

performances

THE  LD GLOBE

DECEMBER 2019

EBENEZER SCROOGES





Welcome to The Old Globe and this production of Ebenezer Scrooge's BIG San Diego Christmas Show. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

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.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

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A leading professional service firm, Marsh & McLennan Agency (MMA) has been a generous supporter of The Old Globe for over 20 years. Today, the company is a collaboration of unique businesses dedicated to building personal client relationships, all while giving back to the communities and cultures that have helped propel MMA into the service-oriented organization it is now. MMA colleagues have served on The Old Globe's Board of Directors and have supported Globe arts engagement programs and productions such as *Guys and Dolls*, *Rain*, and *Kiss Me, Kate*.



U.S. BANK

For more than 22 years, U.S. Bank has been a stalwart supporter of The Old Globe's artistic and arts engagement programs for students and adults. U.S. Bank has long been a Production Sponsor of plays, including *The Absolute Brightness of Leonard Pelkey*, *Constellations*, *The Royale*, and last year's *The Wanderers*. U.S. Bank's philosophy of work, home, and play is reflected in its funding of the priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all improve a community, which is why U.S. Bancorp, the parent company of U.S. Bank, proudly supports many such related organizations, which in turn enhances the quality of life across America. The Old Globe thanks U.S. Bank for its generous and steadfast support, and expresses its gratitude to Scott Schmid, Market Leader for The Private Client Reserve, for his service as a member of The Old Globe's Board of Directors.



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Lynne and Steve Wheeler have loved and supported theatre all their lives. Their daughters Jennifer Wheeler Kahn and Jessica Wheeler Bailey both graduated from the University of Southern California with Theatre degrees, and both have theatre-related careers. Lynne and Steve have previously sponsored *Kiss Me, Kate*; Kyle Selig in 2016's *October Sky*; and Aaron C. Finley in *Clint Black's Looking for Christmas*.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on our three stages and our programs in the community.

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*In memoriam

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Financial support is provided by The City of San Diego.

The Old Globe is funded by the County of San Diego.

Special thanks to the County of San Diego Board of Supervisors.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

**Please tell your local and state representatives that theatre matters to you.
If you support public funding for the arts, as the majority of Americans does*, contact them today.**

*Source: Americans for the Arts 2018 public opinion poll.

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Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

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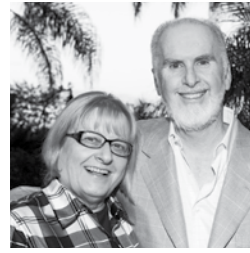
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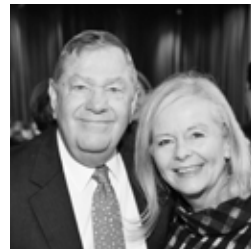
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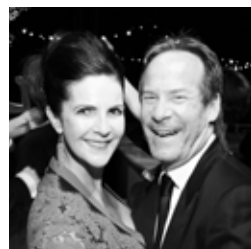
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5,000 students from over 75 schools each year experience the magic of theatre at The Old Globe. Children find their voices in inclusive programs, free student matinees, and cultural events that empower them to create, explore, and connect with others.



“MY SON, WHO IS limited verbally and battles autism, loved your sensory-friendly offering of *The Tale of Despereaux*. These shows have opened new worlds for him!”
—**Cyndi**, parent who experienced a sensory-friendly performance and a free activity on the Globe’s Copley Plaza



“IT’S A HOME AWAY from home... a place where I can be myself. I have learned so much about many different types of art.”
—**Quora**, participant in the Pam Farr Summer Shakespeare Studio



“THANK YOU FOR letting us watch *The Grinch*. It was very funny. I loved it so much.”
—**Camilla**, second-grade student after a Free Student Matinee

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1. By mail: P.O. Box 122171, San Diego, CA 92112
2. Online: www.TheOldGlobe.org/Donate
3. Contact Derek Legg, Donor Engagement Manager, at (619) 684-4142 or dlegg@TheOldGlobe.org.

Your support makes these programs possible. Thank you!



Welcome to The Old Globe!

While the Globe has long been the holiday domain of a certain mean, green character just across the plaza, we're thrilled to bring even more seasonal cheer to San Diego with *Ebenezer Scrooge's BIG San Diego Christmas Show*. What a fun way to bring the family together and make your spirits bright.

Have a wonderful time with this San Diego-inspired, hilarious trip through Dickens's beloved classic!

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Four years ago we launched our Department of Arts Engagement, which has since become a core part of the Globe: we are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated

populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

Thank you for coming to The Old Globe—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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*In memoriam

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

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*In memoriam

FROM BARRY

Last year the Globe conducted a programming experiment by activating the Sheryl and Harvey White Theatre at Christmastime, a period during which the space had customarily been on hiatus. *Dr. Seuss's How the Grinch Stole Christmas!* next door was what usually kept the lights on around here during the holidays, and the break in the White gave us the breathing room to attend to things like maintenance, training, advance prep for the winter crunch, and even scheduling some much-deserved time off for our amazing production staff. But last year we decided that 250 theatre seats were more exciting filled than empty, and that our stages are happiest when alive with stories that delight and move our audiences. We produced Clint Black's world premiere musical *Looking for Christmas*, and it proved to be a popular and critical success that vindicated our sense that two Globe stages at Christmas were better than one. We've resolved to continue presenting holiday fare in the White, and tonight's hilarious play is our 2019 offering to audiences looking for a fun winter's night out.

