



UPCOMING

2008 Summer SHAKESPEARE FESTIVAL

June 14 - September 28, 2008
Lowell Davies Festival Theatre
ROMEO AND JULIET
THE MERRY WIVES OF WINDSOR
ALL'S WELL THAT ENDS WELL



BACK BACK BACK

September 19 - October 26, 2008
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

November 15 - December 28, 2008
Old Globe Theatre



SIX DEGREES OF SEPARATION

January 10 - February 15, 2009
Old Globe Theatre



Dear Friends,

Welcome to The Old Globe's 2008-2009 Winter Season and to our production of *The Women*. We revive Clare Boothe Luce's legendary tour-de-force with a lavish production, directed by Resident Artistic Director Darko Tresnjak and showcasing the Globe's scenic and costume shops' talent, as well as the 15 actresses who bring the play's 33 roles to life: a great start to a very exciting season.

Later this season, we're bringing you three entertaining and completely different snapshots of life in America — Tony Award®-winning playwright John Guare's thought-provoking *Six Degrees of Separation*, recently acclaimed as one of the 20 best plays of the last 20 years; the world premiere of *Cornelia*, a rousing, true-life tale; and a new vision of the classic musical *Working* from the creator of *Wicked*.

As you know, this season our second stage productions will be housed next door in the James S. Copley Auditorium at the San Diego Museum of Art, where we have designed and constructed an intimate theatre, modeled on the former Cassius Carter Centre Stage, while construction on our new theatre center takes place. There you will enjoy a close-up experience of four theatrical gems: the world premiere of Itamar Moses' topical exploration of steroid use in baseball, *Back Back Back*; the moving story of an American family and a "Lost Boy" of Sudan, *Since Africa*; the West Coast premiere of a recent New York success, Michael Hollinger's *Opus*; and, in our continuing "Classics Up Close" series, Arthur Miller's moving drama, *The Price*.

As you can see, we are well underway in the building of the Conrad Prebys Theatre Center, which will include an arena stage, education center, and re-designed plaza. With these additions, the Globe is preparing for the future — a future that contains dazzling new productions in the state-of-the-art "second stage" theatre, expanded education and audience enrichment programs, and an even more beautiful setting for the enjoyment of our patrons and millions of Balboa Park visitors each year.

Enjoy this performance of *The Women*!


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.

The Legler Benbough Foundation

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Life is a lease. Negotiate well.

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**WELLS
FARGO**

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

THE WOMEN

BY

Clare Boothe Luce

SCENIC DESIGN

David P. Gordon

COSTUME DESIGN

Anna R. Oliver

LIGHTING DESIGN

Matthew Richards

SOUND DESIGN

Paul Peterson

MUSIC DIRECTOR

Ron Colvard

FIGHT DIRECTOR

Steve Rankin⁺

STAGE MANAGER

Bret Torbeck

DIRECTED BY

Darko Tresnjak

Casting by

Jay Binder / Mark Brandon

and

Samantha Barrie

⁺ Associate Artist of The Old Globe

THE WOMEN is presented by special arrangement with SAMUEL FRENCH, INC.

Old Globe Theatre, Donald and Darlene Shiley Stage
September 13 - October 26, 2008

Cast of Characters

(In Order of Appearance)

Miriam Aarons/Princess Tamara	Nancy Anderson *
Sylvia Fowler.....	Heather Ayers *
Nancy Blake.....	Amanda Naughton *
Peggy Day	Amanda Kramer
Edith Potter	Amy Hohn *
Jane/2nd Model/Debutante	Aaryn Kopp
Mary Haines	Kate Baldwin *
Countess de Lage.....	Ruth Williamson *
1st Hairdresser/1st Saleswoman/Maggie/Lucy/Sadie	Mary-Pat Green *
2nd Hairdresser/2nd Saleswoman/Miss Watts/Nurse/Dowager.....	Blair Ross *
Olga/1st Model/Miss Trimmerback/1st Cutie	Jenn Harris *
Pedicurist/Fitter/Exercise Instructress/Helene/2nd Cutie.....	Aimee Nelson
Little Mary	Kayla Solsbak
Mrs. Morehead	Linda Gehringer *
Crystal Allen.....	Kathleen McElfresh *

Stage Manager	Bret Torbeck *
Assistant Stage Manager	Jinny Parron *

Setting: Manhattan and Reno in the late 1930s

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.

THE WOMEN is supported, in part, by the following generous sponsors:

AmericanAirlines®

American Airlines, the world's largest provider of air travel services with flights to 250 cities, 40 countries and 4 continents, has a decades-long relationship with The Old Globe and has been a production sponsor for the past 20 years, including such memorable

shows as *A Catered Affair*, *George Gershwin Alone*, *Chita Rivera: The Dancer's Life*, *Lucky Duck*, *Henry V*, *Beyond Therapy* and *The Merry Wives of Windsor*. American Airlines supports the Globe by providing much-needed air travel, bringing the finest actors, directors and designers from around the country to our stages. In addition to their tremendous production support, American Airlines is also a sponsor of the 2008 Globe Gala.

Production Sponsors



MARY ANN BLAIR

Mary Ann Blair has supported theatre in San Diego, including The Old Globe, for the past ten years. Through her support of the Globe's Education and Outreach programs, Mary Ann has made it possible for thousands of children to experience the magic of theatre, and she often attends with them and delights in seeing their reactions to a performance. She believes that the arts are an important part of education and, with a firm commitment to children, she supports organizations that enrich children's lives through theatre, including San Diego Junior Theatre and Lyric Opera. She has also participated in the Globe's annual spring theatre trips to New York. We are very pleased to recognize Mary Ann Blair as a Production Sponsor for *The Women*.



