



UPCOMING

WORKING

March 7 - April 12, 2009
Old Globe Theatre



OPUS

March 21 - April 26, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



THE PRICE

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



CORNELIA

May 16 - June 21, 2009
Old Globe Theatre



**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



Dear Friends,

Welcome to *Since Africa*, our first 2009 production in the Copley Auditorium.

Two years ago, when I first saw Seema Sueko's production of *Since Africa*, I was so moved by Mia McCullough's compelling story that I knew we had to share it with our audiences and invited Seema to direct a new production at The Old Globe this season.

Since Africa joins a season of plays that offer enlightened and varied takes on life in America: Tony Award-winning playwright John Guare's masterpiece *Six Degrees of Separation*, the world premiere of *Cornelia*, a rousing true-life tale; and a new vision of the classic musical *Working* from the creator of *Wicked*, are all beautiful stories about who we are and what we value.

We know that like many things that are important in your life — you value theatre — and this theatre to be specific. Now, more than ever, if you are at all able to, we ask you to make a gift to The Old Globe in support of our artistic and education programs. As we endeavor to keep the level of production at the standard you expect, we must make certain that our finances are healthy. We must also strive to maintain our important programs that reach thousands of young people each year. In fact, Charity Navigator, the premier evaluator of non-profit organizations, ranks The Old Globe in the top 6% of non-profit organizations in the United States and designates The Globe as "exceptional" by giving us four consecutive four-star ratings based on sound use of funds for programs and overall organizational health.

I assure you that we will continue to do everything possible to continue to create great theatre and make certain that the next generation loves this art form as much as you do, and I thank you in advance for your gift to The Old Globe.

Lucas G. Smith
Executive Producer

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

SINCE AFRICA

BY

Mia McCullough

SCENIC DESIGN
Nick Fouch

COSTUME DESIGN
Charlotte Devaux

LIGHTING DESIGN
Jason Bieber

SOUND DESIGN
Paul Peterson

VOICE AND DIALECT COACH
Claudia Hill-Sparks

STAGE MANAGER
Moira Gleason

DIRECTED BY

Seema Sueko

Casting by Samantha Barrie, CSA

SINCE AFRICA was developed in part and originally produced at Chicago Dramatists; directed by Russ Tutterow, Artistic Director.

SINCE AFRICA was originally commissioned by the Cincinnati Shakespeare Festival Studio Series.

Cast of Characters

(In Order of Appearance)

The Nameless One.....Kristin D. Carpenter *

Diane MacIntyreLinda Gehringer *

Eve MacIntyre.....Ashley Clements

Ater Dahl.....Warner Miller *

Reggie HudsonWillie C. Carpenter *

Stage ManagerMoira Gleason *

Movement CoordinatorKristin D. Carpenter *

Setting: Chicago, Illinois - 2000

There will be one 15-minute intermission

* 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.

SINCE AFRICA is supported, in part, by the following generous sponsors:



The Old Globe salutes Bank of America as a valued partner in providing world-class theatre and outstanding arts education programs. Through Bank of America's support, students from San Diego and Imperial Counties will have the opportunity to attend free matinee

performances of Globe productions *Since Africa* and *Kingdom*. Bank of America has previously sponsored Globe productions of *Beethoven, As I Knew Him*, *Dr. Seuss' How the Grinch Stole Christmas!*, *What the World Needs Now*, *The Real Thing* and *Time and Again*. Brian Wineke, Market Executive and Managing Director of Pacific Southwest Markets for U.S. Trust, Bank of America Private Wealth Management, serves on the Globe's Board of Directors.

