

UPCOMING

THE PRICE

May 9 - June 14, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



2009 Summer SHAKESPEARE FESTIVAL

June 14 - September 27, 2009
Lowell Davies Festival Theatre

TWELFTH NIGHT
CORIOLANUS
CYRANO DE BERGERAC



THE FIRST WIVES CLUB

July 15 - August 16, 2009
Old Globe Theatre



THE MYSTERY OF IRMA VEP

August 1 - September 6, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



Dear Friends,

Welcome to the final production of The Old Globe's 2008/2009 season, the world premiere of *Cornelia*, by Mark V. Olsen. I have been a big fan of Mark's writing on his HBO series, *Big Love*, and when I read *Cornelia*, I felt that it displayed Mark's incredible talent for drawing interesting and complex characters in a moving drama that evokes the golden age of the Broadway play.

We hope that you will be joining us this summer.

The Globe's beloved annual Shakespeare Festival includes one of the most famous and romantic plays of all time, Edmund Rostand's *Cyrano De Bergerac*. Rounding out the Festival will be a gorgeous production of Shakespeare's popular comedy *Twelfth Night* and one of his greatest dramas, *Coriolanus*.

On the Globe stage we present a very exciting world premiere of a Broadway bound musical, *The First Wives Club*, based on the hit movie and best-selling novel. The score is by Rock and Roll Hall of Fame legends, Holland-Dozier-Holland, whose countless classics were hits for everyone from The Supremes to Barbra Streisand.

Finally, this summer on the arena stage, is the wildly hysterical farce, *The Mystery of Irma Vep*, which has become a cult hit over the years.

As we prepare for the future with our Conrad Preybs Theatre Center and plaza that includes new education and audience enrichment programs and even more beautiful setting for your enjoyment, I ask that you consider supporting these efforts by making a gift to our capital campaign or annual fund.

I thank you for being here and, in advance, for your additional support.


Executive Producer



THE OLD GLOBE

P R E S E N T S

CORNELIA

BY

Mark V. Olsen

SCENIC DESIGN

John Lee Beatty

COSTUME DESIGN

Tracy Christensen

LIGHTING DESIGN

Christopher Akerlind

SOUND DESIGN

Paul Peterson

ORIGINAL MUSIC BY

Steven Cahill

VOICE & SPEECH COACH

Claudia Hill-Sparks

STAGE MANAGER

Leila Knox

DIRECTED BY

Ethan McSweeney

Casting by Samantha Barrie, CSA

Old Globe Theatre, Donald and Darlene Shiley Stage

May 16 - June 21, 2009

Cast of Characters

(In Order of Appearance)

Cornelia.....Melinda Page Hamilton
Ruby.....Beth Grant
George.....Robert Foxworth
Gerald.....T. Ryder Smith
Marie.....Hollis McCarthy


Stage ManagerLeila Knox
Stage Manager.....Anjee Nero
Assistant Stage Manager.....Jess Slocum


Setting: Alabama 1970 - 1977

There will be a 15-minute intermission


The Actors and Stage Managers employed by this production are members of the 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.

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

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

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

Board of Directors



Dear Friends,

Our ability to continue presenting theatre of the highest caliber, such as this world premiere of *Cornelia*, is only made possible through your continued patronage — as subscribers and contributors — and your ongoing involvement with The Old Globe is truly appreciated.

In these challenging economic times, it is more important than ever that we express our gratitude in as many ways as we can for your consistent support of our Annual Fund. We hope you know that we appreciate each and every gift, whatever the size — what's vital is that you do give. While the *Capital and Endowment Campaign* is raising critical funds for the future of the Globe, your renewed annual gifts keep the Theatre's doors open, curtains rising and education programs thriving today.

I am honored to serve as Chair of The Old Globe's Board of Directors and to help support an organization which is so highly regarded across our country. On behalf of the Board of Directors, I would like to thank you for making the Globe a part of your life. We hope you will continue to be involved as a patron and as a supporter. Enjoy the show!

Donald Cohn, *Chair,
Board of Directors*

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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Vice Chairwoman Pam Slater-Price, Supervisor Bill Horn and the County of San Diego.

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.

Stephen Schwartz, Working & Friends



Oscar and Grammy Award-winning composer Stephen Schwartz joined the Globe artistic and production team to mount a new version of his 1978 musical, *Working*, and while in San Diego also gave an exciting one-night-only concert of *Stephen Schwartz & Friends*. Additionally, Lin-Manuel Miranda, who wrote, composed and starred in *In The Heights*, which won the Tony Award in 2008 for Best New Musical, contributed two new songs to the score of *Working* and attended the opening-night dinner and performance on Thursday, March 12.

To find out more about becoming a Globe Circle Patron and attending dinners and receptions with special guest artists, please contact Major Gifts Director Marilyn McAvoy at (619) 231-1914 x2309.



PICTURED: (1) L-R: HARVEY WHITE, DON COHN, STEPHEN SCHWARTZ AND SHERYL WHITE; (2) L-R: LOU SPISTO, DARLENE SHILEY AND STEPHEN SCHWARTZ (3) L-R: LUIS MIRANDA, SANDRA REDMAN, LIN-MANUEL MIRANDA, RON LEONARDI AND RENEE SCHATZ (4) L-R: KAREN COHN, STEPHEN SCHWARTZ AND DON COHN (5) L-R: *WORKING* DIRECTOR GORDON GREENBERG, LOU SPISTO AND LIN-MANUEL MIRANDA (6) L-R: JEFFREY AND SHEILA LIPINSKY, STEPHEN SCHWARTZ AND *WORKING* CO-ADAPTOR NINA FASO.