VALERIE AND HARRY COOPER

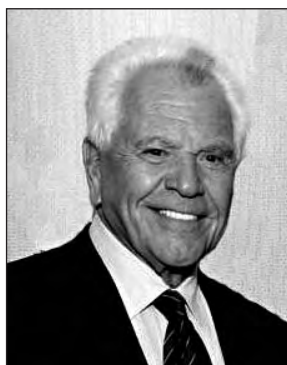
Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary and member of the Executive Committee. She was the Honorary Chair of the 2007 Globe Guilders Fashion Show and is on the Capital and Endowment Campaign Committee. Valerie and her husband, Harry, have played many other important roles at the Globe and both have co-chaired extremely successful Globe Galas (Valerie in 2004 and 2006; and Harry in 2005). The Coopers have previously sponsored *The Violet Hour*, *Moonlight and Magnolias* and *A Catered Affair*. Valerie and Harry are active throughout San Diego, supporting the San Diego Museum of Art, Vista Hill Foundation, La Jolla Playhouse, San Diego Opera, Planned Parenthood and Patrons of the Prado. Valerie can also be found on the hunter/jumper circuit with one of her prize-winning horses.



DENI AND JEFF JACOBS

Deni and Jeff Jacobs have been loyal subscribers and donors to The Old Globe for years, and Deni serves on the Globe Board and has served as Co-Chair of the Globe Gala in 2007 and 2008, hosting the Gala Underwriters' Party at their new home in La Jolla Shores in 2007. Jeff serves as Executive Vice President and President of Global Development for QUALCOMM, which has been a Globe Season Sponsor since 2004. Deni and Jeff are also involved with the Jewish Community Foundation, Educational Enrichment Systems, San Diego Sports Council, Big Brothers and Big Sisters, San Diego State University and the Scripps Foundation of Medicine and Science.

Board of Directors



Dear Friends,

Welcome to this performance of *The Women*, which launches another new season at The Old Globe. We have a wonderful line-up in the coming year, and I hope you'll join us for each and every one of our productions in the 2008/09 Season.

On your way into the Theatre, you'll have noticed that construction is underway on our exciting new facility, the Conrad Prebys Theatre Center. Scheduled to open in late 2009, this facility has been made possible by our capital and endowment campaign, *Securing a San Diego Landmark*, led by magnanimous gifts from Conrad Prebys, Donald and Darlene Shiley and our Board of Directors. We are extremely grateful to them and the many other community-minded supporters, who have – to date – helped us reach more than 85% of our \$75 million goal!

And with that goal in sight, we now turn to you for assistance in completing this campaign. All gifts – large and small – make a difference by ensuring that the Globe continues to thrive. You may hear from us in the coming months, and I hope you will respond with an enthusiastic “Yes! I want to help The Old Globe provide great theatre and education programs now and for future generations!”

Thank you for your support, and I hope you enjoy this performance – and every visit to the Globe!

Donald Cohn, Chair,
Board of Directors

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

Donor Spotlight: Wells Fargo Foundation

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

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\$1,000,000 or greater

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"Charitable giving and volunteering in San Diego is more than just an opportunity to share with others," says Dean Thorp, Senior Vice President of the Wells Fargo Foundation. "It's an opportunity to build a network that will have a role in San Diego's future. It's a chance to be a part of what's happening in this wonderful city."



SENIOR VICE PRESIDENT OF THE WELLS FARGO FOUNDATION OF CALIFORNIA DEAN THORP WITH ACTOR JOHN LITHGOW AT OPENING NIGHT OF *DIRTY ROTTEN SCOUNDRELS*.

In the last year, the Wells Fargo Foundation has donated \$2.2 million to nearly 500 nonprofit organizations and schools in San Diego County. Mr. Thorp explains, "We do more than just donate our money; we donate the time and talents of our team members. At most of the organizations that receive Foundation grants, you'll find Wells Fargo team members volunteering their personal time as well. We've found that volunteerism really helps to develop our team members, and we're proud of our philanthropic work, not just in San Diego but throughout our whole enterprise."

The Foundation places special focus on educational programming. "While we support job training programs, affordable housing programs and literacy programs, we are always trying to support programs that help underserved youth to be exposed to the performing arts. Programs that bring the performing arts to children help to serve our main objective of building stronger communities."

The Wells Fargo Foundation's continued support of The Old Globe is an example of charitable giving at its best. Not only does the Foundation make regular donations to the Globe's Annual Fund and educational programming,

but Thorp has served on the Globe's Board of Directors for five years and Marianne Nelson, Vice President and Regional Director of Wells Fargo Institutional Trust Services, is a current Board member. Friends like the Wells Fargo Foundation help to ensure that the Globe will continue to serve the San Diego Community for years to come.



HIGH SCHOOL STUDENTS BERENIS GONZALEZ AND MICHAEL SILBERBLATT PERFORM IN THE 2008 SUMMER SHAKESPEARE INTENSIVE PRODUCTION OF *ROMEO Y JULIETA*.

Thank You to the City of San Diego



CONGRATULATIONS AND THANKS TO THE CITY OF SAN DIEGO!

The Commission for Arts and Culture Celebrates 20th Anniversary

The Old Globe congratulates the City of San Diego Commission for Arts and Culture for twenty years of outstanding service.

In 1988, the Commission was established by City Ordinance to advise the Mayor and City Council on supporting and promoting the non-profit organizations, neighborhood arts programs, festivals, public art, cultural tourism and innovative programs that help make San Diego an extraordinary and exciting place to live and visit.

Each year, the City of San Diego provides financial support to local arts and culture organizations through a rigorous application procedure managed by the Commission for Arts and Culture. City funding for arts and culture is derived from the Transient Occupancy Tax (TOT), a 10.5% tax paid by tourists visiting San Diego. The City allocates slightly less than 0.5% of total TOT proceeds to the Commission for Arts and Culture for distribution to more than 100 non-profit organizations. This funding yields positive results for the entire community.

According to the Commission's most recent *Arts and Culture Economic and Community Impact Report* released in July 2008, San Diego's arts and culture nonprofits "represent a multi-million-dollar industry fueling the local economy with \$148.7 million in direct expenditures during FY 2007." In addition, local spending by the 2 million visitors to San Diego who participated in Organizational Support Program-funded arts and cultural events last year boosted the economy by \$492 million.



L-R: COUNCILMEMBER TONY YOUNG,
EXECUTIVE PRODUCER LOU SPISTO AND MAYOR JERRY SANDERS
AT THE GLOBE'S NEW TECHNICAL CENTER RIBBON-CUTTING EVENT.

The City's investment in The Old Globe helps sustain a year-round production schedule of world-class theatre, with more than 630 performances of plays and musicals on three stages in Balboa Park.

