

performances



THE OLD GLOBE

MARCH 2013

A Gentleman's Guide to Love *AND* Murder



Welcome to THE OLD GLOBE



DOUG GATES

Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

As San Diego's flagship theatre and one of the largest regional theatre companies in the country, The Old Globe has a special obligation to bring audiences the widest range of theatrical experiences possible. This season, on this very stage, we've taken a heartfelt look at a dark chapter in American history with *Allegiance – A New American Musical*. We've experienced the perennial holiday joy of *Dr. Seuss' How the Grinch Stole Christmas!* We've basked in the sparkling comic glow of George Bernard

Shaw's classic *Pygmalion*. Later this spring we will thrill to *Other Desert Cities*, a bracing family drama by a major American playwright, and *The Rainmaker*, a mid-century American classic in an imaginative new production.

And tonight we welcome you to a very beguiling stage confection: the witty and wicked *A Gentleman's Guide to Love and Murder*. This lighthearted and loopy new musical is inventive, fresh and altogether delightful. We're sure you will enjoy it.

One of the things about *A Gentleman's Guide* that we most enjoy is the gentleman it brings back to the Globe. It is a real pleasure to welcome home director Darko Tresnjak to his old San Diego stomping grounds. As you may know, Darko spent five years as Co-Artistic Director and as the Artistic Director of our Summer Shakespeare Festival before becoming the Artistic Director of Hartford Stage in Connecticut. Darko has helmed 14 productions here at the Globe, most recently *Cyrano de Bergerac* and *Coriolanus*. His keen visual imagination and impeccable sense of style are perfectly matched to this vivid new musical.

A Gentleman's Guide to Love and Murder is a co-production with Hartford Stage, which not only gives us the opportunity to collaborate with Darko and our talented colleagues in Connecticut, but also gives you the chance to travel across the country without leaving your theatre seat and get a glimpse of the best of America's regional theatre. From where we sit, it's a great view: surprising, engaging, impeccably produced and downright fun. We hope you'll agree.


Barry Edelstein
Artistic Director


Michael G. Murphy
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.

Board of Directors



As you enjoy the world premiere of *A Gentleman's Guide to Love and Murder*, consider this: how much your friends would enjoy this rollicking musical of merriment and murder! A simple phone call, a tweet or a Facebook post from you might be the nudge that brings them a joyous interlude of world-class theatre right here in San Diego. Better yet, come back yourself and bring someone with you.

As Chair of The Old Globe Board of Directors, I look forward to sharing with many others this theatre's bright future under our new Artistic Director Barry Edelstein. As Barry begins to build on our fabled past as the community's preeminent arts organization, you can help not only with your presence, but also with the gifts that fuel our progress.

Your gifts build the bridge of funding between ticket sales and production costs that is essential to maintaining the Globe's place at the forefront of America's great not-for-profit theatres.

Thank you for your presence at this performance and for all that you do for the Globe, for being a part of the family and for enjoying the diverse and award-winning programming on our stages.

Enjoy the performance!

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

LEADERSHIP GIFTS

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

\$20,000,000 or greater

Donald[†] and Darlene Shiley

\$10,000,000 or greater

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[†]In Memoriam

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Harry and Valerie Cooper



Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary, member of the Executive Committee and currently as a member of the Nominating and Development Committees. Valerie and her husband, Harry, have played many other important roles at the Globe and have both co-chaired extremely successful Globe Galas (Valerie in 2004, 2006 and 2010 and Harry in 2005). The Coopers' previous sponsorships have included *The Women*, the world premieres of *A Catered Affair* and *Cornelia*, the 2012 West Coast premiere of *Divine Rivalry* as well as several others over the years. Valerie and Harry are active throughout the San Diego community, supporting the Museum of Contemporary Art San Diego, the San Diego Museum of Art, Vista Hill Foundation, San Diego Opera, Planned Parenthood and Patrons of the Prado.



For more than two decades, California Bank & Trust (CB&T) has been a generous supporter of The Old Globe. Now, the Globe is pleased to announce the bank's sponsorship of *A Gentleman's Guide to Love and Murder*. CB&T regularly provides both volunteer and financial contributions to the Globe and has sponsored such plays as *Boeing-Boeing*, *The First Wives Club*, *The Lady with All the Answers*, *Antony and Cleopatra*, *Julius Caesar*, *Pericles*, *Henry V*, *Floyd Collins*, *God of Carnage* and more. CB&T's Senior Vice President, Sandra Redman, serves on the Globe's Board of Directors and was instrumental in CB&T's generous support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. The Old Globe thanks California Bank & Trust for its unwavering support.



HM Electronics, Inc. (HME) was the first company to develop a wireless intercom system, which quickly became the industry standard among broadcast and entertainment professionals around the world. In 2011 the National Academy of Television Arts & Sciences (NATAS) presented HME with an Emmy Award for the company's "work in the Development of Wireless Intercom." In 2010, HME acquired Clear-Com®, the global leader in Analog & Digital Cabled Intercoms and an Emmy Award winner for development of the cabled intercom belt pac. In tonight's performance, and in many others throughout the year at The Old Globe, HME/Clear-Com's generous gift of equipment provides clear and reliable wireless and wired communication among members of the Globe's production staff.



THE OLD GLOBE

IN ASSOCIATION WITH HARTFORD STAGE

PRESENTS

A Gentleman's Guide to Love AND Murder

BOOK BY

ROBERT L. FREEDMAN

MUSIC BY

STEVEN LUTVAK

LYRICS BY

ROBERT L. FREEDMAN AND STEVEN LUTVAK

BASED ON THE NOVEL *ISRAEL RANK* BY ROY HORNIMAN

Alexander Dodge
SCENIC DESIGN

Linda Cho
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Dan Moses Schreier
SOUND DESIGN

Aaron Rhyne
PROJECTION DESIGN

Charles LaPointe
WIG DESIGN

Jonathan Tunick
ORCHESTRATOR

Mike Ruckles
MUSIC DIRECTOR

Dianne Adams McDowell
Steven Lutvak
VOCAL ARRANGEMENTS

Binder Casting
Jay Binder, CSA/Jack Bowdan, CSA
CASTING

Susie Cordon
STAGE MANAGER

CHOREOGRAPHY BY
PEGGY HICKEY

DIRECTED BY

DARKO TRESNJAK

A Gentleman's Guide to Love and Murder was developed, in part, at the 2006 Sundance Institute Theatre Lab at the Sundance Resort with continuing Post-Lab Support through its initiative with the Andrew W. Mellon Foundation.

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
March 8 - April 14, 2013

THE CAST

Asquith D'Ysquith, Jr./Lord Adalbert D'Ysquith/Reverend Lord Ezekial D'Ysquith/
Lord Asquith D'Ysquith, Sr./Henry D'Ysquith/Lady Hyacinth D'Ysquith/
Lady Salome D'Ysquith Pumphrey/Major Lord Bartholomew D'YsquithJefferson Mays
Monty NavarroKen Barnett
Sibella Hallward..... Lisa O'Hare
Phoebe D'YsquithChilina Kennedy
BarberPrice Waldman
Miss Shingle..... Rachel Izen
Tour Guide Kevin Ligon
Miss Barley..... Heather Ayers
Farmer/Guard..... Kendal Sparks
Lady Eugenia Heather Ayers
DetectivePrice Waldman
Magistrate..... Kevin Ligon
Sibella's Maid/Phoebe's Maid Catherine Walker
Ensemble Heather Ayers, Rachel Izen, Kevin Ligon, Kendal Sparks,
Price Waldman, Catherine Walker

Stage Manager Susie Cordon
Assistant Stage Manager Annette Yé

SETTING

London, 1909

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Christina Pellegrini
Assistant Music Director Charlie Reuter
Assistant Lighting Design Aaron Porter
Assistant Sound Design Nicholas Pope
Assistant Projection Design and Programmer Matthew Mellinger
Assistant Projection Design Kristin Ellert
Production Assistant Tarin Hurstell
Dialect Consultant Jan Gist
Stage Management Intern Olivia Todd

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.

Big Wicked SMILES

Book writer and lyricist Robert L. Freedman, composer and lyricist Steven Lutvak and director Darko Tresnjak talk about bringing A Gentleman's Guide to Love and Murder to the stage.

INTERVIEW BY DANIELLE MAGES AMATO

What about this project captured your imagination and made you want to work on it?

Robert: What first drew me to the work was the wry and elegant wit. And I fell in love with the contradiction of someone to whom behaving as a perfect gentleman is as important as breathing, and yet he was committing something as distasteful as murder...not once, but over and over again. I loved the hypocrisy of the Edwardian era. Everything one

did in the name of propriety was contradicted by rampant impropriety...in love, in sex, in business, in society.

The show is very much the story of the class system in British society. If you weren't born into the upper classes, there was virtually no hope of climbing the ladder to success. And here is someone who actually was born with all the advantages, but had it all taken away from him. He has to fight his way back to the top any way he can. I was drawn to that struggle,



a fight against injustice, a fight against the system. But even more to the emotional factors that drive Monty to accomplish his goal of becoming Earl, to seeking revenge against the people who destroyed his mother's life and threaten to destroy his by keeping him from marrying the woman he loves.

Steven: For me, one of the great elements of this story is that Monty is the ultimate outsider, and as is so often the case of a member of any disenfranchised group, he can speak the language of the less-thans as well as the language of the in-group. And in the show, Monty out-D'Ysquiths the D'Ysquiths, if you will. I think we all relate to an underdog like that.

The challenge of that, in this particular piece, of course, is that he moves up the food chain by murdering, and the question was, "Can an audience love a serial killer?" I hope — and think — the answer is yes, particularly since what we've written is a comedy.

And I've often said that by having one actor play all of his victims, all members of the rich and titled D'Ysquith family, we get to have our cake and eat it, too. Intrapsychically, I believe we all want to kill our families to one degree or another; here we get to have the cathartic experience of watching Monty kill them, but because we know that the same actor — in this case, the brilliant Jefferson Mays — will keep coming back, we don't ever really take the murders seriously.

Robert: Like Steve, I loved the challenge of making a murderer not only likable, but someone you actually care about — which is essential for any dramatic work to succeed with an audience. That such an antihero can be the protagonist in a musical is what makes it so contemporary, and that was exciting to me.

And I was excited by the inherent theatricality of having one actor playing all the murder victims. I love it any time I go to the theatre and see an actor display his or her versatility playing a variety of characters. Usually, they are small, incidental roles.

Continued on page 8

from the **ARTISTIC DIRECTOR**

Two stories weave together to make the splendidous crazy-quilt that is *A Gentleman's Guide to Love and Murder*, one silly and one rather more serious. I'll start with the silly.