Ebenezer Scrooge's BIG San Diego Christmas Show is, in a word, a hoot. It tells the familiar story of Charles Dickens's *A Christmas Carol*, with its Cratchit family and three time-spanning Spirits of Christmas, and of course with its resonant cries of "Bah, humbug!" And in its fealty to Dickens, the show does all the things that we want from his great story. It asks us to think about our lives in this season of giving, and to ponder our connections, or their lack, to our families, our communities, and our own hearts. It reminds us of the frailty of human life, and of the indispensability of kindness, not only when December 25 comes around, but every day. So durable is Dickens's fable that even when artists who adapt it put their tongues firmly in their cheeks, the very architecture of the story itself, its deep, inner structure, touches us and proves most moving.

But Gordon Greenberg, Steve Rosen, and their cohort of fabulous designers and multitalented actors do indeed have their tongues pointed cheekward. And they bring to this eternal tale a sense of humor that's loopy and loony and loose. Gordon and Steve's great

interpretive coup is to place Scrooge and Tiny Tim and all the rest right here in our own hometown, America's Finest City. Their simple conceit—that Ebenezer Scrooge saw California real estate at the turn of the 20th century as the place he'd make his fortune—sets the story on a trajectory that begins in giggles and ends on a note of inspired lunacy that brings Christmas past, present, and future right here to Balboa Park. And that's all I can say without spoilers!

I got to know this piece a few years ago when the Globe began a conversation with Gordon Greenberg that climaxed in his wonderful 2018 production of *The Heart of Rock & Roll*, the Huey Lewis songbook musical that set box-office records here. Gordon's maintained a writing career alongside his flourishing directing work. He sent me his Scrooge play, customized at that time for a small town in Pennsylvania, and that about did me in. When he proposed revising it for San Diego and told me how he and his brilliantly gifted partner Steve planned to make it work here, I said simply, "Let's do it." The time since has been marked by all the laughter and warmth I've come to associate with these two superbly imaginative artists. Tonight you get to share in their great wit and rich humanity, and that's about as good a Christmas present as I can imagine. I thank Gordon and Steve for bringing this show to the Globe, and I tip my hat to the entire company of artists, who have infused the stage of the White Theatre with a dazzling holiday light.

Bah, humbug? Not this time. Hip hooray is more like it.

Thanks for coming. Enjoy the show.



Any feedback on tonight's show or any of the Globe's work? Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

EBENEZER SCROOGE'S BIG SAN DIEGO CHRISTMAS SHOW

BY
GORDON GREENBERG
AND STEVE ROSEN

Based on *A Christmas Carol* by Charles Dickens

Adam Koch
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Bart Fasbender
SOUND DESIGN

Orville Mendoza
MUSIC DIRECTOR

David Huber
DIALECT COACH

Tara Rubin Casting/
Merri Sugarman, CSA
CASTING

Anjee Nero
PRODUCTION STAGE
MANAGER

DIRECTED BY
GORDON GREENBERG

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

November 23 – December 29, 2019

CAST
(in alphabetical order)

EBENEZER SCROOGE Robert Joy
BOB CRATCHIT, JACOB MARLEY,
CHARLES, MR. FEZZI, ETC. Orville Mendoza
FRED, YOUNG SCROOGE,
MEDIUM SCROOGE, TINY TIM, ETC. Dan Rosales
PRUDENCE SAINT, LAVINIA,
GHOST OF CHRISTMAS PRESENT, ARCHIBALD, ETC. Cathryn Wake
GERTRUDE SAINT, GHOST OF CHRISTMAS PAST,
MRS. CRATCHIT, JENNIE, ETC. Jacque Wilke
Production Stage Manager Anjee Nero

SETTING
San Diego, California.

There will be no intermission.

PRODUCTION STAFF

Assistant Director Aaron Simon Gross
Assistant Scenic Design Eileen McCann
Assistant Costume Design Charlotte Devaux
Production Assistant Kira Vine

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

The Hilarious Heart of *A Christmas Carol*

Co-writer and director Gordon Greenberg discusses bringing Charles Dickens's classic to zany life at The Old Globe.

Interview by Danielle Mages Amato

What inspired you to tackle this adaptation? Has *A Christmas Carol* always had a particular meaning or resonance for you?

A Christmas Carol is one of the most enduring narratives in the world. I first discovered it via *Mister Magoo's Christmas Carol* when I was a kid, and I was engaged enough to dig into the original Dickens at the local library. (This was back in the stone ages, when we had to go to a library to find a book!) Though I was initially drawn to the ghost story, it was the core idea of repentance that made me a believer. This is a story about waking up, literally and figuratively.

It comforted me to think that anyone was capable of change, even bullies like Scrooge. Since then I have followed the many adaptations over the years with great interest. I even did a riff on it for Disney a few years back, called *Believe*, using their characters and music, and although it wasn't set at Christmas, the DNA of the story itself was very powerful. It is so well constructed that characters can be transposed into different contexts without sacrificing weight or relevance. In every iteration, from the original to *The Muppets*, it is the simple yet profound idea that we are all capable of change that fuels this great story.

What made you approach the adaptation in this way?

It takes a sturdy narrative to withstand the level of playful, abstract storytelling Steve Rosen and I love most: the anarchic story theatre that the Royal Shakespeare Company made popular decades ago with *Nicholas Nickleby*, another Dickens

novel. And since *A Christmas Carol* provides us with a similarly strong and clear spine, we knew this form of theatre would make a great match. Embracing the cast as storytellers, narrating as they slip in and out of specific roles, would remind the audience that they were watching an act of great daring, vulnerability, and creative spark, that this is theatre from the heart. That sense of spontaneity allows us to be as silly as we wish and still hold onto the humanity at the story's center. As we focused on the idea of community in *A Christmas Carol*, it soon occurred to us that this could become an origin story for the very space in which it was being performed and, moreover, a love letter to theatre in general.