National Endowment for the Arts

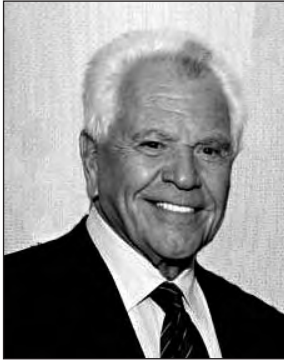
The Old Globe's production of Mia McCullough's *Since Africa*, with accompanying educational programs and community activities, is supported by a grant from The National Endowment for the Arts, a public agency dedicated to supporting excellence in the arts, both new and established, bringing the arts to all Americans, and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Arts Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases. For more information, please visit www.arts.gov.

the James Irvine foundation

Expanding Opportunity for the People of California

The mission of The James Irvine Foundation is to expand opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation generously supports the arts, fostering creativity and nurturing a rich cultural environment throughout the state. One of four California organizations selected in 2008 to receive an Irvine Foundation Artistic Innovation Fund grant, The Old Globe launched the Southeastern San Diego (SSD) Residency Project to establish the Globe as an artistic resource for the community. The Foundation's grant includes support for an extended run of *Since Africa* to accommodate free student matinees and offer increased access to residents of southeastern San Diego.

Board of Directors



Dear Friends,

It is my pleasure to welcome you to The Old Globe's 2009 Winter Season and this performance of *Since Africa*. Since breaking ground in June of 2008, we've made significant progress in construction of the Conrad Prebys Theatre Center. We're eagerly anticipating the opening of this exciting new facility in January 2010, to coincide with the Globe's 75th Anniversary Season.

The Globe's rejuvenated and enhanced facilities, containing a new arena stage and education center, will support the fulfillment of special artistic and educational goals. The Education Center will provide a critically needed permanent home for on-site classroom and performance space for our pioneering educational programs serving more than 50,000 young people each year. And a redesigned Community Plaza, accessible year-round to the more than 12 million visitors in Balboa Park, will make more efficient use of the Globe's public spaces.

None of these ambitious aspirations could have been realized without the Globe's Capital and Endowment Campaign—which I'm pleased to report is moving toward successful conclusion with 85% of the goal achieved to date. I encourage you to consider making a Campaign gift as we enter this final phase of our fundraising efforts. From naming a room in the new Theatre Center to buying a personalized granite paver, there are many meaningful ways to become involved in this Campaign.

We thank each and every one of you for your support of the mission and goals of The Old Globe at this important moment in our history. Enjoy the show!

Donald Cohn, *Chair*,
Board of Directors

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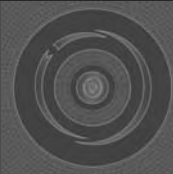
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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Supervisor Pam Slater-Price and The County of San Diego.

The Paver Campaign

SECURING A SAN DIEGO LANDMARK



Construction is underway on an exciting new theatre complex at The Old Globe. Our new facilities project includes a beautifully renovated plaza, which will be enjoyed by hundreds of thousands of Globe patrons and Balboa Park visitors every year. The center of the plaza will be inlaid with a graceful circular pattern of personalized granite pavers to recognize donors who have made special gifts supporting both the Globe's *Securing a San Diego Landmark* capital campaign (facilities and endowment) and the Annual Fund (production and operating expenses).

Granite pavers are available at three giving levels: \$50,000, \$25,000 and \$10,000. Please call The Old Globe Development Department at (619) 231-1941 x2317 for an information packet on The Paver Campaign, or consultation with Development staff about this exciting opportunity.



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This list is current as of January 6, 2009

SINCE AFRICA



Mia McCullough, the author of SINCE AFRICA, recently answered some questions from Jack DePalma, the Play Development Director at the Globe.

HOW DID YOU COME TO WRITE THIS PLAY?

I had read an article about The Lost Boys in the NY Times Magazine. It had really intrigued me, but not inspired a story. Then, I saw a well-heeled North Shore woman in the local grocery store showing the cereal aisle to a very confused looking young Dinka man in ill-fitting, second-hand clothes, and I thought: "This relationship must be so bizarre."

So the play started with Diane and Ater. And then Reggie popped in, and then Eve. So much of writing this play has been an on-going struggle to access Ater on an emotional level. Most refugees who have experienced severe trauma are necessarily very emotionally disassociated, which is a difficult feature in a major character. A constant challenge has been figuring out how to crack Ater open. Dinka culture tends to be stratified by age. Closer bonds are far more common in people of similar age. So Eve became essential to seeing other sides of Ater.

