Dr. Seuss’

HOW THE GRINCH
STOLE CHRISTMAS!

November 16 - December 28
Welcome to Whoville! No Globe tradition is more beloved than our annual production of Dr. Seuss’ *How the Grinch Stole Christmas!* Even as we mark its 16th year, we are proud to keep expanding and deepening its reach into the community. Last year, for the first time, we offered a special performance of *The Grinch* specifically designed for children and adults on the autism spectrum. This year, we continue that tradition, inviting a new audience to participate in the magic and wonder of *The Grinch*.

That magic would not be possible without the support of one very special person. For more than three decades, Audrey Geisel has been close to the heart of The Old Globe, providing support through her kindness, warm smile, charming wit and extreme generosity. She is a champion of the arts in this community, serving as philanthropist, advocate and leader for many institutions. The production that you see today is on our stage thanks to Theodore Geisel’s creativity and Audrey’s vision and most sincere friendship. Tens of thousands of children have come to know live theatre through *The Grinch*, and we are grateful to Audrey that each year we are able to mount this production and introduce more young people to this magical art form.

From everyone here at The Old Globe, we offer our sincere wishes for a happy holiday season and a new year filled with joy and theatre.

**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.
Dear Friends,

Welcome to Whoville! For the 16th year, Max the dog (young and old), all the denizens down below the mountain and the Great Green One mount the stage for Dr. Seuss’ How the Grinch Stole Christmas!

Please join us in applauding our dear friend Audrey Geisel, who generously gives the gift of The Grinch to the Globe and to San Diego year after year. Audrey’s passion, love and support for the arts help us reach thousands of young people through our literacy programs and free student matinees.

Once again, we will offer a sensory-friendly performance of The Grinch for children and adults on the autism spectrum and their families. The Globe was the first regional theatre outside of New York to offer such productions in 2014. We will bring similar magic to our stages in more than a dozen other widely varied productions in 2014.

Happy Holidays! May your hearts grow three sizes this year!

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
  - Conrad Prebys
- $5,000,000 or greater
  - Sheryl and Harvey White
  - Kathryn Hattox
  - Karen and Donald Cohn
- $2,000,000 or greater
  - Viterbi Family Foundation
- $1,000,000 or greater
  - California Cultural and Historical Endowment
  - Estate of Dorothy S. Prough
  - The Rokvin Family
  - Estate of Beatrice Lynds
  - The Stephen & Mary Birch Foundation
- In Memoriam
  - The Kresge Foundation

PRODUCTION SPONSORS
Audrey S. Geisel

One of the Globe’s nearest and dearest friends, Audrey S. Geisel has supported theatre and education programs at the Globe for many years, and in 2013 the theatre launches its 16th consecutive production of Audrey’s and our perennial community favorite—Dr. Seuss’ How the Grinch Stole Christmas! A longtime La Jolla resident and Globe advocate and colleague, Audrey serves as President and CEO of Dr. Seuss Enterprises, L.P. and as President of the Dr. Seuss Foundation, which supports a variety of arts, education and literacy organizations in San Diego. Though Audrey shows tremendous generosity to many worthwhile organizations, her love of learning and literacy has been a driving force in her charitable giving, benefiting The Center for Family Literacy, San Diego Zoological Society, Vista Hill, La Jolla Playhouse, UC San Diego and, of course, The Old Globe. The Globe wishes to acknowledge and thank Audrey for supporting this beloved holiday production for many glorious years and for her deep and abiding commitment to The Old Globe.

For several decades Bank of America has been a vital partner in providing world-class theatre and outstanding arts education programs to thousands of San Diegans, and The Old Globe again salutes them for their continuing generosity this year with the annual production of Dr. Seuss’ How the Grinch Stole Christmas! This gift enables nearly 1,200 students from San Diego County to attend free matinee performances of The Grinch, Bank of America has previously sponsored Globe productions of Since Africa, Kingdom, Beethoven, As I Knew Him and the Great Composers and since 2013 has sponsored the Grinch. With Dr. Seuss’ How the Grinch Stole Christmas! Bank of America is fortunate to receive more than 1,200 Dr. Seuss books to Title One school children in San Diego who attend a free student matinee of The Grinch.