Years ago I was in rehearsal with the great Bill Irwin, the California-bred circus clown who founded the New Vaudeville and would later go on to acclaim as a MacArthur "Genius" grantee and a Tony Award-winning actor. While we were struggling with a tricky moment in some scene, Bill said, "Sometimes you just need the dumb guy to fall down." He then executed a wild pratfall that sent the room into hysterics. Scene solved. Silliness, Bill knew, has its virtues. *A Gentleman's Guide to Love and Murder* knows this too.

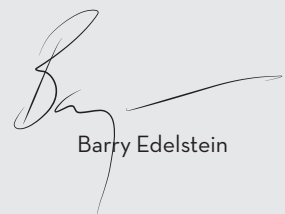
This witty and giddy new musical is unafraid to go for the silly. Like the Victorian British music hall tradition that so thoroughly informs it — and whose spirit it so fully captures — *A Gentleman's Guide* trades in broad strokes, bright colors, outsized characters and a complete inability to resist a pun when the opportunity for one arises.

It takes skill to craft silliness this beguiling, though, and the show's creators, in their own Bill Irwin-esque mode, have set their sharp and capacious brains to the task. Indeed, for me, the specialness of *A Gentleman's Guide*, and the reason I'm so proud to have it at the Globe, is just how smart its silliness is. The language dazzles and the music transports: We can hear in the script the ravishing epigrams of Oscar Wilde even as we hear in the score the tonic complexity of Stephen Sondheim. It's a rich brew of sophistication and folly, as sparkly and gilt as the proscenium arch in a 19th-century theatre and as jiggly as a bowl of Jell-O fresh out of the fridge.

But the smarts of the show's creators extend beyond the piece they've made, and that's where the story turns serious. The director, The Old Globe's old pal Darko Tresnjak, and the show's writer-composer team, Robert L. Freedman and Steven Lutvak, were insightful enough to know that intelligent silliness takes time to gestate. And so, simultaneous with the writing and shaping and crafting of their show, they carefully crafted a path of artistic development that would guide it to a healthy birth. Their masterstroke was to put baby in the care of the best midwives in the musical-making business: three, significant not-for-profit theatre institutions spread across the United States. Utah's Sundance Institute, Connecticut's Hartford Stage, and now The Old Globe.

A triumvirate of major institutions in three states, harnessing their efforts behind the success of one new musical over the course of eight years: this is as good an image as I can conjure of what the American National Theatre really looks like. Each institution added value: its time, its dramaturgical expertise, its production budget, and — most crucially of all — its audience. The burden of making a new musical isn't small, but in a process like the one *A Gentleman's Guide* enjoyed, that burden is shared and its logistical challenges spread around. The result enables greater artistic ambition to achieve higher standards of accomplishment. As you're about to see, that makes for some very serious silliness.

Thanks for being here. Enjoy the show!



Barry Edelstein

But in our show, it's the star doing it, and what could be more fun than that? We are tremendously lucky to have the extraordinary Jefferson Mays. It's as if he were born to play this part...or I should say, these parts. And with Ken Barnett as Monty, we have two leading men for the audience to fall in love with, and they do.

Darko: From the start, this show put a big wicked smile on my face. I thought of it as the comic version of *The Talented Mr. Ripley*, another story about an

"Downton Abbey." I enjoy it, but let's face it — you really want to strangle some of those characters. Well, in our musical, we get to do precisely that.

Steven: Musically, I've been very aware from the start that since the show takes place in England in 1907, I've wanted the musical palette to reflect that period of time and style, so the influences are drawn from classical music (lots of Mozart, with his duets, trios and ensemble numbers, with the occasional Schubertian melodic turn thrown in for good measure), Noël Coward (with his delicious pastiche songs, send-ups in and of themselves), Gilbert and Sullivan patter songs and music hall ditties from the time. Those are some of the things I've consciously tried to emulate in creating this score.

Robert: As Steve says, we loved getting to play in the Noël Coward, Oscar Wilde and Gilbert and Sullivan vein. In fact, Roy Horniman, the author of the novel that our show is based on, was part of Oscar Wilde's circle. Words were so important in the works of all these artists, not just the witty epigrams, but also the juxtaposition between what people say and what they really mean. And that's just plain fun to try to emulate.

At the same time, there's a lot of physical comedy in our show. We set out to write a musical comedy, not

just a musical. In fact, the novel is quite a bit darker than the show, and our murders are quite a bit more theatrical and comic. Of course, anytime you adapt a work from one medium to another, the piece changes quite a bit. As Steve started writing the music, I was heavily influenced by his inventive mind, and that's when the style really started to take shape and expand for me.

And then to have Darko Tresnjak's stunning visual sense and theatrical skill added to all that, it's really a perfect marriage. Aided, of course, by Peggy Hickey's choreography. And the design team that Darko has assembled — Linda Cho, Alexander Dodge, Philip Rosenberg, Dan Moses Schreier, Aaron Rhyne, not to mention Jonathan Tunick's perfect orchestrations — suddenly a whole world of style sprang from the page to the stage! I can't tell you how exciting that is for writers who have been sitting in a room working, only imagining it in their heads. This production has exceeded our expectations on every level.



HENRY BROCCO

Steven Lutvak, Darko Tresnjak and Robert L. Freedman.

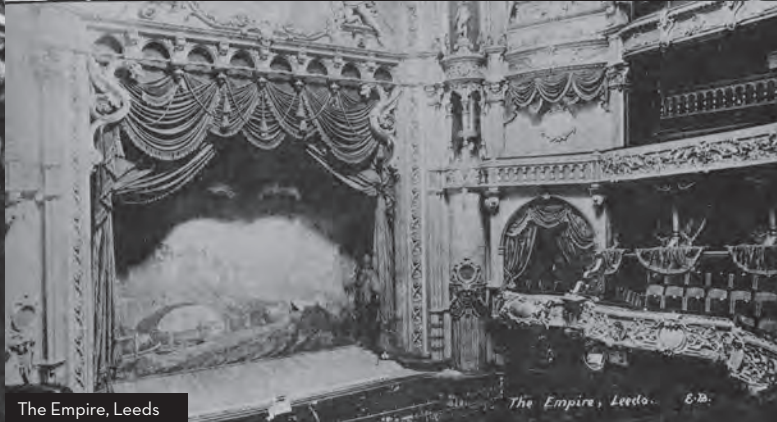
insecure yet ambitious underdog who goes a little bit further than most of us would in the pursuit of his goals. But there is a little bit of Monty in all of us. I think that with a show like *A Gentleman's Guide to Love and Murder* we get to acknowledge and laugh at some of our less savory impulses. This is the basis of many Oscar Wilde and Noël Coward plays, and this musical is a variation on that theme.

How would you describe the style of *A Gentleman's Guide*, in terms of music, storytelling and theatricality? What were your stylistic influences as you created the piece?

Darko: I looked at Victorian toy theatres, English music halls, Edwardian greeting cards, pop-up books and especially advent calendars. I thought that each scene should feel like opening a new window in the advent calendar — with occasional drops of blood on the holly and ivy. Lately, I also started watching

Music Hall

By DANIELLE MAGES AMATO



The Empire, Leeds



Harry Champion



Little Tich



Marie Lloyd

In Edwardian London, nightly crowds packed the city's music halls, eager to lift a pint, have a laugh and sing along with the performers of the day. An evening of music hall entertainment included a wide range of acts, everything from song and dance to acrobats, jugglers, animal acts and clowns. An Edwardian music hall audience might have seen Harry Houdini escaping from impossible silver handcuffs, or they might have caught Little Tich performing his famous Big Boot Dance, an incredible piece of clowning that inspired the style of Charlie Chaplin and other silent film comedians.

Despite the variety of acts, the main draw of music hall remained the music, particularly the energy and vigor of its comic songs and the personalities of its headline singers. Audiences could not get enough of Harry Champion's rapid-fire patter songs about food and drink, like "Boiled Beef and Carrots" and "A Little Bit

of Cucumber." The Queen of Music Hall, Marie Lloyd, made a career of double entendre, filling innocent songs with innuendo, like the popular "She'd Never Had Her Ticket Punched Before." Music hall was a working class entertainment — Cockney songs were especially beloved — and its ditties were picked up and sung all over London by bootblacks and taxi drivers. The music developed its own distinctive style, and some of its songs remain in the popular consciousness even today, like "Ta-ra-ra-boom-de-ay," "I'm Henry the Eighth, I Am" and "It's a Long Way to Tipperary."

In the early 1900s, music halls changed. Food and drink disappeared from the performance space, replaced by velvet curtains and marble walls. Formal manners were now expected, and singing along was discouraged. Music hall in its original form ceased to exist, giving way to variety shows and other forms of entertainment.

The Old Globe is Coming to a School Near You!

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES

The Globe is launching a new touring program that will travel to San Diego county schools in April and May of 2013 with a one-hour version of Shakespeare's *Twelfth Night*. Our talented actors do not need a traditional stage for their production so the show can be performed at any school regardless of the size of their performance spaces.

Shakespeare's tale of unrequited love and hidden identities will delight students and teachers alike. Teachers will have the opportunity for conversations about loyalty, bullying and love while introducing students to theatre with a top-quality production right in their own schools. In-classroom workshops are available for schools wishing to help students explore the play more deeply and to enhance the theatre experience.

The Old Globe's production is part of *Shakespeare for a New Generation*, a national program of the National Endowment for the Arts in partnership with Arts Midwest. The Globe is one of 42 professional theatre companies selected to participate in *Shakespeare for a New Generation*, bringing the finest Shakespeare productions to middle and high school students in communities across the United States.

The touring program runs from April 22 - May 17, 2013.

➤ To learn more, book a performance or sponsor a school, please contact GlobeLearning@TheOldGlobe.org.



MIDDLE SCHOOL CONSERVATORY

The Old Globe's summer Middle School Conservatory offers three weeks of top-notch training for theatre-loving students. Students work with professional actors and directors to explore the art of acting and develop their talent. This program requires no audition but does require a willingness to work hard and have fun with a group of like-minded young people. Workshops with actors from the Globe's summer Shakespeare Festival season are a highlight of the program. Classes will take place Monday through Friday, July 15 - August 2, 2013 from 10:00 a.m. to 3:00 p.m.