CORNELIA is supported, in part, by the following generous sponsors:



Valerie and Harry Cooper

Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary and member of the Executive Committee. Valerie and her husband, Harry, have played many other important roles at the Globe and both have co-chaired extremely successful Globe Galas (Valerie in 2004 and 2006; and Harry in 2005), and this year, Valerie serves on the Globe Gala Committee. The Coopers have previously sponsored *The Violet Hour*, *Moonlight and Magnolias*, *A Catered Affair* and *The Women*. Valerie and Harry are active throughout San Diego, supporting the Museum of Contemporary Art San Diego, Vista Hill

Foundation, San Diego Opera, Planned Parenthood and Patrons of the Prado. Valerie can also be found on the hunter/jumper circuit with one of her prize-winning horses.



®

HM Electronics, Inc. (HME) was the first company to develop a wireless intercom system that quickly became the industry standard among broadcast and entertainment professionals. In tonight's performance and many others throughout the year at the Globe, HME's generous gift of equipment provides clear and reliable wireless communication between members of the Globe's Production staff.



COUNTY SUPERVISOR BILL HORN AND LOU SPISTO

The County of San Diego and Supervisor Bill Horn

The Old Globe appreciates Supervisor Bill Horn's support of the world-premiere productions like Mark Olsen's *Cornelia*. The development of new plays and musicals is at the very core of the mission of The Old Globe. As a leading developer of new work, the Globe has produced 64 world premieres and numerous early productions of developing work. Producing new work requires extraordinary community support, and enables the Globe to expand its capacity as a leading American theatre.

THE FAMILY ALBUM

GEORGE C. WALLACE

After George Wallace's failed gubernatorial campaign in 1958, in which he espoused moderate racial views, he took a hard line on segregation in the 1962 governor's race. He came to national prominence in 1963 by standing in the schoolhouse door to prevent the integration of the University of Alabama. He used this notoriety to spearhead a serious run for President as an independent in 1968, garnering 46 electoral votes from the Deep South which became his base. The disaffection by middle class voters for the permissiveness bred, as they saw it, by the more liberal 1960's propelled Wallace as a serious Democratic Presidential candidate in 1972. He won every county in the Florida primary and was poised to wage a vigorous campaign when he was paralyzed by a shot from a would-be assassin. He eventually won 6 primaries, including his first Northern state, Michigan but his injury ended his active campaign. Though he ran again in 1976, his national political career was over.

CORNELIA WALLACE

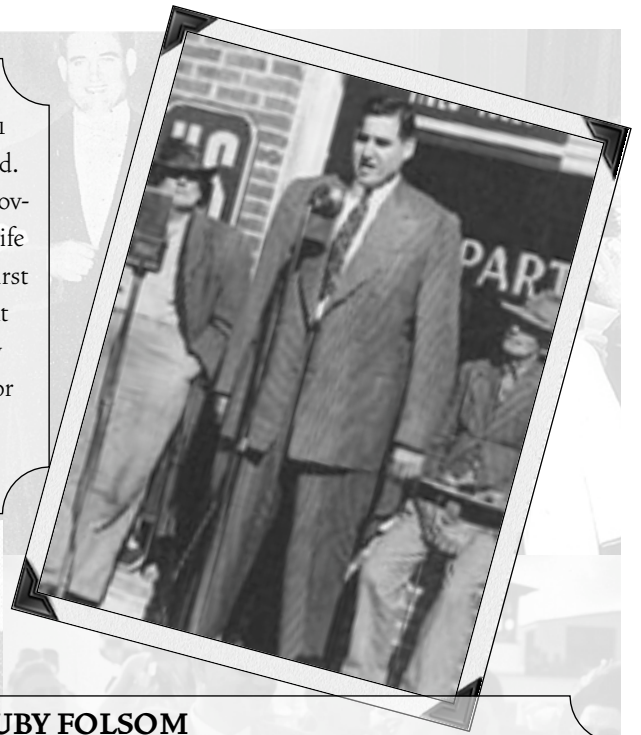
Cornelia Wallace, the niece of the man whom George Wallace beat to start his political ascendancy, married the then governor-elect two weeks before his inauguration in 1971 to his second term of office. Twenty years the governor's junior, she cut a glamorous figure. Her good looks and shapely legs carried her to the semifinals of a Miss Alabama contest before she became the star of the Cypress Gardens water ski show in Florida and married John Snively III, a millionaire whose family at one time owned the Gardens. After seven years of marriage and two sons, they were divorced in 1969. About a year after Lurleen Wallace died, Cornelia met George Wallace and they began dating. To avoid publicity, the two at first met only at her home or at little-known restaurants. She found him "very appealing and very physical," but also "very Victorian."

