

UPCOMING

A CATERED AFFAIR

Sept 20 - Oct 28, 2007
Old Globe Theatre



DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

Nov 25 - Dec 30, 2007
Old Globe Theatre



IN THIS CORNER

Jan 5 - Feb 10, 2008
Cassius Carter Centre Stage



SEA OF TRANQUILITY

Jan 12 - Feb 17, 2008
Old Globe Theatre



THE AMERICAN PLAN

Feb 23 - Mar 30, 2008
Cassius Carter Centre Stage



THE BAND WAGON

Mar 7 - Apr 13, 2008
Old Globe Theatre

Dear Friends,

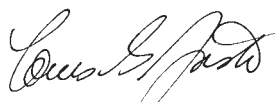
We are just concluding one of the most active summers in Old Globe history. Each of the plays in our Shakespeare Festival received critical acclaim and enthusiastic audience response. The classic comedies *Hay Fever* and *Bell, Book and Candle* and our downtown launch of the national tour of *Avenue Q*, were all tremendously successful and well received.

Now we begin the Globe's 2007/2008 season with a stirring world-premiere musical, *A Catered Affair*, with a world class creative team which includes Tony-Award winners John Doyle and Harvey Fierstein and celebrated composer John Bucchino. We are also very privileged to bring to The Old Globe stage Broadway luminaries Faith Prince and Tom Wopat in this remarkable new work.

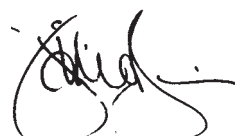
On the Cassius Carter Centre Stage, Rosemary Harris, the legendary Tony and Emmy Award-winner, Academy-Award nominee and popular icon for her role in the *Spiderman* movies is starring in the American premiere of Eric Emmanuel Schmitt's *Oscar and the Pink Lady*. What an embarrassment of riches on our stages this fall!

We recently unveiled detailed construction plans for the rejuvenation of our Balboa Park campus. The plans are part of the Theatre's \$75 million capital and endowment campaign, which designates \$22 million to support this important facilities project. The centerpieces include the new Conrad Prebys Theatre Center, which encompasses the remaining Old Globe Theatre, a new second stage theatre complex, and a new education center, as well as a complete redesign of the Globe's Copley Plaza and dining area.

These plans need your support as we do all season and every season! Now more than ever we rely on your tax-deductible contributions to ensure our continued commitment to artistic excellence and to sustain the Globe's place as San Diego's cultural landmark.



LOUIS G. SPISTO
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Artistic Director



JERRY PATCH
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Season Sponsors

The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the Theatre's high quality of artistic programming and award-winning work in the community.

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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.



THE OLD GLOBE

P R E S E N T S

OSCAR AND THE PINK LADY

BY

Eric-Emmanuel Schmitt

WITH

Rosemary Harris

SCENIC DESIGN

Michael Vaughn Sims

COSTUME DESIGN

Jane Greenwood

LIGHTING DESIGN

Trevor Norton

SOUND DESIGN

Lindsay Jones

STAGE MANAGER

Monica A. Cuoco

ENGLISH TRANSLATION BY

Stéphane LaPorte

DIRECTED BY

Frank Dunlop

Cast of Characters

Granny Pink.....Rosemary Harris

Stage Manager.....Monica A. Cuoco

Setting: A children's hospital

The Actor 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, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.

Production Sponsors

OSCAR AND THE PINK LADY is supported, in part,
by the following generous sponsors:

Alan Benaroya

The Old Globe is pleased to recognize Alan Benaroya as a sponsor of *Oscar and the Pink Lady*. In addition to this production sponsorship, Alan is also a member of the Craig Noel League and a supporter of the Globe's Capital and Endowment Campaign: Securing a San Diego Landmark. The Old Globe and Board of Directors are extremely grateful for Alan's continued generosity and his love of theatre, and we consider him a very dear friend.

National Corporate Theatre Fund

The National Corporate Theatre Fund is an association of ten of America's finest not-for-profit theatres dedicated to increasing the participation of corporations and their employees in the support of theatre across the country and in New York. The Old Globe thanks the National Corporate Theatre Fund for all they do and is pleased to recognize the organization as a sponsor of *Oscar and the Pink Lady*.

Donors Get a Peek Behind the Scenes: Meet the Artist Series



ON JULY 13, 2006 MFA DIRECTOR RICHARD SEER INTERVIEWED DARKO TRESNJAK WITH AN AUDIENCE OF GLOBE DONORS, PHOTO BY J.T. MACMILLAN.

Through the Globe's "Meet the Artist" series, you can learn more about the lives and work of Globe artists, as they talk candidly about their careers, personal interests and lives in the theatre and take questions from the floor. These evenings begin with an hors d'oeuvres reception, followed by a program with the artist and a dessert reception.

