

performances
MAGAZINE

THE  LD GLOBE

NOVEMBER – DECEMBER 2022

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.

The Old Globe has embarked on a series of steps to intensify and accelerate necessary change at all levels of our institution. Learn more about this work, including our Social Justice Roadmap, at www.TheOldGlobe.org/Roadmap.

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.

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*In memoriam

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Fiasco Theatre	Laura Marks	Steve Rosen and	Karen Zacarias
José Cruz Gonzáles	Patricia McGregor	Gordon Greenberg	

ASSOCIATE ARTISTS

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

William Anton	Ralph Funicello	John McLain	David F. Segal
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Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
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George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta*	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

*In memoriam

FROM BARRY

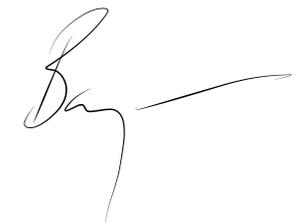
Ebenezer Scrooge's BIG San Diego Christmas Show is, in a word, a hoot. It tells the familiar story of Charles Dickens's *A Christmas Carol*, with its Cratchit family and three time-spanning Spirits of Christmas, and its resonant cries of "Bah, humbug!" And in its fealty to Dickens, the show does all 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. But Gordon has 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." Its debut in 2019—the time pre-COVID-19 that seems like it might as well be another century—was a massive hit, and before it even finished its run, the Globe decided to bring it back and make it a regular part of our holiday season.

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

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

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
AUDREY S. GEISEL 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

Elizabeth Nestlerode
MUSIC DIRECTOR

Tara Rubin Casting/
Merri Sugarman, CSA
and Kim Heil, CSA
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

DIRECTED BY

GORDON GREENBERG

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

November 18 – December 24, 2022

CAST
(in alphabetical order)

EBENEZER SCROOGE Bill Buell*
PRUDENCE SAINT, LAVINIA,
GHOST OF CHRISTMAS PRESENT, ARCHIBALD, ETC. Elizabeth Nestlerode*
BOB CRATCHIT, JACOB MARLEY,
CHARLES, MR. FEZZI, ETC. Christopher M. Ramirez*
FRED, YOUNG SCROOGE,
MEDIUM SCROOGE, TINY TIM, ETC. Dan Rosales*
GERTRUDE SAINT, GHOST OF CHRISTMAS PAST,
MRS. CRATCHIT, JENNIE, ETC. Jacque Wilke*

UNDERSTUDIES for Bob Cratchit, Jacob Marley,
Charles, Mr. Fezzi, etc. – Carter Piggee[†]; for Ebenezer Scrooge – Jose Balistrieri[†];
for Prudence Saint, Lavinia, Ghost of Christmas Present, Archibald,
Gertrude Saint, Ghost of Christmas Past, Mrs. Cratchit, Jennie, etc. – Emma Svitil[†];
for Fred, Young Scrooge, Medium Scrooge, Tiny Tim, etc. – Michael Underhill[†]

Production Stage Manager Anjee Nero*

SETTING
San Diego, California.

There will be no intermission.

PRODUCTION STAFF

Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Production Assistant Talon Cooper
Stage Management Swing Kendra Stockton*

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

[†]Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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



Co-writer and director Gordon Greenberg

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.

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. ■

THE GHOSTS OF
Christmas Carols
PAST

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

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*.

1860

1852: Charles Dickens's first public reading takes 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.

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

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



1940



1974: Guthrie Theater in Minneapolis, Minnesota premieres their stage version of the story, where it has played every season since.

1960

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

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

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

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

2000

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

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" 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 in New York.

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

**BILL BUELL**

(Ebenezer Scrooge) The Old Globe: *Scrooge*, *Anna Christie*. Broadway: *Ink*, *Cyrano*, *Equus*, *History Boys*, *Inherit the Wind*, *Urinetown*, *42nd Street*, *Titanic*, *Tommy*, *Taking Steps*, *Big River*,

Annie, *Once a Catholic*. Off Broadway: *Bad Habits*, *Rancho Viejo*, *Kin*, *On the Bum*, *Picasso at the Lapin Agile*, *The Common Pursuit*, *Tumacho*. Shakespeare in the Park: *Tartuffe*, *The Winter's Tale*, *Twelfth Night*. Film/television: *Seven Seconds*, "Sneaky Pete," *God's Pocket*, *Across the Universe*, *Spy Game*, *Welcome to the Dollhouse*, *The Love Letter*, *Requiem for a Dream*, *Quiz Show*, *Palindromes*, *Kinsey*, "Boardwalk Empire," "30 Rock," "Blue Bloods," *John Adams*, "Curb Your Enthusiasm," "Law & Order."

