Ebenezer Scrooge's Big San Diego Christmas Show
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.
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.

MARSH & McLLENAN AGENCY
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 dedicated partner in the world of arts and culture, helping to bring creativity to life. 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.

ARTIST SPONSOR

LYNNE AND STEVE WHEELER
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.

— $25 million and higher —
  Donald* and Darlene Shiley
  The James Irvine Foundation

— $11 million and higher —
  Conrad Prebys
  City of San Diego Commission for Arts and Culture

— $9 million and higher —
  Karen and Donald Cohn

— $8 million and higher —
  Sheryl and Harvey White

— $7 million and higher —
  Kathryn Hatton
  Viterbi Family and The Erna Finci Viterbi Artistic Director Fund

— $4 million and higher —
  Audi S. Grazer*
  The Royale Foundation

— $3 million and higher —
  David C. Copley Foundation
  County of San Diego
  The Shubert Foundation

— $1 million and higher —
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for the Arts
Victor H.* and Jane Ottenstein
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Estate of Dorothy S. Prough*
Jeanne and Arthur Rivkin
Jean and Gary Sheldon
Theatre Forward
Gillian and Tony Thorndyke

PUBLIC SUPPORT
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.

THEATRE FORWARD
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):

For national, state, and county: www.usa.gov/elected-officials
For San Diego: www.sandiiego.gov/city-hall
For County of San Diego: sdc/general/bos.html

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The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

**Artistic Angels** ($200,000 and higher annually)

- Karen and Donald Cohn
- Elaine and Dave Darwin
- Una Davis and Jack McGory
- Silvia and Brian Devine
- Audrey S. Geisel
- Paula and Brian Powers
- Jean and Gary Shekhter
- Darlene Marcos Shiley

**Benefactors** ($100,000 to $199,999)

- Terry Atkinson and Kathy Taylor
- Peter Cooper and Erik Matwijow
- Ann Davies
- Pamela Farris and Buford Alexander
- Hal and Pam Fuson
- Karen and Stuart Tanz
- Debra Turner
- Vicki and Carl Zeiger

**In memory of Donald Shiley**

**THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND**
In memory of Erna Finci Viterbi

**SHERYL AND HARVEY WHITE**

**Our Thanks**

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**Support Arts Engagement for Youth**

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 Desperaux*. 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 Free Fair 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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**How Do I Give?**

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.
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 Art 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 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 witnessess 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
Chair, Board of Directors

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. Sean’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 did decide 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 fidelity to Dickens, the show does all the things that we want from a great adaptation. 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, leaves us and provest 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 gargoyles 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 supernaturally 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.

Nicole A. Clay
PERFORMANCES MAGAZINE

PRESENTS

EBENEZER SCROOGE'S BIG SAN DIEGO CHRISTMAS SHOW

BY

GORDON GREENBERG AND STEVE ROSEN

Based on A Christmas Carol by Charles Dickens

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.
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 age, 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 *Holmes*, 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 intimacy allows 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 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, of both worlds, the new and the old.

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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 hilariously absurd. 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 series.

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.
ROBERT JOY (Ebenerez Scrooge) has played principal roles on Broadway in The Nerd, Hay Fever, Shinoda, Abe Lincoln in Illinois, and Side Show. He will appear in the upcoming Broadway production of Girl from the North Country. He won a Drama-Loge Award for his performance as Mercutio in Romeo and Juliet at La Jolla Playhouse. His other credits include Daniel in You Are Here, Nick in Come From Away (Gordon Greenberg), and Goodspeed 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 graduate of American Conservatory Theater (Boston Conservatory) and Malvern in Twelfth Night (The Old Globe). His recent stage credits include the title role in King Charles III, as well as The Public Theatre’s productions of 24 Hours in Our Time, and 1999. For his work 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 Godfather. He has also appeared on both television and in the comedic, including eight seasons as Sid Hammerback, the medical examiner on “CSI: NY.”

