Dear Friends,

On behalf of all of the Globe staff and artists, I welcome you to the first production of the New Year, *Six Degrees of Separation*.

The revival of this Pulitzer Prize-nominated play is the first professional production in San Diego. This play’s exploration of the existential premise that everyone in the world is connected by a chain of no more than six acquaintances has never felt more relevant than at this time in our history. Online social networking sites, celebrity blogs, reality shows and instant messaging have all made us feel more connected to each other without having an actual real world relationship. Sitting in a theatre with hundreds of other people sharing laughter and emotion brings us closer together, connecting us in a way that can only be engendered from live performance.

This year, The Old Globe continues to bring you those experiences. Audiences will be entertained, enlightened and engaged. We continue to broaden our artistic vision, keep the level of work at the highest of standards, and make certain that our finances are healthy enough to support those ambitions. At this time, it is equally important that we continue our programs to reach and educate young people. Each year our Education and community programs connect with over 50,000 people and we need to do even more.

Now, more than ever we need your support of our artistic and education programs. When you support The Old Globe, you should know that you are supporting an organization that Charity Navigator, the premier evaluator of nonprofit organizations, designates as an “exceptional” organization. We have received four consecutive four-star ratings for sound fiscal management, which places the theatre among the top 6% of non-profit organizations in the United States. I assure you that we will continue to do everything possible to responsibly create great theatre and make certain that young people in our community strengthen their connection to this art form.

Again, Happy 2009 and welcome to this production!

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.

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

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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

PRESENTS

SIX DEGREES OF SEPARATION

BY

John Guare

SCENIC DESIGN
Andromache Chalfant

COSTUME DESIGN
Emily Rebholz

LIGHTING DESIGN
Ben Stanton

SOUND DESIGN
Paul Peterson

VOICE & DIALECT COACH
Jan Gist

STAGE MANAGER
Diana Moser

DIRECTED BY
Trip Cullman

Casting by Samantha Barrie, CSA

Originally produced by Lincoln Center Theater, New York City.

SIX DEGREES OF SEPARATION by John Guare is presented by arrangement with Dramatists Play Service, Inc., in New York.

Old Globe Theatre, Donald and Darlene Shiley Stage
January 10 - February 15, 2009
Cast of Characters

(In Order of Appearance)

Ouisa ......................................................................................................................................................Karen Ziemba *
Flan ....................................................................................................................................................Thomas Jay Ryan *
Geoffrey.........................................................................................................................................................Tony Torn *
Paul.....................................................................................................................................................Samuel Stricklen *
Doorman/Policeman/Detective.............................................................................................................Steven Marzolf
Hustler/Rick ...............................................................................................................................................Joaquin Pérez-Campbell *
Kitty ........................................................................................................................................................Keliher Walsh *
Larkin....................................................................................................................................................Donald Sage Mackay *
Tess ............................................................................................................................................................Vivia Font
Woody...................................................................................................................................................Jordan McArthur
Ben .....................................................................................................................................................Kevin Hoffmann
Dr. Fine................................................................................................................................................James Eckhouse *
Doug....................................................................................................................................................Sloan Grenz
Trent .........................................................................................................................................................Andrew Dahl
Elizabeth ..............................................................................................................................................Catherine Gowl

Stage Manager ..........................................................................................................................................Diana Moser *
Assistant Stage Manager ...................................................................................................................Jennifer Leigh Wheeler *

Setting: New York City, 1986

There will be no 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.
Leadership Gifts to The Old Globe

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of $1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country’s great theatre institutions.

$20,000,000 or greater
Donald and Darlene Shiley

$10,000,000 or greater
Conrad Prebys

$5,000,000 or greater
Sheryl and Harvey White
Kathryn Hattox
Karen and Donald Cohn

$1,000,000 or greater
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The Stephen and Mary Birch Foundation
The Kresge Foundation

SIX DEGREES OF SEPARATION is supported, in part, by the following generous sponsors:

The Lipinsky Family

Elaine and Jeffrey Lipinsky, along with Jeff’s wife Sheila, continue the tradition of tremendous support to the Globe that their family began in 1978. The Lipinskys began attending The Old Globe in the 1950s and the family’s tradition of generous support established by the late Dorris and Bernard Lipinsky lives on. The family plays a major role in the success of The Old Globe through their generous donations of time and financial support. Sheila Lipinsky has served for many years as a member of The Old Globe’s Board of Directors and its Executive Committee, and is a former chair of the Education Committee. Jeffrey and Elaine also stay active with the Globe through their support of theatre events and education endeavors. The Old Globe thanks the Lipinsky Family for their continued generosity.