The "Meet the Artist" series is a special benefit for annual donors of \$500 (invitation to attend one), \$1,000 (invitations to attend two) or \$2,500 or higher (invitations to attend all three "Meet the Artist" interviews.)

Globe artists who have participated in the "Meet the Artist" series include Sandy Duncan, Hershey Felder, Darko Tresnjak, Marion Ross, Paul Michael, Jerry Patch, Jack O'Brien, Robert Taylor and Richard Oberacker.

To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.



ON MARCH 13, 2006 MORE THAN 140 DONORS ATTENDED A "MEET THE ARTIST" EVENT WITH SANDY DUNCAN.



ON OCTOBER 16, 2006 DONORS ENJOYED LEARNING MORE ABOUT THE LIFE OF HERSHEY FELDER, PHOTO BY MARK GARVIN.



ON JANUARY 16, 2006 MARION ROSS ENTERTAINED GLOBE DONORS.

2007 Board of Directors



Dear Friends,

With the 20th Broadway-bound musical in the Old Globe Theatre and an American premiere play in the Cassius Carter Centre Stage, the 2007/08 season is off to a fantastic start, and I am so pleased you've chosen to join us for this production.

With the start of a new season, we also launch a new year of Education and Outreach programs that will reach more than 50,000 students and adults in the next 12 months. These important programs range from reading, writing and literacy projects to free student matinee series, outdoor lectures and the extremely popular teacher training series.

The Globe takes pride in providing not only some of the country's most significant theatrical productions but also in developing meaningful programs for young people in our community. Our Theatre is a vital community resource, and we greatly appreciate your support as subscribers, attendees, donors and volunteers.

Kathryn Hattox, *Chair,*
Board of Directors

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*Executive Committee Member



The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

SPECIAL INCENTIVES WHEN YOU DONATE DIRECTLY FROM YOUR IRA

IRA Tax Benefits Expire December 31

Now through December 31, 2007, you can take advantage of the Pension Protection Act, which allows you to make gifts directly from your IRA with the transferred amount excluded from your taxable income (up to \$100,000 per person or \$200,000 per married couple.)

To determine whether you qualify to benefit from this tax-effective way to support the Globe, answer each of these questions:

- **Are you 70½ or older?**
- **Can the funds be directly transferred from your IRA to the Globe?**
- **Can you transfer funds before December 31, 2007?**

If you answered 'yes' to the three questions above, you can use IRA funds as a gift to the Globe in 2007 without paying taxes on the amount you withdraw.

"...every good and excellent thing in the world stands moment by moment on the razor edge of danger and must be endowed..."

— Adaptation of Thornton Wilder's *The Skin of Our Teeth*

HELP SECURE THE OLD GLOBE FOR GENERATIONS TO COME

The most critical long-term need at the Globe is to grow the Theatre's endowment. An endowment is a protected investment fund that earns interest, which will provide the theatre with a reliable income stream in the future to supplement annual ticket sales and donations.

A non-profit institution should have an endowment of two to three times the size of its annual budget. The Globe now has an endowment of \$4 million and a budget of \$20 million, therefore the Globe is working hard to secure a more appropriate-sized endowment for the future.

As part of **Securing a San Diego Landmark: the Capital and Endowment Campaign**, the Globe is actively seeking commitments to its endowment through planned gifts, cash contributions, bequests and other estate-planning options.

The Old Globe would be pleased to meet with you to discuss your goals for leaving a lasting gift to this theatre. For more information, please contact Director of Development, Todd R. Schultz at (619)231-1941 x2310 or TSchultz@TheOldGlobe.org.

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Explore Enrich Engage

THE OLD GLOBE AND EDUCATION: A HISTORY OF COMMITMENT

Imagine a classroom where children's eyes light up when a visitor enters the room with nothing more than a book in her hand.

Imagine a classroom where teenagers move in silent unison in an unchoreographed dance that mirrors one they'll see on stage later in the week.

Imagine a classroom where sullen middle schoolers suddenly jump to their feet to join in an improvised scene straight from one of Shakespeare's plays.

Forty years ago a classroom wasn't complete without a piano. Children sang in school every day. There were crayons and paints inside every desk. Children acted out the stories they read.

Over time the classroom changed to one in which teachers spent less time on creative approaches to learning and more time on teaching to "the test." As schools shifted to a focus on achievement goals for reading and math they seemed to forget the one method they had used for years that really worked! The Arts.





With the focus on testing, arts programs in the schools disappeared. Arts organizations stepped forward to fill in the gap while research was diligently carried out around the world to show that the arts are vital to providing a well-rounded education.