The City of San Diego Commission for Arts and Culture has served as a catalyst for San Diego's emergence as a center of global creativity and innovation. The Commission's dedicated staff and volunteer Commissioners deserve a standing ovation for their ongoing work and steadfast commitment.

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The LIFEBLOOD of THE OLD GLOBE: ANNUAL FUND GIFTS

With your help, The Old Globe has become the 6th largest and one of the most respected regional theatres in the country. And we couldn't do it without you — **our Annual Fund donors!**

The Old Globe's Capital Campaign, *Securing a San Diego Landmark*, has received some magnanimous gifts that are designated exclusively for the construction of our new theatre center and building an endowment. **But the Globe still needs ongoing annual support to continue our artistic and education programs.**

Charity Navigator, the foremost evaluator of non-profit organizations, ranks The Old Globe in the **top 6%** of all non-profits in the country for **"exceptional" financial management** and the resources that go into our productions and education programs (and not the overhead). So you can be sure that your gift to the Globe really goes toward what you see on stage and what happens in classrooms across the county!

What Does Your Annual Fund Gift Support?

- The **artists** who put spectacular shows on our stages — actors, directors, scenic artists, sound engineers, costume makers, and more
- **Production equipment and materials** — everything from the 175 stage lights used in *The Women* to a pair of historically accurate, reproduction Renaissance shoes for an actor in the Shakespeare Festival
- Our many **education programs**, reaching 50,000 children and adults each year, including free student matinees for public school students, theatre workshops by Globe Teaching Artists in classrooms across the county, and literacy initiatives that get children reading, writing, and performing their own plays

The gifts that keep the curtain rising are Annual Fund gifts from donors who can give us \$50 or \$500 or \$1,000 or \$5,000. Ticket income covers just 50% of the costs of producing the great theatre you see on our stages. The Old Globe depends on your support to **keep the thrill of world-class theatre alive in San Diego.**

Five Easy Ways to Give:

- ADD a contribution when you subscribe or purchase tickets
- PHONE us at (619) 231-1941 x 2305
- ONLINE at www.TheOldGlobe.org
- MAIL to The Old Globe, P.O. Box 122171, San Diego, CA 92112-2171
- VISIT the Box Office or Administrative Lobby to give in person

When we call to ask for your help, please say "Yes!"

Clare Boothe Luce's Rage for Fame

*Clare Boothe Luce had a remarkable career. She was a journalist, war correspondent, editor of Vanity Fair magazine, Broadway playwright, member of the U.S. Congress, and Ambassador to Italy. In 1997, Sylvia Jukes Morris wrote a definitive biography of Clare Boothe Luce, *Rage for Fame: The Ascent of Clare Boothe Luce*, chronicling the early part of her career. The following excerpts from *Rage for Fame* trace the origin and development of *The Women*.*

THE IDEA

The first idea for *The Women* had come from a conversation she overheard in the ladies room of the Morocco Club. Familiar voices at the washbasins were “dishing the dirt” about some married friends of hers. At the Greenbrier, venomous new lines took shape in her head. The lines grew into scenes, pouring out with phenomenal speed.

THE BUZZ

Awareness of the play's worth spread quickly though the Broadway community. An MGM script scout predicted that it would cause “a mad scramble” among picture companies. It was “flashy, hokey material and not too expertly written, but it is an unusually good set-up for the screen ... The author, a New York society woman, has written of her sex with a knowing and cynical pen.”

THE REHEARSALS

Casting and rehearsals for *The Women* began in early fall. There were the usual frustrations inherent in any major Broadway production. But none seemed to faze Clare, who was generally willing to jettison her old lines for new ones. Soon everyone concerned with the play was in awe of her. She was always perfectly dressed, coiffed, manicured, ready to turn on her charm and show her cleverness. [Playwright] Moss Hart would never forget the sight of her revising her script in the most feminine of boudoirs, sporting a blue ribbon in her hair and an ermine bed jacket fastened with a diamond pin.

[Actress] Ilka Chase remembered her sweeping in late one night, when the cast, “in varying attitudes of despondency,” was sitting on the bare and grubby stage. She was “on her way to a satin soirée ... gowned by Hattie Carnegie, sabled by Jaeckel, and from her finger flashed one of Flato's larger ice cubes.



IMAGES OF CLARE BOOTHE LUCE.

THE OPENING

Outside the Barrymore [Theatre], Sidney Whipple of the *World-Telegram* lingered to eavesdrop as patrons departed. He was particularly interested in the comments of Clare's own sex. "So true, so faithful, so delightful!" "Why, I know a woman — you know her, my dear — exactly like—"

"The most amazing thing about it," Whipple would write, "is the cheerful feminine reaction to a comedy that ought actually to blister the ladies in their tenderest regions . . . They applaud the most brazenly cynical utterance. They delight in dissection. They may even take notes for their personal use."



PHOTO FROM 1936 BROADWAY PRODUCTION OF *THE WOMEN*.
(MIELZINER: MASTER OF MODERN STAGE DESIGN BY MARY HENDERSON.)

THE SUCCESS

When *The Women* broke its attendance record, Clare's intimates celebrated in various ways. Condé Nast gave a party at his Park Avenue penthouse and invited his customary A list of actors, journalists, artists, and socialites. Bernard Baruch boasted about getting Max Gordon to produce the play and went to see it at least a dozen times. He bought scores of tickets to keep up the numbers, giving them away to everyone from politicians to elevator boys, and pointed out a tiny gold typewriter on his watch chain that Clare had given him.

Controversy about the play's unprincipled characters and brittle dialogue continued. Eleanor Roosevelt wrote in her syndicated column "My Day" that she left a performance "longing for a little honest clean talk without any sham or pretense." John Billings [editor of *Life* magazine] reacted predictably. "I thought it was pretty unpleasant . . . Harry [Luce, Clare's husband], I suspect, is very proud . . . If I were in his place I would be ashamed to have a wife who wrote so autobiographically."



PHOTO FROM 1939 FILM *THE WOMEN*.