The Old Globe is pleased to recognize Random House Children’s Books for their generous support of the theatre’s annual production of Dr. Seuss’ How the Grinch Stole Christmas! Random House Children’s Books is the world’s largest English-language children’s trade book publisher and donates more than three million print books to needy readers all over the world. The Old Globe is grateful for Random House Children’s Books generosity this year with the annual production of Dr. Seuss’ How the Grinch Stole Christmas! This gift enables nearly 1,200 students from San Diego County to attend free matinee performances of The Grinch. Bank of America has previously sponsored Globe productions of Since Africa, Kingdom, Beethoven, As I Knew Him and the Great Composers and since 2013 has sponsored the Grinch. With Dr. Seuss’ How the Grinch Stole Christmas! Bank of America is fortunate to receive more than 1,200 Dr. Seuss books to Title One school children in San Diego who attend a free student matinee of The Grinch.

The Old Globe applauds Random House Children’s Books for this magnificent gift that children will treasure for years to come, encouraging many young people to read and remember their holiday visit to The Old Globe.

The Old Globe would like to thank the following sponsors for their support of the Globe Literacy and Education Initiatives, including the sensory-friendly performance of Dr. Seuss’ How the Grinch Stole Christmas! on December 14, 2013.

ELAINE and DAVE DARWIN

DAN and PHYLLIS EPESTEIN

The Old Globe salutes SDG&E and together we share the belief that exciting and outstanding cultural programs contribute to the development of strong youth leaders in the San Diego community.

Bank of America

Random House

The Old Globe

Audrey S. Geisel

SDG&E and the Sempra family of companies have been committed to supporting The Old Globe and the nationally-known education programs that have enhanced the lives of San Diego residents for more than 25 years. SDG&E has always believed strongly in the Globe’s artistic work and is proud to once again celebrate the annual production of Dr. Seuss’ How the Grinch Stole Christmas! SDG&E has helped launch two Globe Broadway-bound musicals, The Full Monty and Damn Yankees, and continues to be one of the theatre’s most stalwart supporters. The Old Globe salutes SDG&E and together we share the belief that exciting and outstanding cultural programs contribute to the development of strong youth leaders in the San Diego community.
THE CAST
(in order of appearance)

OLD MAX.......................................................Steve Gunderson*
CINDY LOU WHO.........................................Gabriella Dimmick (R) -or- Taylor Coleman (P)
PAPA WHO......................................................Geno Carr*
MAMA WHO....................................................Betz Malone*
GRANDPA WHO...............................................Kurt Norby*
GRANDMA WHO..............................................Eileen Bowers*
BOO WHO........................................................Imahni King-Murillo (R) -or- Brandon Saldívar (P)
ANNE WHO........................................................Kaitlyn O’Leary (R) -or- Isabelle Simone Pizzurro (P)
DANNY WHO.....................................................Dylan Nahbandian (R) -or- Luke Babbit (P)
BETTY LOU WHO...............................................Remy Margaret Curbin (R) -or- Caillin McAuliffe (P)
YOUNG MAX....................................................Jeffrey Schecter*
THE GRINCH....................................................Steve Blanchard*
GROWN-UP WHOS:........................................Jacob Caltrider*, Megan Carmitchel, Nancy Snow Carr*; Randall Dodge*, Kyisten Hafso-Koppman, Nathan Riley*
TEEN WHOS:.....................................................Gab Lielowitz (R) -or- David Coffey (P)
LITTLE WHOS:...................................................Kevin Davison (R), Sophia Dimmick (R), Brooke Henderson (P), Katelyn Katz (R), Hoorie Klijian (P), Kendall Skye (R), Isabella Walther-Mead (P), Elliot Weaver (P)
STAGE MANAGER............................................Leila Knox*


SETTING
Late December—Some Place Very Near Whoville

There will be no intermission.

