

A very happy new year to you from all of us at the Globe! And what a year it's shaping up to be - with three world premieres and a U.S. premiere in just the first six months! We start off with a world-premiere adaptation of the best-selling novel, *Oldest Living Confederate Widow Tells All*, portrayed by a single woman: the incomparable Ellen Burstyn. We are delighted to have this multiple-award winning actress grace our stage - and in the spirited role of Lucy Marsden, the child-bride of a tough old captain of the Confederate army who weaves a series of colorful tales of her life in the South, the Civil War, and the triumphs and hardships of a captivating period in American history.

And leading off in the Carter is the gripping new drama, *Splendour*, by up-and-coming British playwright Abi Morgan, that hones in on a few critical hours in the lives of four fascinating women, all trapped in the grand state residence of a dictator in a war-torn eastern-European country. A timely tale, told in a unique, time-twisting form, by a fresh new voice in the theatre.

The rest of the season promises more delectable offerings, such as Stephen Metcalfe's newest work, *Loves & Hours*, a heartwarming play about a middle-aged man's search for love. Playing opposite in the Carter is another world premiere that probes the explosive relationships between Lydia, her 79-year-old mother Rose, and Rose's new African-American caretaker, Winsom. And wrapping up the season will be the epic *Pentecost*, an Evening Standard Award-winner that presents a dazzling array of ideas, from cultural ownership to the meaning and value of art, all across a backdrop of political intrigue; along with *Rounding Third*, a new comedy about a Little League baseball team, inspired by the playwright's own hilarious coaching experiences. And our Summer Festival, which we are thrilled to announce, will showcase the West Coast premiere of the off-Broadway hit, *Dirty Blonde*; David Ives' hilarious *Time Flies*, along with two perennial Shakespeare favorites - *Much Ado About Nothing* and *Julius Caesar*.

This incredible year takes on everything from momentous political issues, to the intricacy of everyday





family relationships - all with the Globe's usual aplomb.

It's just the beginning of an incredible artistic year for the Globe, and we're thrilled that you're here to share in the exhilaration we feel about what's ahead!

Jack O'Brien
Artistic Director

Craig Noel
Artistic Director

Karen Carpenter
Associate Artistic Director

Happy New Year, and welcome to the first two productions of Winter Season 2003. With every New Year comes a sense of optimism, anticipation, and an eagerness to enjoy new experiences as we move forward through our journey with our family and friends - both old and new. We invite you and yours to our "new year" - a new season filled with, what we believe will be a great number of wonderful new experiences.

Jack O'Brien and our artistic team have brought us a truly remarkable and ambitious season - including three world premieres and one American premiere, that continue to "raise the bar" on the quality of productions on our stages - to be followed by a wonderfully fun-filled Summer Festival that will stimulate, provoke, and entertain you. Complementing these productions will be an enhancement of many of the Globe's award-winning education and outreach programs and the introduction of several new initiatives for young people. These programs, along with the continuing success of the Globe's nationally-recognized Master of Fine Arts in Dramatic Arts program, further our commitment to training and educating the great artists of the future.

With this bold new season and enhanced educational programming, we hope you will make the Globe an important part of your journey in 2003 and, in doing so, you also give thought to additional, much needed support. During this exciting time of artistic expansion and exploration at the Globe, I urge you to do what you can to help us. Whether it be making a contribution, or simply recommending the play you are seeing tonight to your friends and associates. Each of these acts has value, and collectively, you will help us continue the artistic and organizational momentum that we will all benefit from this year, and for many years to come.

For all of us at the Globe, I thank you sincerely for your patronage.



Louis G. Spisto
Executive Director

Presents

**Oldest
Living
Confederate
Widow
Tells All**

By

Martin Tahse

From The Book By

Allan Gurganus

Scenic Design
Allen Moyer

Costume Design
Jane Greenwood

Lighting Design
Kenneth
Posner

Sound Design
Peter Fitzgerald

Projection
Design
Wendall K.
Harrington

Production Stage Manager
Diane Trulock*

Stage Manager
D. Adams*

Directed By

Don Scardino

Lucy Marsden.....Ellen Burstyn*

This production is sponsored by

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and

The Jessie Polinsky Artistic Fund

Casting by Liz Woodman, CSA & Brendon Fox

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.

Artistic Director
Jack O'Brien

Executive Director
Louis G. Spisto

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Craig Noel

PROFILES



Ellen Burstyn

(Lucy Marsden)
Ellen Burstyn's illustrious career has encompassed film, stage and television.