Unfortunately it wasn't enough. The feedback on the play was that it felt far more weighted towards Diane's story. And while I think, in many ways, Diane's journey is more central, or primary, I wanted to open up the story to Ater; bring more Africa into this American setting.

CAN YOU TALK ABOUT THE NAMELESS ONE? HOW DID YOU COME UPON THIS DEVICE?

My initial impulse to write the story came from a desire to put African culture and American culture side by side and see the contrast. I really started to think about what our rituals are. Western culture has so few rituals. We've abandoned so many, or the ones that we've kept have lost most of their meaning. I wanted to find a way to bring ritual on stage.



And then there was this other odd thing happening. I had statues popping up in all these scenes. These statues of women and girls (only one is left in the current version of the play). And the characters would talk about them, imbue them with personality and flaws. And I kept thinking, what are they doing there? I kept wanting them to be alive. The Nameless One came out of that. And the more

developed she became, the more I was able to access Ater's emotional life, and the better the audience response became. Once she was up and moving on stage I knew: "Yes, this is it. This is the connective tissue that was missing. She was always there. She just wasn't always moving around."

CONTINUED ON PAGE 10



LOST BOYS

In the 1980s a group of boys fled their villages in Southern Sudan. They were orphans and were afraid that they would be slaughtered as many of their families had been by government troops. Some boys were as young as 6 years old. They are called the “Lost Boys” because they had to fend for themselves without parents or elders. The Lost Boys walked a very dangerous route across rivers and deserts from the country of Sudan to Ethiopia. When they reached Ethiopia they were sent back to Sudan and finally ended up in refugee camps in Kenya.

Sudanese refugees have gone to the UK, USA and France. In 2001 the U.S. government agreed to allow 3,600 Lost Boys to begin new lives in America.



THE DINKA

The Dinka originate from 3,000 BC and are believed to have introduced the idea of farming cows. They are one of many tribes from Southern Sudan. They were farmers, cowherds, high court judges, civil administrators and doctors. They were the South's richest and proudest tribe. Traditional homes were made of mud walls with thatched conical roofs, which might last about 20 years. Cattle have important religious meaning and are never eaten as meat. They have beautiful poetry and songs for holidays, praise to their ancestors and the living, field work, preparation for war and initiation ceremonies. Women make pottery, and weave baskets and mats while men are blacksmiths.

In the 1930s, Christian missionaries went to Southern Sudan to convert the Dinkas into Christians. Although the Government has tried to make the country an Islamic one, the South has rejected this religion. Sadly, the Dinkas have been deeply affected by the war. The chaos of war has led to lost dialects and shaken beliefs. The separation and murder of family members has meant that the tradition of caring for the elderly by extended family no longer exists. Dinkas were forced from their homes in the South and to refugee camps. Some moved to Darfur where they have been affected by the conflict there.



The photo above right shows a “Corseted Dinka Man” in Sudan. Besides cattle, the most coveted possession of a Dinka man is an intricately beaded corset. This corset is sewn on tightly and worn until marriage. The height of the beaded wire at the back indicates that the wearer comes from a family rich in cattle.



“PARAPUOL”

The Dinka people populate most of Southern Sudan, and the majority of The Lost Boys come from this ethnic tribe. In traditional Dinka culture, parapuol marks one's initiation from childhood into adulthood. Through a ritual of scarification, tribal marks are cut into the forehead of the initiate, usually around the age of 12. Those who have gone through parapuol are considered to be the warriors or guardians of the tribe.

Program Notes *continued*

(Mia McCullough interview continued)

THE DIANE/REGGIE RELATIONSHIP IS PRICKLY. DIANE IS NON-RELIGIOUS. DO YOU FIND THAT IT'S HARD FOR NON-RELIGIOUS PEOPLE TO RELATE TO CLERICS, OR IS THIS JUST DIANE'S PROBLEM?

