere of *Sammy* in 2009 and *Golda's Balcony* with Tony Award-nominated actress Tovah Feldshuh in 2010.

The Edgerton Foundation

The Old Globe world premiere *Some Lovers* has received a prestigious Edgerton Foundation New American Play Award. During the past five years, the Edgerton Foundation has recognized and supported 150 world-premiere productions at non-profit theatres throughout the United States. Many of these plays have since been scheduled for subsequent productions following their world premieres, with 10 moving to Broadway, seven plays nominated for Tony Awards and four finalists for the Pulitzer Prize.



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This holiday season we invite you to join the Globe's rich history by naming a Granite Paver on Copley Plaza or a Seat Plaque in one of our theatres.

A ONE-OF-A-KIND GIFT!

Fewer than 60 Granite Pavers remain:

- \$50,000: 23" x 10"
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A VERY limited number of Seat Plaques remain:

- \$5,000
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Contact Kacie Bluhm in the Development Department at (619) 231-1941 x2308 or KBluhm@TheOldGlobe.org to learn more about naming opportunities at the Globe.

BURT BACHARACH

A LIFE IN MUSIC

BY DANIELLE MAGES AMATO



One of the most successful and acclaimed songwriters in pop music history, Burt Bacharach has spent more than 50 years topping charts, winning awards and stealing the hearts of fans of all ages. He won his first Grammy Award in 1967 and his eighth in 2008—milestones in a legendary career that has also included nine #1 hits, three Academy Awards and, most recently, the Gershwin Prize for Popular Song.

San Diego has a special claim on Bacharach's affection. Local fans spot him often appearing with the San Diego Symphony, playing a rare club gig at Belly Up Tavern or summering in Del Mar to watch his racehorses take to the track. In 1998, The Old Globe produced the world premiere of the musical *What the World Needs Now* featuring Bacharach's music, but *Some Lovers* represents his first original composition for the stage since *Promises, Promises* in 1968. That musical won Bacharach a Grammy, a Drama Desk Award and a Tony nomination. It also had a successful Broadway revival in 2010.

Burt Bacharach was born in Kansas City in 1928, but his family soon moved to New York, where he soaked up the jazz scene and snuck into clubs to hear the likes of Dizzy Gillespie and Charlie Parker. He studied music, theory and composition at McGill University, the Mannes School of Music and the New School for Social Research. While serving in the Army in the early 1950s, he met singer Vic Damone, who gave Bacharach his first break as an accompanist and conductor. He also worked as an arranger and conductor for Marlene Dietrich.

But it was his songwriting collaboration with lyricist Hal David that truly launched Bacharach's career. Together, Bacharach and David wrote more than 100 songs, including "(They Long to Be) Close to You," "Walk on By," "I Just Don't Know What to Do with Myself," "Always Something There to Remind Me," "A House is Not a Home," "What's New, Pussycat?" "Raindrops Keep Fallin' on My Head," "Do You Know the Way to San Jose?" "The Look of Love" and "What the World Needs Now is Love." Their sophisticated melodies and complex rhythms became synonymous with '60s and '70s pop music. For 20 years, songs by Bacharach and David were rarely off the Billboard charts and were sung by

performers like Dionne Warwick, The Carpenters, Tom Jones, Gene Pitney, Herb Alpert, Gladys Knight and many others. Bacharach also made a name for himself writing film scores, including those for *Casino Royale*, *Butch Cassidy and the Sundance Kid*, *Arthur* and *Night Shift*. During this time, Bacharach and wife Angie Dickinson owned a home in Del Mar, where they spent much of their time.

In the 1980s, Bacharach began writing songs with lyricist Carol Bayer Sanger, whom he later married. Together they wrote "Arthur's Theme (Best That You Can Do)," "Heartlight" (with Neil Diamond) and "That's What Friends Are For," which was recorded as a charity single for the American Foundation for AIDS Research, earning that organization over \$3 million.

In recent years, Bacharach has not only continued his successful live performances but has gone on to become a cult icon. He appeared in all three of Mike Myers' *Austin Powers* films. He has continued to collaborate with an eclectic array of major artists including Elvis Costello, Dr. Dre and Rufus Wainwright. His songs from the '60s and '70s have become popular with a new generation, now sung by artists like The White Stripes, John Zorn, Oasis, Faith No More and Ben Folds Five.

Not only does Bacharach continue to tour and perform his hits, he keeps composing and breaking new ground. His latest album of new music, *At This Time*, includes self-penned lyrics and pointed social commentary, and it partnered him with new collaborators Tonio K and Dr. Dre. Continued innovation seems to work for Bacharach: *All This Time* won him the 2006 Grammy for Best Pop Instrumental Album.

Now, with *Some Lovers*, Bacharach returns to writing for the musical theatre stage partnered with Steven Sater. (Bacharach's 1968 musical *Promises, Promises* has proven to have enduring appeal: the 2010 revival received five Tony nominations and one win, as well as a Grammy nomination.) *Some Lovers* marries Bacharach's distinctive musical style with Sater's sharp, modern lyrics. The *Some Lovers* score also represents Bacharach's first full-length composition in almost five years. For Bacharach fans and Globe audiences alike, what could be better?