Her six Oscar nominations span three decades and include *The Last Picture Show*, *The Exorcist*, *Alice Doesn't Live Here Anymore*, for which she won the Best Actress award, *Same Time, Next Year*, *Resurrection and Requiem for a Dream*. She most recently starred in *Divine Secrets of the Ya-Ya Sisterhood*. Her theater credits include *Same Time, Next Year*, for which she won a Tony Award as Best Actress, and other memorable Broadway performances in *84 Charing Cross Road*, *Shirley Valentine*, *Shimada* and *Sacrilege*. She has also starred in *Long Day's Journey Into Night*, *Death of Papa* and *The Trip to Bountiful*. Ms. Burstyn has appeared in numerous television productions, receiving an Emmy nomination for her title role in *The People vs. Jean Harris*, and a second Emmy nomination for *Hallmark Hall of Fame's Pack of Lies*. She recently starred in a popular CBS series, *That's Life*. The first woman elected president of Actors' Equity Association, Ms. Burstyn has also served as Artistic Director and currently co-president of the Actors Studio. She continues to lecture and teach throughout the country.

Martin Tahse

(Playwright)

Martin Tahse began his theatrical career in summer stock as a pro-

ducer. After three years, he formed a company in New York to produce the national tours of Broadway plays and musicals, including *The Miracle Worker*, *Fiorello*, *Two for the Seesaw*, *The Dark at the Top of the Stairs*, *A Funny Thing Happened on the Way to the Forum*, and *Funny Girl*. Interested in exploring new areas, he accepted an offer to produce films for ABC Television. Besides producing, he began writing as a story editor on the films. His first script assignment came when a poor adaptation of a book was turned down two weeks before production of a film he was working on for PBS. He wrote an entirely new adaptation. Choosing to continue writing, he first teamed with another writer and, for Universal and USA Cable, they wrote *The Look-Alike* and adapted a novel, *Country of the Heart*. The latter was nominated for a Writers Guild Award. He returned to writing solo and in all produced and/or wrote 28 films. He is returning to the theater with *Oldest Living Confederate Widow Tells All*, which is his first play.

Allan Gurganus

(Book)

Allan Gurganus is author of the novel, *Oldest Living Confederate Widow Tells All* (Sue Kaufman Prize from the American Academy of Arts and Letters). The work spent eight months on *The New York Times* bestseller list, was the subject of a *New Yorker* cartoon, and remains a clue on *Jeopardy*; the CBS-TV version won four Emmy awards. Gurganus has since written the collection of stories and novellas, *White People* (Los Angeles Times Book Prize, Pen

Faulkner Finalist), and the novel *Plays Well with Others* (Lambda Literary Award Finalist). His work has been translated into twelve languages. His short fiction has appeared in *The New Yorker*, *The Atlantic*, and *The Paris Review*, and his stories have been seen in the O'Henry Prize Collection, *Best American Stories*, and *The Norton Anthology of Short Fiction*. *The New York Times* has named all of Gurganus' works to its annual lists of Notable Books. His latest book is *The Practical Heart* (winner of the Lambda Literary Award), a group of four novellas, which were first seen in *Granta* and *Preservation Magazines*; the title fiction, presented originally as a Harper's folio, won the National Magazine Prize, and two of the four works have been optioned for feature films. Born in Rocky Mount, North Carolina in 1947, Gurganus first trained as a painter, studying at the University of Pennsylvania and the Academy of Fine Arts. His paintings are represented in private and public collections. During a three-year stint with the Navy in the Vietnam War, he turned to writing. Gurganus subsequently graduated from Sarah Lawrence College where he worked with Grace Paley and the Iowa Writers' Workshop, where his teachers included Stanley Elkin and John Cheever. Mr. Gurganus won a Wallace Stegner Fellowship at Stanford; he has taught writing and literature at Stanford, Duke, The Writer's Workshop, and Sarah Lawrence College; and he was recently inducted into the American Academy of Arts and Sciences, as well as the Fellowship of Southern Writers. After returning from Manhattan to live in his native North Carolina, Gurganus co-founded "Writers Against Jesse Helms," and his political editorials often appear in *The New York*

Times. His next novel is *The Erotic History of a Southern Baptist Church*.

Don Scardino
(Director)

Don Scardino's directing career spans television, film, and theatre. He staged *A Few Good Men*, originally on Broadway, and later on its national tour. He directed Ellen Burstyn in *Sacrilege* on Broadway, and he won an Obie Award for his direction of *A.R. Gurney's A Cheever Evening*. He was the Artistic Director of Playwright's Horizons for four years, where he produced over two dozen new American plays. He has directed extensively off-Broadway, including *Kathy and Mo at Second Stage*; *Neal Bell's On the Bum*; *Peter Parnell's An Imaginary Life*; *A.R. Gurney's Later Life at Playwright's Horizons*; as well as the successful Broadway revival of *Godspell* at *Lamb's Players Theater*. Other work includes stagings of *Higher Standard of Living*, *Life Under Water*, *The Hit Parade*, *Mass Appeal*, *Pump Boys and Dinettes*, *Sister Mary Ignatius Explains It All for You*, *How I Got that Story*, *A Kiss Is Just a Kiss*, and more. He was the Co-Executive Producer (and frequent director) of CBS-TV's *The Education of Max Bickford*, starring *Richard Dreyfuss*. He has directed 50 episodes of CBS-TV's *Cosby*, multiple episodes of ABC's *Sports Night*, and NBC's *The West Wing*. He has been nominated for an Emmy, the Ace, and the DGA Award. He has directed so many