Though Moss Hart [who had given Clare advice during the rehearsal period] was pleased with the play's financial success, he expressed scant praise at the time. Thirteen years later, when *The Women* had become a perennial draw in theaters all over the world, he read it again, and wrote Clare a belated compliment:

"I was filled with an admiration for it that I must confess I didn't have at the time it was produced. It's a first rate job, and to my mind a highly under-rated play. It's a great deal more than just a slick, well-constructed play — it's a highly civilized and biting comment on the social manners and morals of our society, and women's place in it. I had no idea it was so good . . . I don't think you ever got the credit you deserved for it, and I thought I'd write and tell you so."

From the Foreword to The Women

By Clare Boothe Luce

The Women is a satirical play about a numerically small group of ladies native to the Park Avenues of America. It was clearly so conceived and patently so executed. The title, which embraces half the human species, is therefore rather too roomy. It was chosen, ungenerously it may seem, from a host of more generic titles — “Park Avenue,” “The Girls,” “The Ladies” — simply because it was laconic, original and not altogether too remote. Moreover, its very generality seemed to hold a wide audience appeal, a consideration which few commercial dramatists are required to ignore. This having been frankly stated, I am sure that few readers will be distracted by the width of the title from the narrowness of the play’s aim: a clinical study of a more or less isolated group, projected, perhaps in bad temper, but in good faith.



Now, whether or not this play is a good play is any man’s business to say. But whether or not it is a true portrait of such women is a matter which no man can adequately judge, for the good reason that all their actions and emotions are shown forth in places and times which no man has ever witnessed. “Vas you there, Charlie?” The patriotic Daughters of the American Revolution were notoriously harsh judges of soldiery, as demonstrated in *What Price Glory?*. The fact that their fathers were soldiers did not make them good judges of life on the Western Front. So all sentimental gentlemen, young and old, who read this book, are here warned that the fact that their mothers were women does not constitute them, ipso facto, able critics of Life in *The Women’s* No-Man’s Land.



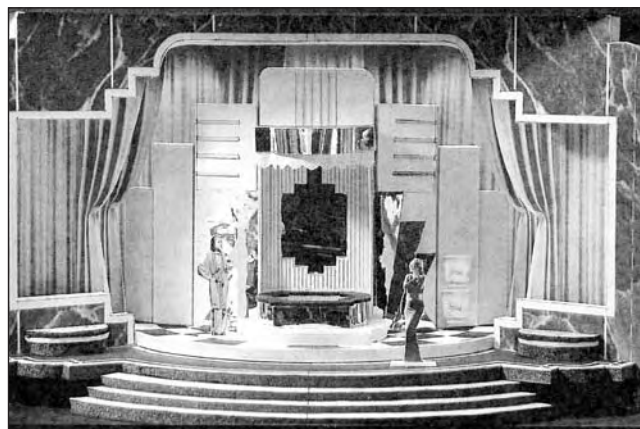
But that the antics of these women do strike most audiences as funny, instead of dull or nauseating, as they might quite reasonably have done, is a very happy accident for me at the box-office. I am immensely gratified by the play’s success, and properly appreciative of whom I have to thank — the women who are its staunchest advocates and best customers — the women who do not think “all women are like that.”



PHOTO FROM 1936 BROADWAY PRODUCTION OF *THE WOMEN*.
(MIELZINER: MASTER OF MODERN STAGE DESIGN BY MARY HENDERSON)



PICTURED FROM 1939 FILM: VIRGINIA WEILDER AND JOAN CRAWFORD.



OLD GLOBE SKETCH OF CRYSTAL’S BATHROOM.
SCENIC DESIGN BY DAVID P. GORDON.

The Almighty Clare Boothe Luce

By Helen Lawrenson

When I first knew her I didn't like her. Few women do. I can think of no one who has aroused so much venom in members of her own sex. Much of it is envy. But not all. Other more talented and successful women have disliked her intensely. Some years ago, when a magazine published an article about her entitled *The Many Faces of Clare Boothe Luce*, the most frequent comment by her peers was, "I thought she had only two."

As I grew to know her better and as I learned from various personal sources something of her early life and background, I became, if not unreservedly fond of her, at least sympathetic. She made real friendship impossible, perhaps because she seemed to trust no one, love no one, remaining inaccessible deep in the malistic concept that rankled under her shield of opaque, steely self-assurance. Oddly, I was sorry for her, because I believe that despite the stunning and ineluctable procession of her triumphs, she was basically an unhappy woman, never satisfied, never content. Yet she was the glittering lodestar of a generation, or of those parts of it susceptible to the skittish canons of publicity. As such, she became a target for a certain amount of hyperdulia, with attendant accolades, some less awesome than others. In 1947 she came second to Mrs. Eleanor Roosevelt in a national poll to determine "the American woman you most admire"; in 1953, according to a Gallup Poll, she was one of "the ten most admired women in the world," surpassed by Mrs. Roosevelt, Queen Elizabeth II, Mamie Eisenhower; during her tenure as our ambassador in Italy, freshman girls at Italian universities voted her "the ideal woman." (Gina Lollobrigida came second.) From a skimpily educated but clever girl, so ambitious that it hurt, to her present dwindling status as Elder Stateswoman Emeritus (in which guise she issues apologies for Nixon and serves on some sort of civilian advisory board tangential to the State Department), she parlayed a nimble, mousetrap mind, apodictic nerve and a will as tough as lignum vitae beneath an exquisitely angelic facade into one of the most strategically calculated and fascinating success sagas of the century. Her technique was simple: aim for the top.

...

Many years ago, in 1937, a friend wrote me: "I saw *The Women* and I think Mrs. Luce is wonderful to have thought it up. But then, I think God is wonderful to have thought up Mrs. Luce."

Excerpts from an article in the August 1974 edition of Esquire magazine. The cover featured a picture of Clare Boothe Luce, with the caption "Woman of the Century." Helen Lawrenson was an editor at Vanity Fair working with, and eventually for, Clare Boothe Luce, who became editor of the magazine.



AMBASSADOR LUCE AND SIR WINSTON CHURCHILL, 1955.



CLARE BOOTHE LUCE AT HOME, 1942.

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.