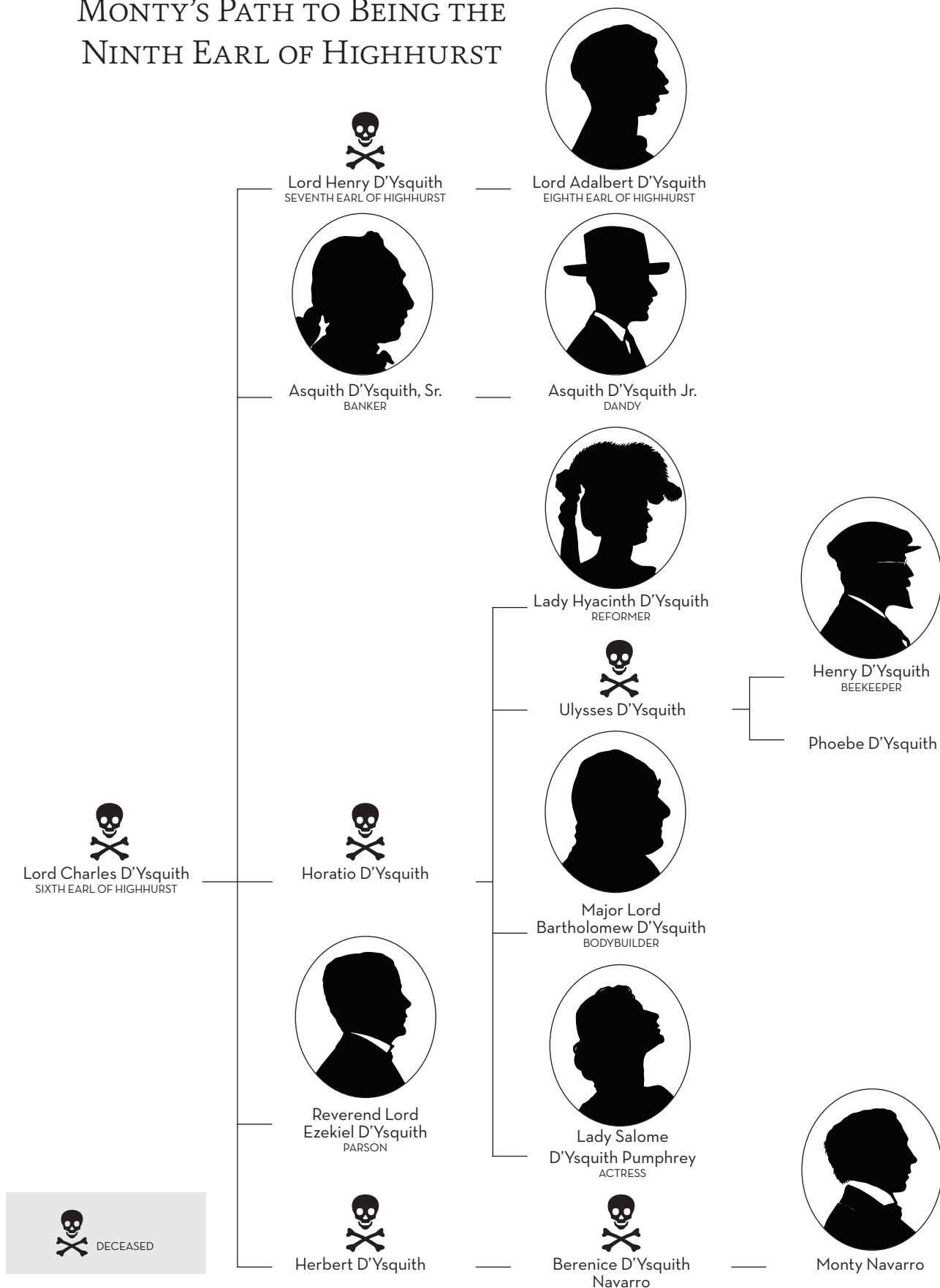
Auditions for Globe Honors, the exciting awards program for high school-aged theatre students, will take place on May 4 and 5, 2013. Finalists perform on The Old Globe's stage, and winners receive \$1,000 scholarships. Winners in the Leading Role category will travel to New York to participate in The Road to the Jimmy Awards, a program featured in the 2012 PBS miniseries *Broadway or Bust*. Globe Honors and The Road to the Jimmy Awards are presented in association with Broadway/San Diego, a Nederlander Presentation.

BROADWAY
SAN DIEGO
A NEDERLANDER PRESENTATION

➤ To learn more about the Middle School Conservatory or Globe Honors, contact GlobeLearning@TheOldGlobe.org.

THE D'YSQUITH FAMILY TREE

MONTY'S PATH TO BEING THE NINTH EARL OF HIGHHURST



Profiles



HEATHER AYERS (Miss Barley, Lady Eugenia, Ensemble) previously appeared at The Old Globe in *Sammy*, *The Women* and *Ace*. Her Broadway credits include *Young Frankenstein*,

A Little Night Music and *On a Clear Day You Can See Forever*, and her Off Broadway credits include *Five Course Love*, *Sarah, Plain and Tall*, *Forbidden Broadway Strikes Back!* and five productions at City Center Encores! Ms. Ayers has appeared regionally at Yale Repertory Theatre, The O'Neill Festival, Cincinnati Playhouse in the Park, George Street Playhouse, the Alley Theatre and Barrington Stage Company, among others. Her television and film credits include "Lights Out," "Z Rock," "Scandal" and *Lucky Stiff*. She can be heard on the recordings for *Young Frankenstein*, *Five Course Love* and the Encores! production of *Face the Music*. heatherayers.com.



KEN BARNETT (Monty Navarro) is very pleased to return to the role he played at Hartford Stage. He has appeared on Broadway in *Wonderful Town* directed by Kathleen Marshall and

The Green Bird directed by Julie Taymor. His Off Broadway credits include *February House* (The Public Theater), *Manon/Sandra*, *La Ronde* (Best Actor, New York International Fringe Festival), *Debbie Does Dallas*, Susan Stroman's *A Christmas Carol* and *The Whore of Sheridan Square* (New York Innovative Theatre Award nomination for Best Featured Actor). His regional credits include Brandon in *Next Fall* (Geffen Playhouse), Burton in *Burn This* (Mark Taper Forum), *Clear* (The Eugene O'Neill Theater Center), Tom in *The Glass Menagerie*, Adam Guettel's *Myths and Hymns* (Philly Award nomination for Best Leading Actor), Frank in *Merrily We Roll Along* (Guthrie Theater) and *Mame* opposite Christine Ebersole (Paper Mill Playhouse). Mr. Barnett's recent films include *Admission*, *People Like Us* and *Friends with Kids*. He has also appeared on television on "Mad Men," "In Plain Sight," "Grey's Anatomy," "Entourage," "How I Met Your Mother" and "Monk." He is a graduate of Wesleyan University. He is also the recipient of a Connecticut Critics Circle Award for *February House* at Long Wharf Theatre last season. kenbarnett.net.



RACHEL IZEN (Miss Shingle, Ensemble) has appeared in the Broadway and U.S. Touring companies of *Mary Poppins*. Her extensive U.K. theatre credits include *Thoroughly*

Modern Millie, *A Chorus Line*, *Chicago*, *Blondel*, *Lautrec*, *Singin' in the Rain*, *Annie*, *Guys and Dolls*, *Bless the Bride*, *Beauty and the Beast*, *Follies*, *The Beggar's Opera*, *The Witches of Eastwick*, *The Pajama Game*, *Bitter Sweet*, *Daisy Pulls It Off*, *The Winslow Boy*, *Gypsy*, *Hot Flush*, *Dames at Sea*, *The Ugly Duckling (Honk)*, *Bad Girls: The Musical*, *The Lady of Larkspur Lotion* and *Sweeney Todd*. She has been seen in film and on television in *Evita*, *Endgame*, *Beg!*, *Jack Brown and the Curse of the Crown*, "Casualty," "Holby City," *Big Women*, "The Bill," *Where There's Smoke*, *Daylight Robbery* and "The Queen's Nose." Ms. Izen is a graduate of Arts Educational Schools, London. rachelizen.com.



CHILINA KENNEDY (Phoebe D'Ysquith) just finished playing Cecily Cardew in *The Importance of Being Earnest* at Neptune Theatre. She played Mary Magdalene in the recent

revival of *Jesus Christ Superstar* on Broadway and at La Jolla Playhouse, and she also appeared in the First National Tour of *Mamma Mia!* Her Canadian theatre credits include three seasons at the Shaw Festival, three seasons at Stratford Festival, two seasons at the Charlottetown Festival, *A Funny Thing Happened on the Way to the Forum* (Canon Theatre), the world premiere of *The Lord of the Rings* (Mirvish Productions), Theatre Aquarius, Thousand Island Playhouse, Reprise Concerts and guest star in *An Evening with Jason Robert Brown* (Glenn Gould Studio). Ms. Kennedy studied at Sheridan College and the Stratford Festival Birmingham Conservatory. She has received BroadwayWorld Awards for *Kiss Me, Kate*, *The Grapes of Wrath* and *Jesus Christ Superstar*. chilinakennedy.com.



KEVIN LIGON (Tour Guide, Magistrate, Ensemble) recently appeared in the Broadway production of *The Phantom of the Opera* as Firmin, the opera manager. He previously appeared on Broadway in *Sister Act*, *Finian's*

Rainbow, *Young Frankenstein*, *The Producers*, *Kiss Me, Kate*, *1776* and *The Secret Garden*. He appeared in the National Touring Companies of *The Producers* (also Los Angeles Company), *Guys And Dolls* (1992 revival, Jeff Award for Best Supporting Actor), *A Grand Night for Singing*, *Stardust*, *Grease* and *Hello, Dolly!* starring Carol Channing. Mr. Ligon's Off Broadway credits include *Forbidden Broadway*, *The Chosen* and City Center Encores! productions of *Fiorello!*, *Finian's Rainbow*, *Carnival* and *The Boys from Syracuse*. Some of his favorite regional theatre credits are Man #2 in *Five Course Love* (Geva Theatre), Sancho Panza in *Man of La Mancha* (Sacramento Music Circus), Oscar in *Curtains* (Pittsburgh Civic Light Opera), Snake in *The Apple Tree* (Goodspeed Musicals), Gussie Fink-Nottle in *By Jeeves* (Goodspeed Musicals, Geffen Playhouse), Luther Billis in *South Pacific* (Dallas Theater Center), Hysterium in *A Funny Thing Happened on the Way to the Forum* (Casa Mañana) and Adolfo Pirelli in *Sweeney Todd* (The Kennedy Center's Sondheim Celebration). His feature film and television work includes *The Producers* (2005) and "Law & Order: Special Victims Unit." Mr. Ligon holds a B.F.A. in Theatre from Southern Methodist University.



JEFFERSON MAYS (The D'Ysquiths) won a Tony Award for his performance in *I Am My Own Wife*. His other Broadway credits include *Journey's End*, *Pygmalion*, *The Best Man*

and *Of Thee I Sing*. His Off Broadway credits include *Blood and Gifts*, *Measure for Measure*, *Quills* and *Orestes*. He has been seen regionally in *My Fair Lady*, *Quartermaine's Terms*, *Rosencrantz and Guildenstern are Dead*, *Misalliance*, *The Importance of Being Earnest*, *The Cherry Orchard*, *Peter Pan*, *She Stoops to Conquer*, *Tartuffe*, *Hamlet*, *Macbeth*, *Miss Julie* and *Private Lives*. His television and film credits include *Alfie*, *Kinsey*, *The Notorious Bettie Page*, *Cousin Bette*, "The Good Wife," *Mildred Pierce*, "Detroit 1-8-7," "Lie to Me," "Fringe," "Law & Order," "Nurse Jackie" and "The Closer". Mr. Mays is also the recipient of Lucille Lortel, Drama Desk, Outer Critics Circle, Obie, Helen Hayes, Elliot Norton, Theatre World, Drama League, Jefferson, Helpmann and Patté Awards. He holds a B.A. from Yale University and an M.F.A. from UC San Diego.