The Old Globe has been committed to outreach and education since the late 1940s. Craig Noel, our founding Director took a keen interest in education and supported the development of innovative and exciting programs that served the San Diego community for decades. And that commitment has continued to the current administration of this organization. Education matters at The Old Globe.



Today, many schools consider The Old Globe a critical Arts Partner and rely on the Theatre's offerings to augment their curriculum. Teachers have watched their classrooms come to life when an Old Globe Production Guide has led their students through an acting exercise that helped those young people to better understand a play they are about to see. Students have filled the Globe Theatre and have been transformed in that darkened house as they have their first experience with live theatre during one of our free student matinees. Parents have watched their children's joyous faces as they performed short plays that they wrote themselves as part of our Globe Readers Literacy program.

Today, thousands upon thousands of young people will meet an artist from The Old Globe. Today, our theatres fill with children again and again as we provide free opportunities for them to experience top-notch, professional shows. And today, The Old Globe is helping to bring back to the classrooms what has been missing for so many years. The Arts.

To learn more about The Old Globe's Education programs contact Roberta Wells-Famula, Director of Education, (619) 238-0043 x2144 or email rwells-famula@TheOldGlobe.org.



Rosemary Harris

(Granny Pink)



THE OLD GLOBE: Debut. Frank Dunlop and Rosemary Harris first collaborated on a play by Gradoux (*The Enchanted*) at the Bristol Old Vic in 1956. In 1977, Frank created a theatre company at BAM which included Rosemary in *The Three Sisters* and *The New York Idea*. Since then they have gone separate ways, professionally, but she is so happy that their theatrical paths have crossed again, working on this lovely play. The Old Vic, following the Bristol Old Vic, brought her to the States, where she has performed ever since, with stints in Sir Laurence Olivier's company at Chichester, The Royal National Theatre, and The West End. Plays on Broadway include *You Can't Take It with You*, *The Royal Family*, *Hay Fever*, *An Inspector Calls*, *Waiting in the Wings*, *A Delicate Balance*. In 1960 she helped Ellis Rabb found his theatre company, The Association of Producing Artists (APA), which played on tour and in repertory at the Lyceum Theatre on Broadway. She won a Tony in 1966 for *The Lion in Winter*, a Golden Globe for the television series *The Holocaust* in 1974 and an Emmy for *Notorious Woman — The Life of George Sand* in 1976. Movies happily include *Spiderman One, Two, and Three*, and *Tom and Viv* in 1994 — for which she won an Academy Award Nomination, and she can currently be seen in the soon to be released *Before the Devil Knows You're Dead* directed by Sidney Lumet. She lives in North Carolina with her husband, the writer John Ehle, and they are very proud of their daughter Jennifer, who has just won her second Tony in Tom Stoppard's and Jack O'Brien's *The Coast of Utopia* at Lincoln Center. P.S. Jane Greenwood, who designed Rosemary's costume, first worked with Frank in 1957.

Eric-Emmanuel Schmitt

(Playwright)

Within a decade, Eric-Emmanuel Schmitt has become one of the most read and acted French-language authors in the world. Born in 1960, he was awarded a doctorate in Philosophy and started teaching at the University of Chambéry. Schmitt first made a name for himself in the theatre with the Molière-winning *The Visitor*, a play that posits a meeting between Freud and — possibly — God; the work soon became a classic and is now part of international repertoire. Further successes quickly followed, including *Enigma Variations*, *The Libertine*, *Frederick*, *Between Worlds*, *Partners in Crime*, *My Gospels* and *When Feelings Shift*. Acclaimed by audiences and critics alike, his works are played in over 40 countries and performed by world's leading comedians, including Alain Delon and Charlotte Rampling in France, Donald Sutherland in the United Kingdom, Mario Adorf and Witta Pohl in Germany, Paulo Autran in Brazil, Alisa Frejndlikh in Russia, Tatsuya Nakadai in Japan, Leah Koenig in Israel. Omar Sharif returned to the screen to play the captivating character of Monsieur Ibrahim. More recently, the four narratives (including *Monsieur Ibrahim* and *the Flowers of the Koran* and *Oscar and the Lady in Pink*) that make up his *Cycle de l'Invisible*, a series of tales dealing with childhood and spirituality, have met with huge international success both on stage and in the bookshops. Much of his literary career has been devoted to writing novels and short stories. A keen music-lover, Schmitt has also adapted into French *The Marriage of Figaro*. With *My Life with Mozart* he wrote a strikingly tribute to his Master of Music. His fertile imagination continues to open new doors and cast unusual reflections. *Odette Toulemonde*, the first motion picture he wrote and directed, is due on numerous European screens in 2007. Schmitt has been granted numerous prizes, among which the French Academy's 'Grand Prix du Théâtre'. www.eric-emmanuel-schmitt.com