Nancy Anderson

(Miriam Aarons/Princess Tamara)



THE OLD GLOBE: Debut. BROADWAY/TOURS & WEST END: *Wonderful Town*, *Kiss Me, Kate* (2002 Olivier Award nomination and Helen Hayes

Award nomination), *A Class Act*, *Dr. Doolittle*. OFF-BROADWAY and REGIONAL: *Burleigh Grimes*, New World Stages; *Fanny Hill* (2006 Drama Desk nomination), The York Theatre; *A Class Act*, Manhattan Theatre Club; *Jolson & Co.* (2000 Drama Desk nomination), Century Center/York Theatre; *Day in Hollywood/Night in the Ukraine*, *Sylvia*, Cape Playhouse; *She Loves Me*, Paper Mill Playhouse; *The Black Monk*, Yale Rep; *Streets of New York*, *Chasing Nicolette*, Westport Country Playhouse; *Dorian*, *Fanny Hill*, Goodspeed-at-Chester; *Crazy for You*, *Secret Garden*, Pioneer Theatre Co; *By Jeeves*, Kennedy Center/Goodspeed Opera; *Sweeney Todd*, Goodspeed Opera House. CONCERTS: Carnegie Hall with Michael Feinstein, Atlanta Symphony, JVC Jazz Festival with Vince Giordano's Nighthawks, appears regularly at Birdland in NYC with Ross Patterson and his Little Big Band. DEBUT ALBUM: *Ten Cents A Dance*, available at CDbaby.com or www.nancyanderson.name. FILM/TV: *South Pacific* w/Reba, *Kiss Me, Kate*, *Broadway: The American Musical*.

Heather Ayers

(Sylvia Fowler)



THE OLD GLOBE: *ACE*. BROADWAY: Megan Mullally's understudy in *Young Frankenstein*. OFF-BROADWAY: *Five Course Love*, *Sarah*, *Plain*

and *Tall*, *Forbidden Broadway Strikes Back*, and four City Center Encores! productions. REGIONAL: Cincinnati Playhouse, Repertory Theatre of St. Louis, Eugene O'Neill Festival, George Street Playhouse, Dallas Theater Center, GeVa Theatre Center, Kansas City Repertory Theatre, Barrington Stage Company, Hasty Pudding Theatre and others. RECORDINGS: *Young Frankenstein* and *Face the Music*. For more information, visit her website at www.heatherayers.com.

Kate Baldwin

(Mary Haines)



THE OLD GLOBE: Debut. BROADWAY: *The Full Monty*, *Thoroughly Modern Millie* (original cast), *Wonderful Town*. TOUR: Irving Berlin's *White Christmas*. NEW

YORK: Stephen Sondheim's *Opening Doors*, Zankel Hall, four appearances at City Center Encores!. REGIONAL: *Henry V*, Shakespeare Theatre of New Jersey; *South Pacific* (Helen Hayes Award nomination), Arena Stage; *She Loves Me*, Williamstown Theatre Festival; *Hello Dolly!*, *Miss Saigon*, *Guys and Dolls*, Paper Mill Playhouse; *A Little Night Music*, Center Stage; *The Three Musketeers* (IRNE nomination), NSMT; *The Sound of Music* (Kline nomination), *The Pajama Game* (Kline nomination), MUNY; *Passion*, Wilma; *The Last Five Years*, Repertory Theatre of St. Louis; *1776*, Ford's; *Finian's Rainbow* (Jefferson nomination), Marriott's Lincolnshire. CONCERTS: Chicago Humanities Festival, NSO, PSO and the American Songbook Series. PBS: "Live from Lincoln Center: Stephen Sondheim's *Passion*." RECORDING: *Wall to Wall Sondheim*. EDUCATION: Northwestern University.

Linda Gehringer

(Mrs. Morehead)



THE OLD GLOBE: Debut. 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*, *The Gilmore Girls*, *The West Wing*, *Evening Shade*.

Mary-Pat Green

(1st Hairdresser/1st Saleswoman/Maggie/Lucy/Sadie)



THE OLD GLOBE: Debut. BROADWAY: *Sweeney Todd* (original cast), *Candide* (original cast, revival). OFF-BROADWAY: *Nunsense*, *Marcy in the Galaxy*. REGIONAL:

Juno and the Paycock, B Street, Sacramento; *First Lady Suite*, Blank Theatre Co, L.A.; *Annie* 2, Kennedy Center, *Hannah Free*, Victory

Gardens, Chicago; *Bye Bye Birdie*, North Shore Music Theatre; *It Happened in Little Rock*, Arkansas Rep; *Putting It Together*, San Francisco Playhouse; *Annie*, Starlight Theatre, Kansas City. FILM: *The Breakup*, *In Her Shoes*, *xXx*, *Yes Man* (Dec. 2008), *My Best Friend's Wedding*, *Twin Falls*, *Idaho*. TELEVISION: Recurring – *West Wing*, *Ally McBeal*, *Six Feet Under*, *NYPD Blue*, *Any Day Now*, *The Drew Carey Show*, *Married...With Children*. Guest Star – *Eli Stone*, *My Name is Earl*, *Cold Case*, *Desperate Housewives*, *Charmed*, *Millennium*, *ER*, *Friends*.

Jenn Harris

(*Olga*/1st Model/*Miss Trimmerback*/*1st Cutie*)



THE OLD GLOBE: Debut. OFF-BROADWAY: *New Jerusalem*, *Modern Orthodox* (Lucille Lortel Award and Theatre World Awards), *Mercy on the Doorstep*, *Ashley*

Montana Goes Ashore to the Caicos. BERKSHIRE THEATRE FESTIVAL: *Pageant Play*, *The Heidi Chronicles*, WILLIAMSTOWN: *Blithe Spirit*, *God of Vengeance*, *The Winter's Tale*, *Street Scene*, *Up Ubu*. NEW YORK: *Silence! The Musical*, *The Plank Project*, *My Deah*, *Pains of Youth*, *The Dispute*, *The Dilemma of Drugs*, *Sex*But*. FILM: *Confessions of a Shopaholic* (upcoming), *A Plague of Tics* (Cannes Film Festival '03; Best Short Comedy NY Indi. Film Festival). TV: *Law & Order*, *Law & Order: Criminal Intent*, *Guiding Light*. EDUCATION/TRAINING: Boston University School for the Arts, L.A.M.D.A., *The Second City* (Chicago).