episodes of *Law and Order* that he hears the "bum-bum" in his sleep. Other TV work includes two seasons of *Tracey Takes On...* starring *Tracey Ullman*; multiple episodes of *Pearl* for CBS; *Ed* for NBC; *Homicide*, *The Days and Nights of Molly Dodd*, and more. His second feature film, *Advice From a Caterpillar*, won "Best Picture" at the Aspen Comedy Festival 2000. It stars *Cynthia Nixon*, *Andy Dick*, and *Tim Olyphant*. His first film, *Me and Veronica*, starring *Elizabeth McGovern*, *Patricia Wettig*, and *Michael O'Keefe*, released in 1994, was selected for competition in the Venice and London Film Festivals.

Allen Moyer

(Scenic Design)

BROADWAY: *A Thousand Clowns*. ELSEWHERE: *Il Trittico*, New York City Opera; *The Man Who Had All the Luck*, *A Few Stout Individuals*, *Signature*; *The Dazzle*, *Roundabout*; *Lobby Hero*, *Playwrights Horizons*; *The Abduction from the Seraglio*, Houston Grand Opera; *Street Scene*, Williamstown Theatre Festival; *Miss Havisham's Fire*, Opera Theatre of St. Louis; *Le Nozze de Figaro*, Dallas Opera; *La Boheme*, *The Mother of Us All*, New York City Opera/*Glimmerglass Opera*; *Mother Courage*, *Steppenwolf*; *Luisa Miller*, Spoleto Festival; *Friend of the People*, Scottish Opera; *This Is Our Youth*, Second Stage; *Rude Entertainment*, *Music from a Sparkling Planet*, *As Bees in Honey Drown*, Drama Dept; *A Streetcar Named Desire*, Gate Theatre, Dublin.

Jane Greenwood

(Costume Design)

BROADWAY: More than 70 shows, including *Fortune's Fool*, *Morning's at Seven*, *Major Barbara*, *The Dinner Party*, *Moon for the Misbegotten*, *James' Joyce's The Dead*, *The Scarlet Pimpernel*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *Master Class*, *Passion*, *She Loves Me*, *The Heiress*, *The Sisters Rosensweig*, *Plenty*, *The Ballad of the Sad Cafe*, *The Prime of Miss Jean Brodie*, *Medea*, *Burton's Hamlet*. OFF-BROADWAY: *A Man of No Importance*, *Burn This*, *House/Garden*, *Vita and Virginia*, *The Lisbon Traviata*. REGIONAL: *The Moliere Comedies*, *Mark Taper Forum*; *More Stately Mansions*, *Captains' Brassbound's Conversion*, *Ahmanson*. Opera work includes *The Great Gatsby*, *Nabucco*. FILM: *Arthur*, *Glengarry Glen Ross*, *Oleanna*. AWARDS: 13 Tony nominations, the Irene Sharaff Lifetime Achievement Award, the Maharam Award (*Tartuffe*), Lortel Awards (*Sylvia*, *Old Money*). Ms. Greenwood currently teaches at the Yale School of Drama.

Kenneth Posner

(Lighting Design)

THE GLOBE THEATRES: *Imaginary Friends*, *Overtime*, *The Doctor Is Out*, *Macbeth*, *Labor Day*. BROADWAY: *Hairspray*, *The Adventures of Tom Sawyer* (Tony, Drama Desk, Outer Critics Circle nominations), *Swing!*, *You're a Good Man, Charlie Brown*, *The Man Who Had All the Luck*, *The Goat*, *Uncle Vanya*, *Side Man* (Lortel Award), *The Lion in Winter*, *Little Me*, *A View from the Bridge* (Drama Desk nomination), *The Last Night of Ballyhoo*, *Getting Away with Murder*, *The Little Foxes*, *The Rose Tattoo*, *The Father*, *The Rehearsal*. OFF-BROADWAY: *The Wild Party* (Lortel Award, Drama Desk and Outer Critics Circle nominations), *The Play About the Baby*, *tick, tick...BOOM!*, *The Waverly Gallery*, *Pride's Crossing* (Lortel Award), *As Bees in Honey Drown*, *Cowgirls*, *The Food Chain*, *SuBurbia*, and numerous productions for Playwright's Horizons, *The Public Theatre*,

Manhattan Theatre Club, Second Stage, The Vineyard, Classic Stage Company. Opera credits include designs for the New York City Opera and the Chicago Symphony Orchestra.