What were the challenges of bringing the show to San Diego?

For starters, snow! There isn't much of it. Of course, we soon realized it was that very fact that would make for a terrific and rare event in the play: snow in San Diego! It happens, but not often. This would take place during one such winter. The next question was time period, since the original Dickensian Victorian era, which is full of so many delicious details, was still a nascent period for San Diego. Fast forward 20 years, though, and you are in the midst of one of the biggest growth periods in American history. We decided to make Scrooge a British émigré who moved to San Diego to seek his fortune in serving the financial needs of the Panama-California Exhibition. The rest unfolded from there, allowing us to set the entire play right here in Balboa Park and the surrounding communities, and then to skip back in time to Scrooge's childhood in Victorian England. We ended up with the best of both worlds, the new and the old.

What is unique about sitting in the seat of both adaptor and director at the same time?

Thankfully I have an amazing collaborator in Steve Rosen. Writing with Steve is an exercise in self-restraint. If we're not careful, we end up spending the day telling stories, playing word games, and making each other laugh. Come to think of it, that's basically what we do. But we funnel it all into the work. I suppose we trick ourselves into letting our imaginations flow freely, so as not to self-edit, and then somehow find the sense to organize it into a dramaturgical bento box that creates a narrative shape. (In the case of *Scrooge*, we had a great shape to start with.) As we dream up a script, I try to imagine the staging opportunities for our various flights of fancy. Frequently, the more implausible something seems, the more fun it will be to stage. We like to play with ideas like impossibly fast character and location changes, odd conveyances of information, music, magic, and character doubling, tripling, etc. But we always begin with the idea that drives the play. Why this story? Why these characters? Why now? In the case of Scrooge, it was and will always be redemption. And in this adaptation, the healing power of a shared theatrical experience. If it's an idea that is meaningful and rich to you, then it becomes a well you can access whenever you reach an impasse in the story or in a scene.

When it came to casting the show, what were you looking for in the performers?

This is a tough show to cast. The fewer actors you use, the more each one has to be able to do. We are asking a group of five actors to play over 50 roles, with varying dialects, temperaments, and even genders, in addition to singing, dancing, and playing musical instruments. Oh yeah, and they all have to be funny. And different from each other. And preferably with some connection to San Diego. What you are seeing on stage is the result of many months of casting, both in San Diego and New York. And this is a group of theatrical athletes; heroes, each and every one. I am in awe of what they do!

What did you feel the physical production, particularly sets and costumes, needed to achieve?

The toughest part of creating this sort of hyper-theatricalized work is boiling down your physical production to its essence. In other words, "essentializing." It's a deceptively rigorous and lengthy process. You know how when you pack at the last minute, you always pack too much? This is similar. It takes a lot of planning to essentialize what exactly we will need to tell the story in the most elegant, economical fashion. That applies to set pieces as well as costumes and sound. Every element needs to be carefully chosen and thought through, both for character and for pragmatism. It's a long process of spewing ideas and then vetting them one by one. Being concise is a lengthy affair! As the French philosopher Blaise Pascal said, "If I had more time, I would have written a shorter letter."

What kind of experience do you hope the audience has with this show?

Joyful! This is a show that celebrates family, community, and theatre itself. ■



Co-writer and director Gordon Greenberg

THE GHOSTS OF *Christmas Carols* PAST

A Brief History of the Many Adaptations of the Charles Dickens Classic

By Kristen Tregar

A Christmas Carol has come a long way since its 1843 debut as a novella. The story has been adapted hundreds of times for stage and screen, and those adaptations have ranged from the faithful to the satirical, the political to the musical, and from the heartwarming to the hilarious. Despite being more than 170 years old, the story of Ebenezer Scrooge's transition from miser to philanthropist retains its contemporary relevance and, as a result, the narrative has consistently proven to be a valuable source text. In some cases, these adaptations have stayed faithful to the original, while others have used the story as a starting point for parody, satire, or political commentary. Given just how many adaptations have been created, it would be impossible to describe them all, but several adaptations are particularly noteworthy.

Almost immediately after its publication, dramatic adaptations of *A Christmas Carol* began to spring up around London. This led to Edward Stirling's 1844 play, the only dramatic adaptation at the time officially sanctioned by Charles Dickens. Stirling was a well-known and respected director at the time who adapted a number of Dickens's novels for the stage. The work, a faithful representation of the novella, premiered in February 1844 at the Adelphi Theatre in London.

Several years later, Dickens himself performed a public reading of *A Christmas Carol* on December 27, 1852. This reading was his first of many public readings of his work, and when he performed a second reading three days later, he noted that the work had been well received by the working-class audience. He subsequently continued to edit and adapt the novella to be more suitable for a listening audience, and he included excerpts in his public readings until his death in 1870.

The screen debut of *A Christmas Carol* took place as a silent film directed by Walter R. Booth in 1901. Titled *Scrooge, or, Marley's Ghost*, the film was primarily based on a stage adaptation by J.C. Buckstone rather than on the novella itself. At the time, the film was considered particularly ambitious, as the entire story was condensed down to approximately six minutes and the special effects used for the ghosts were impressive for the period. This silent film was the first to use intertitles, facilitating the storytelling in such a short format. Sadly, much of the footage has been lost; only roughly three and a half minutes remain, preserved in the British Film Institute.

As the 20th century continued, a wide range of adaptations appeared, including animated versions such as *Bugs Bunny's Christmas Carol* and *Mickey's Christmas Carol*. As a result of these new tellings, some of the best-known actors in history have played Scrooge. Lionel Barrymore played the role for more than 20 years, beginning in 1934 when he joined Orson Welles for "The Campbell Playhouse" radio adaptation. Other historic Scrooges have included F. Murray Abraham, Patrick Stewart, Terrence Mann, Tony Randall, Tim Curry, and Kelsey Grammer.