THE WISDOM OF “The Gift of the Magi”

BY DANIELLE MAGES AMATO

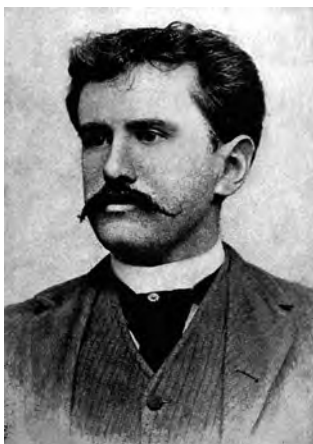
Almost everyone knows “The Gift of the Magi.” The gentle story tells of a husband and wife who sell their prized possessions to buy each other Christmas gifts. The husband, Jim, sells his father’s watch; the wife, Della, sells her beautiful hair. In the kind of ironic twist for which writer O. Henry became famous, each one’s sacrifice makes the other’s gift useless. She buys him a fob for the watch he has sold, and he buys her combs for her missing hair.

The story’s lasting power lies not just in the twist ending, but in its straightforward look at an ordinary couple and the sacrifices they are willing to make in the name of love. Jim and Della each give up what they hold most dear, and the gift they receive in return is not an object in a box but the knowledge that they are loved. The story also has a sly humor. When Jim tells Della of his sacrifice, he is not angry or sorrowful. Rather, as O. Henry describes, “Jim tumbled down on the couch and put his hands under the back of his head and smiled. ... ‘I sold the watch to get the money to buy your combs. And now suppose you put the chops on.’”

Today, “The Gift of the Magi” survives as a classic Christmas charmer, but the story behind the story is surprisingly dark and complex. It was not, as readers might suspect, written by an idealistic, fresh-faced youth, but by a 42-year-old widower and ex-convict with, as one biographer described, “few illusions and little delight in humanity as a whole.” The name O. Henry was a disguise carefully chosen by author William Sydney Porter out of fear that his reading public might discover the truth of his past.

“The Gift of the Magi” was written in 1904. Ten years earlier, Porter was working as a bank teller in Austin, Texas. He was married to a woman he desperately loved, who encouraged his literary ambitions, and he was father to a six-year-old daughter. When he was charged with embezzlement, he fled to Honduras rather than stand trial. His wife struggled to keep the

family together as her health declined, and she sold her needlework to send him expensive gifts. When Porter’s friends informed him that she was near death, he returned to be with her for the last few months of her life. After she died, Porter was tried and sentenced to five years in the Ohio State Penitentiary. No one knows whether he was actually guilty of the crime.



O. Henry (William Sydney Porter) at the age of 30.

While in prison, Porter began writing stories under the name O. Henry, and by the time he wrote “The Gift of the Magi” he was a popular and nationally-known author. He was also a confirmed alcoholic, living alone in New York City and struggling with health issues of his own. He died at 47. “The Gift of the Magi” was written by a man who understood the realities of love and sacrifice, a man whose own life was as sharply divided as the characters in *Some Lovers*: fresh-faced youth and idealism on one side, battle-scarred age and experience on the other.

In *Some Lovers*, Steven Sater and Burt Bacharach take a modern, complex look at love and sacrifice in romantic relationships. Ben and Molly read each other “The Gift of the Magi” every Christmas. Molly wonders about Jim and Della’s future after the story ends: “Did they still love each other after they got sick of each other? Did they get fat? Did they have kids?” Ben’s approach to the story is more cynical: “You think you’re giving someone exactly what they want. All you’re doing is killing what’s best in them.” As they get older, Ben and Molly literally become different people, and *Some Lovers* traces their relationship over the course of 20 years as their perspectives shift and change.

O. Henry concludes his story by calling Jim and Della both foolish and wise. His final sentences are lyrical, a longing refrain, almost a song—a hymn to the strength and fragility of love. He writes, “Of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.”

OVER WORDS AND NOTES

BY STEVEN SATER



HENRY DIBOCCO

Composer Burt Bacharach
and playwright and lyricist
Steven Sater.

The first song I wrote with Burt? We met, very cordially, at his place. A wide-ranging conversation: Marlene Dietrich, David Merrick, Alicia Keys. Finally, Burt rose to see me out. "So, if you ever have a lyric...." "Oh, I brought one, actually." Burt took the lyric from me, and the next thing I knew he was taking a seat again, reading it aloud: "Man, this is so real. Who hasn't felt that?" The next day, Burt was headed to Sydney, Australia to conduct his first symphony. I left thinking, "Wow. That was my Burt Bacharach meeting."

Six weeks later, my phone rang. Burt—back from Australia. "I have something for that lyric you gave me, if you'd like to hear it." The following day I showed up at his place. He ushered me into his music room, I pulled up a chair. Burt sat at the piano, with the same printed lyric I'd handed him, and proceeded to sing it back to me. He'd set the lyrics to music verbatim, precisely as I gave them to him. I sat, transfixed. Without altering a word, Burt had transformed my text into a Bacharach song.