Peter Fitzgerald
(Sound Design)

Current designs include *Movin' Out*, 42nd Street, *Tommy Tune: White Tie and Tails*, and the upcoming production of *Urban Cowboy*. Mr. Fitzgerald's designs introduced digital and automated sound systems to the legitimate theater. He has designed sound for productions of *Swing*, *Stones in His Pockets*, *Dame Edna*, *The Beauty Queen of Leenane*, *Minnelli on Minnelli with Liza*, *A Thousand Clowns*, *Paul Simon's The Capeman*, *Victor/Victoria* with Julie Andrews, *Dream*, *The Life, City of Angels*, *Fiddler on the Roof* (1990 and 2001 National Tours), *Gypsy*, *M. Butterfly*, *Threepenny Opera* with Sting, *The Best Little Whorehouse in Texas*, and *Always...Patsy Cline*. Mr. Fitzgerald is president of Sound Associates, Inc., New York, and a charter member of Sound Designers IATSE local 922.

Wendall K. Harrington
(Projection Design)

Wendall K. Harrington received the Drama Desk, Outer Critics Circle, and American Theatre Wing Awards for her design of *The Who's Tommy*. Her Broadway credits include *Amy's View*, *Putting It Together*, *The Capeman*, *Ragtime*, *Freak*, *Company*, *Racing Demon*, *Four Baboons Adoring the Sun*, *The Will Rogers Follies*, *The Heidi Chronicles*, *My One and Only*, and *They're Playing Our Song*. Opera credits include *A View from the Bridge*, at Metropolitan Opera House; *The Juniper Tree* at ART; *The Photographer* at BAM;

The Magic Flute in Florence; *Orpheo* in Vienna. Ballet credits include *Othello* for ABT. Off-Broadway and Regional credits include *Tommy Tune: White Tie and Tails*, *Hapgood*, *As Thousands Cheer*, *Night and Her Stars*, *Merrily We Roll Along* (three times), and the ill-fated *Whistle Down the Wind*. Ms. Harrington is the former design director of *Esquire Magazine* and has created the play-er introductions for the New York Knicks.

Dianne Trulock
(Production Stage Manager)

Ms. Trulock has worked extensively both on Broadway and off-Broadway and has toured nationally and internationally. Broadway credits include *Master Class* with Zoe Caldwell, *Medea* with Diana Rigg, *Park Your Car* in Harvard Yard with Jason Robards, *A Few Good Men* with Tom Hulce, *The Big Love* with Tracey Ullman, *Othello* with James Earl Jones and Christopher Plummer, *Vita and Virginia* with Vanessa Redgrave, *Lillian* with Zoe Caldwell, *Sex and Longing* with Sigourney Weaver. Ms. Trulock has toured with the Royal Shakespeare Company. She has also toured the US, Hawaii and Australia with Richard Harris in *Camelot*. It is a pleasure to be once again working with Don Scardino.

D. Adams
(Stage Manager)

THE GLOBE THEATRES: *Pericles*, *The Taming of the Shrew*, *Compleat Female Stage Beauty*, *Stones in His Pockets*, *A Midsummer Night's Dream*, *The Boswell Sisters*, *Art*, *Dinner with Friends*, *The Woman in Black*, *Dr. Seuss' How the Grinch Stole Christmas!* ('98-'02), *Love's Labour's Lost*, *Henry V*, *Over the River and Through the Woods*, *The Seagull*, *Thunder Knocking on the Door*, *The Merry Wives of Windsor*,

The Magic Fire, *Bedroom Farce*, *Floyd Collins*, *Paramour*, *As You Like It*, *The Cocktail Hour*, *Emily*, *Antony and Cleopatra*, *Twelfth Night*, *Macbeth*, *The Tempest*, *Coriolanus*, *Wings*, *The Gin Game*, *Mass Appeal*, *Tartuffe*. OFF-BROADWAY: Production Stage Manager for *Thunder Knocking on the Door*. REGIONAL: Production Stage Manager for Great Lakes Theatre Festival, San Diego Repertory Theatre, Stage Manager for the Mark Taper Forum, and The Denver Center Theatre Company. ELSEWHERE: Production Stage Manager for *Sylvia*, San Francisco and Toronto; *Forever Plaid*, Theatre in Old Town; *Corridos*, a world-premiere musical by Luis Valdez in Los Angeles and San Diego; *Livin' Dolls*, *In Trousers*, and *Billy Budd*, Los Angeles.

Tracy Skoczelas
(Assistant Stage Manager)

THE GLOBE THEATRES: *Pericles*, *All My Sons*, *Smash*, *Memoir*, *How the Grinch Stole Christmas!* ('01-'02), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*. EDUCATION: Ms. Skoczelas recently graduated from the University of North Carolina at Greensboro.