Frank Dunlop

(Director)

Frank Dunlop worked as associate director with Laurence Olivier at London's National Theatre and whilst there founded, built and directed the acclaimed Young Vic Theatre. The Young Vic's opening production, Jim Dale and Dunlop's *Scapino* became a Broadway hit, as did his Royal Shakespeare Company's *Sherlock Holmes*. From 1983 to 1992 he was the director of the Edinburgh International Festival, where earlier he had premiered *Joseph and the Amazing Technicolor Dreamcoat*. His many London productions included *Kopenick* with Paul Scofield and *Son of Oblomov* with Spike Milligan. His New York productions included Richard Burton's return to *Camelot*, and he was Founder Director of the B.A.M. Theatre company whose distinguished members included Rosemary Harris, Blythe Danner, Ellen Burstyn, Tovah Feldshuh, Rex Harrison, Denholm Elliott, René Auberjonois and Richard Dreyfus. His opera productions include Weber's *Oberon* with Seije Ozawa, *Rossini at Versailles* and *L'Elisir De L'Amour*, later filmed with Roberto Alagna and Angela Gheorghiu.

Michael Vaughn Sims

(Scenic Design)

THE OLD GLOBE: *Hold Please, A Body of Water*. Michael was recently honored by the San Diego Theatre Critic's Circle with the 2006 Craig Noel Award for Outstanding Set Design for his work on the Globe's production of *A Body of Water*. ADDITIONAL CREDITS: Guthrie Theater, South Coast Rep; Milwaukee Repertory; Yale Repertory; Florida Stage; Center Stage; Cleveland Play House; George Street Playhouse; Acting Company; Drama Dept; Alabama Shakespeare; New Jersey Shakespeare; California Shakespeare; Pennsylvania Shakespeare; TheatreWorks/USA; Juilliard Drama Division; Curtis Institute of Music; Skylight Opera; Chautauqua Theater Company; Blue Light Theater. TEACHING: Ohio University; Princeton University.

Michael holds his MFA from Yale School of Drama and is a member of United Scenic Artists (IATSE) in the set and costume design categories.

Jane Greenwood (Costume Design)

Ms. Greenwood has been designing on Broadway for more than 40 years. Productions include *Heartbreak House*, *Our Leading Lady*, *Who's Afraid of Virginia Woolf?*, *On Golden Pond*, *Cat on a Hot Tin Roof*, *The Retreat from Moscow*, *The Violet Hour*, *The Caretaker*, *Salome*, *Tartuffe*, *Fortune's Fool*, *Mornings at Seven*, *Major Barbara*, *The Dinner Party*, *A 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 Prime of Miss Jean Brodie*, *Medea*, Burton's *Hamlet* and *The Ballad of the Sad Café*. OFF-BROADWAY: *Belle Epoque*, *A Man of No Importance*, *Burn This*, *House/Garden*, *Vita and Virginia* and *The Lisbon Traviata*. OPERAS: *Dialogue of the Carmelites* and *The Great Gatsby*, Metropolitan; *Nabucco* and *Rigoletto*, Chicago Lyric; *Flight*, *Jane Eyre*, Opera Theatre of St. Louis. FILMS: *Arthur*, *Glenngarry Glen Ross*, *Oleanna* and the Cult Classic *Can't Stop the Music*. Recent projects include *The Great Gatsby*, which opened the new Guthrie Theatre in Minneapolis. Awards include 15 Tony nominations, the Irene Sharaff Lifetime Achievement Award, the Maharam Award for *Tartuffe*, the Lortel Awards for *Sylvia* and *Old Money*, and the Helen Hayes Life Achievement Award. Ms. Greenwood was inducted into the Theatre Hall of Fame in 2003. She is also a professor at the Yale School of Drama.

Trevor Norton (Lighting Design)

THE OLD GLOBE: *All My Sons*, *Memoir*, *The Santaland Diaries*, *Da*, *Vita and Virginia*, *Crumbs from the Table of Joy*, *Fiction* and many Galas since 1998. REGIONAL: *The Road to Mecca*, Portland Stage Company; 10 Seasons at Shakespeare Festival LA; Nuevo California,

Working, *Love Janis*, *I Love You, You're Perfect Now Change*, *The Doors Celebration of the Lizard* (world premiere), *The Illusion* (Garland Award), *SLAM*, *A Christmas Carol* (1997-through 2001), *Picasso at the Lapin Agile*, *Marriage is Forever* (world premiere), *How I Learned to Drive*, *Avenue X*, *The Buddy Holly Story*, San Diego Repertory Theatre; *The 2.5 Minute Ride*, La Jolla Playhouse; *Rodelinda* and *The Magic Flute*, Lobero Theatre in Santa Barbara; *The Elektra Fugues*, Erik Ehn's *Erotic Curtsies* (world premiere), Mac Wellman's *The Lesser Magoo* (world premiere), *Tiny Dimes*, *7 Blowjob*s, *Bottom's Dream* in Los Angeles. Other work includes industrial designs for corporate clients and residential architectural lighting designs. Trevor owns his own lighting company, TradeMark Designs. Trevor has a BA from Occidental College, an MFA from UC San Diego, is a private pilot and proud father of two perfect children; Lillian and Reid. Currently Trevor's passion for design has included designing and building a completely "green" house.