LISA O'HARE (Sibella Hallward) has U.S. theatre credits that include Eliza Doolittle in *My Fair Lady* (U.S. Tour, Ahmanson Theatre, Helen Hayes Award nomination, Elliot

Norton Award, *Denver Post* Ovation Award), Sally Bowles in *Cabaret* (Los Angeles Drama Critics Circle Award for Best Lead Performance) and the title role in *Gigi* (Reprise Theatre Company) and Guinevere in *Camelot* (Music Circus). Her London credits include the title role in *Gigi*, Eliza Doolittle in *My Fair Lady* (U.K. Tour), *Anything Goes* (Theatre Royal Drury Lane), *Copacabana* (Scandinavian Tour) and the title role in Cameron Mackintosh and Disney's *Mary Poppins* (London and Australia). She can be heard on the recordings for *Mary Poppins* (Original London Cast) *Dracula* (L.A. Theatre Works) and *A Spoonful of Stiles and Drewe*. Her television credits include "Castle," "The Closer" and "Undercovers." For my husband Brian, you are my rock!
lisaohare.com.



KENDAL SPARKS (Farmer, Guard, Ensemble) has performed in the New York productions of *Where's Charley?* (City Center Encores!), Charles Busch's *Judith of Bethulia* and

Bunnica (TheatreworksUSA). He has been seen regionally in Disney's *Aladdin*, *The Producers*, *Les Misérables*, *Hello, Dolly!*, *The Pajama Game*, *The Wizard of Oz*, *Oliver!*, *Jesus Christ Superstar* and *Mame*. Mr. Sparks received a B.F.A. in Musical Theatre from the University of Michigan. He is a teaching artist with Artists Striving to End Poverty and the resident music director at Front & Center for Performing Arts in Springfield, New Jersey.
KendalSparks.com.



PRICE WALDMAN (Barber, Detective, Ensemble) has appeared on Broadway in *The Little Mermaid*, *Dr. Seuss' How the Grinch Stole Christmas!* and *The Lion King*. He has worked at

regional theatres such as McCarter Theatre Center, Theatre for a New Audience, Red Bull Theater, York Theatre Company, Next Wave Festival at Brooklyn Academy of Music, Goodspeed Musicals, Weston Playhouse, Great Lakes Theatre Festival,

Sundance Institute Theatre Lab (both in Utah and White Oak), California Shakespeare Theater, Utah Shakespeare Festival, The Repertory Theatre of St. Louis, American Musical Theatre of San Jose and TheatreWorks. He is proud to have been involved with *A Gentleman's Guide* since 2006. He also appeared in the film *Across the Universe*. He is a graduate of University of Delaware's Professional Theatre Training Program and received his undergraduate degree from Oberlin College and Oberlin Conservatory of Music. Mr. Waldman lives in Brooklyn with his wonderful children, Jasper, Grace and Sylvia, and his amazing wife, Rebecca.



CATHERINE WALKER (Sibella's Maid, Phoebe's Maid, Ensemble) is thrilled to make her Globe debut. She received her B.F.A. in Vocal Performance from Carnegie Mellon University

and made her Broadway debut with the original cast of Disney and Cameron Mackintosh's hit musical *Mary Poppins*, understudying the title role and later becoming Broadway's second Mary, flying over the heads and into the hearts of Broadway audiences for over 100 performances. She left that production to join the original cast of the highly acclaimed Broadway revival of *Ragtime*. Most recently, Ms. Walker was seen once again on Broadway in *Mary Poppins*. In addition, she portrayed Maria in *The Sound of Music* during the 2011 holiday season, for which she garnered the prestigious Carbonell Award for Best Actress in a Musical (Fulton Theatre and Maltz Jupiter Theatre). She has also appeared on the stage of Maltz Jupiter Theatre as Hope in *Anything Goes*. In addition, she played Louise in the premiere production of the new North Shore Music Theatre. In May she will wed the love of her life, Jacques Mitchell. Love and thanks to Steven, Robert and Darko for this wonderful opportunity!
catherinewalker.biz.

ROBERT L. FREEDMAN (Book and Lyrics) was nominated for an Emmy Award and a Writers Guild Award for the ABC miniseries *Life with Judy Garland: Me and My Shadows* starring Judy Davis. He won the Writers Guild Award for HBO's *A Deadly Secret* and was also nominated for ABC's *Rodgers & Hammerstein's Cinderella* starring Brandy and Whitney Houston. He was a finalist for the Humanitas Prize for

the GLAAD Award-winning *What Makes a Family*. His other films for television include *What Love Sees* (Silver Plaque, Chicago International Television Festival), *Honor Thy Mother* (Edgar Allan Poe Award nomination, Mystery Writers of America), *Unlikely Angel* starring Dolly Parton, *In the Best of Families: Marriage, Pride & Madness* (aka *Bitter Blood*), *Our Son, the Matchmaker*, *Taken Away*, *Murder at 75 Birch* for CBS, *Woman With a Past* for NBC, *Murder in the Hamptons* and *The Pastor's Wife* for Lifetime and *Broadway Sings: The Music of Jule Styne* for "Great Performances" on PBS. For his musical theatre work with collaborator Steven Lutvak, Mr. Freedman won the Kleban Award for Outstanding Lyric Writing and the Fred Ebb Award for Musical Theatre Songwriting. They won the California Musical Theatre Award for their musical *Campaign of the Century*, which has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. *A Gentleman's Guide to Love and Murder* was developed with the support of the Sundance Institute Theatre Lab, Ucross Foundation and Brush Creek Foundation for the Arts. He is the coauthor, with Faye Greenberg, of the one-man play *The Beast of Broadway: The Life and Times of David Merrick*. He is married to actress Jean Kauffman, and they are the proud parents of writer/director Max Freedman. He dedicates this production to the memory of his mother, Shirley.
RobertLFreedman.com.

STEVEN LUTVAK (Music, Lyrics and Vocal Arrangements) was profiled in *Time* magazine's People to Watch column. He also wrote the title track to Paramount's hit film *Mad Hot Ballroom*. *A Gentleman's Guide to Love and Murder*, written with Robert L. Freedman, was originally developed at the Sundance Institute Theatre Lab and won both the Kleban Award and the Fred Ebb Award for Musical Theatre Songwriting. Mr. Lutvak and Mr. Freedman also wrote *Campaign of the Century* (originally commissioned by the American Musical Theatre of San Jose), which was presented at the Chicago Humanities Festival and the New York Musical Theatre Festival, winning the California Musical Theater Award Competition from the Beverly Hills Theatre Guild. Mr. Lutvak's other musicals include *The Wayside Motor Inn* (commissioned by the Harmony Project of the National Alliance for Musical Theatre), *Almost September* (eight San Francisco

Bay Area Theatre Critics Circle Awards and seven Dramalogue Awards for its West Coast premiere) and *Esmeralda*, for which he won a New American Works Grant from the National Endowment for the Arts. Other awards include two Jonathan Larson Performing Arts Foundation Grants and the Johnny Mercer Emerging American Songwriter Award. As a singer/songwriter, Mr. Lutvak has performed at Carnegie Hall, Carnegie Recital Hall and around the country. In *The New York Times*, Stephen Holden wrote, "An upper-middlebrow Billy Joel crossed with a lower-highbrow Tom Lehrer with a pinch of Debussy: that's how you might place the music of the singer, songwriter, pianist and raconteur Steven Lutvak in the artistic hierarchy of contemporary songwriters." His two CDs are *The Time It Takes* and *Ahead of My Heart* (both of which are on sale in the Globe gift shop), and his songs are discussed at some length in *Classic American Popular Song*. StevenLutvak.com.

DARKO TRESNJAK (Director) is the fifth Artistic Director of Hartford Stage. His directing credits at Hartford Stage include *A Gentleman's Guide to Love and Murder*, *Breath & Imagination*, *Bell, Book and Candle* and *The Tempest*. He was the Artistic Director of The Old Globe Shakespeare Festival from 2004 to 2009. His directing credits at the Globe include *Cyrano de Bergerac*, *Coriolanus*, *The Women*, *The Pleasure of His Company*, *All's Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Titus Andronicus*, *A Midsummer Night's Dream*, *The Winter's Tale*, *The Comedy of Errors*, *Antony and Cleopatra*, *The Two Noble Kinsmen* and *Pericles*. He received four awards from the San Diego Theatre Critics Circle for Outstanding Direction of *Cyrano de Bergerac*, *The Winter's Tale* and *Pericles* and for Excellence in Artistic Direction. His recent credits include *Titus Andronicus* (Stratford Shakespeare Festival), *City of Angels* (Goodspeed Musicals), *Twelfth Night* (Oregon Shakespeare Festival) and the National Tour of *The Merchant of Venice* featuring F. Murray Abraham as Shylock. The production originated in 2007 at Theatre for a New Audience and transferred to the Royal Shakespeare Company as part of their Complete Works Festival. Mr. Tresnjak's directing career began at Williamstown Theatre Festival where, over eight seasons, he directed *The Skin of Our Teeth*, *Rosencrantz and Guildenstern are Dead*, *The Love of*

Three Oranges, *Princess Turandot*, *The Blue Demon*, *The Winter's Tale*, *Moving Picture* and *Under Milk Wood*. He has also directed at The Public Theater, Chicago Shakespeare Theater, Vineyard Theatre, Blue Light Theater Company, Long Wharf Theatre and Westport Country Playhouse. From 2002 to 2004 he was Director in Residence at Boston's Huntington Theatre Company where his productions included *What the Butler Saw*, *Heartbreak House* and *Amphitryon*. Mr. Tresnjak recently directed *Der Zwerg*, *Der Zerbrochene Krug* and *Die Vögel* for LA Opera, the inaugural productions of their acclaimed *Recovered Voices* cycle. The productions were released on DVD and Blu-ray by Arthaus Musik. He has also directed at Opera Theatre of Saint Louis, Florida Grand Opera, Sarasota Opera and Virginia Opera. Mr. Tresnjak was educated at Swarthmore College and Columbia University. Between college and graduate school, he studied at the Martha Graham School, performed with numerous Philadelphia dance and theatre companies and toured across the United States and Japan with Mum Puppettheatre. He is the recipient of grants from Theatre Communications Group, Pennsylvania Council on the Arts and National Endowment for the Arts, and he received the Alan Schneider Award for Directing Excellence.