There have also been many parodies, and many works that give a nod towards the Dickensian source text before heading in a very different direction. Many television shows have dedicated an episode to *A Christmas Carol* in some way, including "Sanford and Son," "Beavis and Butt-Head," "Family Ties," and "Epic Rap Battles of History." There have even been versions with Muppets (*The Muppet Christmas Carol*), animals (*An All Dogs Christmas Carol*), zombies (*I Am Scrooge: A Zombie Story for Christmas*), and Klingons (*A Klingon Christmas Carol*).

From novels to comic books, stage to screen, and Earthlings to aliens, *A Christmas Carol* has shown serious staying power and the ability to inspire and delight audiences in past, present, and future. ■

1844: Edward Stirling's production premieres in London.



1878: A pantomime adaptation called *The Miser* plays on a double bill with a production of *Humpty Dumpty's Dream*, running from May 21 to June 5.

1860

1852: Charles Dickens's first public reading took place in Birmingham.



1880

1901: Walter R. Booth's silent film adaptation premieres.

1900

1916: The first feature-length film adaptation, *The Right to Be Happy*, premieres, directed by and starring Rupert Julian.

1920

1921: *A Christmas Carol: Suite for Piano in Two Parts* premieres.



1934: Lionel Barrymore and Orson Welles join forces for "The Campbell Playhouse" radio series.

1940

1938: MGM's film adaptation, starring Reginald Owen as Scrooge, is first shown.



1964: Tim Deitlein's stage adaptation of *A Christmas Carol* premieres.

1960

1974: Guthrie Theater in Minneapolis, Minnesota premieres their stage version of the story.

1970: *Scrooge*, a musical film adaptation starring Albert Finney as Scrooge and Alec Guinness as Marley's Ghost, premieres.

1980: Jerry Patch's adaptation, directed by John-David Keller and starring Hal Landon Jr. as Scrooge, premieres at South Coast Repertory in Costa Mesa, California.

1980

1979: *Bugs Bunny's Christmas Carol*, an animated adaptation starring Looney Tunes characters, first airs.

1988: Patrick Stewart's one-man performance premieres in London, subsequently moving to Broadway.

1983: The Walt Disney Company releases *Mickey's Christmas Carol*, an animated featurette.

1994: *A Christmas Carol: The Musical*, a Broadway adaptation with music by Alan Menken and lyrics by Lynn Ahrens, premieres at the Theatre at Madison Square Garden.

2000

1992: *The Muppet Christmas Carol*, featuring Jim Henson's Muppets, is released.

2009: *I Am Scrooge: A Zombie Story for Christmas*, a post-apocalyptic novel adaptation by Adam Roberts, is published.

2007: *A Klingon Christmas Carol*, a stage adaptation set in the Star Trek fictional universe on the Klingon homeworld of Qo'nos, premieres in St. Paul, Minnesota.

2011: *3 Ghosts*, a steampunk-inspired stage adaptation by PiPE DREAM theatre, premieres at the Beckett Theatre at Theatre Row in New York.

2010: The Christmas special of "Doctor Who" features the Eleventh Doctor confronting a miserly man inspired by Scrooge.

2015: Tim Dietlein's stage adaptation celebrates 50 years of consecutive shows at the Glendale Centre Theatre.

**ROBERT JOY**

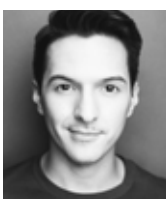
(Ebenezer Scrooge) has played principal roles on Broadway in *The Nerd*, *Hay Fever*, *Shimada*, *Abe Lincoln in Illinois*, and *Side Show*, and he will appear in the upcoming Broadway production of *Girl from the North Country*. He won a Drama-Logue Award for

his performance as Mercutio in *Romeo and Juliet* at La Jolla Playhouse. His other Shakespeare roles include Prospero in *The Tempest* (Theatre By The Bay in Barrie, Canada), roles in *The Taming of the Shrew*, *As You Like It*, and *A Midsummer Night's Dream* (New York Shakespeare Festival), Polonius in *Hamlet* (Shakespeare Theatre Company), and Malvolio in *Twelfth Night* (The Old Globe). His recent stage credits include the title role in *King Charles III*, as well as The Public Theater's productions of *Socrates*, *Girl from the North Country*, and *Head of Passes*. In film, Mr. Joy has worked with Louis Malle, Miloš Forman, Woody Allen, George A. Romero, and Lasse Hallström, among many other fine directors. Most recently, he played Welty in *The Goldfinch*. He has acted in over 200 television episodes, comedic and dramatic, including eight seasons as Sid Hammerback, the medical examiner on "CSI: NY." robertjoy.info.

**ORVILLE MENDOZA**

(Bob Cratchit, Jacob Marley, Charles, Mr. Fezzi, etc.; Music Director) made his Globe debut last year in *The Heart of Rock & Roll*. San Diego audiences may have seen him at La Jolla Playhouse in *The Wiz* directed by Des McAnuff and *The*

Orphan of Zhao directed by Carey Perloff (co-production with American Conservatory Theater). He has appeared on Broadway in *Peter and the Starcatcher* and the Roundabout Theatre Company revival of *Pacific Overtures*. Most recently, he played Buffalo Bill Cody in *Annie Get Your Gun* at Bay Street Theater directed by Sarna Lapine, and Nicely-Nicely Johnson in *Guys and Dolls* at The Mundy directed by Gordon Greenberg. His Off Broadway credits include *Found* (Atlantic Theater Company), *Passion* directed by John Doyle (Classic Stage Company), and *Romeo and Juliet* directed by Michael Greif, *Timon of Athens* directed by Barry Edelstein, and *Road Show* directed by John Doyle (The Public Theater/New York Shakespeare Festival). Mr. Mendoza's regional credits include Kansas City Repertory Theatre, East West Players, Goodspeed Musicals, and The 5th Avenue Theatre. He has done some television shows, several cast albums, and many commercials. Mr. Mendoza is a Drama Desk Award nominee and a Barrymore Award winner. orvillemendoza.com.