Continental Airlines

For more than 15 years, Continental Airlines has provided Globe artists non-stop service between San Diego and Continental Airlines’ New York area hub, Newark Liberty International Airport. As one of the world’s largest airlines, Continental carries approximately 69 million passengers each year. For the fifth consecutive year, Fortune Magazine ranked Continental number one World’s Most Admired Airline on its 2008 list of World’s Most Admired Companies. Continental’s commitment to the communities it serves remains a major priority and Continental supports charitable organizations of various interests and concerns across the country. Continental Airlines’ previous production support includes underwriting for Sea of Tranquility, Restoration Comedy, The Times They Are A-Changin’, Take Me Out, Bus Stop, Stones in His Pockets and Oldest Living Confederate Widow Tells All.
Dear Friends,

It is my pleasure to welcome you to the Globe’s 2009 Winter Season and this performance of Six Degrees of Separation. 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

This list is current as of December 15, 2008
FROM PREFACE OF HIS PLAY
John Guare, Playwright

A writer learns his or her life as a writer is entrusted to work being done in a room, a studio, an atelier not at the top of a stair but hidden somewhere within the mind. Why the hell is the place that is truly us the place that is most inaccessible? And a writer grows to hate that room and its gnawing presence and its inaccessibility. A writer's life becomes a history of the trek of how he or she returns to that room down a path as trustworthy as mercury. The writer strews the path with booze or drugs or lies and resentments and fear of abandonment and despair and jealousy and self loathing and hatred that we have lost the way to that path which is most us. Because the inhabitants of that room demand attention when they are ready or else they will drive us mad. You didn't try hard enough to find me. You didn't structure your life in the right way to hear us when we called. But you have to go on living. This is not Dostoevsky. This is not Byron.

I heard about an event in 1983. Read about it in the papers. Forgot the event. Or thought so. Six years later in 1989 I was breaking my back trying to solve a play and also working on a film script that I liked but that would also pull double duty of paying to support my playwrighting habit. Overwhelmed? My plate was very filled.

And of course what's when the knocking started. Six Degrees of Separation — title and all — announced it was ready and must be collected and everything else put aside. Now! The workshop had spent the past six years collecting data, reworking, inventing, finding a style of narrative. Luckily the call didn't come during an appendectomy or wartime invasion or a loved one's emergency or a parachute jump. It came when I was in proximity to my pen. Which I picked up. Because you cannot say to that knocking: Later. Or not right now. It's perverse, that unconscious. It only shows up at the most inappropriate time, when it's not been asked for. I wrote the play. I showed it to the people at Lincoln Center. It went into production.

continued on page 15

OUISA

I read somewhere that everybody on this planet is separated by only six other people. Six degrees of separation between us and everyone else on this planet. The President of the United States, a gondolier in Venice, just fill in the names. I find that extremely comforting, that we're so close, but I also find it like Chinese water torture that we're so close because you have to find the right six people to make the connection. It's not just big names it's anyone. A native in a rain forest, a Tierra del Fuegan, an Eskimo. I am bound you are bound to everyone on this planet by a trail of six people. It's a profound thought: how Paul found us, how to find the man whose son he claims to be, or perhaps is, although I doubt it. How everyone is a new door, opening into other worlds.

Jack DePalma, Play Development Director at the Globe recently sat down with director Trip Cullman to discuss his thoughts about SIX DEGREES OF SEPARATION

JACK: Tell me about what attracted you to this play.

TRIP: I feel that this play is a masterpiece. The first thirty minutes of it are the best first thirty minutes of any American play ever written. It (depicts) the kind of dinner party that as a New Yorker you either always dream of either having or attending. I immediately latched onto this idea of transgression, that these people are living in this ivory tower above Fifth Avenue in this hermetic perfect palace world and the idea of Ouisa reaching out beyond the walls of this Eden that she's created for herself and how the act of empathy or reaching beyond those walls shatters the walls and all of a sudden the World, invades upon her psyche and she's forever transformed by that. I thought that was quite exciting and I think it's the theme of transgression actually, that goes throughout the play whether it's how the Mormon kid is seduced by Paul and sleeps with him all the way up to what Paul does with Ouisa and Flan.