The Wallace Shooting



BIG JIM FOLSOM

James E. Folsom Sr. was a populist governor of Alabama from 1947 to 1951 and 1955 to 1959. He stood 6'8" and was known as the little man's big friend. He was progressive in civil rights issues and was one of the first Southern governors to endorse integration and equal rights for African-Americans. His wife died of complications during a pregnancy in 1944. After his election to his first term, he turned to his sister (Big) Ruby Folsom Ellis to serve as First Lady at official functions. A paternity suit in his first term propelled him into a new marriage which displaced Big Ruby from the Governor's Mansion. He ran for governor again in 1962 but was beaten by a protégé, a newly segregationist George Wallace.



BIG RUBY FOLSOM

Ruby Folsom was the sister of Governor Jim Folsom who, joined by her young daughter Cornelia, presided over the Governor's mansion for her widowed brother until his remarriage. When Cornelia later married George Wallace, who had defeated the progressive Jim Folsom in the 1962 Democratic gubernatorial primary, Ruby became a capital city gadfly, always available for a colorful quote about her son-in-law. As over-sized a character as her brother Jim, Ruby was seen by some as a possible competitor of her daughter's for Wallace's affections. After she campaigned for George in Florida in 1972, some on the Wallace staff seemed to consider her an embarrassment, and she was miffed. "Ah'm scared they're gonna tell George ah was drinkin' too much and showin' my fanny," she told a reporter.

LURLEEN BRIGHAM WALLACE

Lurleen Wallace was George Wallace's first wife. Prevented by term limits in the Alabama Constitution from running for a second term in 1966, he engineered her candidacy to replace him. The voters understood that this was a de-facto second term for Wallace. What they didn't know was that Lurleen Wallace was suffering from cancer. It had been discovered in 1961 after the birth of her last child. She was not told at the time at George's request and so did not get proper preventive care. She won the election, but died in office. She was Alabama's first and so far only woman governor and the only woman governor to die in office.



THE FOUR LITTLE GIRLS: The Sixteenth Baptist Church Bombing



In September 1963, during George Wallace's first term as governor of Alabama, a bomb exploded during services at the Sixteenth Street Baptist Church in Birmingham and killed four young girls. The Church was used as a meeting-place for civil rights leaders such as Martin Luther King Jr., Ralph David Abernathy and Fred Shuttlesworth. Tensions became high when the Southern Christian Leadership Conference (SCLC) and the Congress on Racial Equality (CORE) became involved in a campaign to register African Americans to vote in Birmingham.

On Sunday, September 15, 1963, a white man was seen getting out of a white and turquoise Chevrolet car and placing a box under the steps of the Sixteenth Street Baptist Church. Soon afterwards, at 10:22 a.m., the bomb exploded killing Denise McNair (11), Addie Mae Collins (14), Carole Robertson (14) and Cynthia Wesley (14). The four girls had been attending Sunday school classes at the church. Twenty-three other people were also hurt by the blast.

Civil rights activists blamed George Wallace, the Governor of Alabama, for the killings. Only a week before the bombing he had told the *New York Times* that to stop integration Alabama needed a "few first-class funerals."

A witness identified Robert Chambliss, a member of the Ku Klux Klan, as the man who placed the bomb under the steps of the Sixteenth Street Baptist Church. He was arrested and charged with murder and possessing a box of 122 sticks of dynamite without a permit. On October 8, 1963, Chambliss was found not guilty of murder and received a hundred-dollar fine and a six-month jail sentence for having the dynamite.



NEXT UP AT THE OLD GLOBE...

When George Wallace married Cornelia Ellis Snively 18 months after his first wife Lurleen had died, it was long before the popularization of the notion of first and second wives by Olivia Goldsmith in her popular novel, *The First Wives Club*. Next at the Globe is a musical tale of second and first wives, but these first wives are alive and kicking and getting even. They are the members of *The First Wives Club*, based on Olivia Goldsmith's bestseller and the hit film that followed. Olivia Goldsmith was the author of several popular novels that often dealt with the mistreatment of women by the men they love and how the women turn the tables in the end. Rupert Holmes, the musical book writer is the current go-to guy for musical books based on films. In addition to *The First Wives Club*, he's adapted *Marty*, *My Man Godfrey*, *Robin and the 7 Hoods* and *Second Hand Lions* for the stage. It's a difficult and specific talent to have. On one hand the writer doesn't want to lose what made the movie popular but at the same time has to find a theater life for the piece that's separate from its identity as a film. Holmes brings his strengths as a novelist and as a Tony® winning songwriter to this task. The music for *The First Wives Club* is by the legendary Motown writers Lamont Dozier, Brian Holland and Eddie Holland, the famed HDH of such hits as *Baby Love*, *Where Did Our Love Go?* and *Stop! In the Name of Love* made famous by The Supremes. But this isn't one of that much maligned genre, the juke box musical, in which an existing song catalogue is shoehorned into a sketchy scenario. HDH have written a brand new score for *First Wives*. In so doing they join the ranks of such diverse songwriters who have crossed over into the theater as Roger Miller (*Big River*), Duncan Sheik (*Spring Awakening*), Boy George (*Taboo*) and Dolly Parton (*9 to 5*).