**ELIZABETH NESTLERODE**

(Prudence Saint, Lavinia, Ghost of Christmas Present, Archibald, etc.; Music Director) Off Broadway/New York: Diane Cohen, Woman 1 understudy in *The Other Josh Cohen*, Louise

in *Gypsy*, Meanest Birthday Girl in *The Meanest Birthday Girl*. Regional: Girl in four productions of *Once* (Cape Playhouse, Actors' Playhouse, more), June Carter Cash in two productions of *Ring of Fire*, Violet in *Violet*, Olive in *...Spelling Bee*, Vi Petty in *Buddy Holly* directed by Hunter Foster, *54 Forever* directed by Tommy Tune, Mary Bailey, Evelyn in *It's a Wonderful Life*. Readings: *Clue*, *One Hit Wonder*, *Battlefield*. Television: "Late Show with David Letterman." Education: B.F.A. in Musical Theatre from University of Miami. Member of Actors' Equity Association. elizabethnestlerode.com, @elizabethnestlerode.

**CHRISTOPHER M. RAMIREZ**

(Bob Cratchit, Jacob Marley, Charles, Mr. Fezzi, etc.) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *Hair*, *Thinking Shakespeare LOVE!*, *The Heart of Rock & Roll*, *Twelfth*

Night. Off Broadway: Touchstone in *As You Like It* (Shakespeare in the Park/The Public Theater). Regional: Disney's *Freaky Friday* (La Jolla Playhouse, Cleveland Play House, Alley Theatre), *Quixote Nuevo* (Denver Center), *Lookingglass Alice* (Baltimore Center Stage), *Man of La Mancha* (Barrington Stage Company), *The Count of Monte Cristo* (Pioneer Theatre Company), *In the Heights*,

Fun Home (SpeakEasy Stage Company), *Violet* (Clarence Brown Theatre Company). Television: "Instinct" (CBS), "FBI" (CBS). Education: B.F.A. in Musical Theatre from Boston Conservatory, M.F.A. from Globe/USD Shiley Program. @c_rambrothaman on Instagram.

**DAN ROSALES**

(Fred, Young Scrooge, Medium Scrooge, Tiny Tim, etc.) The Old Globe: original cast of *Ebenezer Scrooge's BIG San Diego Christmas Show*. Off Broadway: *Trevor* (Stage 42), *Spamilton* (47th Street

Theatre), *Dog Man* (Lucille Lortel). National tour: Peter Pan in *Peter Pan 360*. Regional: *50 Years of Broadway* (The Kennedy Center), *Dracula: A Comedy of Terrors* (Capital Rep), *Nutty Professor* (Ogunquit Playhouse), *We the People* (Paper Mill Playhouse), *You Are Here* (Goodspeed), *A Walk on the Moon* (George Street Playhouse), *Godspell* (Berkshire Theatre Group). Television: "Evil" (CBS), "The Good Fight" (CBS), *Trevor: The Musical* (Disney+). Other: "Rolling Calls" (Broadway Podcast Network). Education: B.F.A. from Boston Conservatory at Berklee College of Music. DanRosales.net, @DanRosales.

**JACQUE WILKE**

(Gertrude Saint, Ghost of Christmas Past, Mrs. Cratchit, Jennie, etc.) The Old Globe: *Ebenezer Scrooge's BIG San Diego Christmas Show*. Regional: *Pride and Prejudice*, *Stupid F***ing Bird*,

The Importance of Being Earnest, *Travesties*, *Mistakes Were Made* (Cygnet), *Yoke/The Car Plays* (La Jolla Playhouse), *Human Error*, *Moon Over Buffalo*, *The Father*, *Don't Dress for Dinner* (North Coast Rep), *The Happiest Place on Earth*, *Ballast*, *Next Fall*, *Fair Use*, *The New Century* (Diversionary), *Honky* (San Diego Rep). Honors: Charles Jehlinger Award, Craig Noel Award. Training: American Academy of Dramatic Arts, The Groundlings Theatre. jacquewilke.com.

GORDON GREENBERG

(Co-Writer, Director) The Old Globe: *Working*, *The Heart of Rock & Roll*, *Crime and Punishment*, *A Comedy* (upcoming). Broadway: *Holiday Inn* (as director/co-writer, Roundabout, Universal, PBS "Great Performances"), *Secret of My Success* (Universal). Off Broadway: *Dracula*, *A Comedy of Terrors* (upcoming), *Jacques Brel...* (Drama Desk, Drama League, Outer Critics noms), *Working* (Drama

Desk), *Single Girls Guide* (Ars Nova). London: *Guys and Dolls* starring Rebel Wilson (Savoy Theatre; six Olivier Award noms), *Barnum* (Menier Chocolate Factory). Toronto: *Piaf/Dietrich* (Mirvish; Dora Award), *Tangled* (Disney Theatrical). Regional: Williamstown, Huntington, Geffen, Paper Mill, Signature, Goodspeed, Chicago Shakes, MUNY, TheatreWorks Silicon Valley, Asolo, NY Stage and Film, Capital Rep, Bucks County, Chichester (UK). Television: original movies for Disney Channel, Nickelodeon. Education: Stanford, NYU Film, Royal Academy of Dramatic Art.