STAGE MANAGEMENT STAFF
Leila Knox*
Annette Yi*
Charmeine Reed

PRODUCTION STAFF
Chris Rynne
Annette Yi
Shelly Williams
Megan Fonseca
Taylor Peckham
Judy Ridgeway
Amanda Salmons

R = Red Group P = Pink Group

‘Associate Artist of The Old Globe.

*Member 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.
“Welcome Christmas” (“Fah Who Doraze”) - Who Chorale
“This Time of Year” - Old Max, Young Max
“What’shama-who” - The Grinch, Little Whos
“Welcome Christmas” (Reprise) - Who Chorale
“I Hate Christmas Eve” (Reprise) - The Grinch
“This Time of Year” (Reprise) - Old Max, Young Max
“One of a Kind” - The Grinch
“Now’s the Time” - Papa Who, Mama Who, Grandma Who, Grandpa Who
“You’re a Mean One, Mr. Grinch” - Young Max, Old Max, The Grinch
“Santa for a Day” - Cindy-Lou Who
“You’re a Mean One, Mr. Grinch” (Reprise) - Young Max, Old Max, Audience
“Who Likes Christmas?” (Reprise) - Who Chorale
“One of a Kind” (Reprise) - The Grinch, Young Max, Cindy-Lou Who
“This Time of Year” (Reprise) - Old Max
“Welcome Christmas” (Reprise) - Who Family, Grown-Up Whos, Little Whos
Finale - The Grinch, Cindy-Lou Who and Whoos Everywhere

WHO-CHESTRA

Music Director/Conductor - Elan McMahan
Associate Conductor/Keyboard - Taylor Peckham
Concertmaster - Andrea Altona
Violin - Karina Bezkorovna
Cello - Erica Erenyi
Flute/Clarinet - Cynthia Swanson
Clarinet/Tenor Sax - Cory Homnick
Acoustic Bass - Michael Pearce
Drums/Percussion - Tim McMahon
Alternate Keyboard - Justin Gray
Contractor - Lorin Geeline
Rehearsal Piano - Taylor Peckham
Synthesizer Design and Programming - Mark Hartshorn

All musicians are represented by the American Federation of Musicians of the United States and Canada.

MUSICAL NUMBERS

Tis the season of Grinchiness. But here at the Globe, the term “Grinchiness” means something very special.

Since the very first year we produced the show, the Globe has followed Audrey Geisel’s heartfelt wishes that we share this play with as many of San Diego’s children as we can. And so, each year we provide free student matinees to Title One schools. This year, nearly 1,200 children and their teachers will come to see the show and share the joy of that green, furry guy whose heart grows three sizes by the end of the play.

All of us at the Globe will be here when the lights go down in the theatre and the snow falls on the stage. That’s when the children voice the most beautiful “shhhhh” that you’ve ever heard. There’s nothing quite like that sound.

We’ll be here when a small child will call out, “You can do it,” to help The Grinch when he just can’t bring himself to say “Merry Christmas.”

There’s nothing quite like that sweet assistance from the audience.

We’ll be here when the children emerge from the theatre, faces glowing with joy. There’s nothing quite like those smiles.

For us, this is what “Grinchiness” really is, and we’re happy to redefine the word. For us, it means the generosity of Mrs. Geisel and every donor who make these matinees possible.

For us, it means the joy of a child’s first magical moment in the theatre. For us, it’s what warms a winter night and makes us all remember what’s really important.

Here’s hoping every one of us is as Grinchy as possible – in the Globe’s definition of the word.

This year, we again take one special performance of Dr. Seuss’ How the Grinch Stole Christmas! and tenderly soften the bright lights and loud noises. We move a bit more slowly, we make our lobby a place of respite, we keep our doors and our hearts open as we welcome families of children (and adults) with autism.

In 2012 we followed the example of Theatre Development Fund in New York as they offered autism-friendly performances of several Broadway shows. Our holiday show was the perfect holiday treat for families that rarely feel comfortable going out to see a play. Families flocked to the theatre for that incredible performance and told us they wanted to make it an annual event. So this year, we again welcome children and adults who are on the autism spectrum to come to the theatre and share the joy.