I do think it's difficult for many non-religious people to relate to clerics. I think there's a little fear, mistrust, an inherent belief that they will have nothing in common. Many non-religious people, including myself, tend to be very judgmental of people of the cloth. A lot of Diane's hackles in the Diane/Reggie scenes are my own. And in writing those scenes I really had to confront my own biases and my own naiveté. Diane's biggest problem is that she has a "disbelief system" instead of a "belief system." So even if Reggie is wrong about God, his belief is active and positive and it makes him strong; whereas Diane's disbelief is inherently negative and does not make her strong or serve her in a time of crisis. I'm not saying we need to believe in God to be strong. We need to believe in something to be strong. I see a lot of empty belief in this country: people going to church out of habit instead of out of need. Rituals that have more to do with TV and shopping and checking our e-mail than in getting in touch with something larger than ourselves. And I believe there is something larger than ourselves. And The Nameless One represents that something. And she is desperate for Diane to recognize her.

INTERVIEW WITH THE DIRECTOR

Director Seema Sueko sat down with Jack DePalma, the Globe's Play Development Director to discuss *Since Africa*.

JACK: You directed this play at the Mo'olelo Performing Arts Center where you are the Artistic Director. How will this production differ?

SEEMA: Well, I think the biggest difference was having more space. The other production was in Diversionary Theatre, a tiny pie-sized stage. So here, we'll be at the Copley with much more space and a little more freedom. Because of that we knew we wanted to represent a little of Africa somewhere and that's where the light boxes on the walls pour these images out. We wanted to do that so we could support The Nameless One a little bit more in this production.

JACK: Let's talk about The Nameless One.

SEEMA: She's very much an African spirit, in her early twenties, so youngish but not a child. She is an ancient presence, timeless and that she'll help everyone on their journey. I envision that she was with The Lost Boys when they walked across Sudan twice, and she was with them protecting them when we meet her. I hope to kind of present that in the first prelude that will open with the sound of wind and footsteps, people walking through the brush and then lights on her walking and it turns into a representation – a dance representing a bit of The Lost Boys experience. Then she meets Diane, who's on her trip to Africa – who's shopping and who purchases this shield that The Nameless One has — this purchase brings The Nameless One home with her who then sees Diane's need and Ater's need.

JACK: So it's really Diane that makes her appear, not Ater. Or does Ater complete her?

SEEMA: Exactly. It's this transaction that brings her into Diane's world but she's probably been with Ater long before.

JACK: Ater is trying to find his place here and there is a continuity. Maybe that's his completeness so he can be here but he has that past too.

SEEMA: Yes, throughout the play she's trying to remind him, don't forget where you came from. You know there's that scene where they go shopping and he's got that polo shirt on and she's there to remind him and after the phone call she's there – she's the one, she pushes him to make that phone call, so she's very much reminding him of where he belongs. She does the same with the other characters too. With Reggie she sees a man of the cloth but it's all through this Western perspective and she's trying to connect him to more ancient tribal spirituality and she succeeds in that. He's going to go to Africa by the end of the play. It's interesting, I think at the start of the play Reggie's the character who so knows where he belongs. He belongs at the church, he belongs to this community. He knows what he's doing but by the end of the play he starts to question it and he's about to go on his journey and maybe really ask that question or get a different answer.

JACK: Will you have music?

SEEMA: Yes – lots of music and Paul Peterson is a great sound designer and he's found some wonderful African sounds that just are dynamic and will really add a lot to the production. We've got some great Dinka chanting and some wonderful drums, some great warrior sounds, so I'm very excited about the sound design.

JACK: Great – and you've immersed yourself in Dinka culture?

SEEMA: Well as much as you can. It's tough because much of the Dinka culture is very much a culture that's been in war and certain aspects of the culture are disappearing. Even The Lost Boys – they were all between 3 and 7 years old when they fled their villages and then they spent five years walking and then ten years in Kenya at a refugee camp, so even for them the Dinka culture, it's what they can remember from their childhood.

JACK: Also what I imagine is it's not a culture that keeps records.

SEEMA: You're absolutely right; it's very much an oral culture.

JACK: This has been great - thank you.