STEVE ROSEN

(Co-Writer) Upcoming: *Crime and Punishment*, *A Comedy* (The Old Globe). Selected co-writing/composing: *The Griswolds' Broadway Vacation* (co-book, music, and lyrics); *The Other Josh Cohen* (co-book, music, and lyrics); *The Secret of My Success* (co-book); *Dracula*, *A Comedy of Terrors*; *Ebenezer Scrooge's BIG Playhouse Christmas Show*; "Rolling Calls" (Broadway Podcast Network). Award nominations: six Drama Desk Awards, two Lucille Lortel Awards, an Off-Broadway Alliance Award, a Joseph Jefferson Award. Education: NYU/Tisch. @stevierosen.

ADAM KOCH

(Scenic Design) International: *Dreamgirls* (Seoul). U.S.: Off Broadway, national tours, productions at Signature Theatre, Goodspeed, Ford's Theatre, Paper Mill Playhouse, Baltimore Center Stage, Miami New Drama, Westport Country Playhouse, Repertory Theatre of St. Louis, Cincinnati Playhouse, Maltz Jupiter, Great Lakes Theatre, Lyric Theatre of Oklahoma, Ogunquit, Syracuse Stage, Music Theatre Wichita, Fulton Theatre, Alabama Shakespeare Festival, Tuacahn, Portland Stage. Awards: Suzi Bass Award for Outstanding Scenic Design for the immersive outdoor production of *Titanic* (Serenbe Playhouse), Helen Hayes Award nominations for *Kiss of the Spiderwoman* (Signature Theatre) and *Bat Boy* (First Stage). Event designs: annual festivities for New York City Pride (Heritage of Pride). Education: Carnegie Mellon University. adamkochassociates.com, @instadamkoch on Instagram.

DAVID ISRAEL REYNOSO

(Costume Design) The Old Globe: *Midsummer*, *El Borracho*, *Scrooge*, *Hair*, *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, *Be a Good Little Widow*. Theatre: *Optika Piñata*, *Portaleza*, *Las Quinceañeras*, *Waking La Llorona* (as creator/director, Optika Moderna/La Jolla Playhouse), *Sleep No More* (Punchdrunk), ACT, ART, Arena, Finnish Ballet, Portland Center Stage, WP, Seattle Rep, others. Further work: *Teatro Piñata* (New Children's Museum), *Hostile Terrain 94*, *PostSecret*, *Living with Animals* (Museum of Us). Obie Award, Creative Catalyst Grant. davidreynoso.com, @designreynoso on Instagram.

AMANDA ZIEVE

(Lighting Design) The Old Globe: *Dial M for Murder*, *Hair*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Tiny Beautiful Things*, *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, *Rich Girl*. Other theatre: Off Broadway, Goodspeed, La Jolla Playhouse, Signature Theatre, Alliance Theatre, Kansas City Repertory Theatre, Maltz Jupiter Theatre, Bucks County Playhouse, TheatreWorks, Music Theater Heritage, San Diego Symphony, Cygnet Theatre. Broadway: 19 productions; associate on *Escape to Margaritaville*, *Bright Star*, *Allegiance*; assistant on *Hamilton*. Education: B.A. in Theatre from CSU Northridge. amandazieve.com.

BART FASBENDER

(Sound Design) The Old Globe: *Scrooge*, *Baskerville: A Sherlock Holmes Mystery*, *The Rainmaker*. Broadway: *Bloody Bloody Andrew Jackson*. Off Broadway: *The Confession of Lily Dare* (Primary Stages), *Soft Power* (as sound effects designer, The Public Theater), *The Other Josh Cohen*, *Who's Holiday* (Westside Theatre), *Harry Clark* (Audible at Minetta Lane/Vineyard Theatre). Regional: KC Rep, Guthrie Theater, Idaho Shakespeare, Lake Tahoe, Great Lakes Theater, Cincinnati Playhouse in the Park, Bucks County Playhouse, Rep Theatre of St. Louis, Geva Theatre, ACT, Center Theatre Group, Philadelphia Theatre Co. Proud member USA 829 and Theatrical Sound Designers and Composers Association.