Robert Foxworth

(George)



Mr. Foxworth was most recently seen on Broadway in the Tony-Award® winning production of *August: Osage County*. He has also recently starred as Claudius in *Hamlet* at South Coast Repertory, directed by Daniel

Sullivan, and on Broadway in the award-winning production of *Twelve Angry Men* for Roundabout Theatre Company. In 2003 he was Brutus in Daniel Sullivan's *Julius Caesar* at The Old Globe. In the 2001/2002 season he played Robert in the national Broadway tour of *Proof*. Mr. Foxworth made his Broadway debut in The American Shakespeare Festival's production of *Henry V*. He won the Theatre World Award for his portrayal of John Proctor in *The Crucible* at Lincoln Center. His stage work was interrupted for a period of time as he starred in several television series including *Storefront Lawyers*, *Falcon Crest* and *Late Line* with Al Franken. He has guest starred on countless series episodes and MOWs over the years. The most recent being a two-year stint on *Six Feet Under* and episodes of *Law & Order*, *Law & Order: SVU* and *The Gilmore Girls*. His stage work has included *Cyrano* at the Great Lakes Theatre Festival, *Iago* and *Macbeth* at the Guthrie, *George* in Edward Albee's *Who's Afraid of Virginia Woolf?* at Hartford Stage, Brecht's *Galileo* at Center Stage in Baltimore, *Uncle Vanya* at the Geffen and *Private Lives* and *Below the Belt* at The Old Globe. On Broadway he was Count Shebelyski in *Ivanov* at Lincoln Center, starred with Jane Alexander in *Honour* at the Belasco and played the prosecuting attorney, Colonel Parker in *Judgement at Nuremberg* at the Longacre. Mr. Foxworth was seen in *Syriana* and is the voice of Ratchet in *Transformers I and II*. He and his wife Stacey have recently made their home in Encinitas.

Beth Grant

(Ruby)

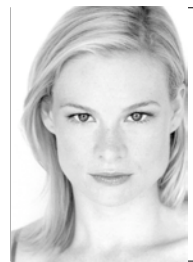


THE OLD GLOBE: Debut. ELSEWHERE: *Picnic*, *Summer And Smoke*, Ahmanson Theatre; WORLD PREMIERES: *Holy Ghosts*, Romulus Linney; *On A Southern Journey*, Maya Angelou; *Sordid Lives*, *The Trials and*

Tribulations of a Trailer Trash Housewife, Del Shores; *The Day Emily Married*, Horton Foote. FILM: *No Country For Old Men*, *Little Miss Sunshine*, *Rain Man*, *Donnie Darko*, *Speed*, *Extract*, *Rogue's Gallery*, *All About Steve* (upcoming). TV: *The Office*, *Pushing Daisies*, *Jericho*, *Sordid Lives*. EDUCATION: BFA Acting, East Carolina University; longtime student - Milton Katselas, Beverly Hills Playhouse. FAMILY: Husband - actor Michael Chieffo; daughter - 16 year-old actress Mary Chieffo. WRITER: With Judy Nagy, *The New York Way*, play with music. AWARDS: Lead Actress - LA Stage Alliance Ovation, Drama Critics Circle, Backstage Garland. Ensemble - LA Stage Alliance Ovation, LA Weekly; 2 Screen Actors Guild "Cast in a Motion Picture" (*Little Miss Sunshine*, *No Country For Old Men*.)

Melinda Page Hamilton

(Cornelia)



THE OLD GLOBE: *Bell, Book and Candle*, *All My Sons*. OFF-BROADWAY: *Our Lady of Sligo*. REGIONAL: *The Royal Family*, Ahmanson Theatre; *Cyrano de Bergerac*, Cleveland Play House; *To Fool the Eye*,

Guthrie Theatre; *The Royal Family*, Arena Stage; *The Seagull*, George Street Playhouse. FILM: *Not Forgotten*, *Sleeping Dogs Lie*, *Promised Land*, *Ted's MBA*. TV: *Private Practice*, *Mad Men*, *The Closer*, *The Mentalist*, *Castle*, *Without A Trace*, *Big Love*, *Desperate Housewives*, *Nip/Tuck*, *Raines*, *Everwood*, *CSI NY*, *CSI Miami*, *Medical Investigation*, *Numb3rs*, *Enterprise*. EDUCATION/ TRAINING: Ms. Hamilton received her MFA in Acting from NYU's Tisch School of The Arts.

Hollis McCarthy

(Marie)



THE OLD GLOBE: Debut. REGIONAL: *Count of Monte Cristo*, *Romeo & Juliet*, *Richard III*, *Henry VI* parts A&B, Alabama Shakespeare; *Indian Blood*, Buffalo Studio Arena; *Love's Labours Lost*, Chicago

Shakespeare; *Tartuffe*, Two River Theatre; *Helen*, Next Theatre; *Sherlock's Last Case*, Drury Lane Oakbrook; *Much Ado About Nothing*, *Hamlet*, Colorado Shakespeare; *Much Ado About Nothing*, *Taming of the Shrew*, Notre Dame Shakespeare; *As*

You Like It, Macbeth, Portland Center Stage; *Romeo and Juliet*, *Things We Do for Love*, Organic Theatre; *Dancing at Lughnasa*, Kansas City Rep; *All in the Timing*, *Eleemosynary*, Unicorn Theatre; *You Can't Take it With You*, *Arsenic and Old Lace*, The New Theatre. FILM: *Road to Perdition*, *Behind the Waterfall*, *Last Call*. TV: *Dead Before Dawn*, *Across Five Aprils*. EDUCATION: MFA in Acting, University of Missouri-Kansas City. Nationwide and at home in Chicago, Hollis and husband Mark wield wit, words and swords in college workshops and their two-person Shakespeare show.