CATHERINE 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 Theatre), the world premiere of Well-Intentioned White People (Barrington Stage Company), The Second Girl (Contemporary American Theatre Festival), Loch Ness (The Rev Theatre Company), The Other Josh Cohen (Payer 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 The Farnsworth Invention (Cygnet Theatre 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,” “The View,” and “The World Stage.” 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 alumnus of London Academy of Music & Dramatic Art. @CathrynWake.

ORVILLE MENDOZA (Bob Cratchit, Jacob Marley, Charles, Mr. Fezzi, etc., Music Director) made his Broadway debut on the Off Broadway sensation Don’t Quit Your Night Job (Siegal Slatkin). He has also performed in Off Broadway productions of Chicago, Los Angeles, and London’s Menier Chocolate Factory. His other credits include Daniel in You Are Here, Nick in Come From Away (Gordon Greenberg), and Goodspeed 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 graduate of American Conservatory Theater (Boston Conservatory) and Malvern in Twelfth Night (The Old Globe). His recent stage credits include the title role in King Charles III, as well as The Public Theatre’s productions of 24 Hours in Our Time, and 1999. For his work 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 Godfather. He has also appeared on both television and in the comedic, including eight seasons as Sid Hammerback, the medical examiner on “CSI: NY.”

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, Unwritten Letter, 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 at the Elsinore Theatre Company. The Happening Place on Earth, Ballast, The Divine Sister, The Further Adventures of Hedda Gabler, Scrooge in Rouge, Next Fall, Fair Use, The New Century, and Avenue Q at U.C. Davis. She has appeared Off Broadway in Flare Path, The Empty Space, and The Christmas Lesson. She is a graduate of Boston Conservatory. Wilke’s television credits include “The Nanny,” “One Life to Live,” and “The Bold and the Beautiful.” She is a member of Actors’ Equity, SAG-AFTRA, and AFTRA. She can be seen on Instagram and Twitter @JacqueWilke.

DAVID ISRAEL REYNOSO (Scenic Design) designed the immersive outdoor productions of Carousel, Miss Saigon, and Titanic at Serenbe Playhouse in Atlanta. He also designed Dreamgirls in Round Rock, Texas. His recent credits include Mary Poppins, 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 H. Gurian Award (Review Board Chair for Women’s Theatre) and for Bat Boy (First Stage) in Washington DC. He studied at Carnegie Mellon University. For the past six years Mr. Israel has 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 A Midsummer Night’s Dream and Romeo and Juliet. He has designed over 200 productions at The Old Globe, including, The Farnsworth Invention, The Hunchback of Notre Dame, The Caucasian Chalk Circle, A Long Way from Paris, and A Christmas Carol. He is the recipient of the Creative Catalyst grant, an Elliot Norton Award, multiple Craig Noel, Helen Hayes, IRNE, and Bistro Awards. davidreynoso.com, edesigneronyoum.com. @stevierosen on Instagram and Twitter.

AMANDA ZIEVE (Lighting Design) is delighted to be back at The Old Globe, having previously designed Tiny Beautiful Things, Barefoot in the Park, Chicago, Sweet Charity, and Rich Girl. She was recently seen Put Your House in Order (La Jolla Playhouse), Rock of Ages (Cygnet Theatre Company), Sweeney Todd and Road 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 Allegiance at The Old Globe. 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
BART FASBENDER
(Sound Design) recently designed David Henry Hwang and Jeanine Tesori’s Soft Power (The Public Theater), Steve Rossen and David Rosmer’s The Other Sohn (O.C. Broadway), Accidentally Brave directed by Kristin Hanggi (DR2 Theatre), Million Dollar Quartet (Idaho Shakespeare Festival, Lake Tahoe Shakespeare Festival, Great Lakes Theater, Arena Stage, Repertory Theatre of St. Louis; Cincinnati Playhouse in the Park, Bucks County Playhouse), and David Cale’s Harry Clarke (Audible, Vineyard Theater). 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 Theater, and Primary Stages. Mr. Fasbender’s regional credits include The Old Globe’s productions of Almost Famous, Festival New York Stage and Film, Geva Theater Center, Great Lakes Theater, Philadelphia Theater Company, Center Theatre Group, American Conservatory Theater, American Repertory Theatre, 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 Aladdin; Les Misérables, The Heiress, and Kiss Me, Kate. He has also served as a dialect/voice coach at La Jolla Playhouse, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, and more.