Amy Hohn

(*Edith Potter*)



THE OLD GLOBE: Debut. BROADWAY: *November*, *Cat on a Hot Tin Roof*. OFF BROADWAY: *A Few Stout Individuals*, *Signature Theatre*; *The Country Club* and *June Moon*, Drama Dept; *Dream True*, Vineyard Theatre; *The Stand-In*, *Naked Angels*; *All Things Considered*, Atlantic Theatre. REGIONAL: McCarter Theater, O'Neill Playwrights Festival, Papermill Playhouse, Syracuse Stage, New Jersey Shakespeare, Hudson Theatre (Los Angeles). TV: *The Return of Jezebel James*, *Law & Order* (also *SVU & Criminal Intent*), *Ed*, *3 lbs.*, *Spin City*. FILM: *War of the Worlds*, *Hitch*, *Meet the Parents*, *Along Came Polly*, *College Road Trip*, *Breathing Room*, *The Impostors*.

Aaryn Kopp

(*Jane*/2nd Model/*Debutante*)



THE OLD GLOBE: Aaryn is thrilled to be making her Old Globe debut in *The Women*. REGIONAL: *The Pillowman*, Wilma Theatre; *Julius Caesar*, New Village Arts Theatre; *Twelfth Night*, Philadelphia Shakespeare Theatre; *Swimming in the Shallows*, Philadelphia Theatre Workshop. EDUCATION/TRAINING: Ms. Kopp received a BFA in acting from West Virginia University and a certificate in acting from the Moscow Art Theatre at ART/Harvard University.

Amanda Kramer

(*Peggy Day*)



THE OLD GLOBE: Debut. Amanda is thrilled to be part of this production of *The Women*. REGIONAL: *Okla-homa!*, *Little Shop of Horrors*, *The Music Man*. EDUCATION: Amanda is a senior at UC Irvine, working towards her BA in Drama.

Kathleen McElfresh

(*Crystal Allen*)



THE OLD GLOBE: Debut. OFF-BROADWAY: *The Frugal Repast*, Abingdon Theatre. REGIONAL: *Brendan*, Huntington Theatre Company; *Pride and Prejudice*, Dallas Theater Center; *Steel Magnolias*, Theatre Southeast. EDINBURGH FRINGE FESTIVAL: *The Jammer*, (Winner of Fringe First). EDUCATION: MFA, Yale School of Drama. Recipient of the Rebecca West Scholarship and Herschel Williams Acting Award.

Armanda Naughton

(*Nancy Blake*)



THE OLD GLOBE: *Paramour*, *Loves and Hours*, *The Constant Wife*. BROADWAY: *The Secret Garden* (and National Tour), *Into The Woods* (2002 revival). OFF-BROADWAY: *Romance in Hard Times*, *Hundreds of Hats*, *3 Postcards*, *Mr. President*. REGIONAL: *A Little Night Music*, *Goodspeed Musicals*, L.A. Opera and South Coast Rep; *Amour*, *O.*

Profiles *continued*

Henry's Lovers, Goodspeed Musicals; *On the Town*, PCLO; *Gypsy*, *Tartuffe*, *The Waves*, *Misalliance*, *Bedroom Farce*, *The Threepenny Opera*, Hangar Theatre; *The Royal Family*, Caldwell Theatre; *The Betrayal of Nora Blake*, Cuillo Center; *Another Kind of Hero*, Walnut St.; *Edith Stein*, GeVa. TELEVISION: Betty Roberts on AMC's *Remember WENN*, *Law & Order: Criminal Intent*, *Law & Order: SVU*, *Payne*, *Chappelle's Show*. EDUCATION: BFA, Ithaca College.

Aimee Nelson

(Pedicurist/Fitter/Exercise Instructress/Helene/2nd Cutie)



THE OLD GLOBE: Debut. ELSEWHERE: *Anton in Show Business*, 6th at Penn; *The Good Doctor*, *The Shape of Things*, Carlsbad Play-readers; *The O'Connor Girls*,

Scripps Ranch Theatre; *Hay Fever*, *Bedroom Farce*, Moonlight Stage Productions; *The Tin Soldier*, North Coast Rep; *Lysistrata*, *Dancing at Lughnasa*, *Our Town*, *Steel Magnolias*, Smothers Theatre Productions; *Talking With*, *The Curious Savage*, *Thirteen Past Midnight*, Littleton Community Theatre. FILM/TV: *American Dreams*, *Off Centre*, *That 70s Show*, *The Geena Davis Show*, *Opposite Sex Pilot*, *Three Ninjas*, *TV3*, *Wam!*

Blair Ross

(2nd Hairdresser/2nd Saleswoman/Miss (Watts/Nurse/Dowager)



THE OLD GLOBE: Debut. BROADWAY: *42nd Street* (and National Tour) OFF-BROADWAY: *Exactly Like You*, *Hysterical Blindness*, *Smoke on the*

Mountain, *Berlin to Broadway*, etc. REGIONAL: CenterStage, Actors' Theatre of Louisville, Cincinnati Playhouse, Goodspeed Opera, Berkshire Theatre Festival, Ford's, Walnut Street, Denver Center, McCarter Theatre, St. Louis MUNY, etc. WRITER: The History, Discovery and Travel Channels (story producer) as well as the upcoming musical *Touché* with composer Randy Redd. EDUCATION: BA, Vassar College. Many thanks to Darko and, as always, love to George Clooney.

Kayla Solsbak

(Little Mary)



THE OLD GLOBE: *Dr. Seuss' How the Grinch Stole Christmas!* ('07). ELSEWHERE: *Junie B. Jones* and *a Little Monkey Business*, *Really Rosie*, *Winnie the Pooh*, *Peter*

Pan, *The Emperor's New Clothes*, *Ramona "The Pest"* *Quimby*, San Diego Junior Theatre; *Seussical the Musical*, Performing Lakeside Acting Youth; *It's a Wonderful Life*, FC Players. Kayla has performed in benefits and special events throughout the County. She is 11 and a 7th grader at Lakeside Middle School. Outside theatre, she loves Girl Scouts, creative writing and playing violin with her school orchestra.