T. Ryder Smith

(Gerald)



THE OLD GLOBE: *In This Corner*, *Lincolnesque* (2006 San Diego Theatre Critics Circle Award, Outstanding Lead Performance). Recent work includes *Equus* on Broadway opposite Daniel Radcliffe and

Richard Griffiths; Sarah Ruhl's *Dead Man's Cell Phone* opposite Mary-Louise Parker (Playwrights Horizons); and the premier of *Of Equal Measure* (Center Theatre Group, LA). Other New York work includes the world premieres of plays with Richard Foreman, David Greenspan, Will Eno and Anne Washburn, Glen Berger's *Underneath The Lintel* (Drama Desk nomination, Outstanding Solo Performance), and the 3 actor, 40 character *Lebensraum* (Drama Desk Award, Outstanding Ensemble Cast). Regional work includes *Passion Play* (The Goodman); *Waiting for Godot* (in New Orleans), (Classical Theatre of Harlem in collaboration with artist Paul Chan and Creative Time); world premieres of Charles Mee's *Big Love* (Humana Festival) and Jeffrey Hatcher's *Stage Beauty* (CATF). TV/FILM: Includes appearances in the upcoming *Happy Tears* and *Nurse Jackie*, *Law & Order*, *Conviction*, *Brainscan*, the experimental feature *Horrible Child*, as well as supplying voices for the TV series *The Venture Brothers*, and for the video games *Manhunt*, *Grand Theft Auto* and *Bioshock*.

Mark V. Olsen

(Playwright)

Three years as Executive Producer, co-creator and writer of HBO's Golden Globe and Emmy nominated series *Big Love*, currently at work on the fourth season of the show. Two years creating and writing a six-part miniseries for HBO,

Mary Chesnut's Civil War, based on the private lives of the Confederate elite and their slaves in Virginia during the Civil War, presently being produced by Anima Sola Productions, Mr. Olsen's production banner with his partner Will Scheffer, Playtone Productions and HBO. Mr. Olsen is executive producing a new untitled pilot for HBO, and has several additional film projects in development, including a passion project on the 1954 coup in Guatemala. *Cornelia* is his first full length play.

Ethan McSweeney

(Director)

THE OLD GLOBE: *In This Corner* (San Diego Critics Circle Award for Outstanding New Play), and *A Body of Water* (SD Critics Circle Award for Outstanding Director, Play, and Ensemble). NEW YORK: Mr. McSweeney's most recent direction includes the premieres of Kate Fodor's *100 Saints You Should Know* (Playwrights Horizons) and Jason Grote's *1001* (p73), which, in a rare double header, were both picked among the top 10 productions of 2007 by Entertainment Weekly and Time Out magazines. Other NYC credits include the Broadway revival of Gore Vidal's *The Best Man* (Tony Award nomination, Drama Desk and Outer Critics Circle Awards for Best Revival), Willy Holzman's *Sabina* (Primary Stages), Aeschylus' *The Persians* in a new translation by Ellen McLaughlin and the off-Broadway premiere of John Logan's *Never the Sinner* (Outer Critics Circle Award for Best off-Broadway Play, Drama Desk and OCC nominations for Best Director). Of the more than 50 productions of new plays, classics and musicals that he has directed around the country, recent highlights include: the American premiere of David Lan's translation of Euripides' *Ion* at the Shakespeare Theatre; the world premiere of Noah Haidle's *Mr. Marmalade* at South Coast Rep (OCIE Award); *Who's Afraid of Virginia Woolf?* at Center Stage, (Baltimore City Paper: Best Play, 2008); *A View from the Bridge* at the Guthrie; the world premiere of *1001* at the Denver Center (Ovation Award); the new musical *Chasing Nicolette* (Barrymore Award nomination); revivals of *Major Barbara* (Helen Hayes Award nomination) and *The Persians* for the Shakespeare Theatre Company; productions of *Romeo and Juliet* and *Six Degrees of Separation* at the Guthrie (Star-Tribune: Outstanding Director and Production). With his partner Vivienne Benesch, Mr. McSweeney spends his summers as the Artistic Director of the Chautauqua Theater Company and Conservatory in western NY, where he has directed revivals of

Death of a Salesman, *All My Sons*, *The Cherry Orchard*, *The Just*, and this summer will direct *Glass Menagerie*. Long involved in the artistic leadership of Institutional theatres, he has served as Associate Artistic Director of the George Street Playhouse, an Associate Artist of the National Actor's Theatre, Resident Director at New Dramatists, and Associate Director of the Shakespeare Theatre. Mr. McSweeney received the first ever undergraduate degree in theatre from Columbia University and proudly serves on the Executive Board of the Stage Directors and Choreographers Society.