This year’s autism-friendly performance will be on Saturday, December 14 at 10:30 a.m. For more information visit www.TheOldGlobe.org/autism.
The GRINCH in the Mirror

By Danielle Mages Amato

Theodor Geisel was never shy about the fact that he identified with his cranky creation. A San Diego resident for the last half of his life, he drove the streets of America’s Finest City in a 1984 Cadillac with “GRINCH” license plates. He even made The Grinch the same age that he himself was when he wrote the book. (“Why, for fifty-three years I’ve put up with it now!” The Grinch cries.)

When The Grinch made the leap from book to film, his appearance changed. He went from white to green, and his face now looked suspiciously like Chuck Jones, the animator who created the popular CBS cartoon. Theodor Geisel and Chuck Jones had been friends for many years, and when Geisel told Jones that The Grinch now looked like him, Jones confessed, “I’m afraid that he did,” Jones said. “I tend to sneak my face in without knowing it, into things that I draw, because sometimes I’ll glance in the mirror to get a certain expression I want.”

Maybe Theodor Geisel and Chuck Jones aren’t the only ones—maybe there’s a little bit of The Grinch in each of us. Theodor Seuss! Something had gone wrong with my face now looked suspiciously like Chuck Jones, the animator who created the popular CBS cartoon. Theodor Geisel and Chuck Jones had been friends for many years, and when Geisel told Jones that The Grinch now looked like him, Jones confessed, “I’m afraid that he did,” Jones said. “I tend to sneak my face in without knowing it, into things that I draw, because sometimes I’ll glance in the mirror to get a certain expression I want.”

Maybe Theodor Geisel and Chuck Jones aren’t the only ones—maybe there’s a little bit of The Grinch in each of us. Theodor Seuss! Something had gone wrong with

The Grinch stares back at him.

The Grinch Stole Christmas! was first published, Theodor Geisel was asked, “Who is The Grinch, and where did he come from? In 1957, when How the Grinch Stole Christmas! was first published, Theodor Geisel was asked this very question. He answered:

“I was brushing my teeth on the morning of the 26th of last December, when I noted a very Grinchish countenance in the mirror. It was Seuss! Something had gone wrong with Christmas, I realized, or more likely with me. So I wrote the story about my sour friend, The Grinch, to see if I could rediscover something about Christmas that obviously I’d lost.”

Geisel even illustrated the moment with a drawing of himself looking in the mirror, toothbrush in hand. The Grinch stares back at him.

Theodor Geisel created The Grinch to rediscover something he had lost about Christmas, and in so doing, he created an enduring Christmas gift to The Grinch in all of us.

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**LUKE BABBITT (Danny Who, Pink Team)** is thrilled to be back in Whoville after performing here in last year’s production of *How the Grinch Stole Christmas!* (11’ and 12’). He was most recently seen in “The Sound of Music” at the San Diego Musical Theatre’s record-breaking production of *The Sound of Music*. His additional theatre credits include **Eileen Bowman**, a frequent ensemble member of **Geno Carr**. He is also a frequent ensemble member of **Nancy Show Carr**. His Off Broadway credits include **Tayloe Piggott**, **Jacksie Draper**, and **Suds**. He is also known for his work in film and television. His television credits include **“Law & Order: Special Victims Unit”， Murder One**, and **The Nine O’Clock Show**. His Off Broadway credits include **“The Sound of Music”**. His additional credits include **His Girl Friday**, **The Nightingale and the Minotaur**. His additional theatre credits include **His Girl Friday**, **The Nightingale and the Minotaur**. His additional theatre credits include **His Girl Friday**, **The Nightingale and the Minotaur**. His additional theatre credits include **His Girl Friday**, **The Nightingale and the Minotaur**.
ARTISTS
Big River show inspired her to pursue musical theatre.
from San Diego State University. Vocal Performance from Whitworth Rose Theatre) and Spring Awakening and the Amazing Technicolor Dreamcoat (Moonlight Stage Productions), [36x674]her theatre credits include. Ms. Katz is honored to be singing and tap dancing. This spring, she is Upon a Mattress (The Old Globe). It was then she debut in the 2013 production How I Became a Pirate. She was most recently seen as Brigitta in The Sound of Music (Teen Musical at LEGOLAND California). Some of her other theatre credits include Shrek (Teen Musical at San Diego Junior Theatre), Peter Pan Jr. (San Diego Junior Theatre), and I Can Do That! (“I Can Do That!”) in the Broadway revival of A San Diego-based performer, Mr. Riley was most recently seen as J.R. in San Diego Musical Theatre’s production of A Little Princess, Honk!, The Sound of Music, and The Ten Commandments: The Marvelous Wonderettes, and Sleeping Beauty at San Diego Musical Theatre, as well as in the regional premiere of Michael Reisz’s If You Can Get It at Paper Mill Playhouse.