**DAN ROSALES**

(Fred, Young Scrooge, Medium Scrooge, Tiny Tim, etc.) is a Thousand Oaks native and is excited to be in his home state for this wonderful production. He was recently seen as Harold in the Off Broadway production of *Dogman* (Lucille Lortel Theatre). He is most known for originating the titular role of Lin-Manuel Miranda in the critically acclaimed Off

Broadway production of *Spamilton*; the parody ran for over 500 performances Off Broadway and had subsequent productions in Chicago, Los Angeles, and London's Menier Chocolate Factory. His other credits include Daniel in *You Are Here* and Nick in *Come from Away* (Goodspeed Musicals), the titular role in *Peter Pan 360* (national tour), and Palmer in *Wringer* (New York City Center). Mr. Rosales can also be heard as Harlin on the animated series "Yu-Gi-Oh! VRAINS." He is a proud graduate of Boston Conservatory at Berklee College of Music. danrosales.net, @danrosales.

**CATHRYN WAKE**

(Prudence Saint, Lavinia, Ghost of Christmas Present, Archibald, etc.) has appeared on Broadway in *Natasha, Pierre & The Great Comet of 1812* and Off Broadway in *The Other Josh Cohen*, *The Fantasticks*, and the world premiere of *The Hello Girls*.

Her regional credits include *The Glass Menagerie* (Pittsburgh Public Theater), the world premiere of *Well-Intentioned White People* (Barrington Stage Company), *The Second Girl* (Contemporary American Theater Festival), *Loch Ness* (The Rev Theatre Company), *The Other Josh Cohen* (Paper Mill Playhouse), the world premiere of *The Seedbed* (New Jersey Repertory Company), *The Enlightenment of Percival von Schmootz* (Adirondack Theatre Festival), and the world premiere of *Agent 355* (Chautauqua Theater Company). Ms. Wake's television credits include "Madam Secretary," "Glee," "Unbreakable Kimmy Schmidt" (as featured vocalist), "America's Got Talent," "The Today Show," "Good Morning America," and "The 71st Annual Tony Awards." She also appears on two original cast albums where she is credited as both cast/vocalist and musician: *Natasha, Pierre & The Great Comet of 1812* and *The Hello Girls*. Ms. Wake received her B.F.A. from Pace University, and she is an alumna of London Academy of Music & Dramatic Art. @CathrynWake.

**JACQUE WILKE**

(Gertrude Saint, Ghost of Christmas Past, Mrs. Cratchit, Jennie, etc.) was recently seen as Lizzy in *Pride and Prejudice* at Cygnet Theatre Company. Her regional credits include *Moon Over Buffalo*, *The Father*, *Unnecessary Farce*, *Lend me a Tenor*,

Don't Dress for Dinner, and *Mistletoe, Music, and Mayhem* (North Coast Repertory Theatre), *Stupid F***ing Bird*, *The Importance of Being Earnest*, *Travesties*, and *Mistakes Were Made* (Cygnet Theatre Company), *The Happiest Place on Earth*, *Ballast*, *The Divine Sister*, *The Further Adventures of Hedda Gabler*, *Scrooge in Rouge*, *Next Fall*, *Fair Use*, *The New Century*, and *Anita Bryant Died for Your Sins* (Diversionsary Theatre), *Ironbound* and *Or*, (MOXIE Theatre), *Abundance* (Backyard Renaissance Theatre Company), *Honky* (San Diego Repertory Theatre; Craig Noel Award for Outstanding Featured Performance in a Play), *Yoke/The Car Plays* (La Jolla Playhouse), and *The Winter's Tale* and *All My Sons* (Intrepid Theatre Company). Ms. Wilke is a graduate of The

American Academy of Dramatic Arts and a recipient of the Charles Jehlenger Award for Best Actress.

GORDON GREENBERG

(Co-Writer, Director) returns to The Old Globe, where he adapted and directed *Working* and directed *The Heart of Rock & Roll*. His other work includes directing the acclaimed West End revival of *Guys and Dolls*, starring Rebel Wilson, which received six Olivier Award nominations (Savoy Theatre, Phoenix Theatre, Chichester Festival Theatre); the Broadway stage adaptation of *Irving Berlin's Holiday Inn* (also co-writer; Roundabout Theatre Company, Universal Stage Productions, PBS's "Great Performances"); *Piaf/Dietrich* in Toronto (Mirvish Productions), *Barnum* in London (Menier Chocolate Factory); *Terms of Endearment* starring Alfred Molina and Calista Flockhart (Geffen Playhouse); *The Secret of My Success* (also co-writer; Universal Stage Productions, Paramount Theatre); *Mystic Pizza* (also co-writer; MGM); *Dracula: A Comedy of Terrors* (Chicago Shakespeare Theater, Maltz Jupiter Theatre); *Jacques Brel Is Alive and Well and Living in Paris* (The Zipper Factory; Drama Desk, Drama League, and Outer Critics Circle Award nominations); *Working* (59E59 Theaters, Broadway in Chicago; Drama Desk Award); *Tangled* (Disney Theatrical Productions); *Pirates!* (co-created with Nell Benjamin); *Single Girls Guide* (Ars Nova); and *Meet Me in St. Louis* (new book writer; The Mundy 100th anniversary). Mr. Greenberg's regional credits include Williamstown Theatre Festival, Paper Mill Playhouse, Huntington Theatre Company, Signature Theatre, Dallas Theater Center, TheatreWorks Silicon Valley, Asolo Repertory Theatre, New York Stage and Film, and Bucks County Playhouse. He has also written for Disney Channel and Nickelodeon. He trained at Stanford University, New York University, and Royal Academy of Dramatic Art.

