Welcome

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.

Executive Producer
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.

The Legler Benbough Foundation
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Sheryl and Harvey White
Anonymous

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

PRESENTS

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 MacIntyre .................................................................................................................................Linda Gehringer *
Eve MacIntyre.....................................................................................................................................Ashley Clements
Ater Dahl.................................................................................................................................................Warner Miller *
Reggie Hudson .......................................................................................................................................Willie C. Carpenter *

Stage Manager .......................................................................................................................................Moira Gleason *
Movement Coordinator ................................................................................................................Kristin 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:

**Bank of America.**

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**

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.
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
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.

**THE OLD GLOBE PAVER PATRONS**

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**JAMES & ELLEN WEIL**

**SHIRLI, DAMIEN & JUSTIN WEISS**

**LADY CAROLYN & BARD YORSTON-WELLCOME**

This list is current as of January 6, 2009.
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.”
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.
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 Lost Boys when they walked across Sudan twice, and she was with them. 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: 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.
Education Experiences

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.
**Kristin D. Carpenter**  
(The Nameless One/Movement Coordinator)  

**Willie C. Carpenter**  
(Reggie Hudson)  
THE OLD GLOBE: Two Trains Running. BROADWAY: Musical Comedy Murders of 1940. OFF-BROADWAY/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 Theatre; 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, Fall 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)  

**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.

**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 House- hold 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 Hijib 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
(Scene 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 Cafe, 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)

Jason Bieber
(Lighting Design)
OLD GLOBE MFA: Richard III, A Complete Turkey, Mame/Sade, Uncle Vanya. ELSEWHERE: Cowboy Versus Samurai (2007 Patté Award), Permanent Collection, Night Sky, Mo’olelo Performing Arts Company; Sweet 15 Quinceñera, San Diego Rep; Nine, My Fair Lady, Starlight Theatre; Bluebonnet Court, No Exit, Serooge in Rouge, Diversionary Theatre; Bleeding Kansas, Moxie Theatre; Charlie’s Aunt, A Christmas Carol, North Coast Rep; A Midsummer Night’s Dream, Orphans, University of San Diego; Young Playwrights Project: Plays by Young Writers 2002, 2004, 2005, and 2007; Henry and Ramona, Suds, Sassical 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)
** Profiles continued **

**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, Complete Female Stage Beauty, The Boswell Sisters, Crambs from the Table of Joy.**

**WHERE: Stage Manager of Adoption Management Intern:**

**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.**

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**Claudia Hill-Sparks (Voice and Speech Coach)**


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**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, Môôôlelo; 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. **TICKETS**

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**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. **TICKETS**

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**Darko Tresnjak (Resident Artistic Director)**

**DIRECTING CREDITS AT THE GLOBE:**

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)


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**FOR THIS PRODUCTION**

**Additional Staff**

Production Assistant . . . . . . . . . . Jess Slocum

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**SPECIAL THANKS**

Alephonsion Awer Deng
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The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.
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.
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 3,500 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 contact Marilyn McAvoy at (619) 231-1941 x2309.

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For more information, please contact Director of Development, Todd R. Schultz (619) 231-1941 x2310 or TSchultz@TheOldGlobe.org.
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of this theatre.

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<tr>
<th>William Anton</th>
<th>Richard Easton</th>
<th>Bob James</th>
<th>Jonathan McMurtry</th>
<th>Douglas W. Schmidt</th>
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<td>Jacqueline Brooks</td>
<td>Tovah Feldshuh</td>
<td>Charles Janasz</td>
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<td>Lewis Brown</td>
<td>Monique Fowler</td>
<td>Peggy Kellner *</td>
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<td>Victor Buono *</td>
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<td>Wayland Capwell *</td>
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<td>Diana Maddox</td>
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<td>Eric Christmas *</td>
<td>A.R. Gurney</td>
<td>Deborah May</td>
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<td>Tim Donohue</td>
<td>Mark Harelk</td>
<td>John McLain</td>
<td>Ken Ruta</td>
<td>Deborah Taylor</td>
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* in memoriam

**Associate Artists of The Old Globe**

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**Patron Information**

**TICKET SERVICES HOURS**
Monday: Call the ticket office or visit our website for a current schedule of Monday hours.
Tuesday - Sunday: Noon – last curtain
Hours subject to change. Please call ahead.
Phone (619) 23-GLOBE or (619) 234-5623
FAX (619) 231-6752
Email Tickets@TheOldGlobe.org

**ADMINISTRATION HOURS**
Monday - Friday: 9am – 5pm
Phone (619) 231-1941
Website www.TheOldGlobe.org
Address The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

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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 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.

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

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

**Natural Herb Cough Drops - Courtesy of Ricola USA, Inc. — available upon request —. Please ask an usher.**
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<td>CEO/Executive Producer</td>
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<tr>
<td>Michael G. Murphy</td>
<td>General Manager</td>
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<tr>
<td>Darko Tresniak</td>
<td>Resident Artistic Director</td>
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<tr>
<td>Dave Henson</td>
<td>Director of Marketing and Communications</td>
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<td>Todd Schultz</td>
<td>Director of Development</td>
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<td>Mark Somers</td>
<td>Director of Finance</td>
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<td>Richard Seer</td>
<td>Director of Professional Training</td>
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<td>Robert Drale</td>
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<td>Roberta Wells-Famula</td>
<td>Director of Education</td>
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<td>Jack DePalma</td>
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<td>Samantha Barrie</td>
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<td>Claudia Hill-Sparks</td>
<td>Voice and Speech Consultant</td>
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<td>Bernadette Hobson</td>
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<tr>
<td>Leila Knox</td>
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<tr>
<td>Debra Pratt Ballard</td>
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<td>Ron Cooling</td>
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<td>Wendy Berzansky</td>
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<tr>
<td>Eliza Korshin</td>
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<tr>
<td>Christian Thorsen</td>
<td>Stage Carpenter Flyman, Globe</td>
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<td>Charlotte Devaux Shields</td>
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<td>Maureen MacNiall</td>
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<td>Shelly Williams</td>
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<td>Nancy Liu</td>
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<td>Erin Cargnan</td>
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<tr>
<td>Molly O'Connor</td>
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<td>Kim Parker</td>
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<td>Maneve Davis</td>
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<td>Jen Nielson</td>
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<td>Pat Cain</td>
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<td>Jim Dodd</td>
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<td>V.I.P. Valet Attendants</td>
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<tr>
<td>Jack O’Brien</td>
<td>Artistic Director Emeritus</td>
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<tr>
<td>Craig Noel</td>
<td>Founding Director</td>
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