KAITLYN O’LEARY (Annie Who, Pink Team) is thrilled to make her Globe debut! Dr. Seuss’ How the Grinch Stole Christmas! This summer she won the title of Ultimate Teen Threat at a competition in Las Vegas and had the honor of singing the national anthem for the Southern California Open at La Costa Resort & Spa, a premiere golf tournament. She also performed at the 25K race and the Los Angeles Clippers at the Staples Center. Ms. O’Leary’s recent credits include performing with the Breakthrough Workshop Theatre at the Museum of Photographic Arts as well as singing and dancing production for Kroc Kids Junior Theatre Company, A Gala Musical Revue, with Leigh Scarlett Productions. Ms. O’Leary’s past credits include In the Heights, Rock of Ages, and Legally Blonde. She has also been seen on Broadway in The Pajama Game, Wonderful Town, Beauty and the Beast, Guys and Dolls, The People in the Picture and Anything Goes, as well as playing Ozzie in On the Town at Paper Mill Playhouse. In addition to performing on stage, Mr. Schechter is also a filmmaker. His first feature film, Farm Girl in New York (co-star and co-producer), appeared in film festivals across the country and is now available on DVD. His latest film, Ty-Parks The Car, is currently making the film festival circuit and will have its world premiere at the Big Apple Film Festival in New York City. He is also currently working on a new project with his wife, Melissa and Poppy Fred, jefreyeschechter.com.

KÜRT NORBY (Danny Who, Red Team) is playing Boo Who ’09-’12. His regional credits include How the Grinch Stole Christmas! most recently, she performed Upon a Mattress (The Old Globe), as well as in the regional premiere of Michael Reisz’s If You Can Get It at Paper Mill Playhouse.

KIRK O’LEARY (Mr. Who, Pink Team), is thrilled to make his Globe debut! He is currently playing Boo Who ensemble, as well as in the regional premiere of Michael Reisz’s If You Can Get It at Paper Mill Playhouse.

IMANI KING-MURILLO (Boo Who, Red Team) is thrilled to make his Globe debut! He is currently playing Boo Who, a member of Francine Mauget’s Urban Dance Tribe in the opening of the 2013 Cox Cable live production of A Salute to Teachers at the Balboa Theatre in San Diego. Mr. King-Murillo’s theatre credits include A Little Princess, Honk!, The Sweeney Todd Music and Flat Stanley (San Diego Junior Theatre). He believes this opportunity to work with The Old Globe is due to the support and powerful training he received through Junior Theatre. He is 10 years old and learned tap and jazz with San Diego Civic Youth Ballet. He is currently a student of Mr. Xavier at San Diego Youth Ballet. He has attended a number of these local cultural institutions for their inspiration and encouragement. Mr. King- Murillo is a fifth grader in Twain Elementary School’s Visual and Performing Arts Program in the South Bay Union School District. He enjoys reading, hanging out with friends and performing magic tricks.

HOURIE KLIJAN (Little Who Ensemble, Pink Team) has been coming to see The Grinch since she was born and is honored to be a part of this year’s production! She has also appeared in The Sound of Music (San Diego Musical Theatre), Christmas on my Mind (Lamb’s Players Theatre Island Pinnacles) as well as the singing voice of Velma in Snoopy!-Music of the Yippee. Ms. Malone has recently returned to San Diego with her husband Steven Glaudini, artistic director of Moonlight Stage Productions in Vista. betsmalone.com.