Matthew Aaron Stern
(Assistant Stage Manager)

BROADWAY: *Phantom of the Opera*, *The Full Monty*, *Grease*, *Play On!*. NATIONAL TOURS: *Les Miserables*, *Chicago*, *Grease*. REGIONAL: *Randy Newman's Faust*, *La Jolla Playhouse*; *The Compleat Works of Wllm. Shkspr.* (Abridged), *Play On!*, *The Globe Theatres*. Dance Companies

Additional Staff

Assistant Stage Manager.....Tracy Skoczelas*

Assistant Stage Manager.....Matthew Aaron Stern*

Assistant Scenic

Design.....Warren Karp

Assistant Costume

Design.....Charlotte Devaux

Assistant Costume

Design.....Maryann D. Smith

Assistant Lighting Design.....Chris Akins

Assistant Sound Design.....Janet Smith

Assistant Projection sign.....Michael Clark

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.

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

ssdc The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

Quotes about the Novel:

"This remarkable first novel is a gem: entertaining, engrossing and memorable."

-Publisher's Weekly

"This is a work generous, imaginative and brave...an amazing novel of the American South."

-The Evening Standard

"Oldest Living Confederate Widow...is an overwhelming performance that will take your breath away."

-The New York Times

The Director Tells All (Almost)

By Don Scardino

How do you take a story that spans 100 years and moves from Civil War battlefields and Southern plantations to a modern day nursing home, and, with one actress, bring it to life?

The action of the play is simple: Lucy Marsden, 99 years old and “still more or less standing,” sits in the day room of the Lane’s End nursing home and tells us the story of her long, colorful, and tumultuous life. That’s it. Oh yes, and along the way we hear the sounds and smells of death at Antietam; feel the heat of the flames as Sherman’s men burn down the plantations; witness the remnants of slavery in Baby Africa; take a train ride up north to confess to a killing; watch a marriage come to run and get to know this woman who rises like a phoenix out of its ashes.

How do we do all that? This kind of storytelling can only take place in a theatre.

We start with an amazing actress playing Lucy Marsden – Ellen Burstyn. Casting Lucy was critical since she is the entire cast! Long a fan of Ms. Burstyn’s work, I was fortunate enough to direct her in a Broadway play, *Sacrilege*. Her extraordinary ability to be emotionally true at all times and convey that truth vividly into the hearts of an audience is unmatched. Lucy needs that connection, that current, from her heart to yours, for the play to deliver. Next came the set design. The play puts Lucy in the day room, spinning her story for a paying audience (us) in order to raise money for the nursing home. So a set representing the day room is created. Fine so far. But how to convey Lucy’s world, her life? We build a “set,” within our set, of Lucy’s room at home, complete with photographs, letters, and personal mementos. This draws us into the personal life of Lucy Marsden and helps motivate her recollections. A reality within a reality. Then there are the many realities contained in Lucy’s stories themselves. How can we present Cap’n Marsden’s wrenching stories of the war and all Lucy’s adventures down the years? Through the use of lighting, sound effects, and slide projections we go into the mind of Lucy, see what she sees, and feel her experience. The stage is transformed and the audience is transported. Lucy is free of her cane and wheelchair, free of age itself. Reliving her life before our eyes, she becomes all the players in the drama, including her younger selves. A story finishes, an anecdote tumbles to its end and she is left, returned again to be a frail survivor in her present day.

IN THE BEGINNING

By Martin Tahse

My love affair with a certain 99-year-old woman began in 1989. It was a first for me. What captivated me wasn't her beauty. I'd say she was beyond plain but not up to pretty. But Lucy's no-nonsense way of looking at life and her irreverent sense of humor were enough to win me over.

I found out she had a husband 35 years older (she married at 15) and they managed to introduce nine children into the world. I didn't care. He wasn't around, due to the fact he would have been 134 years old. Neither were the kids. She demanded my attention, and I couldn't wait to get home every evening to be with her.

OK. So I'm pulling your leg. Remember, I learned from a master, Lucy herself. Lucy meant so much to me, but she really belonged to a writer named Allan Gurganus. He had just exploded on the scene with his first novel, *Oldest Living Confederate Widow Tells All*, and Lucy was his leading lady. I'd fallen in love with her along with millions of other people who had read the novel and made it a best-seller, with five months on *The New York Times* Best Seller list; the Main Selection of the Book of the Month Club; over four million copies of the book sold; not to mention it has been translated into 12 languages.

So Lucy went on with her life as a celebrity and I went on with mine in a more quiet fashion as a writer and producer of movies for television. But we were fated to meet again. A couple of years later, while on a business trip I picked up a paperback copy of the novel in the airport to re-read in flight. Up in the air, where things always seem more clear to me, it hit me. Lucy should be on the stage. She's a walking and talking one-woman show. But there's one hitch. Even though I had produced Broadway plays and had written and produced award-winning television movies, I'd never written a play. So I once again relegated Lucy to the back of my mind.