JACK: In 1990, this play captured the zeitgeist of that time. Sometimes plays like that don't stand the test of time.

TRIP: Six Degrees absolutely does.

JACK: I heard about an event in 1983. Read about it in the papers. Forgot the event. Or thought so. Six years later in 1989 I was breaking my back trying to solve a play and also working on a film script that I liked but that would also pull double duty of paying to support my playwrighting habit. Overwhelmed? My plate was very filled.

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The New York Times
HOAXER STAYED IN MANHATTAN HOMES AS ‘STUDENT’
(NYT): METROPOLITAN DESK
October 18, 1983, Tuesday
By convincing at least four New York couples recently that he was a friend of one of their children, a young man who said he was a Harvard student and the son of the actor Sidney Poitier gained entrance to their homes, dined with them, borrowed money, stayed...

OSBORN AND INGER ELLIOTT
Friends of John Guare who were taken in by David Hampton's scam.

OSBORN AND INGER ELLIOTT
Friends of John Guare who were taken in by David Hampton's scam.

JOHN GUARE, Playwright

Actor GARY SINISE allowed Hampton to stay the night in the New York apartment he was renting from Melanie Griffith and her husband Steven “Rocky” Bauer. Hampton convinced him he was friends with the couple and had stayed with them in the past.

John JAY ISELIN and wife Lea were also duped by Hampton. They are friends of the Elliotts.

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JOSIE ISELIN daughter of John and Lea. Hampton claimed to be her friend and a fellow student with her at Harvard.

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Actress MELANIE GRIFFITH and then husband STEVEN BAUER met Hampton in Florida while Bauer was filming the movie Scarface. Griffith later told Gary Sinise that Hampton was “nuts.”

Actress MELANIE GRIFFITH and then husband STEVEN BAUER met Hampton in Florida while Bauer was filming the movie Scarface. Griffith later told Gary Sinise that Hampton was “nuts.”
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.
Andrew Dahl (Trent)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: A Midsummer Night’s Dream. MOSCOW: If This is a Man. NEW YORK: The Winter’s Tale, A Flea in Her Ear, The Twelfth Labor.

DARTMOUTH COLLEGE: The Complete Works of William Shakespeare Abridged, Comedy of Errors, As You Like It, Dear Brutus, A View from the Bridge, The Apple Tree, Time Remembered, Boy Gets Girl. EDUCATION: Andrew holds a BA in Theater from Dartmouth College.

James Eckhouse (Dr. Fine)


Vivia Font (Tess)


Catherine Gowl (Elizabeth)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: A Midsummer Night’s Dream. Twas The Director, Oh, The Humanity and Other Exclamations, Flea Theater. The Taming of the Shrew, Othello, Virginia Shakespeare Festival. ELSEWHERE: Julius Caesar, Hamlet, Memory of Water, Simpatico, A Piece of My Heart, Don Juan, The Great God Broom, Camino Real and many new works at the Edinburgh Fringe Festival and in New York City. EDUCATION: Catherine holds a BA in History and Literature from Harvard.

Sloan Grenz (Doug)

THE OLD GLOBE: 2008 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: A Midsummer Night’s Dream, Pericles, Uncle Vanya, Staff Happens. ELSEWHERE: Titanic, Parade, Superstar, Weathervane Repertory; Hamlet, Romeo and Juliet, Whit & Will Players; Henry & Mudge (premiere), Huckelberry Finn, Theatreworks/USA: Jack…, Cinderella, Kings Theatre/Lycian Centre; Meaningless, Bailiwick; Little Shop of Horrors, Jewish Theatre Ensemble; Tradition, NY Fringe; Robin Hood, Park Playhouse; and singing at CBGB’s and The Knitting Factory with Ben Morriss’ Infinite Orchestra. Best known for his performance as “Nervous Resident” in NYU’s School of Medicine training videos. EDUCATION: Sloan is a graduate of Northwestern University.