And then, as the song ended, we discussed for 40 minutes whether or not to add the word "that" to a single line of a single verse. We went back and forth, again and again, trying the line, trying the verse, trying the song, with and without the "that." Hearing the different ways the notes would sound with the word in or out. And each time Burt played the phrase he found a different sense, a different sorrow, a different resolution.

In the end we decided we would have to decide another time. (Almost four years later, we still debate it.) And as I rose to go, I said to Burt, "This song. You know? It's beautiful." And he just smiled and said, "Oh yeah. Our first one. It should be a great one."



JENNI BARBER (Young Molly) Theatre credits include Sam Mendes' *Bridge Project - As You Like It* and *The Tempest* (Brooklyn Academy of Music/The Old Vic), *The 25th Annual Putnam County Spelling Bee* (Broadway), *From Up Here* (Manhattan Theatre Club), *Cactus Flower* (Off Broadway, Westside Theatre), *The Wii Plays* (Ars Nova), *The Unauthorized Autobiography of Samantha Brown* (Orange County Performing Arts Center). Her television credits include "Smash," "Law & Order: Special Victims Unit" and Lisa on the multiple-E Emmy Award-winning "The Electric Company" (PBS). Graduate of the University of Michigan School of Music.



JASON DANIELEY (Ben) has appeared on Broadway in *Next to Normal*, *Curtains* (Outer Critics Circle Award nomination), *Candide* (Theatre World Award, Drama Desk Award nomination), *The Full Monty* (also West End). With City Center Encores!, he has appeared in *A Tree Grows in Brooklyn* and *Strike Up the Band*. His Off Broadway credits include *Dream True*, *Trojan Women* and *Floyd Collins*. His regional credits include *The Full Monty* (The Old Globe), *The Highest Yellow* (Helen Hayes Award), *Casino Paradise*, *Brigadoon*, *110 in the Shade* (Back Stage West Award) and *Beauty* (La Jolla Playhouse). His tours include *Music of the Night*, *Phantom of the Opera* and *Hair*. He has appeared in the staged concerts of *Brigadoon* (Broadway), *Sondheim: The Birthday Concert* (New York Philharmonic/PBS), *South Pacific* (PBS) and *Carousel* (both at Carnegie Hall), *Candide* and *Of Thee I Sing/Let 'em Eat Cake* (both with San Francisco Symphony) and, upcoming, *The Mikado* (Carnegie Hall with American Symphony Orchestra). Mr. Danieleley and his wife Marin Mazzie perform in cabaret and concert halls across the country and are frequent guest artists with Boston Symphony, New York Symphony, The Philly Pops and San Francisco Symphony among many others. His albums include *Opposite You* (duet album with Ms. Mazzie), *Jason Danieleley and The Frontier Heroes* (his rural jazz band) and many original cast albums. www.jasondanieley.com.



MICHELLE DUFFY (Molly) happily returns to the Globe, having last performed as Vet in the world premiere of *The Boswell Sisters*. Since then, she has appeared in over two dozen productions in the states and abroad, originating lead and supporting roles in four other world premieres: *Leap of Faith* (Ahmanson Theatre), *Continental Divide* (Berkeley Repertory Theatre), *An Italian Straw Hat* (South Coast Repertory) and *Mask* (Pasadena Playhouse). She just completed a great run as Elena in the critically acclaimed West Coast Premiere of Steven Dietz's *Shooting Star* (The Colony Theatre Company). Ms. Duffy is the recipient of Ovation, Back Stage Garland and Bay Area Theatre Critics Circle Awards for Lead Actress as Pistache in *Can-Can* (Pasadena Playhouse), Stella in *A Streetcar Named Desire* (American Conservatory Theater) and Dot/Marie in *Sunday in the Park with George* (TheatreWorks), respectively. Her other recent credits include Olivia in *Legacy of Light* (Cleveland Play House) and Beggar Woman in *Sweeney Todd* (Musical Theatre West, Ovation nomination). Her latest television appearances include a recurring role on "Desperate Housewives" and guest starring roles on "The Closer" and "House M.D." Proud member of Actors' Equity for 20 years.



ANDREW MUELLER (Young Ben) is beyond thrilled to make his Globe debut for such an exciting project. From Chicago, he last appeared in the world premiere of *For the Boys* (Marriott Theatre in Lincolnshire). His other Chicago credits include Huckleberry Finn in *Big River* (Bohemian Theatre Ensemble, Non-Equity Jeff Award for Actor in a Principal Role - Musical), Amiens in *As You Like It* (Chicago Shakespeare Theater), Charley Kringas in *Merrily We Roll Along* (extension, The Music Theatre Company) and *The Legend of Sleepy Hollow: A New Folk Musical* (Filament Theatre Ensemble). Proud new member of Actor's Equity.