Lindsay Jones (Sound Design)

The Old Globe: *Lincolnesque*, *Sky Girls*, *Much Ado About Nothing*, *Beyond Therapy*. OFF-BROADWAY: The world premiere of Sam Shepard's *The God of Hell*, *Dedication or the Stuff of Dreams*, *In the Continuum*, *Luminescence Dating*, *O Jerusalem*, *Beautiful Thing* and *Closet Land*. REGIONAL: Center Stage, American Conservatory Theatre, Hartford Stage, South Coast Rep, Alliance Theatre, Ford's Theatre, Goodman Theatre, Actors' Theatre of Louisville, Chicago Shakespeare, Pasadena Playhouse, Steppenwolf, as well as many others. INTERNATIONAL CREDITS: productions in Austria, Zimbabwe, South Africa, Scotland and The Royal Shakespeare Company of England. Lindsay has received four Joseph Jefferson Awards and 12 nominations, an Ovation Award, two ASCAP Plus Awards, nominations for a Barrymore Award, NAACP Theatre Award, Connecticut Critics Award and Austin Critics Table Award, and was the first sound designer to

win the Michael Maggio Emerging Designer Award. Recent film scores include *Asparagus*, *A Stalkumentary* and *A Note of Triumph* (2006 Academy Award winner, Best Short Documentary) for HBO Films.

Monica A. Cuoco (Stage Manager)

THE OLD GLOBE: *Hold Please, Ace*, *Lincolnesque*, *The Violet Hour*, *The Prince of LA*, *Moonlight and Magnolias*, 2004 Summer Shakespeare Festival, *Pentecost*. OFF-BROADWAY: *My First Time*. TOUR: *Twelfth Night*, *The Invisible Man*, Aquila Theatre Company. REGIONAL: *Intimate Apparel*, San Diego Rep; Aquila Theatre's *Comedy of Errors*, La Jolla Playhouse; *The Tempest*, *Othello*, *The Two Gentlemen of Verona*, Shakespeare on the Green. EDUCATION: BA in Theatre from Western Michigan University and MFA in Stage Management from UCSD.

ADDITIONAL STAFF FOR THIS PRODUCTION

Assistant To The DirectorEd Walsh
Costume Design AssistantChristina Bullard
Production AssistantLauren Kurinskas
Production AssistantMarie Natoli



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.



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



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



Photo courtesy of CambridgeJones.com

ROSEMARY HARRIS

Rosemary Harris was born in her grandmother's home in Suffolk, England but spent the next six years in India, where her father was stationed with the British Air Force. "It's very vivid in my mind," she recalls. "I had an ayah (governess) whom I adored. She taught me all my nursery rhymes in Hindustani, and I can still remember them today." She remembers her mother as "a perfect creature. She didn't work. I suppose she was part of the jazz age. But she was always busy — playing tennis or riding or shooting."

When the family returned to England and war broke out, the family moved to the Cornish village of Mylor. It was there, when Rosemary was only 14, that her mother died of pneumonia. "We didn't know she was terribly ill. She was just upstairs in the bedroom with flu for two days. When the doctor came to see her he ordered an ambulance to take her to Falmouth Hospital. We didn't go with her."

When she and her elder sister learned that their mother was critically ill, they hired a taxi to take them to the hospital — too late. "I didn't have the remotest idea that I would never see my mother again. It just never occurred to me."

Heartbroken, Rosemary returned to boarding school, a place where she was "miserably homesick. I felt my life had been blighted and that I would never be truly happy again."

When she left school she flirted with the idea of physiotherapy as a career, but settled instead on the theatre. After a spell at RADA, where she won the Gold Medal, she secured a role as an understudy in a Wilfred Pickles play called *The Gay Dog* at London's Piccadilly, where her sole task was to look after the dog and "make sure it peed in the interval and not on stage."