Kevin Hoffmann (Ben)

THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: A Midsummer Night’s Dream. ELSEWHERE: Feud Fire on the Mountain, Fringe NYC; The Long Christmas Dinner, NY Theatre Experiment; Antony & Cleopatra, Theater at Monmouth; Proof, Barksdale Theatre; Dearly Departed, B Street Theatre; The Merry Wives of Windsor, Theater at Monmouth. TV: As The World Turns, All My Children. EDUCATION: BFA in Acting from Elon University, NC.

Donald Sage Mackay (Larkin)

THE OLD GLOBE: Debut. REGIONAL: The Wood Demon, Mark Taper Forum; Sir Peter Hall Shakespeare Repertory at the Abhamson; La Jolla Playhouse, Milwaukee Rep, San Jose Rep, Idaho Shakespeare Festival, Connecticut Rep, Theatre South Carolina, A Noise Within and five seasons at Utah Shakespeare Festival (title role in Doctor Faustus, Malvolio in Twelfth Night, Rev. Morell in Candide). FILM/TV: Recently completed Transformers 2 (directed by Michael Bay) and Play The Game (starring Andy Griffith); guest starred in upcoming Warner Bros’ pilot The Amazing Mrs. Novak (by the executive producer of The West Wing); past guest stars include Mud Men, House, The West Wing, The Shield, JAG, Frasier, According to Jim, ER, recurring roles on Scrubs, The Practice and Providence. AWARDS: Los Angeles Drama Critics Circle award for Lead Performance as Pip in Great Expectations. EDUCATION: Moscow Art Theatre, MFA UC San Diego (and currently a guest lecturer). Co-Artistic Director of Pegasus, a non-profit theatre in Aspen.
Profiles continued

Steven Marzolf
(Doorman/Policeman/Detective)

THE OLD GLOBE: Debut. THE OLD GLOBE/USPD PROFESSIONAL ACTOR TRAINING PROGRAM: A Midsummer Night’s Dream. CHICAGO CREDITS: August: Osage County, Fair Use, Steppenwolf Theatre Company; The Comedy of Errors, Hamlet, Much Ado About Nothing, The Merry Wives of Windsor, Chicago Shakespeare Theater; Twilight of the Golds, Apple Tree Theatre; As You Like It, Writers’ Theatre; A Christmas Carol, Provision Theater Company. He has worked regionally with Milwaukee Repertory Theater, Notre Dame Summer Shakespeare, Riverside Theatre and In Tandem Theatre.

Jordan McArthur
(Woody)


Joaquin Pérez-Campbell
(Hustler/Rick)


Thomas Jay Ryan
(Flan)


Samuel Stricklen
(Paul)

THE OLD GLOBE: Debut. OFF BROADWAY: Creation: A Clown Show, REGIONAL: Current Nobody, La Jolla Playhouse, Victor/Victoria, Phantom, Annie Get Your Gun, Tulane Summer Lyric Theatre; Cincinnati Pops w/Martin Short. NATIONAL/ INTERNATIONAL TOURS: SITI Company productions of bobranschenbergamerica and Radio Macbeth, dir. Anne Bogart. OTHER THEATRE: I Ain’t Yo Uncle, A Dream Play, La Dispute, Blues for an Alabama Sky, The Tempest, Arms and the Man. TV: Six Degrees, As The World Turns, M.N.Y. EDUCATION/ TRAINING: SITI Company (workshop); Mr. Stricklen received an MFA in Acting from the University of California, San Diego.

Tony Torn
(Geoffrey)

THE OLD GLOBE: Debut. RECENT THEATER: The Tempest opposite Mandy Patinkin, Classic Stage Company (NYC); Yellow Face, Mark Taper Forum (LA)/The Public Theater (NYC); Camille, Bard Summerscape; Titus Andronicus, Vienna Kunstrehaus. He is known for his extensive work with Richard Foreman’s Ontological-Hysteric Theater and the late Reza Abdoh’s company dar a luz, both in the States and in Europe. RECENT FILM & TV: All Good Things opposite Ryan Gosling, The Stepford Wives, Law & Order. He is also a filmmaker whose satirical mini-series The Grand Inquisitor is available online, and whose debut feature Lucky Days (co-directed with sister Angelica Torn) was recently awarded Best Feature at The 2008 Coney Island Film Festival.