Cut to two years ago. I was on a cross-country drive concluding on the East Coast, where I found myself trying to outrace Hurricane Henry on the way to Long Island. The next morning, with the storm barely subsiding, I went out to pick up *The New York Times*. The *Times* changed my life that day. On the Op-Ed page was an article about Rocky Mount, North Carolina, a town that had been devastated the previous day by the same hurricane. But the local

citizens had worked together and pulled the town back into shape. The Op-Ed writer? Allan Gurganus. Lucy popped into my mind again.

Through the kindness of the Op-Ed editor, I was able to fax him a letter requesting an option to adapt his novel into a play. Lo and behold: a return fax arrived. The one sentence in it I remember to this day was: "Since I wrote the book as a choral work for a soloist, it makes sense to me that one actress of sufficient range could fill the stage with phantoms and a war." Allan had said yes and gave me the name and phone number of his agent in New York. Just six months later I wrote Lucy's final words in the play: "The war is over."

Positive response from professional colleagues gave me the courage to send the script to more people, including Globe Artistic Director Jack O'Brien. A few months later, I heard back from Jack, and his response was: "We are all just extremely excited about it..We'd love to be helpful, to be encouraging, and to give you whatever support you need." I blew the letter up to poster size and had it framed for my den!

The next step was to get a director and actress on board with the project. Don Scardino was my first choice for a director. As soon as his interest and availability were confirmed, we met to discuss choices for the star. Ellen Burstyn was at the top of our list. Don had worked with her in the past, and called to ask her if she'd take a look at the script. Ellen loved it. "Yes, let's go," she said. "I haven't read such a good script in years." I couldn't believe it. The first actress to win the Academy Award and Tony in the same year was going to be Lucy! It was easy - I fell in love with Lucy all over again. Jack O'Brien and Associate Artistic Director Karen Carpenter shared our excitement and enthusiasm for Ellen, and just one year after we had first talked about the piece, they scheduled the world premiere of *Oldest Living Confederate Widow Tells All* as the opening production of this 2003 season.

Every beginning has an end, and here we are. The house lights are about to go down, and the stage lights to come up on Falls, North Carolina. Nearly 14 years after my affair with Lucy, you have the opportunity to fall in love with her yourself.



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Bonnie Leth, Continental Airlines' Sales Manager for San Diego, has personally helped build the partnership over the years, saying "with its outstanding productions each season, the Globe is the perfect venue to accomplish our promotion and client entertainment objectives." Additionally, an ongoing partnership with the Globe – a world-class theatre with strong Broadway ties – provides an ideal opportunity to promote Continental Airlines' non-stop service to their New York area hub, Newark Liberty International Airport. Continental Airlines supports the arts in many communities throughout the U.S. and is the Official Airline of Broadway.

- and -

The Globe Theatres is proud to include The Jessie Polinsky Artistic Fund as a production sponsor of *Oldest Living Confederate Widow Tells All*.

Established in 1986 by longtime Globe supporters Jeannie and Arthur Rivkin, the Jessie Polinsky Artistic Fund is a permanent endowment that assists The Globe Theatres in presenting a variety of artistic projects. Since its inception, the Fund has helped to underwrite more than 15 mainstage productions, from *Henry IV* and *The Countess*, to contemporary plays such as *Missing Footage* and *The SantaLand Diaries*, to world premiere musicals such as *Time and Again*. With this endowment, the Globe will continue to honor the family and memory of Mrs. Polinsky through a production sponsorship each year.

The Globe is very grateful to both Continental Airlines and The Jessie Polinsky Artistic Fund for their generous support.

The Globe Theatres, the flagship of San Diego's performing arts community, maintains a long-standing reputation as a fiscally responsible non-profit business. The ability to uphold this standard, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 4,000 individuals, businesses, and foundations. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and many other performances possible. The Globe

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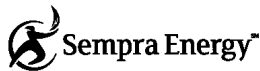
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DESIGNED TO INCITE, EXCITE, SOOTHE AND NOURISH

...in the Old Globe Theatre

**OLDEST LIVING CONFEDERATE
WIDOW TELLS ALL**

By Martin Tahse

Tony® and Academy Award®-winner Ellen Burstyn stars in this stage adaptation of the best-selling novel — a world premiere!

Directed by Ron Scardino
Jan. 26 through Mar. 8

LOVES AND HOURS

By Stephen Metcalfe

Fresh from taking *Imaginary Friends* to Broadway, Jack O'Brien directs this witty and insightful comedy — a world premiere by local playwright Stephen Metcalfe.

Directed by Jack O'Brien
Mar. 23 through May 3

PENTECOST

By David Edgar

In a small Eastern European country, a painting is discovered that could re-write history — if only it can survive a night under siege. Epic, gripping and full of surprises!