In true fairytale fashion, she auditioned for a role on Broadway in 1952 — and got the part. The young ingénue packed all her belongings into a trunk — including a sewing machine and some pots — and set sail aboard the *Queen Mary*. The Broadway run was short-lived and Ms. Harris was soon back in

Britain, but her career was on its way (she was dubbed "the prettiest girl on Broadway" by one critic) and her love affair with America had begun. By 1956 she decided she wanted to make America her home and stayed there at the end of another Broadway run. "I felt freer and less self-conscious in America and as a result I acted better."

Three years later she married producer Ellis Rabb and toured America with his rep company. The marriage did not last, she would later say, in part because "I wasn't really a wife, a homemaker."

In the late 60s she met novelist and non-fiction writer John Ehle, who became her second husband. "My friend Bella Spewack, who wrote the script for the Cole Porter musical *Kiss Me Kate*, telephoned me one evening and said I had to come round, she had just met the man I was going to marry. She said it was like casting a play. He was in town for one day and ended up getting a wife."

The pair wed on the porch of Ehle's North Carolina log-cabin in 1967, which they still own. Two years later daughter Jennifer was born on what Ms. Harris calls "the happiest day of my life."

Ms. Ehle ultimately followed in her mother's footsteps and is now a well-respected stage and film actress. She won this year's Tony Award® for Best Actress for her performance in *The Coast of Utopia*, directed by Jack

O'Brien. In 2000 mother and daughter were nominated for the same category at the Tony Awards, with Ms. Ehle winning for her performance in *The Real Thing*. Ms. Harris was ecstatic for her daughter.

"When they announced Jennifer's name for the Tony Award," says Ms. Harris, "it was like being told you had won the lottery. It was a mixture of shock and joy and ecstasy and disbelief. The tears were pouring down my cheeks. I was just so thrilled to lose," she laughs.

Ms. Harris has enjoyed numerous awards and nominations throughout her career, including the 1966 Tony for Best Actress for her performance in *The Lion in Winter*. She is also an Emmy, Drama Desk, and Golden Globe winner. Most recently, Ms. Harris has appeared as "Aunt May" in the blockbuster *Spiderman* trilogy, and continues to work in film and television as well as theatre.



ROBERT PRESTON, ROSEMARY HARRIS IN 1966 BROADWAY PRODUCTION OF *THE LION IN WINTER*.

— Excerpts from Sarah Chalmers of *The Daily Mail*, June 24, 2000



ERIC-EMMANUEL SCHMITT

Oscar and the Pink Lady author Eric-Emmanuel Schmitt is a walking contradiction. He is soft-spoken, yet has the stature of football player. He has a PhD in philosophy and is a distinguished academic, yet his work has been described as emotional and light-hearted.

Perhaps most surprisingly he's been named as one of the 15 most read writers in the world, yet he is not a household name in the U.S such as, say, Stephen King, or Michael Crichton.

Schmitt's plays have been translated and produced in over twenty countries. His work is studied in schools throughout Europe, and is the subject of scholarly analysis. Most remarkable is the ethereal, almost romantic nature of Schmitt's work.

"Schmitt is a 21st-century Diderot, a serious thinker who doesn't take himself seriously," French critic François Busnel wrote about *Noah's Child*, Schmitt's fourth tale in his *Mystic Cycle* of which *Oscar* is the third. Critic Armelle Hélliot commented, "He wears his learning lightly without a trace of arrogance or superiority. In his private universe of music and philosophy, ordinary appearances have no place."

"It's true," Schmitt admits when the unlikely origins of his writing style are pointed out to him. "I began writing like a scholar, but I'm now trying to...find the right language, write without artifice."

One significant feature of his newer works is the presence of children, particularly as narrators. Busnel comments that while "right-thinking parents explain the religions to their children by providing answers, Schmitt imagines the opposite: children are his surveying instruments; questions outnumber answers."

Spirituality is one such theme that Schmitt explores through the eyes of children. It's a subject that he found himself face-to-face with one night in the desert, a night that ultimately changed his life. "I had gone into the Ahaggar desert with some friends...when night fell, it started to get very cold, so I buried myself in the sand since I had nothing with me. I should have been frightened but in fact I felt quite the opposite: the lonely night under the starry sky was absolutely thrilling. I experienced the feeling of the Absolute. I became convinced that there is some Order or some Intelligence protecting us.

"It was an answer to all the questions I'd been asking about Evil. I was no longer shocked by what I could not understand. I was at last able to accept the notion of Death as a good surprise... from that day on I was able to write. Until that date I kept feeling that what I had written sounded useless and hollow. A few months later, I had finished my first play, *Don Juan on Trial* and I haven't stopped writing since. That night in the desert revealed to me what I was really destined to be: a scribe."

(continued on next page)

TOWARD AN EMPATHETIC BEDSIDE MANNER...