John Lee Beatty

(Scenic Design)

THE OLD GLOBE: *Dr. Seuss' How the Grinch Stole Christmas!*, *Redwood Curtain*. BROADWAY: *The Color Purple*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Rabbit Hole*, *Doubt*, *The Odd Couple*, *Chicago*, *Wonderful Town*, *Dinner at Eight*, *Frankie and Johnny in the Claire de Lune*, *Mornings at Seven*, *Proof*, *Footloose*, *The Little Foxes*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *Abe Lincoln in Illinois*, *Anna Christie*, *Redwood Curtain*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Penn and Teller* (twice), *Burn This*, *Ain't Misbehavin'* (twice), *Talley's Folly*, *Fifth of July*, *Crimes of the Heart*. OFF-BROADWAY: *Sylvia*, *The Substance of Fire*, *Lips Together*, *Teeth Apart*, *The Road to Mecca*, *Song of Singapore*, *A Life in the Theatre*, *The Miss Firecracker Contest*, 32 seasons at Manhattan Theatre Club and Circle Rep, 15 seasons at City Center Encores!. Credits also at major regional theatres, and in film, opera and TV. Recipient of the Tony, Obie, Drama Desk, Outer Critics Circle Awards; member of the Theatre Hall of Fame. Graduate of Brown University and the Yale School of Drama.

Tracy Christensen

(Costume Design)

THE OLD GLOBE: *In This Corner*. Also with Ethan McSweeney: *Death of a Salesman*, *The Cherry Orchard* and *All My Sons* at the Chautauqua Theater Company. NEW YORK: the Broadway production of *Souvenir* at the Lyceum, *Meet Me In St. Louis* at Irish Rep, *Kismet* at City Center for Encores!, *Stopping Traffic* at The Vineyard, *Camelot* at Avery Fisher Hall with the New York Philharmonic, and *Seussical* for Theatreworks USA (Lucille Lortel nomination). REGIONAL: *Souvenir* at The Brentwood Theater (Ovation Award); *Lady Day...* at The Long Wharf; *Gypsy* at Chicago's Ravinia Festival, starring Patti LuPone; *Blue Horizons*, the new whale

and dolphin show for Sea World in Orlando; *Richard III* for the Shakespeare Festival of St. Louis; *Regina* at The Kennedy Center; *Quartet* at Baystreet Theater. Associate Costume Designer for both *The Little Mermaid*, and *Shrek*, currently on Broadway. www.tracychristensen.com.

Christopher Akerlind

(Lighting Design)

THE OLD GLOBE: *Hay Fever*, *Ace*, *The Piano Lesson*. BROADWAY: *Top Girls*, *110 In The Shade* (Tony nom.), *Talk Radio*, *Shining City*, *Awake and Sing* (Tony nom.), *Well*, *Rabbit Hole*, *A Touch of the Poet*, *In My Life*, *The Light in the Piazza* (Tony, Drama Desk, Outer Critics Circle awards), *Reckless*, *The Tale of the Allergist's Wife*, *Seven Guitars* (Tony nom.) and *The Piano Lesson*. RECENT: *Lydia*, Taper; *Equivocation*, Oregon Shakespeare Festival; *Twelfth Night*, McCarter; *Die Entführung aus dem Serail*, Chicago Lyric Opera; *Two Gentlemen of Verona*, Guthrie; *The Seagull*, A.R.T.; *Garden of Earthly Delights* (off-Broadway); *Tobacco Road*, La Jolla Playhouse; *Appomattox*, San Francisco Opera; *Kafeneion*, Athens/Epidaurus Festival; *I Capuleti et I Montecchi*, Glimmerglass Opera. AWARDS: Obie Award for Sustained Excellence, the Michael Merritt Award for Design and Collaboration and numerous nominations for Drama Desk, Lucille Lortel, Outer Critics Circle and Tony Awards.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 70 productions, including: *The Price*, *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Back Back Back*, *Sight Unseen*, *The Pleasure of His Company*, *The American Plan*, *Sea of Tranquility*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Hay Fever*, *Bell, Book and Candle*, *Edward Albee's Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *The Four of Us*, *Pig Farm*, *The Sisters Rosensweig*, *Tiying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*. ELSEWHERE: Centerstage, Milwaukee Rep, San Jose Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversionsary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre,

Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Steven Cahill

(Original Music)

Steven is excited to compose his first show at the Old Globe and be working with Ethan and Mark on this World Premiere American play! REGIONAL CREDITS: *Shipwrecked!* by Donald Margulies (World Premiere) at South Coast Repertory with subsequent productions at the Geffen Playhouse and North Coast Rep; *Cyrano De Bergerac*, *A Naked Girl on the Appian Way* by Richard Greenberg (World Premiere) and *The Constant Wife* also at South Coast Rep; Additionally, he composed the World Premiere of *The Ice-Breaker* at The Magic Theatre (San Francisco) and Laguna Playhouse. At the Pasadena Playhouse, his credits include *The Constant Wife*, *Private Lives* (L.A. Times Critics' Choice), *Doubt* (West Coast Premiere), *As Bees In Honey Drown* and *Bicoastal Woman* (World Premiere). Cahill is a three time Los Angeles Ovation Award nominee for *Driving Miss Daisy*, *A Streetcar Named Desire* and *Defying Gravity* at Rubicon Theatre Company in Ventura. He has spent three summers at Ethan McSweeney and Vivienne Benesch's Chautauqua Theatre Company where he worked on *Reckless*, *Much Ado About Nothing* and *Twelfth Night*. Cahill is an established composer and arranger for film and TV with credits ranging from *Til Death and Party of Five* to *Six Feet Under* and *Desperate Housewives*. www.stevencahill.com