Ruth Williamson

(Countess de Lage)



THE OLD GLOBE: Debut. BROADWAY: *La Cage aux Folles*, *The Music Man* (Outer Critics nomination), *Epic Proportions*, *Little Me*, *Guys and Dolls*, *Smile*, *Annie*. OFF-

BROADWAY: *The Green Heart* (Drama Desk nomination), Manhattan Theatre Club; *The Good Times Are Killing Me*, Minetta Lane Theatre. REGIONAL: Reprise!, Arena Stage, Huntington Theatre, Coconut Grove Playhouse, Long Wharf Theatre, O'Neill Theatre Conference, Paper Mill Playhouse, Burt Reynolds Theatre, Goodspeed Opera House, Barter Theatre. FILM: *Evan Almighty*, *The Producers*, *Legally Blonde 2*, *Easy Six*, *Family Man*, *Psycho Beach Party*, *Foreign Student*, *Malcolm X*. TV: *Nip/Tuck*, *Medium*, *Hannah Montana*, *The O.C.*, *Star Trek: Enterprise*, *The Practice*, *ER*, *Law & Order*.

Clare Boothe Luce

(Playwright)

Clare Boothe Luce was a playwright, editor, social activist, congresswoman, journalist, and ambassador. A prominent figure in New York society circles, Luce was known for her skill with satire and understatement, as well as her charm, which she displayed with such oft-quoted aphorisms as "No good deed goes unpunished." Her first play, *Abide with Me*, a psychological drama about an abusive husband and his terrified wife, opened on Broadway in 1935. *The Women* was immensely popular with the public, ran for 657 performances and was adapted for the screen by MGM in 1939. Her other works include *Kiss the Boys Goodbye*, *Margin of Error*, *Child of the Morning* and *Slam the Door Softly*. In 1949, she wrote the Academy Award-nominated screenplay for *Come to the Stable* and in 1952, she edited the book *Saints for Now*, a compilation of essays about various saints written by various well-known authors including Evelyn Waugh, Bruce Marshall and Rebecca West.

Darko Tresnjak

(Director)

Please see Mr. Tresnjak's bio on page 31.

David P. Gordon

(Scenic Design)

THE OLD GLOBE: Debut. NEW YORK: *All's Well That End's Well*, Theatre for a New Audience; *Happy Days*, CSC; *The Two Noble Kinsmen*, The Public Theater; *String Fever*, EST; *Cheat*, *Two-Headed*, Women's Project; *Hotel Universe*, *Princess Turandot*, Blue Light Theatre Co.; *Hard Times*, Pearl. REGIONAL: *The Blue Demon*, *What the Butler Saw*, Huntington Theatre; *Amour*, *A Little Night Music*, Goodspeed Musicals; *Rosencrantz and Guildenstern Are Dead*, Long Wharf; *The Skin of Our Teeth*, *The Winter's Tale*, Williamstown Theatre Festival; *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Dear Brutus*, *David Copperfield*, Westport Country Playhouse; *Ying Tong*, Wilma Theater; *Assassins*, Arden Theatre Co.; *Portia Coughlan*, McCarter Theatre; *Andromeda Shack*, Kennedy Center; *Wanut St.* Theatre; Philadelphia Theatre Co, Delaware Theatre Co; State New Experimental Theatre, Volgograd, Russia. OPERA: *The Birds* (upcoming), LA Opera; *The Consul*, Arizona Opera; *The Magic Flute*, Opera Theatre of St. Louis; *Summer*, Berkshire Opera Co; *Bastien & Bastienne*, Lincoln Center; and 22 productions for Sarasota Opera. AWARDS: Three Barrymore Awards; 2003 Elliot Norton Award; Barrymore, IRNE, Carbonell, and Connecticut Critics Circle Award nominations. EDUCATION: NYU. FACULTY: Rutgers University, Mason Gross School of the Arts.

Anna R. Oliver

(Costume Design)

Anna R. Oliver's Old Globe productions include: *Romeo and Juliet*, *As You Like It*, *Magic Fire*, *Don Juan* and *Misalliance*. Elsewhere in California, her work has been seen at the La Jolla Playhouse in *Fraulein Else* and at the Berkeley Repertory Theatre (*Heartbreak House*, *Pillow Man*, *Fraulein Else*, *The Magic Fire*, and *Missing Persons*), ACT (*The Constant Wife*,

The House of Mirth, and *The Guardsman*), The California Shakespeare Festival (*Man and Superman*, *Restoration Comedy*, *Nicholas Nickleby* and *The Skin of Our Teeth*), The Aurora (*The Trojan Women*, *Saint Joan*, *Dear Master*, among others), and at the San Jose Repertory Theatre (*Dr. Jekyll and Mr. Hyde*, *Iphigenia in Aulis* and *Major Barbara*). Nationally and internationally: Shakespeare Theatre in D.C., Seattle Repertory Theatre, The McCarter, Long Wharf, The Arizona Theatre Co., The Dallas Theater Center, Brava!, B.A.M., San Francisco Opera, N.Y. City Opera, The Houston Grand Opera, The Canadian Opera Company, Dallas Opera, Florida Grand Opera, and The Los Angeles Opera. She is the recipient of a 2006 Helen Hayes nomination for best costumes (*Don Juan*), Garland award, Craig Noel awards, and numerous Bay Area Theatre Critics Circle and Dean Goodman awards. Upcoming: *The Lieutenant of Inishmore* at the Berkeley Repertory Theatre

Matthew Richards

(Lighting Design)

THE OLD GLOBE: *Bell, Book and Candle*, *The Violet Hour*. NEW YORK: *Port Authority*, Atlantic Theater Co; *The Drunken City*, *Pen*, Playwrights Horizons; *Grace*, MCC; *Len*, *Asleep in Vinyl*, Second Stage; *Seussical*, Theatreworks USA; *A Small Melodramatic Story*, The Public/LAByrinth; *One Loss Plus*, B.A.M. Next Wave Festival; Active Eye, ARS Nova, Edge Theatre. Katharsis, Naked Angels, Rattlestick. REGIONAL: The Alliance Theatre, Baltimore Center Stage, Bay Street Theatre, The Geffen Playhouse, The Hangar Theatre, Hartford Theater Works, Huntington Theatre Company, New York Stage and Film, The Repertory Theater of St. Louis, Shakespeare Theatre, Skylight Opera Theater, Williamstown Theatre Festival, Wolf Trap Opera, and Yale Repertory Theatre. Matthew is a graduate of The University of Massachusetts and the Yale School of Drama.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 60 productions, including: *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, 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.