Keliher Walsh
(Kitty)

Karen Ziemba (Ouisa)

THE OLD GLOBE Debut. BROADWAY: Contact, (Tony Award®, Drama Desk, Outer Critics Circle Awards); Curtains (Outer Critics Circle Award, Tony Nom.); Never Gonna Dance (Outer Critics Circle Award, Tony Nom.); Steel Pier (Tony Nom.), Chicago, Crazy For You, A Chorus Line, 42nd Street. OFF-BROADWAY: And The World Goes ‘Round (Drama Desk Award), I Do! I Do! (Drama Desk Nom.). NEW YORK CITY OPERA: 110 In The Shade, The Most Happy Fella. ELSEWHERE: Much Ado About Nothing, Shakespeare Theatre, DC/Harford Stage; House And Garden, Geva Theatre; Leading Ladies, Ford’s Theatre; The Three Penny Opera, Williamstown Theatre Festival; The Opposite Of Sex, Magic Theatre. TV & FILM: The Producers, Scrubs, all three Law & Order series, The Kennedy Center Honors, and for PBS, My Favorite Broadway: The Leading Ladies, Gerershwin At 100 and Stephen Sondheim: A Celebration At Carnegie Hall.

John Guare (Playwright)

John Guare is the Obie and New York Drama Critics Circle Award-winning playwright of such plays as House of Blue Leaves, Six Degrees of Separation (which won London’s Olivier Award as Best Play and for which he also wrote the screenplay), Landscape of the Body, A Few Stout Individuals, as well as his Oscar-nominated screenplay for Louis Malle’s Atlantic City. He won a Tony Award® for his libretto to the musical Two Gentlemen of Verona and was nominated for a Tony for his play Four Beaubos: Adoring the Sun and his libretto to Sweet Smell of Success. His adaptation of His Girl Friday premiered to great acclaim at London’s National Theatre. He co-edits the Lincoln Center Theater Review, teaches playwriting at Yale School of Drama, is a council member of the Dramatists Guild, a trustee of PEN America and received the 2004 Gold Medal in Drama from the American Academy of Arts and Letters. The NY Shakespeare Festival/ Public Theater will produce his new play, A Free Man of Color, next season.

Trip Cullman (Director)

NEW YORK: Adam Bock’s The Drunk City, Playwrights Horizons; Gina Gionfriddo’s U.S. Drag, The StageFARM; Bob Farquhar’s Bad Jazz, The Play Company; Terrence McNally’s Some Men, 2nd Stage; Roberto Aguirre-Sacasa’s Dark Matters, Rattlestick; Roland Schimmelpfennig’s Arabian Night, The Play Company; Bert V. Royal’s Dog Sees God, Century Center; Glen Berger’s The Wooden Brokes, MCC; Sarah Schulman’s Manic Flight Reaction, Playwrights Horizons; Adam Bock’s Swimming in the Shallows, 2nd Stage Uptown; Paul Weitz’s Roulette, EST; Jonathan Tolins’s The Last Sunday in June, Century Center and Rattlestick; Brooke Berman’s Smashing, The Play Company; Ronnie Groff’s Off a White Christmas, Clubbed Thumb; Gary Sunshine’s Sweetness, Brooke Berman’s Sam and Lucy, Summer Play Festival; The Wus Wus Sisters, Ars Nova. REGIONAL: Richard Greenberg’s The Injured Party, South Coast Rep; The Petersons Project, Keith Huff’s A Steady Rain, New York Stage and Film; Lauren Weedman’s Rash, The Empty Space. UPCOMING: Lloyd Suh’s American Huangqiu, Magic Theatre and then in NY for The Play Company/Ma Yi.