SEEMA: Thank you.

FOR MORE INFORMATION ON THIS PRODUCTION
PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.

BUILDING COMMUNITY: New Neighbors, New Opportunities

The Old Globe's new Technical Center in Southeastern San Diego has become the heartbeat of our scenic department as well as the home for our vast collection of props and costumes. Construction of all of our sets will be done in this 33,000 square foot building on Market Street. The move to the new space has taken thousands of hours of hard work for our scenic, properties and costume departments but now the building is humming (or sometimes roaring) with the sounds of drills and saws, and the swish of paint brushes.

The new facility represents the beginning of a new journey for The Old Globe. The theatre has been a part of the Balboa Park landscape for over 70 years and is an integral part of this community. Our full staff has worked on-site throughout the history of the organization (except for the storage facility which recently closed when we moved our belongings to the Market Street site) and the very idea of moving some of our staff elsewhere was intimidating. But the move has taught us something and the organization is embracing a new reality as we face a bright future. That new reality is our membership in a new community.

Southeastern San Diego is a vibrant community with residents who have lived there for their entire lives along with newcomers who hail from the far corners of the world. There are busy restaurants, fascinating shops, performance venues, arts organizations, and much more in this diverse area. And now, there's The Old Globe Technical Center.

As newcomers to a community, our goal is to meet our neighbors, get to know the area and reach out to serve as a resource. We've met principals and teachers in the many schools in the area, service providers for residents of all ages, artists, business owners, community organizers and more. These people are telling us about themselves and helping us to understand what makes our new neighborhood tick. And they are telling us what we can do for them.

The local schools are telling us that they need a place for students to go to meet people working in a field these young people didn't even know existed. In response to that need, we'll be hosting tours and workshops for area high school students, giving them the opportunity to talk to our professionals about their work and learn how to make a career in this field.

Local after-school programs are telling us that they need professional development for their instructors, many of whom are neighborhood residents. These program instructors will benefit from workshops with our Teaching Artists who will share theatre activities such as improvisation, ensemble-building games, movement and speech exercises, and Readers Theatre techniques. By training the program instructors, our artists will help to build a sustainable community of local teachers who will be able to improve their programs for years to come.

Local community organizers are telling us that we are entering a burgeoning arts and culture district and they want to know what we'll be doing to enhance the offerings. We're responding with new ideas for performances at area venues and schools. We'll seek to provide plays that meet the same high standards we hold for our productions here in Balboa Park and will introduce students and families to our work with presentations at sites close to home. The first of these offerings is our production of the new hip-hop musical, *Kingdom*, which will be performed at the new Lincoln High School as well as on the Old Globe stage in February, 2009.

None of this work would be possible without the incredible support of the San Diego Foundation and the Irvine Foundation whose grants will help us to focus our efforts and bring ideas to fruition.

We're excited about the new ideas and opportunities that are coming our way as a result of the move to the Tech Center and we look forward to making new friends and sharing what we do with our new neighbors.

For more information about The Old Globe's Education programs contact: Roberta Wells-Famula, (619) 238-0043 x2144

These programs are underwritten by generous grants from The James Irvine Foundation, Legler Benbough Foundation and San Diego Foundation. Financial support is provided by the City of San Diego Commission for Arts and Culture. Additionally, City Councilmember Anthony Young and his staff have been extremely helpful as the Globe acquired this property and began developing relationships with neighborhood organizations and schools.

Profiles

Kristin D. Carpenter

(The Nameless One/Movement Coordinator)

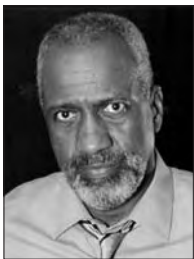


THE OLD GLOBE:
Debut. THEATRE:
Pitched, Fringe Festival,
Remembering We Selves,
Elegba Crossings.
CONCERTS:
Purelements Dance
Company, Thelma Hill

Performing Arts Center, Entering the Holy of Holies, Circle of Light Productions, Ohio Dance Festival, M'Zawa Danz Company, Women DanceMakers Series, *Mother's Rites*, *Peace on Earth*. FILM: *Before Dawn*. EDUCATION/TRAINING: BA, Black Studies, The City College of New York, Oberlin College; Alvin Ailey American Dance Center, Dance Theatre of Harlem, Martha Graham School of Contemporary Dance.