STEVEN SATER (Book and Lyrics) won Tony Awards for Best Book of a Musical and Best Original Score, the Drama Desk and Outer Critics Circle Awards for Best Lyrics, the 2008 Grammy Award

for Best Musical Show Album and the 2010 Olivier Award and Critic's Circle Theatre Award in London for Best New Musical for *Spring Awakening*. His plays include the long-running *Carbondale Dreams*, *Perfect for You*, *Doll* (Rosenthal Prize), *Umbrage* (Steppenwolf New Play Prize), *A Footnote to the Iliad* (New York Stage and Film), *Asylum* (Naked Angels) and a reconceived musical version of Shakespeare's *The Tempest* (London's Lyric Hammersmith). He has collaborated with Duncan Sheik on *Nero* (Magic Theatre, New York Stage and Film), *The Nightingale* (for La Jolla Playhouse, New York Stage and Film), *Alice By Heart* (commissioned by The National Theatre of London's Connections Festival) and the critically acclaimed album *Phantom Moon* (Nonesuch Records). Mr. Sater wrote the script and lyrics for *Prometheus Bound* with music by Serj Tankian and directed by Diane Paulus, which premiered at American Repertory Theater in March 2011. Additionally, Mr. Sater works as a pop/rock lyricist and a screenwriter (the forthcoming *Chitty Chitty Bang Bang* remake for Sony Pictures).

BURT BACHARACH (Music) has helped define the music of the 20th and 21st centuries. His music is as diverse as his audiences, spanning generations and continents, as he is celebrated as a pop culture icon and one of the world's greatest contemporary composers. Mr. Bacharach's credits read like the world's favorite radio station's playlist: "Alfie," "Arthur's Theme (Best That You Can Do)," "Close to You," "Do You Know the Way to San Jose," "I Say a Little Prayer," "I'll Never Fall in Love Again," "The Look of Love," "Raindrops Keep Fallin' on My Head," "This Guy's in Love with You," "Walk on By," "What the World Needs Now is Love," "Wishin' and Hopin'" and "That's What Friends Are For" are among a few of his 48 Top 10 hits, nine #1 songs, more than 500 compositions and a landmark 50+ year run on the charts. He is the recipient of the 2011 Gershwin Prize for Popular Song from the Library of Congress, following previous winners Paul Simon, Stevie Wonder and Paul McCartney. A recipient of three Academy Awards and eight Grammy Awards (including the 2008 Lifetime Achievement Award and 1997 Trustees Award with collaborator Hal David), Mr. Bacharach's music continues to set industry records and creative standards. Mr. Bacharach's music is always nearby, from helping non-profits raise

funds ("That's What Friends Are For") to Broadway (*Promises, Promises*), movies (soundtracks for everything from *Austin Powers* to *Confessions of a Dangerous Mind* and *Fatal Attraction*), scores of new albums and singles each year. His newest CD, *When Ronan Met Burt*, adds to his list of CDs impacting the international charts.

WILL FREARS (Director) has directed the films *Coach*, *All Saints Day* (Winner, Best Narrative Short at the Savannah Film Festival) and *Beloved*. His Off Broadway credits include *Year Zero* (Second Stage Theatre Uptown), *Still Life* (MCC Theater), *Rainbow Kiss* (The Play Company), *The Water's Edge* (Second Stage Theatre), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts Theatre), *Where We're Born* and *God Hates the Irish* (Rattlestick Playwrights Theater), *Get What You Need* (Atlantic 453) and *Kid-Simple* (Summer Play Festival). His regional credits include *Romeo and Juliet*, *Bus Stop*, *The Water's Edge* and *A Servant of Two Masters* (Williamstown Theatre Festival), *The Pillowman* (George Street Playhouse), *Hay Fever* and *The Price* (CENTERSTAGE), *Sleuth* (Bay Street Theatre), *Our Lady of 121st Street* (Steppenwolf Theatre Company) and *Omnium Gatherum* (Actors Theatre of Louisville). He served as Artistic Director of Yale Cabaret from 1999 to 2000. He is a recipient of the Boris Sagal and Bill Foeller Directing Fellowships and is a contributor to *The Paris Review*, *New York Magazine* and *The London Review of Books*. He is a graduate of Sarah Lawrence College and the Yale School of Drama and serves on the faculty at Sarah Lawrence College.

DENIS JONES (Musical Staging) recently choreographed *A Funny Thing Happened on the Way to the Forum* and *She Loves Me* (Williamstown Theatre Festival), *Liberty Smith* (Ford's Theatre), *Piece of My Heart* (New York Stage and Film), *POP!* (Yale Repertory Theatre), *Post Office* (Center Theater Group), *Band Geeks!* (Goodspeed Musicals), *Pirates!* (Huntington Theatre Company), *Honeymoon in Vegas* (New York workshop), *Meet Me in St Louis* and *Smokey Joe's Cafe* (Paper Mill Playhouse) and the current National Tour of *My Fair Lady*. His other credits include *Sex and the City 2*, *The Kennedy Center Honors* and "Oprah's Surprise Spectacular," as

well as national commercials for Staples and Glade. Mr. Jones is the resident choreographer for "The Rosie Show" on OWN. Mr. Jones is pleased to return to The Old Globe where he was the associate choreographer for *Dirty Rotten Scoundrels* and created the role of Buddy "Keno" Walsh in *The Full Monty*. He is proud to have served as the director of Broadway Bares ('04-'08) benefitting Broadway Cares.