Andromache Chalfant (Scenic Design)

Andromache Chalfant is a set designer for theater and opera. She is based in New York City. Andromache has collaborated with theater artists such as Mark Wing-Davey, Les Waters, Sarah Ruhl, Philip Seymour Hoffman and Doug Varone. Her recent work includes: THEATER: Samuel Beckett’s Endgame (upcoming), A.R.T.; Christina Anderson’s Inked Baby (upcoming), Playwrights Horizons; Jose Riveras School of the Americas (Henry Hewes Nomination for Set Design); Stephen Adly Guirguis’s The Last Days of Judas Iscariot, LAByrinth and The Public Theater; Anne Washburn’s The Internationalist, The Vineyard Theatre; Ronnie Groff’s Orange, Lemon, Egg, Canary, and The Civilians’ I (am) Nobody’s Lunch, PS122. REGIONAL: Sarah Ruhl’s The Clean House, Cleveland Playhouse; Clifford Odet’s Awake and Sing!, Arena Stage; Morris Panych’s VIGIL, Westport Country Playhouse; Craig Wright’s Lady, Asolo Repertory. OPERA: Charles Gounod’s Faust (upcoming), Minnesota Opera; Handel’s Semele, Opera Boston; Mozart’s The Abduction From the Seraglio, Opera Omaha; Dominick Argento’s Postcard From Morocco, The Curtis Insti-

tute; Leonard Bernstein’s Trouble in Tahiti and Donizetti’s L’Elisir d’Amore, The Berkshire Opera Festival. Andromache is an Associate Artist of The Civilians and a member of LABYrinth Theater Company. She has been a guest artist/lecturer at Sarah Lawrence and NYU. She received a BFA in Visual Art from Bennington College and a Masters in Scenic Design from NYU Tisch School of the Arts.

Emily Rehholz (Costume Design)

NEW YORK: Dance Dance Revolution, Les Freres Corbusier; The Language of Trees, Roundabout Theatre; Clay, Lincoln Center Theater; The Ones That Float, Summer Play Festival; Jellyship the Whizbang, Boom, Ars Nova; U.S. Drag, The StageFARM; The Drum of the Wives of Horkwana, HERE; Have You Seen Steve Steven?, 13P; The Lacey Project, Ohio Theatre; MOMMA, PS 122; Gutenber! The Musical, The Actors Playhouse; The Private Lives of Eskimos, I (heart) Kant, The Committee Theatre. REGIONAL: Bloody, Bloody Andrew Jackson, Centre Theatre Group; Marat/Sade, Bard College; Doubt, Expecting Isabel, Asolo Repertory Theatre; Broke-ology, Beyond Therapy, Williamstown Theatre Festival; Safe in Hell, Yale Repertory Theatre. Emily has also designed costumes for the photographer, Gregory Crewdson, including The Dream House, published by the New York Times Magazine. EDUCATION: BA, Northwestern University; MFA, Yale School of Drama.

Ben Stanton (Lighting Design)

Ben Stanton is a Lighting Designer and Visual Artist based in Brooklyn, New York. In NYC he has designed productions at the Public Theater, New York Theatre Workshop, Playwrights Horizons, Second Stage, MCC, The Kitchen, The Daryl Roth Theatre, Minetta Lane, The Play Company, Edge Theater Co., New World Stages, Primary Stages, Ars Nova, Soho Rep, & The Rattlestick Theater. His work has been seen regionally at theater companies including South Coast Rep, Huntington Theatre Co., Intiman Theatre, Paper Mill Playhouse, Westport Country Playhouse, Hartford Stage, Actors Theatre of Louisville, Williamstown Theatre Festival, Cincinnati Playhouse, & St. Louis Rep. Recent lighting installations include Save The Robots in collaboration with choreographer Gerald Casel at Dance New Amsterdam and

PERFORMANCES MAGAZINE P13
Paul Peterson
(Sound Design)


Jan Gist
(Voice & Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre (DC); Milwaukee Rep, Arena Stage, PlayMakers Rep, American Players Theatre, American Shakespeare Center, Indiana Rep, and five full seasons at Utah Shakespearean Festival. Gist has been a guest on KPBS Radio’s A Way with Words and has narrated for various San Diego Museum of Art’s documentaries. She coached dialects on the film The Rosa Parks Story and has recorded dozens of Books to Listen To. Gist is a founding and published member of The Voice and Speech Trainers Association and has presented at many conference workshops internationally, such as Shakespeare’s Shapely Language, and for The Voice Foundation Symposium on Filling the House with Ease. She teaches in The Old Globe/USD Professional Actor Training Program. Recently she was invited to Russia to teach in the International Voice Teachers Exchange at The Moscow Art Theatre, and to London’s Central School of Speech & Drama to teach Shakespeare and Pinter workshops. Gist has been published in VASTA Journals, in The Complete Vocal Warm-Up, and in More Stage Dialects.