Willie C. Carpenter

(Reggie Hudson)



THE OLD GLOBE:
Two Trains Running.
BROADWAY: *Musical
Comedy Murders of
1940*. OFF-BROAD-
WAY/REGIONAL:
Blue, Paper Mill
Playhouse; *Mr. Rickey*

Calls a Meeting, *A Cup of Coffee*, Pasadena Playhouse; *Sleep Deprivation Chamber*, Signature Theatre; *White People Christmas*, Zephyr Theater; *Up the Mountain*, Theatre Geo; *The Seagull*, Rose Theatre; *Two Trains Running*, Doolittle Theatre; *The Forbidden City*, Public Theater; *The Task*, Mark Taper Too; *Two Gentlemen of Verona*, Nameless Theatre. TV: *Las Vegas*, *Shark Swarm*, *The Unit*, *Capital Law* (pilot), *General Hospital*, *NCIS*, *Boston Legal*, *The Practice*, *The Big House*, *Gilmore Girls*, *The District*, *Kate Brasher*, *Spin City*, *Welcome to New York*, *C-16*. FILM: *The Underground*, *Hunter's Moon*, *The Insider*, *The Best Man*, *Men in Black*, *White Man's Burden*, *Mi Familia*, *Full Eclipse*, *The Followers*, *Hard Target*, *Little Giants*,

Amityville V, *Grand Canyon*, *Twice As Hard*. AWARDS: Drama-Logue Award, Best Actor; NAACP Award, Best Supporting Actor.

Ashley Clements

(Eve MacIntyre)



THE OLD GLOBE:
2008 Summer Shakes-
peare Festival, *Sea of
Tranquility*. THE OLD
GLOBE/USD PRO-
FESSIONAL ACTOR
TRAINING PRO-
GRAM: *A Midsummer*

Night's Dream, *Pericles*, *Stuff Happens*. ELSEWHERE: *Arcadia*, *'Tis Pity She's a Whore*, *An Ideal Husband*, *Fiddler on the Roof*, *A Christmas Carol*, *Captain Manly*. EDUCATION: Ashley holds a BA in Drama from Ithaca College.

Linda Gehringer

(Diane MacIntyre)



THE OLD GLOBE: *The
Women*. REGIONAL:
Hamlet, *Doubt*, *The Piano
Teacher*, *Retreat from
Moscow*, *Relatively
Speaking*, *Getting Frankie
Married*, *Hold Please*, *A*

Delicate Balance, *All My Sons*, *But Not for Me*, *As Good as New*, South Coast Rep; *Picnic*, Center Stage; *The Intelligent Design of Jenny Chow*, Atlantic Theatre Company; *Be Aggressive* (world premiere), *Light up the Sky*, La Jolla Playhouse; *The Poison Tree*, *Be Aggressive*, Mark Taper Forum; *The Batting Cage*, Berkshire Theatre Festival; *Breaking and Entering*, New York Stage and Film; *Arcadia*, *A Streetcar Named Desire*, *The Little Foxes*, Huntington Theatre; *The Waiting Room*, Arena Stage; *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Hamlet*, Shakespeare Festival of Dallas; *A Streetcar Named Desire*, *All the King's Men*, *Temptation*, *The Three Sisters*, *Cat on a Hot Tin Roof* and others, Dallas Theater Center. FILM: *The Last Producer*, *As Good as It Gets*, *American Pie*, *Dead Man on Campus*, *Ninth Life*.

TV: *Weeds*, *Women's Murder Club*, *Cold Case*, *Close to Home*, *Without a Trace*, *Boston Legal*, *Frasier*, *Gilmore Girls*, *The West Wing*, *Evening Shade*.