Elisabeth Kübler-Ross' seminal first book, *On Death and Dying*, is required reading in most major medical and nursing schools and graduate schools of psychiatry and theology. The Kübler-Ross model describes 5 stages of grief: denial, anger, bargaining, depression, and acceptance.

In an interview, she addressed the topic of honesty when speaking with terminally ill patients about their chance for survival.

You have to be honest, but you don't have to be totally honest. You have to answer their questions, but don't volunteer information for which they have not asked, because that means they're not ready for it yet. If somebody thinks you're a good guy if you tell them the whole truth, that there's nothing else we can do, this is baloney.

Without miracles, there are many, many ways of helping somebody, without a cure. So you have to be very careful how you word it. And you never, ever, ever take hope away from a dying patient. Without hope nobody can live. You are not God. You don't know what else is in store for them, what else can help them, or how meaningful, maybe, the last six months of a person's life are.

So you don't just go and drown them in "truth." My golden rule has been to answer all the questions as honestly as I can. If they ask me statistically what are their chances...I had a wonderful teacher, who once said that of his patients 50 percent live one year, another 35 percent live two years, and another so-and-so many percent live two and a half years, and so on. If you were very smart and added all the percentages up, there was always one per cent left. And the real shrewd ones said, "Hey, you forgot, what about that last one per cent?" And he always said, "the last per cent is for hope." I like that. He never gave it to them with 100%. He was fantastic.

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT WWW.THEOLDGLOBE.ORG.

FRANK DUNLOP

Several years ago Frank Dunlop's good friend, restaurateur Jean-Claude Baker of Chez Josephine in New York City, gave Dunlop a copy of *Oscar and the Pink Lady* by Eric-Emmanuel Schmitt. The novella, originally published in French, was so popular internationally that it was translated into over 20 different languages. By the time Dunlop read *Oscar*, the stage adaptation had been running in Paris with popular French actress Danielle Darrieux for a couple of years. Recognizing the universality in the story of *Oscar*, Dunlop immediately tried to get the rights from Schmitt to do a stage adaptation in English, an effort that took another two years. Earlier Dunlop had done another English adaptation: his 2004 production in New York of Kathrine Kressman-Taylor's novella condemning Nazism, *Address Unknown*.



TOM LACY, G. WOOD IN GLOBE'S 1984 PRODUCTION OF MOLIÈRE'S *SCAPINO* ADAPTED BY FRANK DUNLOP AND JIM DALE. PHOTO BY JOHN PETER WEISS.

Born in Leeds, England, Dunlop says he inherited the theater bug from his parents. They were ballroom dance partners and instructors during the Depression, a fact he claims he didn't discover until a few years ago. It was during his youth spent in Leicestershire that he began going to see all the plays at the city's three theaters. Although he had gone off to "the old Free Thinkers University" in London to become a teacher, he was called up to serve in the Royal Air Force. During his time in the desert, he made the decision to make the theater his career. Just out of the service, he was accepted at the Old Vic School.

Dunlop's career got its biggest boost when he became an associate director with (Sir) Laurence Olivier at London's National Theater in 1967. He recalls his most vivid memory of Olivier: "It was 1970, and I had gone in to see Olivier in his

office to tell him that I was leaving to start up the Young Vic Company. Olivier burst into a fit and hysterics that I'd never seen in my life, and he screamed at me, 'How could you?' conveniently forgetting that I only promised to stay three years. We had a falling out but made up eventually." The year 1974 was good for Dunlop, as two of his productions traveled to Broadway and became big hits. They were *Scapino*, his opening production for the Young Vic, that starred Jim Dale, and his Royal Shakespeare Company production of *Sherlock Holmes* starring John Wood as the famous sleuth.

From 1983 to 1992, Dunlop was director of the Edinburgh International Festival, where earlier he had premiered *Joseph and the Amazing Technicolor Dreamcoat* in 1972. His many London and international productions include *Kopenick* with Paul Scofield and *Son of Oblomo* with Spike Milligan. On Broadway, he also directed Richard Burton's return to *Camelot*.

Dunlop was also the founding director of the Brooklyn Academy of Music (BAM) Theater Company, whose distinguished members included Blythe Danner, Ellen Burstyn, Tovah Feldshuh, Rex Harrison, Denholm Elliot, Rene Auberjonois, Richard Dreyfuss, and good friend Rosemary Harris. It was Ms. Harris that Dunlop quickly turned to when it came time to cast the U.S. premiere of *Oscar* at the Old Globe.