STEVE ROSEN

(Co-Writer) is currently co-writing the book of the musical *The Secret of My Success* with Gordon Greenberg for NBC/Universal Stage Productions, and it will have its world premiere at The Paramount Theatre in Chicago in February. He has also collaborated with Mr. Greenberg on *Dracula: A Comedy of Terrors* (Maltz Jupiter Theatre), as well as this show, which will also be produced this year at Bucks County Playhouse. Mr. Rosen has written extensively with David Rossmer, notably *The Other Josh Cohen*, which was nominated for six Drama Desk Awards (including Outstanding Musical, Book of a Musical, Music, and Lyrics) and a Lucille Lortel Award for Outstanding Musical; as well as the Off Broadway sensation *Don't Quit Your Night Job*. He and Mr. Rossmer are currently writing the book, music, and lyrics for *Broadway Vacation*, based on the classic *National Lampoon* characters. They also have several television projects in development. As an actor, Mr. Rosen currently plays recurring roles on "Law and Order: Special Victims Unit" and "The Resident." On Broadway he originated roles in *Spamalot*, *The Farnsworth Invention*, and the 2009 revival of *Guys and Dolls*. @stevierosen on Instagram and Twitter.

ADAM KOCH

(Scenic Design) designed the immersive outdoor productions of *Carousel*, *Miss Saigon*, and *Titanic* at Serenbe Playhouse in Atlanta. He also designed *Dreamgirls* in Seoul. His U.S. credits include productions at Goodspeed Musicals, Ford's Theatre, Westport Country Playhouse, The Repertory Theatre of St. Louis, Paper Mill Playhouse, Baltimore Center Stage, Maltz Jupiter Theatre, Geva Theatre Center, Cincinnati Playhouse in the Park, Tuacahn Center for the Arts, Great Lakes Theater, Lyric Theatre of Oklahoma, Ogunquit Playhouse, Syracuse Stage, and Portland Stage. Mr. Koch was nominated for the Helen Hayes Award for *Kiss of the Spider Woman* (Signature Theatre) and for *Bat Boy* (First Stage) in Washington DC. He studied at Carnegie Mellon University. For the past six years Mr. Koch and Steven Royal have worked jointly as Adam Koch Associates. adamkochassociates.com.

DAVID ISRAEL REYNOSO

(Costume Design) is an internationally renowned scenic and costume designer who has designed the Globe's productions of *As You Like It*, *The Tempest*, *The Wanderers*, *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. Mr. Reynoso is the Obie Award-winning costume designer of Punchdrunk's *Sleep No More* (New York and Shanghai) and creator/director of *Las Quinceañeras* and *Waking La Llorona* (Optika Moderna). He is recognized for his widespread work with theatres such as La Jolla Playhouse, American Conservatory Theater, American Repertory Theater, Arena Stage, Finnish National Ballet, Portland Center Stage, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, Gloucester Stage Company, and The Lyric Stage Company of Boston, among others. His scope of work extends beyond theatre to exhibit designs such as *PostSecret* and *Living with Animals* for San Diego Museum of Man. Mr. Reynoso is the recipient of the Creative Catalyst grant, an Elliot Norton Award, and multiple Craig Noel, Helen Hayes, IRNE, and BroadwayWorld Award nominations. davidreynoso.com, @designreynoso on Instagram.

AMANDA ZIEVE

(Lighting Design) is delighted to be back at The Old Globe, having previously designed *Tiny Beautiful Things*, *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, and *Rich Girl*. She recently designed *Put Your House in Order* (La Jolla Playhouse), *Rock of Ages* (Cygnet Theatre Company), *Sweeney Todd* and *Roof of the World* (Kansas City Repertory Theatre), and *Billy Elliot: The Musical* and *Titanic* (Signature Theatre Company). Her associate credits include *The Heart of Rock & Roll*, *Bright Star*, and *Allegiance* (The Old Globe) and *Escape to Margaritaville*, *Hollywood*, *The Hunchback of Notre Dame*, and *Chasing the Song* (La Jolla Playhouse). She enjoys a career in both San Diego and New York City, where she had the privilege of working on her 17th Broadway production this spring. One of her most

rewarding experiences has been assisting on *Hamilton*. She received her B.A. in Theatre from CSU Northridge. amandazieve.com.

BART FASBENDER

(Sound Design) recently designed David Henry Hwang and Jeanine Tesori's *Soft Power* (The Public Theater), Steve Rosen and David Rossmer's *The Other Josh Cohen* (Off Broadway), *Accidentally Brave* directed by Kristin Hanggi (DR2 Theatre), *Million Dollar Quartet* (Idaho Shakespeare Festival, Lake Tahoe Shakespeare Festival, Great Lakes Theater, The Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Bucks County Playhouse), and David Cale's *Harry Clarke* (Audible, Vineyard Theatre). His other New York credits include *Bloody Bloody Andrew Jackson* on Broadway, as well as Playwrights Horizons, Brooklyn Academy of Music, The Public Theater, Atlantic Theater Company, The Play Company, Cherry Lane Theatre, and Primary Stages. Mr. Fasbender's regional credits include The Old Globe, Guthrie Theater, Williamstown Theatre Festival, New York Stage and Film, Geva Theatre Center, Great Lakes Theater, Philadelphia Theatre Company, Center Theatre Group, American Conservatory Theater, American Repertory Theater, and Two River Theater. He also did sound design for the film *My Name Is David* and the podcast "Steal the Stars." He is a proud member of USA 829 and Theatrical Sound Designers and Composers Association.