LON HOYT (Music Supervisor) was the music director/conductor for *Hairspray* on Broadway, as well as the *Hairspray* movie. He was the music supervisor for the two National Tours, Toronto, Las Vegas, London, Johannesburg and Cologne companies of *Hairspray*. He was also the music supervisor for *Lennon*. He was most recently the associate conductor for *Catch Me If You Can* on Broadway. His other Broadway music director and conductor credits include *Hair*, *The Rocky Horror Show*, *Street Corner Symphony* and *Footloose*. Off Broadway, he has conducted *Forever Plaid*, *Song of Singapore*, *A Backer's Audition*, *Hit the Lights* and *The Diva is Dismissed*. His regional theatre credits include *Return to the Forbidden Planet*, *Blackbirds of Broadway*, *Calamity Jane*, *42nd Street* and *Anything Goes*. As an actor, Mr. Hoyt has appeared in lead roles on Broadway in *Tommy*, *Baby*, *Leader of the Pack*, *Starlight Express* and *Rock 'N Roll! The First 5,000 Years*. He can be heard playing piano for Whoopi Goldberg in the film and on the soundtrack of *Boys on the Side*. Most recently, he was the music consultant for the Todd Graff film *A Joyful Noise*, and he arranged and orchestrated songs for another Todd Graff film, *Bandslam*. Love to the 3Ls.

JONATHAN TUNICK (Orchestrator), a native New Yorker, holds a Masters' degree from The Juilliard School. He studied clarinet with Joseph Allard and composition with Vittorio Giannini and Leonard Bernstein. He also studied conducting under Jorge Mester and Harold Farberman and is a Fellow of the Conductors Institute. His first major credit, Burt Bacharach's *Promises, Promises*, led to a long career as orchestrator of Broadway musicals, notably those of Stephen Sondheim. These include *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, *Into the Woods*, *Passion*, *A Chorus Line*, *Nine*,

Titanic and *The Color Purple*. His credits as composer, arranger and conductor for film and television include *Fort Apache the Bronx*, *Endless Love*, *Blazing Saddles*, *Young Frankenstein*, *The Bird Cage*, "Murder, She Wrote" and "Columbo." He is also the arranger/conductor of recordings with Bernadette Peters, Bette Midler, Judy Collins, Kiri Te Kanawa, Placido Domingo, Neil Diamond, Johnny Mathis, Kate Bush, Barbra Streisand and Paul McCartney. He conducted *Company* at The Kennedy Center. He is one of only 10 persons holding all four major awards: the Grammy, Emmy, Tony and Oscar. In 2009 he was elected to the Theatre Hall of Fame.

ANNMARIE MILAZZO (Vocal Designer) has worked as a composer/lyricist on a musical *Pretty Dead Girl*, which premiered at the Sundance Film Festival with book by David Henry Hwang, and *Sea Change* with book by Karen Hartman. Some of her vocal designing credits include *Spring Awakening* (Broadway, Eugene O'Neill Theater), *Next to Normal* (Broadway musical, Booth Theater), *Bright Lights*, *Big City* (New York Theatre Workshop) and the Paramount feature film *The Marc Pease Experience* starring Ben Stiller. Her upcoming projects include vocal design for the musical *Carrie* in New York and a Christmas show in Orlando. Ms. Milazzo wrote the lyrics to Franco Dragone's *Carmen La Gitana*, which premiered at La Jolla Playhouse, and also wrote the lyrics for Cirque du Soleil's *Le Rêve* at the Wynn Hotel in Las Vegas. Ms. Milazzo is Grammy Award nominated and is the vocalist for the East Village Opera Company on Decca/Universal Records. She has toured with Angelique Kidjo on the Black Ivory Soul Tour, also singing with Carlos Santana. She has performed on stage with David Bowie, David Johansen of The New York Dolls and Jane Siberry, as well as many others.

TAKESHI KATA (Scenic Design) has designed the Globe productions of *Pig Farm* and *Welcome to Arroyo's*. His New York credits include *Through a Glass Darkly* directed by David Leveaux, *Dreams of Flying Dreams of Falling*, *What's That Smell? The Music of Jacob Sterling*, *School* and *Keep Your Pantheon* directed by Neil Pepe, *The Intelligent Design of Jenny Chow* directed by Jackson Gay and *Port Authority* directed by Henry Wishcamper, all with Atlantic Theater Company, *Adding Machine*

and Orson's *Shadow* directed by David Cromer, *Doris to Darlene* directed by Les Waters and *BFE* directed by Gordon Edelstein at Playwrights Horizons. Regionally, Mr. Kata has worked at Alley Theatre, American Players Theatre, Dallas Theater Center, Ford's Theatre, Geffen Playhouse, Goodman Theatre, Hartford Stage, Kirk Douglas Theatre, Long Wharf Theatre, Nashville Opera, The Old Globe, Skylight Opera, Steppenwolf Theatre Company, Williamstown Theatre Festival and Yale Repertory Theatre. He has won an OBIE Award and has been nominated for a Drama Desk Award. Mr. Kata is an adjunct faculty member at University of Southern California, School of Theatre.