DANIEL NALANDER (Danny Who, Red Team) is thrilled to return to Dr. Seuss’ How the Grinch Stole Christmas! This summer she won the title of Ultimate Teen Threat at a competition in Las Vegas and had the honor of singing the national anthem for the Southern California Open at La Costa Resort & Spa, a premiere golf tournament. She also performed at the 25K race and the Los Angeles Clippers at the Staples Center. Ms. O’Leary’s recent credits include performing with the Breakthrough Workshop Theatre at the Museum of Photographic Arts as well as singing and dancing production for Kroc Kids Junior Theatre Company, A Gala Musical Revue, with Leigh Scarlett Productions. Ms. O’Leary’s past credits include In the Heights, Rock of Ages, and Legally Blonde. She has also been seen on Broadway in The Pajama Game, Wonderful Town, Beauty and the Beast, Guys and Dolls, The People in the Picture and Anything Goes, as well as playing Ozzie in On the Town at Paper Mill Playhouse. In addition to performing on stage, Mr. Schechter is also a filmmaker. His first feature film, Farm Girl in New York (co-star and co-producer), appeared in film festivals across the country and is now available on DVD. His latest film, Ty-Parks The Car, is currently making the film festival circuit and will have its world premiere at the Big Apple Film Festival in New York City. He is also currently working on a new project with his wife, Melissa and Poppy Fred, jefreyeschechter.com.

PERFORMANCES
ARTISTS

has been represented at the Globe and on The Theatre, Victory Gardens Theater, the Jungle South Coast Repertory, Seattle Repertory Theater Lab, Actors Theatre of Louisville, Ascension Day starring Julie Louise Parker, Victory Gardens and The Less Than Human Club, (Little Who, Marvin, and the first Dr. Seuss musical, Six, które can be seen in the 50th Anniversary Festival on hide, Koly starring Sally Struthers. He has also had nine shows produced Off Broadway. His other credits include for many of America's best-known regional theaters, including Arena Stage, Guthrie Theatre, American Repertory Theater, La Jolla Playhouse, Lincoln Center, Mark Taper Forum, where he was an associate artist and wrote the original music for the premiere of Angels in America. Mr. Marvin's other projects include Guest from the Future, an opera with libretto by Jonathan Levi, which had its premiere in the Summerscape program at the new Fisher Center for the Performing Arts in July 2004, and Beowulf, commissioned by Holland's Opera Spanga, which premiered in the Netherlands in August 2004 and subsequently in the U.S., with performances in New Haven and New York City. His new musical, EDEN, set in a small desert town the week after Katrina, was done at the D'Neil Music Theater Conference in July 2010. Mr. Marvin is head faculty composer and producing director of the Graduate Musical Theatre Writing Program at NYU's Tisch School of the Arts. Dr. Seuss' How the Grinch Stole Christmas! is one of seven musicals for young audiences he has written for his daughter, Kate.

JACK O'BRIEN (Conceived and Directed Orson Welles's Production/Artistic Director) (Lawrence Ermes,) served as the Artistic Director of the Old Globe from 1982 through 2007. Mr. O'Brien is considered one of the most dynamic directors working in Marshack on Broadway this season. His Broadway credits also include: The Name, Dead Accounts, Straight Jacket, Catch Me If You Can, and 2007 Tony Award winning Best Feature Film awards in Seattle, North Carolina and San Diego. Their latest musical, the musical based on the real life of Anne Heche, made its world premiere at the 2009 Huntington Festival. Mr. Vásquez has appeared in film, television, Off Broadway and regional and stage shows. He is a graduate of The Juilliard School.