Claudia Hill-Sparks

(Voice and Speech Coach)

THE OLD GLOBE: *Working, Since Africa*, 2008 Shakespeare Festival, over 60 productions as Voice and Speech Coach from 1993-2001. BROADWAY: *Dance of the Vampires*. OFF-BROADWAY: *A Midsummer Night's Dream*, The Public Theater, Shakespeare in the Park; *Polish Joke*, Manhattan Theatre Club; *Time and the Conways*, The Epic Theater Company; *Stone Cold Dead Serious*, The Edge Theater Company. REGIONAL: *Travesties*, *Arms and the Man*, *A Christmas Carol*, *The Little Foxes*, *The Way of the World*, Huntington Theatre Company; *A Christmas Carol*, North Shore Music Theatre. TELEVISION: Dialect Coach for Richard Easton as Ben Franklin for PBS. FACULTY: The Old Globe/USD Professional Actor Training Program, 1993-2001;

Boston University BFA Professional Actor Training Program, 1988-1993; The American Academy of Dramatic Arts; The Wilma Theater. EDUCATION: MFA in Acting, Temple University.

Leila Knox

(Stage Manager)

THE OLD GLOBE: *The American Plan*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Ace*, *The Violet Hour*, *Himself and Nora*, *Take Me Out*, *Dr. Seuss' How the Grinch Stole Christmas!* ('04-'08), 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About Nothing*, *Dirty Blonde*. BROADWAY: *Dirty Blonde*, *Amour*, *One Mo' Time*. REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde*; *Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky or Schmucks*, *Red*, *The Memory of Water*, Manhattan Theatre Company; *All My Sons*, *The Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight*, *Los Angeles*, 1992, Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, SITI; *Demonology*, Playwrights Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Northwestern University.

Anjee Nero

(Stage Manager)

THE OLD GLOBE: *Kingdom*, *Jerry Herman's Broadway*, 2007 Shakespeare Festival. ELSEWHERE: *Tobacco Road*, *The Seven*, *The Adding Machine*, *Mother Courage*, *Current Nobody*, La Jolla Playhouse; *Post Office* workshop, *Sam Bendrix* at the Bon Soir workshop, Center Theatre Group; *Mother Courage*, Berkeley Repertory; *Filler Up!*, Adirondack Theatre Festival; *Suicide*, *Incorporated*, *Wait, Jem & I*, id Theatre Company, *Seven Devils* Playwrights Conferences; *Waiting for Godot*, *Hedwig and the Angry Inch*, Risk Theatre Initiative. DANCE: *Dream Report*, Allyson Green Dance, featuring Lux Borreal; *Garden of Forbidden Loves*, *Garden of Deadly Sound*, IMAGOmoves & International Hungarian Theater Festival of Cluj; *Only Sound Remains*, Japan America Theatre; *iMan*, *Garden Trilogy*, IMAGOmoves. OTHER: *Schick Machine*, Paul Drescher Ensemble; *(The New) UrSonata* with Steven Schick, *Let There Be Light: A Tribute to Chris Parry*, UCSD; *Men are from Mars*, *Women are from Venus*, Dallas Theater Center Gala. EDUCATION: MFA Stage Management, UCSD. Proud member of Actors' Equity.

Louis G. Spisto

(CEO/Executive Producer)

Louis G. Spisto has led The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers of *Chita Rivera: The Dancer's Life* and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*. He has produced over 75 plays and musicals, including *Dirty Rotten Scoundrels*, the west coast premiere of the Tony-winning play *Take Me Out* and the annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the Theatre's 75th anniversary in 2010. Launched in March 2006, the campaign has reached 85% of its goal to date. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project and a new play development program and several new initiatives in Southeastern San Diego. He also launched a free matinee series which brings thousands of students to the Globe's productions. 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 acted, directed, produced plays and musicals throughout his early years through college and graduate school. Mr. Spisto has served as chief executive for the Pacific Symphony, Detroit Symphony, and American Ballet Theatre.

Darko Tresnjak

(Resident Artistic Director)

DIRECTING CREDITS AT THE GLOBE INCLUDE: *The Women*, *The Pleasure of His Company*, *All's Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Winter's Tale*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Titus Andronicus*. OTHER CREDITS INCLUDE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well*, *Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's*

*Tale, Under Milk Wood, Moving Picture, The Blue Demon, Princess Turandot, The Love of Three Oranges, Williamstown Theatre Festival; Heartbreak House, What the Butler Saw, Amphitryon, The Blue Demon, Huntington Theatre; Hay Fever, Princess Turandot, Westport County Playhouse; A Little Night Music, Amour, Goodspeed Musicals; Rosencrantz and Guildenstern Are Dead, Long Wharf Theatre; and The Two Noble Kinsmen, Chicago Shakespeare Theatre. His opera credits include the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; and the American premiere of Rimsky-Korsakov's *May Night*, Sarasota Opera. UPCOMING: Walter Braunfels' *Die Vogel* at the Los Angeles Opera, conducted by James Conlon.*

Jack O'Brien

(Artistic Director Emeritus)

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007.