Directed by Mark Lanos
May 25 through July 5

...in the Cassius Carter Centre Stage

SPLENDOUR

By Abi Morgan

In an unnamed dictatorship, four women await the leader's return. The dictator's wife, her friend, an American photographer and their translator dance with truth and power while a revolution rages outside — a U.S. premiere.

Directed by Karen Carpenter
Feb. 2 through Mar. 16

KNOWING CAIRO

By Andrea Stolowitz

Probing and explosive, *Knowing Cairo* explores the relationship between a 79-year-old German-Jewish woman, her daughter, and her new African American caretaker. Full of wit and wildly entertaining — a world premiere!

Directed by Sorot Scott
Mar. 30 through May 11

ROUNDING THIRD

By Richard Dresser

Two coaches battle their demons and each other in a comedy that turns sardonic wit towards one of America's treasured institutions: Little League Baseball. Just in time for summer!

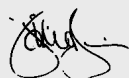
Directed by B.J. Jones
June 1 through July 13

SUMMER FESTIVAL 2003 COMING SOON!

t h e a t r e s

ASSOCIATE ARTISTS OF THE GLOBE THEATRES

In recognition of their unique contribution to the growth of the Globe Theatres and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE GLOBE, the following 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



Jack O'Brien
Artistic
Director



Louis G. Spisto
Executive
Director



Craig Noel
Artistic
Director

William Anton
Jacqueline Brookes
Lewis Brown
Kandis Chappell
George Deloy
Tim Donoghue
Richard Easton
Tovah Feldshuh
Ralph Funicello
Lillian Garrett-
Groag
Harry Groener
A.R. Gurney

Joseph Hardy
Mark Harelik
Bob James
Tom Lacy
Diana Maddox
Dakin Matthews
Deborah May
Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Steve Rankin

Marion Ross
Steven Rubin
Ken Ruta
Douglas W. Schmidt
Seret Scott
David F. Segal
Don Sparks
David Ogden
Stiers
Conrad Susa
Deborah Taylor
Sada Thompson
Paxton Whitehead

TICKET SERVICES

Hours
Mon: noon - 6:00 pm
Tues through Sat: noon - 8:30 pm
Sun: noon - 7:30 pm
Closed Holidays

Phone
(619) 239-2255

The Globe Theatres accepts Visa, Discover, MasterCard, or American Express. Phone orders are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge. If you have moved, please notify the subscription office so records may be updated. Phone (619) 235-2250 during business hours or mail your change of address to the subscription office,.

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 Box Office and receive a tax credit for your donation.

RESTROOMS AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe lobby and next to the Gift Shop.

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.

ADMINISTRATION

Hours
Mon - Fri 9:00 am-
5:00pm
Phone
(619) 231-1941
Address
The Globe Theatres
P.O. Box 122171

YOUNG CHILDREN

Children under 5 years of age will not be admitted to performances.

ELECTRONIC DEVICES & CAMERAS

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theater.

DIRECT EAR™ LISTENING SYSTEM

For the convenience of the hearing impaired, The Globe Theatres has installed the Direct Ear™ Listening System in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances. Direct Ear™ Listening System is provided courtesy of Sonus.

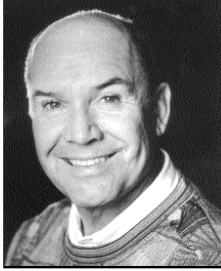
PUBLIC TOURS

Go behind the scenes at The Globe Theatres to learn about the history, three stages, shops and crafts areas. Open tours: most

PROFILES

JACK O'BRIEN

Artistic Director



Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R.

Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *Hairspray*, *The Invention of Love* (Tony nominations, best director and play), Lyceum, Lincoln Center Theater, *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival) and *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS' *American Playhouse*. Mr. O'Brien is the recipient of the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego.

CRAIG NOEL

Artistic Director



Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then has directed more than 221 plays of all styles and periods,

and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976). His vision from the Globe during the past 60 years resulted in the establishment of the Shakespeare Festival in the late '40s, expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. Among recent directorial assignments were *The Pavilion* and *Over the River and Through the Woods*. ELSEWHERE: during the 1940s, dialogue director, 20th Century Fox Studios; former director, Ernie Pyle Theatre, Tokyo. Honors include the Governor's Award for the Arts; the mayoral proclamation of "the Year of Craig Noel" (1987) in San Diego; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year, SDSU; Honorary Doctor of Humane Letters, University of San Diego; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors; the mayor's Living Treasure Award; Member, College of Fellows of

Jack O'Brien

Louis G. Spisto

Craig Noel

ADMINISTRATION

Executive Assistant.....June
A n d u j a r

ARTISTIC

Associate Artistic Director.....Karen
C a r p e n t e r
A s s o c i a t e
Director/Casting.....Brendon Fox
Executive Assistant.....Lorraine
D r a m a t u r g y
Associate.....Diane Sinor
Literary Associate.....Raúl
M o n c a d a
Literary Assistant.....Janet
H a y a t s h a h i
V o c a l
Coach.....Jan
G i s t
Company Manager.....Ellen
D i e t e r