JOHN DELUCA (Original Choreography) Film, Video, Dance, Visual Arts, Education on Strong Tides, Nine, Memoirs of a Geisha, Chicago, The Terminal. "Tony" Bennett: American Classics. "The Kennedy Center Honors." Broadway/ NY: Miramonti on Miranda, Broadway, Singin' in the Rain, Fosse, Fosse, Fosse, "The Kennedy Center Honor." Broadway/ Theatre: The Red, The Other Place, The Royal Court, The Mitzi Newhouse Theatre, The Alhambra Theatre, The Practitioners, The Old Globe. His television credits include Ain't Misbehavin', The Color Purple, and many more. His regional credits include designs for Milwaukee Repertory Theatre, San Jose Repertory Theatre Center, Millcreek Repertory Theatre, Oregon Shakespeare Festival, San Diego Repertory Theatre, Studio Arena Theatre and Williamstown Theatre Festival. He has been the recipient of two Drama-Louise Awards (Prague) and has exhibited at Praga Quaestheticus. He is the former Director of Boston University’s Theatre Arts Division, School for the Arts.

JOHN LEE BEATTY (Lighting Design) has designed the Broadway productions of Twelfth Night, Cymbeline and Dr. Seuss' How the Grinch Stole Christmas! (Tony nomination), in London, Shakespearean Actors (Tony nomination), in London, for 15 years at Sacramento Musical Theatre. His new musical, set in New Orleans the week after Katrina, was commissioned by Holland's Opera Spanga, Arts in July 2004, and which had its premiere in the Summerscape Festival production of Boeing-Boeing, an opera composed by the one and only Chet Baker, and the first Dr. Seuss musical, Stole Christmas!, Dr. Seuss' How the Grinch Stole Christmas!, starring Julie Louise Parker, who was the recipient of the Tony, Drama, and Outer Critics Circle Awards and is a member of the Theatre Hall of Fame. He is a graduate of Brown University and the Yale School of Drama.

ROBERT MORGAN (Costume Design) has designed the Broadway productions of Dr. Seuss' How the Grinch Stole Christmas!, The Fantasticks, Imaginary Friends, I'm Not Rappaport, The Little Mermaid, and several musicals in collaboration with Mel Marvin, and the first Dr. Seuss musical, The Moliets of Bartholomew Cubbins with company created by Timax. Mel Marvin, for middle-school kids, The Last Synapssis, was published by Random House. His new book, Mel Marvin: The Accidental Education of an Unintentional Director, about the early years of his career, was released this summer by Farrar, Straus and Giroux.

JAMES VÁSQUEZ (Director) has directed the original musical staging of Dr. Seuss' How the Grinch Stole Christmas! since 2003. At this Globe, he directed Richard O'Brien's Rocky Horror Show, served as Associate Director of the Off-Broadway production of Little Shop of Horrors, directed the New York City premiere of a lead role in A History of the American Stage, (Composer) has composed and provided musical staging for Boxing-Ball and last summer's Shakespeare Festival production of A Midsummer Night's Dream. He received San Diego Critics Circle Award nominations for Outstanding Direction of a Musical for the world premiere of Harmony, Kansas and the West Coast premiere of & Juliet (Directors O'Hare). His production of the San Diego Bay Area Critics Circle Award, with the American Musical Theatre of San Jose, and an Ovation Award nomination for Choreography for his tour of Cabaret. He spent part of this past summer as a guest master instructor with the one and only Chet Walker at the prestigious Jacob's Pillow Dance Festival. Dancing, teaching master classes worldwide and choreographing for 30 years in show business, Mr. Richard and his wife became Founding Artistic Directors of The American Actors Music Co., a unique尚被发现的组合, and Richard will be returning to The 5th Avenue Theatre in Seattle to stage Oliver! following his wildly acclaimed production of The Music Man. His other notable theatre credits include later Production of The Globe and on Broadway with a lead role in The Hollywood Bowl and 1988 revival of Dr. Seuss' How the Grinch Stole Christmas! Fiddler on the Roof, he directed Stole Christmas!, Dr. Seuss' How the Grinch Stole Christmas!, The Last Synapsid for middle-school kids, The Last Synapssis, was published by Random House. His new book, The Accidental Education of an Unintentional Director, about the early years of his career, was released this summer by Farrar, Straus and Giroux.
ARTISTS
Aspire, provided music A Doll’s House, The Snow Geese credits include and 16 the CD, produced by jayrecords.com, is (Dance Music Arranger) DAVID KRANE part of the American Musical Voices Project: Next Generation. He is the (2004-2012), the 2004 Summer Shakespeare Festival, Restoration Play, Jump-Start, Much Ado About Nothing, a 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 “must read”) was published in 2011 and is now the standard text on American Shakespearean acting. He is also a founder of Arden Shakespeare at 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 Old Globe’s new theatre and education facilities: Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas. In addition to his administrative duties for San Diego Opera and General Manager of San Diego Opera, Mr. Murphy relocated to San Diego from New York, where he held similar positions at Theatre for a New America (TNA) and the Tony Award-winning Shakespeare Theatre Company in Washington, DC. He is a member of the Board of Directors of the American Society of Composers, Authors, and Publishers (ASCAP). He has been a member of the National Advisory Board of the American Theatre Wing, serving as a member of the board of directors of the Tony Awards.