DAVID HUBER

(Dialect Coach) has worked as a dialect, voice, and text coach on over 40 Globe productions since 2014; highlights include *Noura*, *Romeo and Juliet*, *The Underpants*, *As You Like It*, *What You Are*, *They Promised Her the Moon*, *The Tempest*, *A Thousand Splendid Suns*, *The Wanderers*, *The Importance of Being Earnest*, *Hamlet*, *Picasso at the Lapin Agile*, *Sense and Sensibility*, *Camp David*, *Rain*, and *Bright Star*. He has also served as a dialect/voice coach at La Jolla Playhouse, Diversionary Theatre, and Scripps Ranch Theatre. His regional theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REPeritory Company, Lookingglass Theatre Company, Odyssey Theatre Ensemble, and Opera Pacific, among many others. Mr. Huber coaches voice, speech, and acting privately and often at several local colleges and schools, and he also works with special-needs clients. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto and an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

TARA RUBIN CASTING

(Casting) has cast the Globe's productions of *The Tale of Despereaux*, Ken Ludwig's *The Gods of Comedy*, *Life After*, *The Heart of Rock & Roll*, *Much Ado About Nothing*, *The Tempest*, *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *Ain't Too Proud—The Life*

and *Times of The Temptations*, *King Kong*, *The Band's Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *Gloria: A Life*; *Smokey Joe's Cafe*; *Clueless*, *The Musical*; *The Band's Visit*; *Here Lies Love*; and *Love, Loss, and What I Wore*. They have also cast regionally for McCarter Theatre Center, Yale Repertory Theatre, La Jolla Playhouse, Paper Mill Playhouse, Berkeley Repertory Theatre, and more.

ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's world premiere musicals *Almost Famous*, *Clint Black's Looking for Christmas*, *The Heart of Rock & Roll*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Allegiance*, *A Room with a View*, and *Kingdom*. Some of her additional credits include *Life After*; *The Tempest*; *The Wanderers*; *Picasso at the Lapin Agile*; *Kiss Me, Kate*; *The Winter's Tale*; *Be a Good Little Widow*; and *Richard O'Brien's The Rocky Horror Show*. Ms. Nero worked on the Broadway production of *Bright Star* and launched the first national tour. Her select La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, *Herringbone* directed by Roger Rees and starring BD Wong, and *Fly* directed by Jeffrey Seller (upcoming). Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Center Theatre Group, Hartford Stage, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, to name a few.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed over half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, and *Romeo and Juliet*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program, and last November he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The*

Merchant of Venice, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons*, *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.

CASTING

Tara Rubin Casting
Tara Rubin, CSA;
Merri Sugarman, CSA; Laura Schutzel, CSA;
Kaitlin Shaw, CSA; Claire Burke, CSA; Peter Van Dam, CSA
Felicia Rudolph, CSA; Xavier Rubiano, CSA;
Louis DiPaolo; Kevin Metzger-Timson; Juliet Auwaerter



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



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



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



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



Support for open captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Adam Koch (Scenic Design)
www.adamkochassociates.com

David Israel Reynoso (Costume Design)
@designreynoso

Amanda Zieve (Lighting Design)
www.amandazieve.com

Bart Fasbender (Sound Design)

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed
Tuesday – Sunday: 12:00 noon – last curtain
Hours subject to change. Please call ahead.
PHONE (619) 23-GLOBE (234-5623)
FAX (619) 231-6752
EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.
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, and American Express. Phone orders for non-subscribers are subject to a \$3.00-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 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 under five years of age will not be admitted to performances. (Children age three and up are admitted to *Dr. Seuss's How the Grinch Stole Christmas!*)

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, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (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.

2019 YEAR IN REVIEW

BY FREEDOME BRADLEY-BALLENTINE

Wow, it's been four years since the Department of Arts Engagement (AE) started its grand endeavor of making theatre matter to more of our neighbors. Every day we ask ourselves, "How are we doing?" It's the spark that drives us. What is the best way to convey all that's happening here at the Globe and around San Diego? How are we sharing our story? Even for some of you who are subscribers or regular ticket buyers, staying informed of all the Globe is doing here in Balboa Park and across San Diego can be challenging. So we decided to write our first year-end review to celebrate our community and to thank you all for making 2019 such a magical time to be at the Globe!

Our 10-minute playwriting program **Community Voices** (CV) took center stage in 2019, kicking off the Powers New Voices Festival. Several writers from San Diego had their work developed by our Teaching Artists (TA) and presented by professional actors. Miki Vale, a former CV participant and current TA, spoke about her classes, saying, "Things got pretty emotional, the tissue box was passed around. Classmates were very supportive of each other." This year we offered CV at nearly a dozen different locations throughout San Diego as a service to our community.