PEGGY HICKEY (Choreography) has choreographed Maurice Sendak's *Hansel and Gretel*, *La Rondine*, *The Most Happy Fella*, *My Fair Lady* and *Lucky To Be Me*, the music of Leonard Bernstein, at Lincoln Center and *Antony and Cleopatra* Off Broadway at Theatre for a New Audience. Her regional credits include *Carnival*, *Amour*, *A Little Night Music*, *Brigadoon*, *King of Hearts* and *On the Twentieth Century* (Goodspeed Musicals), *Oklahoma!* (Paper Mill Playhouse), *Oliver!*, *Fiddler on the Roof*, *Brigadoon* and *Carousel* (California Musical Theatre), *Curtains*, *The King and I*, *My Fair Lady*, *State Fair* and *The Music Man* (Music Theatre of Wichita) and *The Music Man* (The Bushnell). Her opera credits include work with LA Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, New York City Opera, Chicago Lyric Opera, Dallas Opera, Houston Grand Opera, Hong Kong Arts Festival and Savonlinna Opera Festival. Her film and television credits include *The Brady Bunch Movie*, "Samantha Who?," "90210," "Hot in Cleveland," "General Hospital" and "Day of Our Lives." Ms. Hickey is on faculty at

UCLA Theater, Film and Television's Ray Bolger Musical Theater Program. She has received Connecticut Critics Circle Awards for Best Choreography for *Brigadoon* and *On the Twentieth Century* and an MTV Video Music Award for Best Choreography for Beck's *New Pollution*.

ALEXANDER DODGE (Scenic Design) has designed the Globe productions of *Pygmalion*, *The Recommendation*, *Rafta, Rafta...*, *The Last Romance*, *Sammy*, *The Pleasure of His Company*, *Bell, Book and Candle*, *The Sisters Rosensweig* and *Moonlight and Magnolias*. His Broadway credits include *Present Laughter* (2010 Tony Award nomination), *Old Acquaintance*, *Butley* and *Hedda Gabler*. His West End credits include *All New People* as well as Manchester and Glasgow. Off Broadway he has designed *Modern Terrorism*, or *They Who Want to Kill Us and How We Learn to Love Them*, *All New People*, *Trust* and *The Water's Edge* (Second Stage Theatre), *Maple and Vine* and *Rapture*, *Blisters*, *Burn* (Playwrights Horizons), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Measure* (The Public Theater), *Antony and Cleopatra* (Theatre for a New Audience), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award) and *Chaucer in Rome* (Lincoln Center Theater) and *Force Continuum* and *Sexual Perversity in Chicago* (Atlantic Theater Company). His regional credits include productions at Alley Theatre, Arena Stage, CENTERSTAGE, Hartford Stage, Huntington Theatre Company, Geffen Playhouse, Guthrie Theater, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, The Shakespeare Theatre Company, Stratford Shakespeare Festival, Williamstown Theatre Festival and Yale Repertory Theatre. His opera credits include *Il Trittico* (Deutsche Oper Berlin), *Così Fan Tutte* (Minnesota Opera), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg) and *Lohengrin* (Budapest). Mr. Dodge trained at the Yale School of Drama.

LINDA CHO (Costume Design) previously designed the Globe productions of *The Recommendation*, *Twelfth Night*, *Othello*, *Titus Andronicus*, *Macbeth*, *The Winter's Tale*, *Antony and Cleopatra*, *The Two Noble Kinsmen*, *Much Ado About Nothing*, *All's Well That Ends Well* and *Pericles*. Her credits at Hartford Stage include *The Whipping Man*, *Gee's Bend* and *A Raisin in*

the Sun. Off Broadway she has designed *The Merchant of Venice* (Theatre for a New Audience), *The Other Side* (Manhattan Theatre Club), *Some Men* (Second Stage Theatre), *Durango* (The Public Theater), *Eli's Comin'* (Vineyard Theatre), *Hurricane* (Classic Stage Company), *The Author's Voice* and *Imagining Brad* (Drama Dept.) and *Wolf Lullaby* (Atlantic Theater Company). Her regional credits include *The Dog in the Manger* (The Shakespeare Theatre Company), *Legacy of Light* (Arena Stage), *Mary's Wedding* (Westport Country Playhouse), *True West* (Williamstown Theatre Festival), *What the Butler Saw* (Huntington Theatre Company), *Magnolia* (Goodman Theatre) and *The Two Noble Kinsmen* (Chicago Shakespeare Theater). Internationally she has designed *The Merchant of Venice* (Royal Shakespeare Company) and *The Story of My Life* (The Canadian Stage Company). Her opera credits include *Die Vögel*, *Der Zwerg* and *Der Zerbrochene Krug* (LA Opera), *The Mikado* and *The Magic Flute* (Opera Theatre of Saint Louis) and *Orfeo* and *Euridice* (Virginia Opera Association). She received an M.F.A. from Yale School of Drama and was Costume Curator for the Prague Quadrennial 2011 U.S. National Pavillion. She has received a Lucille Lortel Award nomination for *The Two Noble Kinsmen*, a Craig Noel Award for *Pericles* and a Drama Desk nomination for *Princess Turandot*.

PHILIP S. ROSENBERG (Lighting Design) previously designed the Globe productions of *Pygmalion* and *The Recommendation*. His Off Broadway credits include *Cactus Flower*. His regional credits include The Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, TheatreWorks, Hartford Stage, Huntington Theatre Company, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Festival, Bay Street Theatre, Two River Theater Company, George Street Playhouse and Westport Country Playhouse. Over the past 12 years Mr. Rosenberg has served as associate lighting designer on over 35 Broadway plays and musicals.

DAN MOSES SCHREIER (Sound Design) previously composed original music for *Much Ado About Nothing* and sound designed *The Tempest* and *Much Ado*

About Nothing for the Globe's 2011 Shakespeare Festival. He has sound designed the Broadway productions of *Sondheim on Sondheim*, *A Little Night Music*, *West Side Story*, *Gypsy*, *Radio Golf*, John Doyle's production of *Sweeney Todd*, *The 25th Annual Putnam County Spelling Bee*, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *Into the Woods*, *Topdog/Underdog*, *Dirty Blonde*, *The Diary of Anne Frank*, *The Tempest* and *Bring in 'Da Noise, Bring in 'Da Funk*. His Off Broadway sound design credits include *Road Show*, *Stuff Happens*, *Homebody/Kabul* and *Floyd Collins*. He composed music for the Broadway productions of *The Merchant of Venice* with Al Pacino, *Julius Caesar* with Denzel Washington and *The Tempest* with Patrick Stewart and the Off Broadway production of *Disfarmer* at St. Ann's Warehouse. He has received three Tony Awards nominations, three Drama Desk Awards and an Obie Award for Sustained Excellence. danmosesschreier.com.

AARON RHYNE (Projection Design) designed the Globe productions of *Richard O'Brien's The Rocky Horror Show*, *Welcome to Arroyo's*, *Whisper House* and *Working*. His Broadway credits include *Bonnie & Clyde* and his Off Broadway credits include *Water by the Spoonful*, *Lonely, I'm Not*, *The Blue Flower* and *All New People* (Second Stage Theatre), *Wild with Happy* (The Public Theater), *Graceland* (Lincoln Center Theater), *Spirit Control* (Manhattan Theatre Club), Taylor Mac's Obie Award-winning *The Lily's Revenge* (HERE Arts Center) and *Dutchman* (Cherry Lane Theatre). His opera credits include *Florencia en el Amazonas* (Washington Opera, Opera Colorado, Utah Opera), *La Traviata* (Wolf Trap) and *Jerry Springer: The Opera* (Carnegie Hall, Sydney Opera House). Regionally he has designed *Bonnie & Clyde* (La Jolla Playhouse, Asolo Repertory Theatre), *Strange Interlude* (The Shakespeare Theatre Company), *Working* (Asolo Rep, Broadway in Chicago), *The Civil War* (Ford's Theatre) and *The Last Five Years* (Asolo Rep). Additionally, Mr. Rhyme creates videos for various television projects, including "Project Runway" and "The Marriage Ref." aaronrhyme.com.

CHARLES LAPOINTE (Wig Design) has designed the Broadway productions of *Motown: The Musical*, *Clybourne Park*, *Newsies*, *The Columnist*, *Magic/Bird*, *Bonnie & Clyde*, *The Mountaintop*, *Women on the Verge of a Nervous Breakdown*, *The*

Merchant of Venice, *Memphis*, *Henry IV*, *The Rivals*, *Cymbeline*, *Lombardi*, *Fences*, *Looped*, *The Miracle Worker*, *Superior Donuts*, *33 Variations*, *Guys and Dolls*, *In the Heights*, *Jersey Boys*, *The Color Purple*, *Martin Short: Fame Becomes Me*, *Good Vibrations*, *The Apple Tree*, *A Raisin in the Sun*, *Cat on a Hot Tin Roof*, *The Lieutenant of Inishmore*, *Radio Golf*, *Sight Unseen*, *High Fidelity*, *Xanadu* and *Bring It On: The Musical*. His previous credits at Hartford Stage include *Gem of the Ocean*, *The Adventures of Tom Sawyer*, *Gee's Bend*, *Noises Off!* and *A Midsummer Night's Dream*.

JONATHAN TUNICK (Orchestrator) orchestrated last season's *Some Lovers at The Old Globe*. A native New Yorker, Mr. Tunick 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," "Columbo" and "Smash." He is also the arranger/conductor of recordings with Bernadette Peters, Bette Midler, Judy Collins, Kiri Te Kanawa, Plácido Domingo, Neil Diamond, Johnny Mathis, Kate Bush, Barbra Streisand and Paul McCartney. He conducted *Company* at The Kennedy Center. He is one of only seven persons holding all four major awards: the Grammy, Emmy, Tony and Oscar. In 2009 he was elected to the Theatre Hall of Fame.

MIKE RUCKLES (Music Director) is thrilled to be making his Old Globe debut. His New York credits include *The Sound of Music* (Carnegie Hall), the Drama League Tribute to Patti LuPone and *At This Performance* (McGinn/Cazale Theatre). His regional credits include *A Gentleman's Guide to Love and Murder* and *Breath & Imagination* (Hartford Stage), *The Last Five Years* (The Denver Center for the Performing Arts) and more than 15 productions with

Little Theatre of the Rockies. He is the composer of *Girls Only* (Pittsburgh Civic Light Opera, Main Street Theater, Denver Center, Minneapolis, Des Moines, Charlotte and Winnipeg). He received his M.M. from University of Northern Colorado. Mr. Ruckles maintains a busy private studio in New York City with students appearing in leading roles on and Off Broadway and in national tours. He has served as Private Voice Faculty for the New Studio on Broadway (New York University), Voice Faculty for Ann Reinking's Broadway Theater Project, Musical Director for New York Film Academy and Musical Director and Private Voice Faculty for the School of Theatre Arts and Dance at University of Northern Colorado, and he is a regular clinician and lecturer for the National Association of Teachers of Singing. mikeruckles.com.