Diana Moser
(Stage Manager)


Jennifer Leigh Wheeler
(Assistant Stage Manager)

THE OLD GLOBE: Debut. OFF-BROADWAY: Clara’s Christmas Dreams, Theatre at St. Clements. REGIONAL: LA Philharmonic, Walt Disney Concert Hall; JC Superman, Urinetown, The Musical (Critic’s Circle Award) Oklahoma!, Beauty and the Beast, Ragtime (Critic’s Circle Award), My Fair Lady and Nine, Starlight Theatre; The Who’s TOMMY, The Ricardo Montalban; Cowboy vs. Samurai (Critic’s Circle Award), Mo’olelo Performing Arts; and many shows with Manhattan Children’s Theatre, NY. EDUCATION: BFA in Theatre Stage Management from USC.

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 Bachelor’s 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)

**Creativity, 2001 Joe A. Callaway Award (SDCF), 2001 Joan Cullman Award for Extraordinary (USITT), 2002 "Mr. Abbott" Award (SDCF), Fame Inductee, 2004 Thomas Degaetani Award Opera. RECENT AWARDS: 2008 Theatre Hall of as Radio City Music Hall, Grand Opera and Broadway (Tony Award), as well Director and Play),

**FOR THIS PRODUCTION**

**Additional Staff**

Assistant Director .......... Milana Vayntrub
Assistant Lighting Design ...... Shawna Cadence
Stage Management Intern ...... Amanda Salmons

**continued from page 8**

**TRIP:** Yes – the parents are terrified of the children, the children hold the power. Part of the reason why the parents are so attracted to Paul in the first place is because of his in (with their children) to say that “oh I know your kids and we were talking about you” so they’re dying to find out what the kids say about them because they have no concrete relationship with their own children so they’re dying to hear about the relationship from someone else. They don’t have any other way in.

**JACK:** And Paul isn’t the only con artist in the play.

**TRIP:** I mean what is more of a con than the art market?

**JACK:** Look what they’re doing – getting money so they can borrow money and make that into a lot more money.…..

**TRIP:** Absolutely. I love that line where Paul asks Trent whether these are all really really rich people and Trent says “oh no these people are hand to mouth on a higher plateau”, and that’s exactly what it is – where they’re absolutely scheming con-artists as well.

**JACK:** Are Ouisa and Flan the heirs of radical chic? Do you think if Paul were white – would they have fallen so hard?

**TRIP:** That’s a great question. I think if he were white and the son of Robert Redford, you know what I mean? I think that part of what it is – is the attraction of fame and notoriety and all that kind of stuff. Paul is such an interesting character because I think he’s someone who desperately wants everyone to love him but also is incapable…

**JACK:** There’s no malice in him

**TRIP:** None at all – the opposite. I think he’s an open wound and desperate for affection. Paul gives Ouisa and Flan and Geoffrey what they desperately needed and in that way I don’t think it is a con, getting something for nothing – I actually think he provides a great service to all three of those characters.
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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This list is current as of December 3, 2008
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Nancine Belfiore
Alan Benaroya
Dr. and Mrs. Edgar D. Canada
Garet and Wendy Clark
J. Dallas* and Mary H. Clark
R. Patrick and Sharon Connell
Patricia W. Crigler, Ph.D., CAPT/USN/Ret.
Carlos and Patricia Cuellar
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Globe Ambassadors are generous supporters of The Old Globe who attend special presentations about activities at the Globe and serve as the Theatre's Ambassadors in the community.

For more information please contact Marilyn McAvoy at (619) 231-1941 x2309.

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*In Memoriam

Craig Noel League members are leaving lasting gifts to the Theatre through planned gifts, cash contributions, bequests and other estate planning options.

For more information, please contact Director of Development, Todd R. Schultz (619) 231-1941 x2310 or TSchultz@TheOldGlobe.org.
Corporate Partners enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Courtney Quinn at (619) 231-1941 x2311.
Associate Artists of The Old Globe

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.

William Anton
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Lewis Brown
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Robert Wojewodski
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* in memoriam

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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
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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.
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