JENNY MANNIS (Costume Design) has designed the Globe productions of *Whisper House*, *The Mystery of Irma Vep* and *Pig Farm*. Her New York credits include *Wild Animals You Should Know*, *Spain* and *In a Dark Dark House* (MCC Theater), *Urge for Going* (The Public Theater), *Spirit Control* (Manhattan Theatre Club), *Edgewise* (The Play Company), *Port Authority* and *The Intelligent Design of Jenny Chow* (Atlantic Theater Company), *The Talls*, *Year Zero*, *10 Things To Do Before I Die* and *Swimming in the Shallows* (Second Stage Theatre), *The Drunken City* (Lortel Award nomination), *Pen and Manic Flight Reaction* (Playwrights Horizons), *Something You Did* and *The Right Kind of People* (Primary Stages) and *Dog Sees God* (Century Center). Her regional credits include work at The Goodman Theatre, The Old Globe, Barrington Stage Company, Two River Theater Company, The Studio Theatre, Huntington Theatre Company, Williamstown Theatre Festival, Bay Street Theatre and Yale Repertory Theatre. She received her M.F.A. from Yale School of Drama. Upcoming she is designing *The Birds* at Guthrie Theater.

BEN STANTON (Lighting Design) designed the Globe production of *Six Degrees of Separation*. His select New York credits include *Angels in America*, *Parts 1 and 2* (Signature Theatre Company), *We Live Here*, *The Whipping Man* (Lortel Award, Drama Desk Award nomination) and *Humor Abuse* (Manhattan Theatre Club), *Why Torture Is Wrong*, and *the People Who Love Them* (The Public Theater), *After the Revolution* and *Three Changes* (Playwrights Horizons), *Coraline* and *In a Dark Dark House* (MCC Theater),

The Metal Children (Vineyard Theatre), *Bluebird* and *Dusk Rings a Bell* (Atlantic Theater Company), *Light Raise the Roof*, *Play Yourself* (New York Theatre Workshop), *Sandra Bernhard: Everything Bad & Beautiful* (Daryl Roth Theatre), *Walmartopia* and *Spalding Gray: Stories Left to Tell* (Minetta Lane Theatre), *Bachelorette* (Second Stage Theatre Uptown), *The Coward* (LCT3) and *Dream of the Burning Boy* (Roundabout Underground). Mr. Stanton has designed productions at most of the major American regional theatres. His live concert and tour credits include Sufjan Stevens, Beirut, St. Vincent and David Byrne.

LEON ROTHENBERG (Sound Design) previously worked at the Globe on *Chita Rivera: The Dancer's Life* as Associate Sound Designer. His other regional credits include *Sleeping Beauty Wakes* and *Herringbone* (McCarter Theatre Center, La Jolla Playhouse), *A Midsummer Night's Dream* (La Jolla Playhouse) and *The Year of Magical Thinking* (Intiman Theatre), as well as designs at the Alexander Kasser Theater, REDCAT, Canon Theatre and others. On Broadway Mr. Rothenberg designed *Joe Turner's Come and Gone* (Tony Award nomination) and *Impressionism*. Also in New York and Off Broadway he has designed *Timon of Athens* (The Public Theater), *Play Dead* (The Players Theatre), *On the Levee* (LCT3), *Diagnosis of a Faun* (La Mama), *Anyone Can Whistle* (City Center Encores!), *Fall for Dance* ('08-'11, New York City Center) and others. For Cirque du Soleil Mr. Rothenberg designed *Wintuk*, which played seasonally at the Theater in Madison Square Garden, and *Kooza*, currently touring Japan. His film credits include *Love is Black Water*, *My Roommate was a Psychopath*, *Magnetic Sleep*, *Terrace 49* and others. klaxson.net.

JIM CARNAHAN, CSA (Casting) also serves as Roundabout Theatre Company's Director of Artistic Development. Shows cast for Roundabout include *Man and Boy*, *Anything Goes*, *Death Takes a Holiday*, *The Importance of Being Earnest*, *Mrs. Warren's Profession*, *Sondheim on Sondheim*, *Bye Bye Birdie*, *Waiting for Godot*, *Sunday in the Park with George*, *110 in the Shade*, *The Pajama Game*, *12 Angry Men*, *Assassins*, *On the Twentieth Century*, *Nine*, *Big River*, *A Day in the Death of Joe Egg* and *Cabaret*. His other Broadway credits include *On a*

Clear Day You Can See Forever, *The Mountaintop*, *Jerusalem*, *Arcadia*, *Elling*, *The Scottsboro Boys*, *La Bête*, *American Idiot*, *Seagull*, *Spring Awakening*, *Boeing-Boeing*, *Curtains*, *The Pillowman*, *La Cage aux Folles*, *Chitty Chitty Bang Bang*, *Democracy*, *Fiddler on the Roof* and *Thoroughly Modern Millie*. His film credits include *Home at the End of the World* and *Flicka*. His television credits include "Glee" (Emmy Award nomination).