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!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *Phantom*, Fall 2009), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Impressionism* (March 2009) Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (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, Hapgood* (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, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 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 Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

Jess Slocum

(Assistant Stage Manager)

THE OLD GLOBE: *Since Africa, The Grinch Who Stole Christmas!* ('07, '08), *The Glass Menagerie*. BROADWAY: *In The Heights*. REGIONAL: *The Third Story, Memphis, Most Wanted*, La Jolla Playhouse; *Tranquillity Woods*, Steppenwolf Theatre Co.; *Romeo and Juliet*, Nashville Opera Association. EDUCATION: BAs in Theatre and Sociology from Vanderbilt University. Member Actors' Equity Association. Love and thanks to Ross.

UNDERSTUDIES

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Cornelia.....Vivia Font
Gerald.....Sloan Grenz
GeorgeKern McFadden
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CLASSIC LITERATURE IN THE CLASSROOM



STUDENTS CREATE A TABLEAU BASED ON A THEME

What's so great about classic literature?

A great story can be told time after time and generation after generation and it never fails to resonate with the listeners. Teaching great literature in schools, though, can be tricky. Students need, of course, some guidance in analyzing the works so that they can fully appreciate what they are reading. Essay questions, text-based quizzes and critical comparison all have their place in the study of literature, but some students find that they need other ways to explore the text. Some students need help in discovering just what makes classic literature so terrific.

The Old Globe's In-Classroom Residency program is designed to give teachers another method for the study of literature and other core curriculum subjects. Classroom teachers do not usually incorporate theatre into their study of literature and that's where The Old Globe can help. Our Teaching Artists work with students to explore the text they are reading and to find ways to bring the characters and situations to life. Through *Readers Theatre*, *Improvisation* and *Creative Dramatics* the students dig more deeply into the story and find resonance by creating the voices and feeling the emotions of the characters. These residencies provide teachers an ideal opportunity to reach students and to bring them lessons that they will remember for years to come.

Supporting a love of great literature is not restricted to the classroom. High School students attend many of The Old Globe's plays through our *Student Matinee* program. Through the generosity of our donors, thousands of students each year are given the opportunity to experience live theatre absolutely free of charge. And when we present one of the plays in our *Classics Up Close* series, teachers are especially eager to bring their students to the theatre. It is one thing to read a play aloud in the classroom but to actually see it performed at The Old Globe is a teaching opportunity that is second to none. We support this program with in-classroom workshops that prepare students for the play before they see it and Study Guides for teachers to use both before and after they've seen the play.

Great literature and great stories are what The Old Globe is all about and we are pleased to provide opportunities for young people to explore these works with us. We hear from students months and even years after they have seen one of our shows and the experience is still alive in their memories. We are honored to have given them the chance to spend quiet hours in the theatre experiencing stories created by the likes of Edward Albee, Tennessee Williams and Arthur Miller and learning just *what* is so great about classic literature.

For more information about The Old Globe's Education programs please contact Director of Education, Roberta Wells-Famula, rwells-famula@TheOldGlobe.org

The Conrad Prebys Theatre Center



The Conrad Prebys Theatre Center will herald an exciting new era for The Old Globe, enabling the theatre to produce works at an even higher artistic level and helping ensure the Globe's prominent position in the future of American theatre. Construction will be completed in 2009, and the first production will be in early 2010.

Old Globe Theatre - Donald and Darlene Shiley Stage

The Conrad Prebys Theatre Center will encompass both the new facility now under construction and the Old Globe Theatre – the Globe's flagship theatre with year-round performances of Broadway-bound musicals, classics and new plays.

NEW! Sheryl and Harvey White Theatre

A state-of-the-art arena stage – for our intimate productions – with 251 seats in five rows surrounding the stage, safe and comfortable theatre access for audience and actors, full lighting grid and trap room, and new public restrooms.

NEW! Karen and Donald Cohn Education Center

Including Hattox Hall, a large performance and training space for children and adults, as well as a studio dedicated to student activities and a "History of The Old Globe" installation. The Education Center will be home to the Globe's many audience enrichment activities, serving more than 50,000 each year, and will feature spectacular views from the Donald and Darlene Shiley Terrace.

NEWLY REDESIGNED! Copley Plaza

The Globe's 13,000-square foot "outdoor lobby" will feature an expanded dining pavilion and seating areas and stunning new landscaping, providing a comfortable welcome to theatergoers, as well as many of the 12 million annual visitors to Balboa Park.



THE OLD GLOBE ARENA STAGE PRODUCTIONS AT THE SAN DIEGO MUSEUM OF ART NOW - NOVEMBER 2009

During construction, The Old Globe has built a temporary arena stage in the James S. Copley Auditorium at the San Diego Museum of Art. We are grateful to the Museum for leasing us this space just steps away from the Globe to house our "second stage" productions. In building this theatre, we had one goal: to provide you with uninterrupted enjoyment of our intimate productions.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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For more information please
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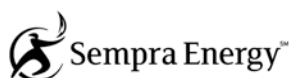
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Monday: Closed

Tuesday - Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

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Address The Old Globe

P.O. Box 122171

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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.

ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted 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.

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