BARRY EDELESTIN (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), overseeing all of the company’s educational productions, as well as extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged Julius Caesar under the direction of 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 Merchant of Venice starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he led the company through some of New York’s most memorable classical productions: Mr. Edelstein’s Shakespearean productions include The Winter’s Tale with David Strathairn, Time of the Cider with Richard Thomas, As You Like It with Kevin Spacey, Romeo and Juliet, and 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 reconceived for the Roundabout Theatre Company’s production starring Uma Thurman in her stage debut, and the world premiere of novelist PenelopeSpain’s play The Twenty-Second Man. He has also directed new and classic work extensively at regional theatres around the USA. Edelstein also directed Shakespeare at the Shakespeare Center of Los Angeles; Shakespearean actors: Portia (Tony Award), Imaginary Friends, The Invention of Love (Tony nomination, Drama Desk Award), The Full Monty (Tony nomination), Love in a Dream, Getting Away with Murder, Pride’s Crossing, The Little Foxes, Hapgood (Lucille Lortel Award, Best Director), Damascus, Two Shakespearean Actors (Tony nomination), Porgy and Bess (Tony Award). Metropolitan Opera: II Tritone: L’Amore Never Dies, Haydn (Dramma giocoso). National Theatre: His Girl Friday. Six movies for the Old Globe Theatre Festival: 2018 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtisSievie Michigan 2008 International Achievement Award, 2006 Tony Award, Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): Sex and the City 2. Jack Be Nimble: The Accidental Education of an Unintentional Director, his memoir about the early years of his career, will be released this summer by Farrar, Straus and Giroux.

Craig Noel (Founding Director) was first appointed in 1959, directing 15 productions prior to World War II. Since then, the Theatre has produced more than 300 new and classic works across all styles and periods and produced an additional 279 productions. His vision for The Old Globe is rooted in the belief that the performance of the Shakespeare Festival and the San Diego Junior Theatre in the late 40s, the expansion to two theatres in the 50s, Global Educational Tours in the 70s and 80s, and the 1987-1989 San Diego State University’s San Diego State University’s Master of Fine Arts program in the 90s. During the 2000s, Mr. Noel served as dialogue director for the 20th Century Fox motion picture World Trade Center. He was also the director of the Erin Pyle 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 an “honorary citizen of San Diego.” He was also a founder of the California Theatre Council and a former vice president of the California Conference of the Arts. Numerous honorees 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 the California Theatre Council and the San Diego Press Club Headliner Award, San Diego Gentleman of Distinction, and a combined the San Diego State University Alumni’s Distinguished Alumni Award; and the 2010 San Diego County Grand Jury’s Award for Outstanding Theatre Company.

edelstein@oldglobe.org 858.455.5448 858.455.5448 - Press Inquiries

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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

RESTROOMS
Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the 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.

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The 10:30 a.m. sensory-friendly and 11 a.m. matinee performances of Dr. Seuss’ How the Grinch Stole Christmas! are open to ALL AGES. Children three years of age and under will not be admitted to all other performances.

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The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Please silence all electronic devices 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.

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