TARA RUBIN CASTING

(Casting) The Old Globe: *Bob Fosse's Dancin'*, *Scrooge*, *Despereaux*, *Gods of Comedy*, *Life After*, *Heart of Rock & Roll*, *Much Ado*, *Tempest*, *Guys and Dolls*, *Othello*, *Two Gentlemen of Verona*, *Dog and Pony*, *Room with a View*, others. Broadway: *Six*, *Ain't Too Proud*, *King Kong*, *Band's Visit*, *Summer*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *Bronx Tale*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets*

Over Broadway, *Aladdin*, *How to Succeed*, *Billy Elliot*, others. Off Broadway: *Gloria: A Life*, *Smokey Joe's Cafe*, *Clueless*, *Here Lies Love*, *Love, Loss, and What I Wore*. Regional: McCarter, Yale, La Jolla, Paper Mill, Berkeley, others.

ANJEE NERO

(Production Stage Manager) The Old Globe: *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *The Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *The Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre Company, Berkeley Repertory Theatre), *Kiss Me*, *Kate* (Hartford Stage), *Venice* (Center Theatre Group, Kansas City Repertory Theatre), *Antigone* (SITI Company).



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. 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* 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

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also 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. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



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



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



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



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Tara Rubin Casting
Tara Rubin, CSA; Merri Sugarman, CSA;
Claire Burke, CSA; Peter Van Dam, CSA;
Felicia Rudolph, CSA; Xavier Rubiano, CSA;
Kevin Metzger-Timson, CSA;
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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](https://www.instagram.com/designreynoso)

Amanda Zieve, Lighting Design
www.amandazieve.com

Bart Fasbender, Sound Design

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Participants in the Pam Farr Summer Shakespeare Studio performing *The Winter's Tale*. Photo by Rich Soublett II.



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ARTS ENGAGEMENT

YEAR IN REVIEW

BY INTERIM DIRECTOR OF ARTS ENGAGEMENT KATIE HARROFF

We in the Arts Engagement Department are wrapping up a fantastic year of free community programming across the county while simultaneously gearing up for a new, adventurous year of making theatre matter to even more people in 2023. Join me in taking a moment to celebrate some significant developments in the world of arts engagement throughout 2022:

In January, School in the Park, our long-running program in partnership with Wilson Middle School and Rosa Parks Elementary School, continued in person, expanding to include new students from Clark Middle School.

February saw the return of AXIS, our free plaza programming series. We were thrilled to present the first-ever Lunar New Year celebration to over 1,000 delighted audience members.



(from left) *Happy Birthday, Mr. Shakespeare!*, 2022; photo by Rich Soublett II. *Lunar New Year*, 2022; photo by Lucía Serrano. Behind-the-Scenes Tour, 2022; photo by Rich Soublett II.

Come April, we hosted the return of the *Celebrating Community Voices* night in the Powers New Voices Festival, presenting the work of SoulKiss Theatre, which developed plays through our Community Voices playwriting workshop.

In May, the Free Student Matinee program returned to in-person field trips and pre-show workshop school visits. Students were enchanted to attend the matinee performance of *Bob Fosse's Dancin'* and meet cast members after the performance. We also were honored to announce our binational partnership with Centro Cultural Tijuana (CECUT) on May 31 to promote and increase accessibility to the performing arts in the border region.

This led us to our Globe for All Tour of *Mala* in June, presented in Spanish and English in San Diego and Tijuana. Hundreds of audience members witnessed the profoundly moving solo performance on local community stages!

Our summer was jam-packed with the first-ever in-person Theatre Design Studio, where students worked directly with Globe artisans and production personnel to learn the skills and techniques involved in technical theatre. We also hosted the return of Summer Shakespeare Studio on location at Hoover High School. Students from all over San Diego delved deeply into the creative exploration and performance of *Henry V*.



September brought a slew of fall programs to our campus and communities: a new year of the expanded School in the Park, adult workshops across San Diego, new student matinees, and the beloved return of our Docent Tour program. Welcome back, Docents!

October and November are our busy season. Our Globe for All Tour of *Henry V*, directed by Johanna McKeon, visited communities from Oceanside to Tijuana and everywhere in between. And our Día de Muertos coLAB program originated a new community-centered performance piece devised with bilingual Globe artists.

And here we are in December, and I hardly cracked the surface of everything accomplished in 2022! Whew! Our team may be evolving (we miss our recently departed leader Freedom Bradley-Ballentine!), but we will continue to passionately charge forward in delivering thrilling programming to our beloved community. We love you, see you next year! ■

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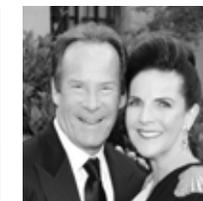
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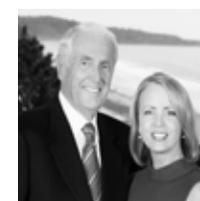
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