ANJEE NERO
(Production Stage Manager) has previously worked on the Old Globe productions of Blood Brothers, Shrek the Musical, The Importance of Being Earnest, Hamlet, Picasso at the Lapin Agile, Sense and Sensibility, Camp David, Rain, and Bright Star. She has also served as a dialect/voice coach at La Jolla Playhouse, Diversionary Theatre, and Scripps Ranch Theatre. His regional acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, Portland Playhouse, and the Park Square Repertory Theatre of St. Louis. Pittsburgh Playhouse, FCPA Theaterfest, Texas Shakespeare Festival, Center REPertory 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 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 Game of Cowardy, Life After, The Heart of the House, 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, Fathead. Their credits also include The Old Globe’s productions of Rock!, Glengarry Glen Ross, and Les Misérables. They Promised Her the Moon; They Have Also Cast regionally for McCarter Theatre Center, Yale Repertory Theatre, The Old Globe Playhouse, Paper Mill Playhouse, Berkeley Repertory Theatre, and more.

JACK BE NIMBLE
(Managing Director) is 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 a member of the ART-FJD 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.

BARRY EDELESTEIN
(Ena Finci Viterbi Artist 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 Tempest, As You Like It, What You Are, They Promised Her the Moon, Henry V, Much Ado About Nothing, King Lear, Hamlet, The Front Page, All My Sons, Dirty Rotten Scoundrels (Tony nomination), The Nance (Tony Award), Imaginary Friends (Tony nomination), The Invention of Love (Tony nomination), The Full Monty (Tony nomination), Two Shakespeare 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 theater 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 theaters in the ’50s, and of 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, CSA;
Merri Sugarman, CSA; Laura Schutzel, CSA;
Kathlan Shaw, CSA; Claire Burke, CSA; Peter Van Dam, CSA;
Felicia Rudolph, CSA; Xavier Rubiano, CSA;
Louis DiPaolo, Kevin Metzger-Timson, Julian Auwaerter}

ARTISTS

BARRY EDELESTEIN (Ena Finci Viterbi Artist 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 Tempest, As You Like It, What You Are, They Promised Her the Moon, Henry V, Much Ado About Nothing, King Lear, Hamlet, The Front Page, All My Sons, Dirty Rotten Scoundrels (Tony nomination), The Nance (Tony Award), Imaginary Friends (Tony nomination), The Invention of Love (Tony nomination), The Full Monty (Tony nomination), Two Shakespeare 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.
2019 YEAR IN REVIEW
BY FREEDOM BRADLEY-BALLENTE

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 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 before other classes, saying, “Things got pretty emotional, the time box is always 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 10/10 in San Diego as people were in great spirits. We had huge participation in the workshops and crafts. Highlights from the year were Dina Mina’s Fever, an ARBA-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 Jaquez 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 Hermanos (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 a fantastic show for all ages, The Dragon in My Daughters, a new musical featuring participatory digital storytelling. 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 were terrorized by the crime of Jim Crow segregation. Meanwhile, Fluency/Amores, a bilingual pop ensemble, interviewed the stories of four women from the South Bay, told 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 was Peter Pan – Peter Pan: Peter Pan. A production that 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.

All ended 2019 with actively meeting community-based organizations and government officials in the area of corrections, discussing future programs that could support people seeking reentry as well as youth at the threshold of becoming justice-involved, and asking them how we can 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 left) Reina Acosta, Carol Cabana, and Alexandra Suly in Celebrating Community Voices at the Powers New Voices Festival, 2019. The 2019 season’s Outside Students participated in the Pam Farr Summer Shakespeare Studio. Teaching Artist Jason Pillar with an inmate in the Reflecting Shakespeare program at California State Prison, Corcoran. Photos by Rick Guidotti.
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