DIANNE ADAMS MCDOWELL (Vocal Arrangements) is happy to be a part of The Old Globe's production of *A Gentleman's Guide to Love and Murder*. A former resident of New York City, Ms. McDowell has served as composer/lyricist, arranger and musical director in a variety of media. Her composer/lyricist credits include The New Victory Theater production of *The Wind in the Willows* (adaptation by Gerardine Clark), written with longtime husband/collaborator James McDowell. Their more recent musical, *Bookends* (co-authored with Katharine Houghton), premiered at New Jersey Repertory Company. Ms. McDowell has also composed for Radio City Music Hall, was musical arranger/supervisor for the world premiere of *Jam and Spice* and served as associate conductor/vocal arranger of Broadway's Tony Award-nominated *Starmites*. Her vocal arrangements have been performed on stages throughout the country, including Avery Fisher Hall, Actors Theatre of Louisville and Lincoln Center. Nominated for the 2002 Helen Hayes Award in the category of Outstanding Musical Direction for the production of Tazewell Thompson's *Constant Star* at Arena Stage in Washington, DC, Ms. McDowell was also the recipient of the 2004 Barrymore Award (Philadelphia) and the 2006 Beverly Hills/Hollywood NAACP Award. adamsandmcdowell.com.

BINDER CASTING (Casting) with Jay Binder, CSA, Jack Bowdan, CSA, Mark Brandon, CSA and Jason Styres. Their Broadway credits include *Nice Work If You*

Can Get It, *Born Yesterday*, *The Lion King*, *Finian's Rainbow*, *Brighton Beach Memoirs*, *A Chorus Line*, *Gypsy*, *The 39 Steps*, *White Christmas*, *Is He Dead?*, *Inherit the Wind*, *Journey's End*, *Butley*, *Who's Afraid of Virginia Woolf?*, *Sweet Charity*, *Wonderful Town*, *Movin' Out*, *42nd Street*, *The Music Man*, *The Iceman Cometh*, *Beauty and the Beast*, *The Last Night of Ballyhoo*, *Chicago*, *The King and I*, *Damn Yankees*, *Lost in Yonkers*, *Jerome Robbins' Broadway*, *The Goodbye Girl* and every City Center Encores! production. Their film credits include *Hairspray*, *Dreamgirls*, *Chicago* and *Nine*. Binder Casting is a nine-time Artios Award winner.

SUSIE CORDON (Stage Manager) previously stage managed the Globe production of *Don Juan* and the Hartford Stage productions of *Bell, Book and Candle*, *Elaine Stritch Singin' Sondheim... One Song at a Time*, *Motherhood Out Loud*, *Betty Buckley: Broadway by Request*, *Elaine Stritch at Liberty* and *The Milk Train Doesn't Stop Here Anymore*. Her other regional credits include shows at Manhattan Theatre Club, Roundabout Theatre Company, Lincoln Center Theater and McCarter Theatre Center. Her Broadway, Off Broadway and National Tours include the revival of *Equus*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *The Crucible*, *Amy's View*, *The Invention of Love* and *The Milk Train Doesn't Stop Here Anymore*. She is a recipient of the Del Hughes Award for Excellence in the Art of Stage Management.

ANNETTE YÉ (Assistant Stage Manager) served as stage manager for The Old Globe's *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell* and the 2010 production of *Dr. Seuss' How The Grinch Stole Christmas!* Her other Globe credits include *Dr. Seuss' How the Grinch Stole Christmas!* ('11 and '12), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever* and the Summer Shakespeare Festivals 2008 and 2010-2012. Ms. Yé's regional credits include *Peter and the Starcatchers*, *Tobacco Road* and *iSalsalandia!* (La Jolla Playhouse). Her other credits include *9 Parts of Desire* (Mo'olelo Performing Arts Company).

HARTFORD STAGE (Co-Producer), since its founding in 1963, has been known for innovative revivals of classics and the development of important new works, including 65 world or American premieres. Recent work includes the premieres of the new musical *A Gentlemen's Guide to*

Love and Murder, Quiara Alegria Hudes' *Water by the Spoonful*, which won the 2012 Pulitzer Prize for Drama, and Daniel Beaty's *Resurrection* (later retitled *Through the Night*). Horton Foote's *The Orphans' Home Cycle* started at Hartford Stage and enjoy a celebrated run in New York during the 2009-2010 season. Other new work includes the premieres of Eve Ensler's *Necessary Targets*, Edward Albee's *At Home at the Zoo*, Matthew Barber's *Enchanted April* and Matthew Lombardo's *Tea at Five*, among many others.

The theatre has earned numerous distinguished honors, including a Tony Award for Outstanding Regional Theatre, the Margo Jones Award, Obie Awards, New York Drama Critics' Circle Awards and Drama Desk Awards. Hartford Stage is currently under the leadership of Artistic Director Darko Tresnjak and Managing Director Michael Stotts.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include productions of *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at

regional theatres around the USA. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, 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. Mr. O'Brien most recently directed Norbert Leo Butz and Katie Holmes in Theresa Rebeck's *Dead Accounts* on Broadway.

His Broadway credits also include: *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.

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Jay Binder, CSA
Jack Bowdan, CSA, Mark Brandon, CSA
Jason Styres

The authors wish to thank the Rodgers and Hammerstein Foundation, the Ucross Foundation and the Brush Creek Foundation for the Arts for their invaluable support, as well as New York Theatre Barn and Other Voices (Jeff Oppenheim, Artistic Director).

SPECIAL THANKS

Paul Staroba
George Yé



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



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



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



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.



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In 1995, the Season Sponsor program was initiated by Globe Board Members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following donors who have generously supported the 2012-2013 season.

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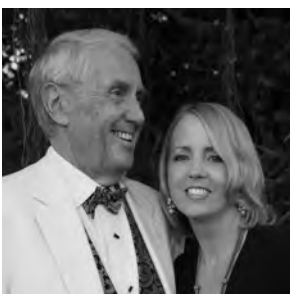
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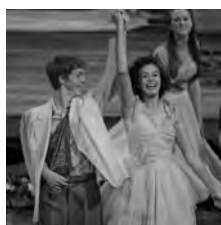
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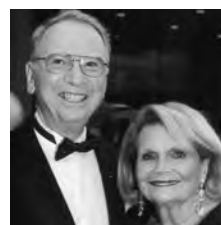
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(from left) Globe Guilders Yvonne Lindroth Silva, Amara Marsden, Donna Blochwitz and Jane Kloforn as Sirens in the Globe's 2011 world premiere *Odyssey*.



Members from the 2012 and 2013 Executive Committees: (standing, from left) Barbara Bolt, Bonnie Wright, Bonnie Duell, President Linda Van Vark, Margi Sargis, Randy Tidmore, Gigi Cramer, Patricia Paul and Angie DeCaro; (seated, from left) Marlene Sterling, Immediate Past President Liz Helming and Nancy Brock.



Guilders at the 2012 *Celebrating Couture Fashion Show*: (from left) Globe Board Member Jo Ann Kilty, Immediate Past President Liz Helming, Globe Managing Director Michael G. Murphy, Honorary Fashion Show Chair Patricia Whalen, Chair Chrissy Roberts and Co-Chair Julie Fought.

The Old Globe is proud to have the support of over 2,500 dedicated volunteers who give their time freely as ushers, pub and gift shop workers, tour docents, greeters on the Plaza and with assistance throughout the administration building. Of these many volunteers, one group in particular has a strong 58-year tradition with the Globe – the Globe Guilders.

The Globe Guilders were established in 1955 by the Globe's Founding Director Craig Noel and his good friend Irma MacPherson, an actress, volunteer and community leader. Through their volunteer hours and fundraising, the Globe Guilders contributed immeasurably to the Globe's rise from a local community theatre to one of the nation's top award-winning regional theatres.

The original members of the Guilders took up many of the roles later performed by full and part-time staff, working behind the scenes in nearly every department by providing administrative support, selling tickets and sewing costumes. As the Globe has grown larger, their work has evolved along with the theatre's and the community's needs, and they dedicate significant time and resources to expanding fundraising efforts to support the theatre's artistic and education programs, for which they are annually recognized as Season Sponsors.

The Globe Guilders' largest fundraiser, now in its 23rd year, is the *Celebrating Couture Fashion Show*, an event that garners over 500 attendees annually (see the ad for this year's show on page 23). During Balboa Park's annual

December Nights festivities, the Globe Guilders coordinate events on the Globe Plaza and greet visitors during the weekend. Throughout the year, the Guilders welcome visiting artists to San Diego and the Globe, providing refreshments at the Meet-and-Greets held to celebrate each production's first day of rehearsal. Additionally, the group's involvement with the students enrolled in the Old Globe/USD M.F.A. program includes "adopting" members of each seven-student class and hosting an annual luncheon, at which they present a partial scholarship check. Members of the organization even appeared onstage in the Lowell Davies Festival Theatre in the Globe's 2011 world premiere production of *Odyssey*!

The Guilders are always eager to welcome new members to their dedicated group. To learn more, visit www.GlobeGuilders.org, email Membership@GlobeGuilders.org or contact President Linda Van Vark at lindavanvark@gmail.com.

Events at the Globe

The Old Globe kicked off the new year with the opening of its 100th Anniversary production of George Bernard Shaw's classic *Pygmalion* on Thursday, January 17. The evening began with a pre-show Circle Patron Dinner, where veteran Globe and Broadway director Nicholas Martin was named the newest Old Globe Associate Artist. Following the performance, donors, sponsors and Board members mingled with the cast and other members of the creative team at the opening night cast party.



1) (from left) Sheryl White, Board Member Harvey White, Hilit Edelstein, Old Globe Artistic Director Barry Edelstein and Gaby and Rich Sulpizio. 2) Old Globe Managing Director Michael G. Murphy and Bonnie Leth of United Airlines, Production Sponsor. 3) (from left) Liz Helming, Old Globe Associate Artist Deborah Taylor and Board Member Jo Ann Kilty. 4) (from left) Board Chair Harold W. Fuson, Jr., Board Member Elaine Darwin and Board Member Tim Rafalovich of Wells Fargo, sponsor of *Pygmalion*. 5) Board Member Evelyn Mack Truitt with Old Globe Associate Artist Paxton Whitehead (left) and Paul Black (right). 6) Board Member Ann Davies and Old Globe Associate Artist Don Sparks. 7) (from left) James and Zara Percy, Board Member Sandra Redman and Jeff Mueller. 8) (from left) Paul Marshall, Old Globe Historian Darlene Davies, Board Member Kathy Hattox, Artistic Director Barry Edelstein and Hilit Edelstein. Photos by Doug Gates.

the James Irvine foundation

Expanding Opportunity for the People of California



The Old Globe Community Voices participants from Victory Outreach Church with performers from their play readings at The Old Globe on Thursday, Nov. 8, 2012.