Warner Miller

(Ater Dahl)



THE OLD GLOBE:
Debut. REGIONAL:
*Ma Rainey's Black
Bottom*, Syracuse Stage;
The Piano Lesson, GEVA
Theatre and Indiana
Repertory Theater; *False
Creeds*, The Alliance; *A*

Raisin In The Sun, Hartford Stage. FILM: *American Gangster*. TV: *CSI-NY*; *Everyday People* (HBO Original); *Wyclef Jean In America* (pilot). EDUCATION: Mr. Miller received a BFA in Music Business from Five Towns College (Dix Hills, Long Island, NY).

Mia McCullough

(Playwright)

Mia McCullough's plays have been produced around the country at theatres that include Steppenwolf Theatre Company, Stage Left Theatre, and Chicago Dramatists in Chicago; Actors' Express in Atlanta, InterAct in Philadelphia, Mo'olelo Performing Arts Company in San Diego, the Victory Theatre in Los Angeles, and Cincinnati Shakespeare Festival. Her breakthrough play *Chagrin Falls* garnered many awards including the American Theatre Critics Association Osborn Award, first prize in the Julie Harris Playwriting Competition, and a Joseph Jefferson Award for New Work. *Since Africa* was originally commissioned by the Cincinnati Shakespeare Festival and was a finalist for the Susan Smith Blackburn Prize, and a nominee for a Joseph Jefferson Award for Best New Play. Ms. McCullough's plays *Echoes of Another Man* and *Taking Care* are published by Broadway Play Publishing and *Chagrin Falls* was published in the anthology "New Playwrights: Best Plays of 2001." Most recently, Mia's newest play *Lu-*

cinda's Bed was workshopped at Ensemble Studio Theatre in NY, and her play *Household Spirits* was included in new work festivals at both Steppenwolf and the Goodman Theatre in Chicago. Ms. McCullough is currently adjunct faculty at Northwestern University where she teaches playwriting and screenwriting to students in the Creative Writing for the Media program. She lives just outside Chicago with her husband, son, and small menagerie.

Seema Sueko

(Director)

THE OLD GLOBE: This is Seema's Directorial Debut at The Old Globe. She performed here in *The Intelligent Design of Jenny Chow*. SAN DIEGO: Seema is the Co-Founder and Artistic Director of Mo'olelo Performing Arts Company (www.moolelo.net) where she directed *Permanent Collection*, *The Adoption Project: Triad*, and *Since Africa*. REGIONAL: As an actor, Seema has been seen at Yale Repertory Theatre, Seattle's 5th Avenue Theatre, San Diego Repertory, and Indiana Repertory among others, and she is a three-time recipient of the Chicago Jeff Citation Award. As a playwright, Seema's script *remains* received the McDonald Playwriting Award and the Anti-Discrimination Committee Award. She was commissioned by Mixed Blood Theatre in Minneapolis to co-write *Messy Utopia*, which received the Ivey Award 2007, and was recently commissioned by Mixed Blood again to write *Hijab Tube*, a play for young audiences on the theme of Islam in America. Seema's next project is to direct *Good Boys*, a play that deals with the aftermath of a school shooting, for Mo'olelo in May 2009. EDUCATION: Seema received her MA in International Relations – Middle East Politics from The University of Chicago, and her BA from the University of Puget Sound.

Nick Fouch

(Scenic Design)

THE OLD GLOBE: *Sight Unseen, Christmas on Mars, Lobby Hero*. ELSEWHERE: *Yellowman, Communicating Doors, Dying City, Love Song*, Cygnet Theatre; *Macbeth, Kid Simple, When the World Was Green, Chiang Kai Chek*, Sledgehammer Theatre; *The Goat, or Who Is Sylvia, Romance, Miss Witherspoon, Don Quixote*, San Diego Rep; *Limonade Tous les Jours, Devil Dog Six*, Moxie Theatre; *Chrysalis: Rapechild*, produced and directed by Esther Emery; *Smokey Joe's Café, I Left My Heart, The Buddy Holly Story*, Welk Resort Theatre; *Sailor's Song, True West, Dancing at Lughnasa* New Village Arts. EDUCATION: Nick holds a BFA in Scenic Design and Technical Direction from The University of Idaho.