PROFESSIONAL TRAINING

Director.....Richard Seer
Program Coordinator.....Llance
B o w e r
MFA Faculty.....Maria Carrera, Cynthia
Caywood,
Sabin Epstein, Jasper Grant,
Gerhard Gessner, Jan Gist, Victoria Hayne,
Colleen Kelley, Fred Robinson, Terry Ross,
MFA Production Staff.....Barth Ballard, Lindsay
Byrne,
Sabin Epstein, James Feinberg,
Corey Johnston, Chris Rynne,
Robin Sanford Roberts

EDUCATION

Director.....Donna Marie Cory/Patti
S a r a n i e r o
T o u r
Coordinator.....Holly
W a r d
Speakers Bureau Coordinator.....Carol
G r e e n
Teaching Artists.....Peter Cirino, Jonathan
M c M u r t r y
Carol Mead, John Tessmer,
Tony Ward, Dr. John Warriner

BUSINESS

Director.....Ron
K o l e n i c
Human Resources Advisor.....Cathy
Z u m b e r g e
Human Resources Representative.....Kari

S h a p i r o
Receptionist.....Lynn
D o u g h e r t y
Administrative Assistant.....Vanessa
A n t o n

Finance & Payroll

Accounting Supervisor.....Rita
E d e n f i e l d
Accounting Assistant.....Jose
C o r t e z
Accounting Assistant.....Diane
J e n k i n s
Payroll Coordinator.....Cory
C h r i s t e n s e n

Information Technology

Manager.....Dean
Y a g e r
Assistant.....Thad
S t e f f e n

Maintenance

Building Manager.....Sean La
M o t t e
Staff.....Violanda Corona, Ismael
Delgado,

Humberto Elvira, David Gaspar,
Roberto Gonzalez, Margarita Meza,
Jose Morales, Maria Rios

DEVELOPMENT

Director.....Anita
D a w s o n
D e v e l o p m e n t
Manager.....Robert Ford
Development Officer.....Brad
B a l l a r d
Associate Director, Individuals.....Dana C.
M o r e
Associate Director, Foundations...Ann marie
H o u g h t a i l i n g
Associate Director, Corporations.....Chris
G r a h a m
Membership Administrator.....Diane
A d i s
Events Manager.....S.
A l e x i s S t e i n
D e v e l o p m e n t
Assistant.....Carolyn Reid

Donor Services

V.I.P. Concierge.....Stephen
Serieka
Suite Concierges.....James Ferguson, Brett
Young
V.I.P. Valet Attendants.....Hector
B u s t a m a n t e ,
Joshua Gibson, Kevin Tom, Brett Young

PRODUCTION

Director.....Robert
D r a k e
Associate Director.....Debra Pratt
B a l l a r d
Production Coordinator.....Jan
B u r g o y n e

Stage Management

Stage Managers.....D. Adams, Raúl
M o n c a d a
Assistant Stage Manager.....Tracy
S k o c z e l a s

Technical

Director.....Benjamin
T h o r o n
Associate Director.....Christopher
M o r r i s
Shop Foreman/Master Carpenter.....Christian
T h o r s e n
Master Carpenter, Festival Theatre.....Bob
D o u g h e r t y
Flyman, Stage Carpenter, Globe.....Jim
M a s a c e k
Carpenters.....Forrest Aylsworth, David
Berzansky,

Jeremiah Aldrich-Lutz, Jim Hopper,
Rogelio Rosales

Charge Carpenter, Carter.....Nick
Fouch
Charge Scenic Artist.....Danny
G r i e g o
Assistant Scenic Artists.....Edee Armand, Ken
S c a r
Scenic Artist.....Carol
P a y e t t e
Technical Assistant/Buyer.....Liz
E i l e

Costumes

Director.....Stacy
S u t t o n
Resident Design Assistant.....Charlotte
D e v a u x
Assistant to the Director.....Jennifer
H a n s o n
Design Assistant.....Shelly
W i l l i a m s
Dyer/Painter/Crafts Person.....K. Glee
B r a n d o n
Drapers.....Louise M. Herman, Chris
Moad
Assistant Cutters.....Gloria Bradford, Anne Glidden
Grace
Costume Assistant.....Mary
M i l l e r
Stitchers.....Samya Serougi, Sarah
W i l l e y
Wig & Makeup Supervisor.....Molly
O c o n n o r
Assistant Wig & Makeup Supervisor.....Kathleen
Kurz
Head Dresser.....Beverly
B o y n d
R u n n i n g
Crew.....Lisa Chan
Carter Dresser.....Angela
M i l l e r
Rental Assistant.....Angela
Land

Properties

Director.....Neil A.
H o l m e s
Shop Foreman.....M.H.