MATTHEW SILVER (Stage Manager) staged managed the Broadway productions of *A Life in the Theatre*, *The Beauty Queen of Leenane*, *The Caretaker*, James Joyce's *The Dead*, *The Lonesome West*, *Race and Speed-the-Plow*. His Off Broadway credits include *Conversations in Tusculum*, *Madame Melville*, *My Life with Albertine*, *Ricky Jay and His 52 Assistants*, *Ricky Jay: On the Stem*, *Rodney's Wife* and *Spalding Gray: Stories Left to Tell*. He has also staged managed tours of James Joyce's *The Dead*, *Ricky Jay and His 52 Assistants* and *The Music of Andrew Lloyd Webber*. Mr. Silver has stage managed special events, regional productions and summer stock. He is a member of and has worked on many, many shows with the Atlantic Theater Company and has stage managed in England and Australia and, before he knew any better, bus and truck. Member of AEA since 1991.

JENNIFER LEIGH WHEELER (Assistant Stage Manager) has her B.F.A. in Stage Management from USC and is a proud member of Actors' Equity Association. Some of her career highlights include the National Tour of *In the Heights*, the Off Broadway production of *Clara's Christmas Dreams* and the regional productions of *Six Degrees of Separation*, *Working* and the 2009 Shakespeare Festival (The Old Globe) *Creditors*, *Surf Report* and *Little Miss Sunshine* (La Jolla Playhouse), Los Angeles Philharmonic (Walt Disney Concert Hall), *Urinetown*, *Ragtime* and *Nine* (Starlight Musical Theatre), *The Who's Tommy* (Ricardo Montalban Theatre) and many others. Ms. Wheeler recently became a Mrs. when she married the love of her life, Brandon Kahn, this past summer.

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 13 world premiere plays and 11 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.

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*, *Hapgood* (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.

SPECIAL THANKS

The Broad Stage, for generously hosting a workshop of this piece in January 2011.



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



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



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



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The Globe relies on and thanks the generosity of all of its donors, including those who gave to the Globe's Artistic and Education Program Donation Appeal with a contribution during the 2011 Globe Gala. During that enchanting night, Gala attendees stepped up to the challenge and contributed over \$500,000 to the Globe's programs, which serve all ages and areas within San Diego County.

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SHILEY ARTIST-IN-RESIDENCE 2011: BURT BACHARACH

Established in 2002 with a magnanimous gift from Donald and Darlene Shiley, the Shiley Artist-in-Residence program furthers the Globe's commitment to bringing artists of the highest caliber, drawn from a national and international pool of talent, to work at the Theatre. This year's Shiley Artist-in-Residence is Burt Bacharach, an Academy and Grammy Award-winning music legend who has been one of the world's most honored and successful composers for six decades.

Burt Bacharach's acclaimed work spans all genres including top 40, rhythm and blues, country, film scores and soundtracks and Broadway musicals. While today's best young singers rediscover his classic songs and make them new again, he's still making music and setting records. As Shiley Artist-in-Residence, Burt Bacharach brings the world premiere of *Some Lovers*, a



Donald and Darlene Shiley

new musical created in collaboration with Tony-Award winner Steven Sater, to the Sheryl and Harvey White Theatre at The Old Globe.

Darlene Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for nearly three decades.

The Shiley's lead gift of \$20 million to the Globe's recent Capital and Endowment Campaign marked the largest individual contribution in the Globe's history. They have been Season Sponsors since 1995, underwriting dozens of productions, and have helped fund many Globe projects, including the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists, as well as underwriting two full scholarships in The Old Globe/University of San Diego Master of Fine Arts Program. In honor of their enduring support, the stage of The Old Globe Theatre was named the Donald and Darlene Shiley Stage. The Shiley Artist-in-Residence marks just one more way in which the Shileys support the creativity and quality of work on the Globe's three stages.

The Old Globe's Shiley Artists-in-Residence:

2002	Jeffrey Hatcher
2003	Daniel Sullivan
2004	John Rando
2005	Craig Noel
2006	Hershey Felder
2007	Harvey Fierstein
2008	Patrick Page
2009	Stephen Schwartz
2010	Tovah Feldshuh
2011	Burt Bacharach

IT'S THE SEASON OF CHILDREN ALL YEAR LONG!

The Old Globe's Education department eagerly awaits the "Grinch Season" because of the joy and wonder on the faces of all the children visiting our theatres. There's a bit of magic and merriment at this time of year, but the Globe has many programs for children all year round that allow them to explore the exciting and enriching world of theatre.



THEATRE TOTS Does your preschooler dramatize every story he reads? Is your five year old acting out dramas in the garage? Send that tiny thespian to Theatre Tots, a fun creative dramatics program that builds literacy skills while teaching basics of acting to children ages 4, 5 and 6. These 90-minute sessions take children from storybook to performance while they learn how to use their voices, bodies and imaginations to bring a story to life. Parents may stay for the entire class or may drop them off and return for the last 20 minutes to watch their children perform a short presentation of the story of the day.