Even though **AXIS**, the Globe's free performing arts series on Copley Plaza, started the year very wet with rain during performances such as *I Love Africa!*, the sun came out (this is San Diego), and people were in great spirits. We had huge participation in the workshops and crafts. Highlights from the year were *Disco Manila Fever*, an ABBA-influenced band from the Philippines, and our annual family-friendly event *Happy Birthday, Mr. Shakespeare!*

Over 3,000 people attended **Globe for All**, our free tour of plays from our mainstage and Shakespeare. We visited 25 locations throughout San Diego, our largest touring year ever. This year's production of *The Winter's Tale* was directed by Daniel Jáquez of TuYo Theatre. 2019 might also be looked at as the year of Daniel, who was part of the inaugural **Classical Directing Fellowship** here at the Globe, in addition to writing *Hermanas (Sisters)* for our coLAB *Day of the Dead Celebration* event in City Heights.

coLAB, our community-centered and artist-driven collaboration, kicked off the summer season with *The Ruby in Us*, a new musical featuring participants from the Fourth District Seniors Resource Center. The musical was inspired by the Norman Rockwell painting *The Problem We All Live With* and stories from the women of the Fourth District who lived through the terror of Jim Crow segregation. Meanwhile, *Pasajes/Passages*, a bilingual play, interwove the stories of four women from the South Bay, tested by a fast-changing world.

As always, young people were a huge part of what happens at the Globe. This year 5,000 students visited our theatres as part of our **Free Student Matinee** program. Some even took part in the annual **Pam Farr Summer Shakespeare Studio**. This year's production took place in our indoor theatre with a thrilling performance filled with solid Shakespeare, self-reflections, and original music and lyrics co-written by a wonderful ensemble of teens. Our partnership with **School in the Park** continues to blossom as students from Rosa Parks Elementary School in City Heights are now discovering why theatre matters through exploration of Shakespeare scenes, projects, and performances.

"Learning isn't only for young people" could be the motto for **Globe Learning**. In 2019 we offered over a half dozen opportunities for our community of theatre makers, educators, and artists to expand their tool kits through workshops like **Spanish for Teaching Artists** and **Monologue Coaching and Audition Bootcamp**, led by industry professionals.

Finally, our nationally respected **Reflecting Shakespeare** program continues to transform lives of participants and practitioners. A newly launched **Reflecting Shakespeare Teaching Artist Training and Curriculum Development Program**, funded by the California Arts Council, Arts in Corrections, began in October. Five TAs were trained in the methodologies of the program and best practices for working in correctional facilities.

AE ended 2019 actively meeting community-based organizations and government officials in the area of criminal justice, discussing future programs that could support people exiting incarceration as well as youth at the threshold of becoming justice-involved, and asking them how can we be of service.

In short, not a bad year for San Diego. Thank you all for supporting the Globe, San Diego—without you there would be no us. ■

(from top) Reanne Acasio, Carol Cabrera, and Alexandra Slade in *Celebrating Community Voices* at the Powers New Voices Festival, 2019. The **AXIS** event *I Love Africa!* Students participate in the Pam Farr Summer Shakespeare Studio. Teaching Artist James Pillar with an inmate in the Reflecting Shakespeare program at California State Prison, Centinela. Photos by Rich Soublet II.

POWERS NEW VOICES FESTIVAL



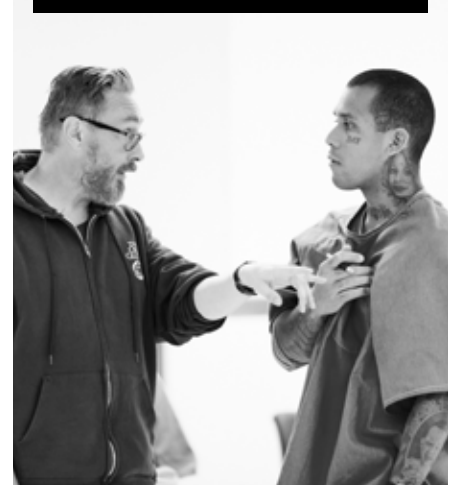
AXIS EVENT: I LOVE AFRICA!



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Susan Chicoine · Public Relations Director
Ed Hofmeister · Associate Director of Marketing
Mike Hausberg · Communications Manager
Lucia Serrano · Public Relations Associate
Chanel Cook · Digital and Print Publications Designer
Eve Childs · Marketing Assistant
Carolann Malley · Distribution Staff

SUBSCRIPTION SALES

Scott Cooke · Subscription Sales Manager
Arthur Faro, Janet Kavim, Pamela Malone, Yolanda Moore, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole · Subscription Sales Representatives

TICKET SERVICES

Bob Coddington · Ticket Services Director
Marsi Bennion · Ticket Operations Manager
Cristal Salow · Group Sales Manager
Kathy Fineman, Caryn Morgan · Lead Ticket Services Representatives
Kari Archer, Amanda King, Korrin Main, Lauren Mezta, Oceana Morisoli, Victor Salazar, Dominica Savant-Bunch, April Smitley, Elizabeth Snell, Michelle Wiegand, Krista Wilford, Jessica Williams · Ticket Services Representatives

PATRON SERVICES

Brian Davis · Patron Services Director
Allison Dorantes, Cynthia Ochoa, Laura Rodriguez, Mary Taylor · House Managers
Angela Montague Kanish · Front of House Assistant
Jeff Sims · Pub Manager
Patrice Aguayo, Scott Fitzpatrick, Deborah Montes, Stephanie Passera · Pub Shift Supervisors
Christian Castro, Allyson Doan, Alexis Duran, Lela Hale, Curstin McAfee, Nambrezza Miller, Rashad Williams · Pub Staff
Linda Bahash, Barbara Behling, Allison Dorantes, Stephanie Rakowski · Gift Shop Supervisors

SECURITY/PARKING SERVICES

Dulani Jackson · Security Manager
Andrew Brown, Karen Cole, Erik Hamby, Timothy Aaron Hardin, Shea Husted, Joseph Lapira, Janet Larson, Dana L. Matthews, David Olson, Eleuterio Ramos, Jeffery Visunnaraj · Security Staff

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