The James Irvine Foundation is a private, non-profit grantmaking foundation dedicated to expanding opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation's grantmaking focuses on three program areas: Arts, California Democracy and Youth. Since 1937, the Foundation has provided over \$1.3 billion in grants to more than 3,500 non-profit organizations throughout California. With \$1.6 billion in assets,

the Foundation made grants of \$68 million in 2012 for the people of California.

The Old Globe is grateful to have received a grant from The James Irvine Foundation to support The Old Globe Residency Project, a program that is engaging residents of San Diego's underserved communities in the creation of live theatre.

The County of San Diego



The County of San Diego plays a major role in promoting the region's cultural assets for all to enjoy. Through the County's Neighborhood Reinvestment and Community Enhancement grant programs, a wide range of not-for-profits arts and culture organizations throughout the County have received funding for capital projects and programs that improve the quality of life for County residents and visitors, promote economic development and encourage tourism.

The Old Globe is grateful to the San Diego County Board of Supervisors for providing grants that support many of the theatre's artistic and education programs and capital projects. This year, a Neighborhood Reinvestment Program grant is helping fund critical improvements to the Lowell Davies Festival Theatre, and other recent grants have provided funding for the construction of costumes and sets for Globe productions.

The Old Globe commends the County of San Diego and the County Board of Supervisors for valuing and supporting arts and culture.



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Meet the Artist

Annual Fund members who contribute \$500 or more are invited to attend the Meet the Artist series, events where patrons hear from artists about their careers and lives in the theatre.

Featured Artists for 2013



JEFFERSON MAYS

makes his Globe debut in *A Gentleman's Guide to Love and Murder*. Mays made his Broadway debut in the solo drama *I Am My Own Wife*, earning a Tony Award for Best Actor. He has also appeared on Broadway in *Pygmalion*, *Journey's End* and the 2012 revival of Gore Vidal's *The*

Best Man. Mays studied at Yale University School of Drama and trained in the Graduate Drama Program at UC San Diego.



DANA GREEN

is back at The Old Globe for *Other Desert Cities* after being a member of the 2012 Shakespeare Festival company as Queen Elizabeth in *Richard III* and Rosalind in *As You Like It*. Previously, Ms. Green was seen at the Globe in *Life of Riley* and as Roxane in *Cyrano de Bergerac* and Viola in

Twelfth Night in the 2009 Shakespeare Festival. Ms. Green has spent four seasons with the Stratford Shakespeare Festival. She is a proud member of The Antaeus Company in Los Angeles.



THE OLD GLOBE/USD M.F.A. PROGRAM STUDENTS

A joint venture of The Old Globe and the University of San Diego, the Master of Fine Arts in Dramatic Arts program nationally recruits seven students each year to participate in an intensive two-year, year-round course of graduate study in classical theatre. The professional actor training program is designed to take advantage of training and performance opportunities made available by The Old Globe. Students' performance work in the Globe's professional productions is the centerpiece of the training. The M.F.A. students can be seen this summer performing in the 2013 Festival season.

If you are interested in attending a Meet the Artist event, contact Jessica Burger, Development Manager of Individual Annual Giving at (619) 684-4142.



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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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Isaacs Brothers Foundation at
The San Diego Foundation
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Patricia & Alexander Kelley
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La Farfalla Cafe
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Marsha J. Netzer
Evy & Ed Newton
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The San Diego Foundation
In Memory of Margaret Peninger
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Drs. Paul & Katherine Ponganis
Mr. & Mrs. J.S. Rekettye
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Marlene G. Lipsey Turrentine
Natalie C. Venezia & Paul A. Sager
Karen Walker
Kathy & Jim Waring
The Washkowiak's
Ms. Sandy Wichelecki
Dennis & Carol Wilson
Cass Witkowski Family
Brendan M. & Kaye I. Wynne

*In Memoriam

This list current as of January 30, 2013.

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.

Enhance your theatre experience and become a member of the Globe's Annual Fund!



Technical Director Ben Thoron (second from left) leading a backstage tour.

Even with strong ticket sales, income from the box office only accounts for approximately 50% of the theatre's \$20 million operating budget. As a not-for-profit theatre, The Old Globe primarily relies on the generous support from patrons like you to contribute the rest. Annual Fund donations support artistic work and educational programs that the Globe offers to the San Diego community. As an Annual Fund Member, you will receive benefits that enhance your theatregoing experience. Enjoy one-of-a-kind activities, including special artist events, technical insights from professional artisans, backstage tours and access to the private donor lounge.

Double the impact of your gift!

Many companies match their employees' charitable donations. To find out if your company has a matching gift policy, check with your company's Human Resources department.

Annual Fund Benefits (by membership level)

- Invitation to the Annual Meeting (\$50)
- Complimentary backstage tour (\$125)
- Subscription seating upgrade priority (commensurate with giving level)
- Discounts at participating restaurants (\$250)
- Opportunity to purchase tickets before the general public (\$250)
- Listing as an Annual Fund donor in all programs for one year (\$500)
- Invitations to attend Meet the Artist events (\$500)
- Three complimentary blanket rentals (\$500)
- Invitations to selected opening night receptions (\$1,000)
- Voucher for one complimentary admission for two to the Lipinsky Family Suite (\$1,000)
- Invitations to all opening night dinners (\$1,500)
- Gift from the Helen Edison Gift Shop (\$1,500)
- Unlimited admission to the Lipinsky Family Suite (\$2,500)
- Personal VIP ticketing and subscription assistance (\$2,500)
- Invitation to the Annual Founder Circle Dinner (\$5,000)
- Complimentary Globe Valet Parking (\$10,000)

To learn more about Annual Fund giving and benefits, contact Jessica Burger, Development Manager of Individual Annual Giving at (619) 684-4142.

Corporations Entertaining at The Old Globe

“KPMG is passionate about corporate citizenship, and dedicated to supporting the communities in which we live and work, making The Old Globe a perfect match for KPMG. We are very proud of our connection to the Globe and the value that the Globe brings to our local community.”

Dave Down, KPMG Managing Partner and former Old Globe Board member

Since establishing a San Diego office in 1961, KPMG has been dedicated to serving the San Diego community, including The Old Globe, since 1985. Partners of KPMG have served on The Old Globe’s Board of Directors, including Don Tartre, Dave Down and currently Beth Altman. A highlight for KPMG is their annual *Dr. Seuss’ How the Grinch Stole Christmas!* event. KPMG families and their clients’ families come together to celebrate the holidays with a family-oriented reception and a tour of Whoville followed by a performance of *Dr. Seuss’ How the Grinch Stole Christmas!*



KPMG San Diego Office Managing Partner Dave Down and The Grinch.

KPMG LLP is a global leader providing assurance, tax and advisory services in 152 countries with more than 145,000 professionals. Their purpose is to turn knowledge into value for the benefit of their clients, their people and the capital markets.



Nathan Fletcher, wife Mindy and their son with The Grinch at Higgs Fletcher & Mack’s Annual holiday event at The Old Globe.

“Not only are Old Globe productions always top shelf, but they also provide a unique and memorable venue for treating clients and prospects. It’s not uncommon for me to hear our guests rave about the time they had at one of our hosted events months later. If you want a venue that will make a lasting, positive impression with key business contacts, The Old Globe should be on your short list!”

Steven J. Cologne, partner at Higgs Fletcher & Mack, LLP

Higgs Fletcher & Mack, LLP is the sixth largest San Diego-based law firm, and, formed in 1939, Higgs Fletcher & Mack serves in leadership roles for more than 60 organizations throughout the region. Higgs Fletcher & Mack prides itself in taking good care of its clients and the community.

“Being a sponsor has provided an engaging set of opportunities to enjoy our clients’ company and deepen our relationships through a sense of shared ethos in supporting the arts in San Diego. With The Old Globe we enjoy exclusive access to opening night receptions, private tours and special accommodations – thereby demonstrating our appreciation in a very thoughtful way. The Old Globe always treats our guests with the utmost care and consideration, making each person feel like they are a treasured part of the Globe family. It has been truly remarkable sharing this experience with our clients, and we look forward to continuing our sponsorship for years to come.”

Joseph E. Cohen, founding principal at HoyleCohen

HoyleCohen was founded in 2001 and with two decades of prior history, stands willing and ready to help clients make decisions that will guide them toward achieving goals while sustaining wealth across generations. They do this by building trusted long-term relationships, designing and implementing wealth solutions and providing objective advice.



HoyleCohen staff and clients at the opening night dinner for *Dividing the Estate*: (clockwise from far left) Janet Acheatel, Barbara Barsky, Sandra and Allen Reibman, Bonnie and Phillip Charat, Martha Farish, Joe Cohen and Elsa and Marc Lantzman.

To learn more about entertaining your clients at The Old Globe, contact Associate Director of Development Bridget Cantu Wear at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

Corporate Donors

LEAD SEASON SPONSORS (\$75,000 OR MORE)



SEASON SPONSORS (\$50,000 - \$74,999)



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



DIRECTOR CIRCLE (\$15,000 to \$24,999)



(\$10,000 to \$14,999)

Break-Away Tours ResMed Foundation

FOUNDER CIRCLE (\$5,000 - \$9,999)

Bertrand at Mister A's First American Trust

Nokia Inc. Hyatt Regency La Jolla

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

Cubic Corporation HoyleCohen

Northgate González Market

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

Acquis Consulting Group
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Public Support

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.



Endowment

Vital for the Future of **Your** Old Globe



The cast of Jane Austen's *Emma - A Musical Romantic Comedy*.

The financial crisis of 2008 served as an important reminder of the fragility of the cultural institutions in our communities. Performing arts organizations throughout the U.S. suffered greatly in the wake of the economic shift, forcing many to scale back programs or close down entirely.

Thanks to you and many friends in the community, The Old Globe has remained solvent and stable, largely due to the leadership of a small group of generous individuals who ensure that The Old Globe remains at the forefront of American theatre and as a vital part of the cultural landscape of our city.

As the economy waxes and wanes, The Old Globe must create a robust and substantial endowment that can ensure long-term stability for the high quality and meaningful artistic and community programs you have come to expect and love.

An endowment is essentially a trust fund that covers a portion of a not-for-profit institution's annual operating expenses and serves as a buffer against hard times. The Old Globe Board of Directors is planning short- and long-term strategies that will enable the creation of an appropriate endowment for an institution with a \$20 million annual budget. And one day very soon you will be asked to help.

The two ways to support the endowment are either through a cash gift or through planned giving, such as a bequest or estate gift. Your support can ensure that generations to come will continue to learn about the works of Shakespeare, Shaw and O'Neill, as well as the new voices of American theatre that will join their ranks.



(from left) Jeffrey DeMunn, Tyler Pierce and Lucas Caleb Rooney in Arthur Miller's *Death of a Salesman*.



(from left) Robert Foxworth, Miles Anderson and Emily Swallow in *The Madness of George III*.