Charlotte Devaux

(Costume Design)

THE OLD GLOBE: Designer: *Edward Albee's Who's Afraid of Virginia Woolf?, Trying, A Body of Water, The Prince of L.A., I Just Stopped By to See the Man, Fiction, Two Sisters and a Piano, Blue/Orange, Splendour, All My Sons, Betrayal, The SantaLand Diaries, Da*; Resident Assistant Costume Designer: Over 35 productions including *The Women, Chita Rivera: The Dancer's Life, Dancing in the Dark, A Catered Affair, The Times They Are A Changin', Dirty Rotten Scoundrels, Lucky Duck, Imaginary Friends, Dr. Seuss' How The Grinch Stole Christmas!* and Summer Shakespeare Festival. ELSEWHERE: Miami Libre, Cuban Dance Musical, Adrienne Arscht Center for the Performing Arts (Miami), *Cabaret Dances*, Nyumbani Project, Trolley Dances, San Diego Dance Theatre. INTERNATIONAL: *Dr. Livingstone, I Presume* (premiere), London; *Linnaeus, Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb, Twelfth Night*, Christchurch Repertory Theatre; *Hopes, Dreams and Perditions*, The Court Theatre;

Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programming and drama series. Designed a variety of New Zealand short films.

Jason Bieber

(Lighting Design)

OLD GLOBE MFA: *Richard III, A Complete Turkey, Marat/Sade, Uncle Vanya*. ELSEWHERE: *Cowboy Versus Samurai* (2007 Patté Award), *Permanent Collection, Night Sky*, Mo'olelo Performing Arts Company; *Sweet 15 Quinceañera*, San Diego Rep; *Nine, My Fair Lady*, Starlight Theatre; *Bluebonnet Court, No Exit, Scrooge in Rouge*, Diversionsary Theatre; *Bleeding Kansas*, Moxie Theatre; *Charlie's Aunt, A Christmas Carol*, North Coast Rep; *A Midsummer Night's Dream, Orphans, Prelude to a Kiss*, New Village Arts; *Picasso at the Lapin Agile, Muertos, The Crucible, Songs for a New World, American Song, Einstein's Dreams*, University of San Diego; Young Playwrights Project: Plays by Young Writers 2002, 2004, 2005, and 2007; *Henry and Ramona, Suds, Seussical the Musical*, J-Company; *Once on this Island, Macbeth*, Carnegie Mellon University; *Blood Wedding, You Can't Take it With You*, LA County High School for the Arts. AWARDS: Has received two Patté Awards for lighting design. EDUCATION: Mr. Bieber holds a BFA from the Carnegie Mellon University School of Drama.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 65 productions, including: *Six Degrees of Separation, 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, Trying, 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, Diversionary 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.

Claudia Hill-Sparks

(Voice and Speech Coach)

THE OLD GLOBE: 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.

Moira Gleason

(Stage Manager)

THE OLD GLOBE: *Back Back Back, Sea of Tranquility, The Sisters Rosensweig, The Constant Wife, Dr. Seuss' How the Grinch Stole Christmas!* ('05), Summer Shakespeare Festivals (2005, '07 and '08), *Vincent in Brixton, I Just Stopped By to See the Man, Fiction, The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. ELSEWHERE: Stage Manager of Adoption Project - Triad, Mo'olelo; *Miss Witherspoon*, San Diego Rep; *Fathom*, Malashock Dance ('06). Ms. Gleason has held many different positions at The Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Ms. Gleason holds a BA from Southern Oregon University. Moira is a 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 initia-

tives 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 nomina-

tions: 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 nom-

inations: 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.

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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.

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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.

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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.



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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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For more information please
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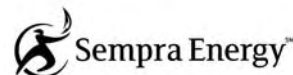
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Hours subject to change. Please call ahead.

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Email Tickets@TheOldGlobe.org

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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.

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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.

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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 three 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.

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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.

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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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