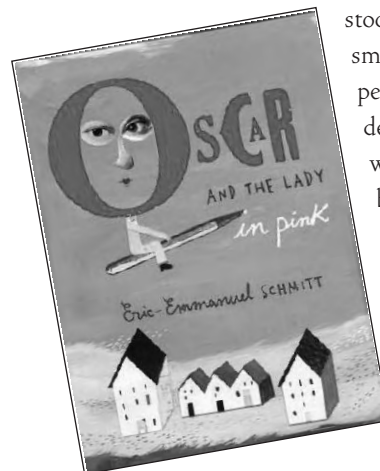
— Kim Montelibano Heil, with excerpts from Simon Saltzman of TheatreScene.net.

ERIC-EMMANUEL SCHMITT (continued from page 13)

Schmitt himself discovered theatre as a child — "like falling into a cauldron," he describes — when his parents took him to see *Cyrano de Bergerac* at age 8. "Watching *Cyrano de Bergerac*," he says, "I knew perfectly well that the hams hanging on the set were false. And yet, I knew perfectly well that they were real ones. I could smell them. They made my mouth water. When *Cyrano* died, I started to cry and I was embarrassed. I thought I was the only one who was weeping. The lights went up, and I understood that 800 people had been

smelling the false hams, 800 people were crying over the death of *Cyrano*. That was when my love for the stage was born. What is theatre for me? Ambiguity, tricks, sharing and fraternity."

— Kim Montelibano Heil



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STATE OF CALIFORNIA AWARDS GLOBE \$1.6 MILLION FOR FACILITIES PROJECT

*Grant Recognizes Globe's Importance as a Cultural and
Historical Community Asset*

The Old Globe has been selected to receive a grant of \$1,635,075 from the State of California, through The California Cultural and Historical Endowment (CCHE) to support the Theatre's current campaign: "The Old Globe — Securing a San Diego Landmark."

In 2002 California voters approved Proposition 40, which established the CCHE and set aside \$122 million for not-for-profit cultural and historical facility projects across the state. Through a highly competitive grant process, projects were selected that tell the stories of California as a unified society and of the many groups of people that together comprise historic and modern California.

The Globe's application was submitted to CCHE in March 2007 and received the fourth highest ranking out of 182 applicants for the third and final round of Proposition 40 funding. Executive Director Lou Spisto was invited to Sacramento to present the Globe's facilities project to the CCHE Board of Directors during a public meeting held in Sacramento on August 22-23, 2007.

CCHE recognizes The Old Globe's historical significance in San Diego and the state of California, as well as its cultural prominence as one of the nation's top regional theatres. This award brings the Globe closer to the \$21.7 million needed for the major facilities project due to begin in summer 2009: the construction of a new second stage and education center and the renovation of the Globe's Copley Plaza.

The Old Globe has been deeply rooted in the San Diego community for more than seven decades. In 1935, a replica of Shakespeare's original Globe Theatre was built in Balboa Park during the California Pacific International Exposition. After the exposition closed in 1936, the theatre was to be torn down. A group of determined San Diegans convinced city officials of the theatre's potential as a cultural asset and launched a campaign to raise the money needed to

make The Old Globe a permanent part of the San Diego community.

The current campaign will extend through 2010, raising funds needed for updated facilities, a viable endowment and special projects. The Old Globe deeply appreciates the CCHE for recognizing this theatre's exemplary record of service to the State of California as well as the San Diego region.

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ARCHITECTURAL MODEL PHOTO OF THE CONRAD PREBYS THEATRE CENTER TO OPEN IN 2010.

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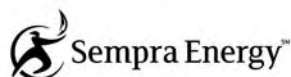
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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




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Jerry Patch, Resident Artistic Director



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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3 per ticket service charge, not to exceed \$12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

RESTROOMS 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 Theatre 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.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND 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 theatre.

SENNHEISER® LISTENING SYSTEM

For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc.
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LOUIS G. SPISTO
Executive Director

Louis G. Spisto has served as Executive Director of The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including *Dirty Rotten Scoundrels*, *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*, which transferred to Broadway in September, 2006, along with the Globe's annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. In March, 2006, Spisto spearheaded the launch of the Globe's Capital Campaign, "Securing a San Diego Landmark," to raise \$75 million by the Theatre's 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Spisto has also served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget, all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center, UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theatre.



JERRY PATCH
Resident Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which opened to critical acclaim on Broadway; Margaret Edson's Pulitzer Prize-winning *Wit*; Howard Korder's *Search and Destroy*; Amy Freed's *The Beard of Avon*, *Safe in Hell* and *Freedoland*; Lynn Nottage's *Intimate Apparel* and nine world-premieres by Richard Greenberg, including *Three Days of Rain*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation's leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children's Theatre, which is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He also serves as Consulting Dramaturg for New York's Roundabout Theatre Company.



JACK O'BRIEN
Artistic Director

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1982. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' 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*. BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (recipient of the 2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination: Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *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's American Playhouse. RECENT AWARDS: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

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