To learn more about the Globe's planned giving program or ways to support the Endowment, please contact Director of Development Todd Schultz at (619) 231-1941 x2310.

JOIN THE CRAIG NOEL LEAGUE TODAY

Ensure a Stronger Future for The Old Globe!

Founded in 2000 and named for the Globe's Founding Director, the Craig Noel 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 members of the theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.



"Live theatre has always been a critical part of our social enjoyment, and after many years of membership, we have come to treasure the incredible quality and variety of Globe productions. Therefore it was a no-brainer decision to take our association with The Old Globe to the next level by joining the Craig Noel League. In this era of declining financial support for arts in general, it became imperative to us that the quality of productions, acting and actor development be protected from future degradation."

—James and Janice LaGrone

Craig Noel League Members



CRAIG NOEL, 1957

Anonymous (18)
Diana Barliant*
Jan Bart
Nancine Belfiore
Alan Benaroya
Barbara Bolt
Nancy Brock
Ronald Brown
Dr. & Mrs. Edgar D. Canada
Garet & Wendy Clark
R. Patrick & Sharon Connell
Jane Cowgill

Patricia W. Crigler, Ph. D.,
CAPT/USN/Ret.
Carlos & Patricia Cuellar
Darlene Gould Davies
Mrs. Philip H. Dickinson
Doug Druley & Becky Young
Bernard J. Eggertsen &
Florence Nemkov
Dr. & Mrs. Robert Epsten
Frank A. Frye, III
Mr. Alan Gary &
Ms. Joanne Udelf
Nancy Reed Gibson
Robert Gleason &
Marc Matys
Marcy Goldstone
Carol & Don Green
Kathryn Hattox
David & Debbie Hawkins
Jill Denison Holmes
Craig & Mary Hunter
Bob Jacobs*
Grace Johnston
Gladys H. King
Marilyn Kneeland
Jean & David Laing

James & Janice LaGrone
Jerry Lester Foundation
Robin J. Lipman
Heather Manion
Chris & Jill Metcalf
Paul I. & Margaret W. Meyer
Steve Miller
Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
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Cecilia Carrick
Alice B. Nesnow
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Ecclesiastical Music)
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John Rebelo
Esther Rodriguez
Darlene Shiley
Patsy & Forrest* Shumway
B. Sy & Ruth Ann Silver
Dee E. Silver, M.D.
Stephen M. Silverman

Roberta Simpson
Dolores & Rod Smith
Marisa SorBello &
Peter Czipott
John & Cindy Sorensen
Nancy A. Spector &
Alan R. Spector
Jeanette Stevens
Eric Leighton Swenson
Anne C. Taubman
Randy Tidmore
Cherie Halladay Tirschwell
Evelyn Mack Truitt
Ginny Unanue
Carol & Lawrence Veit
Jordine Von Wantoch
Merle Wahl
Holly J. B. Ward
Sarah Woodruff Watkins
Sheryl & Harvey P. White
Mrs. Jack Galen Whitney
Julie Meier Wright
Carolyn Yorston-Wellcome

*In Memoriam

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.

Associate Artists of The Old Globe

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Paxton Whitehead
Victor Buono*	Robert Foxworth	Tom Lacy	Patrick Page	David F. Segal	James Winker
Wayland Capwell*	Ralph Funicello	Diana Maddox	Ellis Rabb*	Richard Seger*	Robert Wojewodski
Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin	Steve Rankin	Diane Sinor*	G Wood*
Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Don Sparks	
Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa	

Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre and adjacent to the Lowell Davies 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 all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre and the Lowell Davies Festival 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.



THE OLD GLOBE

Barry Edelstein, Artistic Director

Michael G. Murphy, Managing Director

Amy Allison.....General Manager
Edward Nelson.....Interim General Manager
Dave Henson.....Director of Marketing and Communications
Todd Schultz.....Director of Development
Mark Somers.....Director of Finance
Richard Seer.....Director of Professional Training
Robert Drake.....Director of Production
Roberta Wells-Famula.....Director of Education

ARTISTIC

Adrian Noble.....Shakespeare Festival Artistic Director
Eric Louie, Justin Waldman.....Associate Producers
Danielle Mages Amato.....Literary Manager/Dramaturg
Bernadette Hanson.....Artistic Associate
Desiree Nash.....Community Outreach Coordinator
Katherine Harroff.....Community Teaching Artist
Jan Gist.....Resident Vocal Coach

PRODUCTION

Debra Pratt Ballard.....Associate Director of Production
Suzanne Conway.....Company Manager
Carol Donahue.....Production Coordinator
Jonathan Cohn.....Assistant Company Manager

Stage Management

Leila Knox.....Production Stage Manager

Technical

Benjamin Thoron.....Technical Director
Wendy Berzansky.....Associate Technical Director
Travis Barrett.....Assistant Technical Director
Sean Fanning.....Resident Design Assistant
Eliza Korshin.....Technical Assistant/Buyer
Christian Thorsen.....Stage Carpenter/Flyman, Globe
Carole Payette.....Charge Scenic Artist
Jessica Amador, W. Adam Bernard, Jenn Imbler,
Erica Orr, Edward Roxburgh.....Scenic Artists
Gillian Kelleher.....Master Carpenter
Robert Dougherty.....Festival Master Carpenter
Fernando Anita, Daniel Capiro, Chris Chauvet,
Jason Chohon, Bob Dougherty, Larry Hall,
Jack Hernandez, Josh Letton,
Seamus O'Bryan.....Carpenters
Eszter Julian, Jeremy Luce.....Deck Crew
Jerome Kinchen.....Irvine Intern

Costumes

Stacy Sutton.....Director
Charlotte Devaux.....Resident Design Associate
Maureen Mac Niallais.....Assistant to the Director
Shelly Williams.....Design Assistant/Shopper
Michelle Hunt Souza.....Design Assistant
Wendy Miller.....Tailor/Draper
Erin Cass.....Draper
Babs Behling, Annie Glidden Grace.....Assistant Cutters
Mary Miller.....Costume Assistant
Joanna Stypulkowska.....Stitcher
Erin Carignan.....Craft Supervisor
Stephanie Parker.....Lead Craft Artisans
Molly O'Connor.....Wig and Makeup Supervisor
Kim Parker.....Assistant to Wig and Makeup Supervisor
Anna Maldonado.....Wig Assistant
Beverly Boyd.....Wardrobe Supervisor
Beth Merriman.....Crew Chief, Globe
Anna MacDonald.....Crew Chief, White
Ana Maldonado, Heather Premo,
Noelle Van Wyk.....Wardrobe Crew, Globe
Marie Jezbera.....Rental Agent

Properties

Neil A. Holmes.....Properties Director
Kristin Steva Campbell.....Assistant to the Director
Kristine Hummel.....Prop Assistant
M.H. Schrenkeisen.....Shop Foreman
Rory Murphy.....Lead Craftsman
Josh Camp, Trish Rutter.....Craftspersons
David Medina.....Properties Buyer
David Buess.....Property Master, Globe
Seamus O'Bryan.....Stage & Property Master, White

Lighting

Shawna Cadence.....Lighting Director
Sarah Lawler.....Lighting Fellow
Tonnie Ficken.....Master Electrician, Globe
Jim Dodd.....Master Electrician, White
Kevin Liddell.....Master Electrician, Festival
Mark Dewey,
Leah Nellman.....Follow Spot Operators, Globe
Eben Alguire, Kevin Anthenill, Mark Dewey, Sam Ibrahim,
Luke Olson, Raf Vallejo, Amanda Zieve.....Electricians

Sound

Paul Peterson.....Sound Director
Mark Hartshorn.....Master Sound Technician, Globe
RJ Givens.....Deck Audio, Globe
Dana Pickop.....Master Sound Technician, White
Jeremy Nelson.....Master Sound Technician, Festival
Rachel Doemelt, Austin Taylor.....Sound Technicians

ADMINISTRATION

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Shana Wride.....Administrative Assistant
Darlene Davies.....The Old Globe Historian

Information Technology

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Thad Steffen.....Information Technology Assistant Manager
John Ralston.....Information Technology Assistant

Human Resources

Sandra Parde.....Human Resources Director
Kathy Silberman.....Interim Human Resources Manager

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Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
Jose Morales, Albert Rios, Maria Rios, Vielka Smith,
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Brian Byrnes, Maria Carrera, Cynthia Caywood,
Ray Chambers, Gerhard Gessner, Jan Gist,
Fred Robinson, Abraham Stoll.....M.F.A. Faculty
William Hartley, Corey Johnston,
Nate Parde.....M.F.A. Production Staff

EDUCATION

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Carol Green.....Speakers Bureau Coordinator
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Lisel Gorell-Getz, Brian Hammond, Jason Heil,
Erika Malone, Erika Phillips, James Pillar, Damon Shearer,
Cynthia Stokes, Mark Wischkaemper.....Teaching Artists

FINANCE

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Trish Guidi.....Accounts Payable/Accounting Assistant

Adam Latham.....Payroll Coordinator/Accounting Assistant
Tim Cole.....Receptionist

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Bridget Cantu Wear.....Associate Director, Planned Giving
Eileen Prisby.....Events Manager
Rachel Plummer, Keely Tidrow.....Major Gifts Officers
Jessica Burger.....Development Manager,
Individual Annual Giving
Angelique von Thun.....Major Gifts Associate
Diane Addis.....Membership Administrator
Kacie Bluhm.....Development Assistant
Rico Zamora.....VIP Donor Ticketing

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Ed Hofmeister.....Associate Director of Marketing
Mike Hausberg.....Public Relations Associate
Kelly Boyle.....Digital and Print Publications Coordinator
Marissa Haywood.....Marketing Assistant
Susie Virgilio.....Marketing/Events Assistant

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Yolanda Moore, Jessica Morrow, Ken Seper,
Cassandra Shepard, Jerome Tullmann,
Grant Walpole.....Subscription Sales Representatives

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Marsi Bennion.....Ticket Operations Manager
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Gutierrez, Tyler Jones, Michael McCulloch, Caryn
Morgan, Jordyn Patton, Christopher Smith,
Carly Wickham-Stickler.....Ticket Services Representatives

PATRON SERVICES

Mike Callaway.....Theatre Manager
Mary Taylor, Samaria Ship.....House Managers
Kristen Cairns.....Front of House Assistant
Elaine Gingery.....Food and Beverage Manager
Timothy Acosta, Missy Bradstreet,
Nellie R. del Rosario, Kai Drey, William Henderson,
Sondra Mejia, Benjamin A. Murrell, Paige Plihal,
Amanda Rhoades, Michelle Thorsen.....Pub Staff
Jasmine Morgan, Jessica Piatt,
Stephanie Rakowski.....Gift Shop Supervisors

Security/Parking Services

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Janet Larson, Jeffrey Neitzel.....Security Officers
Oscar Gonzalez,
Alberto Holloway.....Parking Lot Attendants
Michael Prince, Norman Ramos.....VIP Valet Attendants

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