GLOBE HONORS Each May, the Globe welcomes high school actors and actresses to compete in Globe Honors. Talented teens compete in front of a live audience and an expert panel of judges for scholarships and, for some, an all-expense-paid trip to New York City to compete in the National High School Musical Theatre Awards. Globe Honors is open to any high school student in San Diego County and encompasses musical theatre, spoken theatre and technical theatre/stage management.



MIDDLE SCHOOL SUMMER CONSERVATORY Middle school-aged students join us for our Summer Conservatory, a two-week intense acting study with our professional teaching staff plus actors from the professional Shakespeare repertory company. These enthusiastic young people delve into scene study, stage combat, theatre games, improvisation, movement and specialty workshops that build their skills as they mature as actors. No audition is necessary but a passion for theatre and acting is important.

HIGH SCHOOL SUMMER SHAKESPEARE INTENSIVE High School Summer Shakespeare Intensive students immerse themselves in classical acting and rehearsals for a production of Shakespeare's plays.



Throughout the Intensive, the students have the unique opportunity to study classical theatre technique, voice, movement and stage combat while observing the productions of the Globe's Shakespeare Festival, which runs concurrently with the program. Festival company members are able to lend the students insights into the art of performing Shakespeare that they can then apply to their own performances of the Bard's work.

(clockwise from top left) Children take a bow during a Theatre Tots session; The Old Globe's 2011 Summer Shakespeare Intensive participants, selected from high schools throughout the San Diego area, in *Love's Labour's Lost*; The 2010 Globe Honors Semi-Finalists on the stage of the Old Globe Theatre; Students participating in a Middle School Summer Conservatory session.



The cast of the Lincoln Center Theater production of *Dividing the Estate*. Original photo by Jean Marcus.

Starring theatre legend Elizabeth Ashley as Stella Gordon

WEST COAST PREMIERE

Dividing the Estate

By Horton Foote | Directed by Michael Wilson

Nominated for a 2009 Tony Award for Best Play, the Broadway production of Pulitzer Prize winner Horton Foote's knowing comedy about family, money, power and greed is having its West Coast premiere at The Old Globe! Living in Texas and ruled by octogenarian matriarch Stella – with Elizabeth Ashley in the role she originated on Broadway – the family must confront their past as they prepare for an uncertain future when their fortune begins to diminish. Also starring Horton Foote Jr. and Hallie Foote, this production of their father's final play is a true family affair. New York critics cheered for *DIVIDING THE ESTATE*, with the *New York Daily News* exclaiming, "The play goes for laughs and succeeds, and at the same time comments on more sweeping notions of avarice and entitlement."

January 14 - February 12, 2012



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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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This list current as of October 31, 2011

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

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

EXPERIENCE BEHIND-THE-SCENES BENEFITS!

Patrons who make a tax-deductible donation to the not-for-profit Globe's Annual Fund help support the Theatre's award-winning artistic and education programs, which include 16 annual productions as well as education programs that reach nearly 50,000 participants each year.

Annual Fund Donors can also receive special benefits such as:

- Events with Artists
- Backstage Tours
- Gift Shop and Pub Treats
- Performances Magazine Recognition
- Subscription Seat Priority Upgrades

The popular "Meet the Artist" series, along with specially invited occasions, allow many Globe donors to enhance their theatre experience as they meet actors, directors, playwrights and more!



(from left) 2011 Shakespeare Festival cast member Miles Anderson with Marion Eggertsen and Nancy Hartmann at a 2011 "Meet the Artist" event.



Globe Technical Director Ben Thoron leads a special tour of the sets for the 2011 Shakespeare Festival and August: Osage County in June 2011.

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To learn more about making a year-end gift and becoming an Annual Fund donor, contact Rachel Plummer in the Development Department by phone at (619) 231-1941 x2317 or via email at GlobeMembership@TheOldGlobe.org.

You can also go online to www.TheOldGlobe.org/Support to learn more and make a gift today!

Globe Ambassadors

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

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♦Denotes increased giving in 2010 & 2011

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

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What is the Craig Noel League?

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

What is a Planned Gift?

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

How do I make a Planned Gift?

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

How can a Planned Gift help me?

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

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

Join us and become a part of our active community with a variety of exciting events 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.



CRAIG NOEL 1957



Longtime Craig Noel League member and theatre volunteer Shirley Mulcahy (center) visits with actors Georgia Hatzis and Jonno Roberts 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.

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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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Email Tickets@TheOldGlobe.org

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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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 A. Samantha Beckhart **Front of House Assistant**
 Elaine Gingery **Food and Beverage Manager**
 Timothy Acosta, Nellie R. del Rosario,
 Benjamin A. Murrell, Paige Plihal, Amanda Rhoades,
 Ilya Signayevsky, 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**
 Patricia Ceja, Alberto Holloway,
 Jeff Howell **Parking Lot Attendants**
 Norman Ramos, Danny Wilcox **V.I.P. Valet Attendants**

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