Ron Colvard

(Music Director)

THE OLD GLOBE: *Dr. Seuss' How The Grinch Stole Christmas!* (Music Director and Conductor); *Dancing in the Dark* (Associate Conductor). Ron's work spans all genres of music as a singer, pianist, arranger and orchestrator from stage to film and television. As a musical director, Ron has conducted staged events across the United States, Canada, Asia and Europe. NATIONAL TOURS: Assistant Conductor for the National Tour of the Tony Award®-winning Broadway musical *Hairspray*. He

has also played *Wicked*, *Jersey Boys*, *Avenue Q*, *A Chorus Line*, *Movin' Out*, *Dirty Rotten Scoundrels* with Norbert Leo Butz, and *The King and I* starring Stephanie Powers. REGIONAL: *A Chorus Line*, *Chicago*, *Into the Woods*, *A Funny Thing Happened on the Way to the Forum*, *Sophisticated Ladies*, *Once on this Island*, *Man of La Mancha*. Ron is a 7-time ariZoni Award nominee and winner for Best Musical Direction for *Chicago* and *Into the Woods*. There's more to see and hear at www.roncolvard.com.

Steve Rankin ASSOCIATE ARTIST

(Fight Director)

Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. He has been staging fights for The Old Globe for over two decades including the 2004-2008 Summer Shakespeare Festivals, *Pig Farm*, *Pentecost*, *Compleat Female Stage Beauty*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like it*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *Othello*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar*, *Henry V* and *Richard II*. BROADWAY: *The Farnsworth Invention*, *Henry IV, Parts 1 & 2* (directed by Jack O'Brien), *Jersey Boys*, *Twelfth Night*, *Getting Away with Murder*, *Dracula the Musical*, *The Who's Tommy*, *Anna Christie*, *The Real Inspector Hound*, *Two Shakespearean Actors*. OFF-BROADWAY: *The Night Hank Williams Died* and *Richard Dresser's Below the Belt*. REGIONAL: *Memphis*, La Jolla Playhouse; *Caesar and Cleopatra*, Stratford Shakespeare Festival; Mark Taper Forum; Ahmanson; Geffen Playhouse; Center Stage; Geva; Asolo; Philadelphia Drama Guild; Virginia Stage Company and the Actors Theatre of Louisville. FILM: *Renaissance Man*, *Human Error*, *Tumbleweeds*. OPERA: San Diego Opera, the Seattle Opera and Metropolitan Opera.

Bret Torbeck

(Stage Manager)

THE OLD GLOBE: *The Sisters Rosensweig*, *Take Me Out*. REGIONAL: 5th Avenue Theatre; Ordway Center; Seattle Rep (eight seasons including *Doubt*, *Restoration Comedy*, *The Time of Your Life*, *Topdog/Underdog*, *The Triumph of Love*, *In Real Life*, *Wit*); Long Wharf, Arizona Theatre Company, Kansas City Rep, Portland Center Stage, American Conservatory Theatre, La Jolla Playhouse, Alley Theatre, Pittsburgh Public, San Jose Rep, Berkeley Rep and Seattle's ACT Theatre. NATIONAL TOURS: *Proof*, *Spamalot* and *The Phantom of the Opera*. EDUCATION: BFA from Carnegie Mellon. Thank you to the team of Jinny, Sarah, and Jacob.

Jinny Parron

(Assistant Stage Manager)

THE OLD GLOBE: *The Pleasure of His Company*, *Beethoven As I Knew Him*, *A Catered Affair*, *George Gershwin Alone*, *The Sisters Rosensweig*. REGIONAL: 33 *Variations*, *The Deception*. EDUCATION: Ms. Parron received an MFA in Stage Management from the University of California, San Diego. Proud member of AEA.

Jay Binder /Mark Brandon

(Casting)

Jay Binder CSA, Mark Brandon with Jack Bowdan CSA and Sara Schatz have cast over 70 Broadway shows including *A Chorus Line*, *Gypsy*, *The Thirty Nine Steps*, *Grease*, *Is He Dead?*, *Inherit The Wind*, *Journey's End*, *Virginia Woolf*, *Sweet Charity*, *Wonderful Town*, *Movin' Out*, *42nd Street*, *Music Man*, *Sound of Music*, *Lion King*, *Beauty & the Beast*, *Chicago*, *King and I*, all 14 seasons of Encores! FILM: *Hairspray*, *Dreamgirls*, *Chicago*, and upcoming *Nine*. TELEVISION: *Once Upon A Mattress*, *The Music Man*. Eight-time Artios Award winner. They are thrilled to return to The Old Globe and continue their collaboration with Samantha Barrie.

Casting

JAY BINDER CASTING

Jay Binder CSA

Jack Bowdan CSA, Mark Brandon, Sara Schatz
Nikole Vallins, Kate Sprance & Karen Young

Additional Staff for this Production

Assistant Director.....Bruce Turk
Scenic Design AssistantsJisun Kim,
Jasmine Vogue Pai
Studio Teacher.....Judy Ridgeway
Stage Manager InternsJacob Holt,
Sarah Palmer

Understudies

Mary Haines.....Catherine Gowl

Special Thanks

Grossmont Optical
Ross Patterson
Lauren Ross
Robert Roubideaux
Avery Solsbak
Myles Thurman



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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



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

SPECIAL GIFTS TO THE OLD GLOBE: Education Donors and Volunteers

The Old Globe's Education Department is the fortunate recipient of many gifts from the San Diego community. Funding comes from **numerous donors** who commit their philanthropic gifts to the cause of enriching the lives of San Diegans young and old. The Old Globe's Education programs are given freely to children and adults year round, but they aren't "free." The Globe incurs costs for every program and event. Student matinees are probably the most expensive "free" offering the Globe provides. These weekday matinees just for student audiences cost the Globe the same amount as regular evening performances. The Theatre pays the full cost of these performances and, in addition, the Education Department includes pre-show workshops at each school that attends the matinees.

Our **Summer Shakespeare Intensive**, a four-week full-day program that immerses teens in the study and performance of a Shakespeare play, involves the costs of teachers, directors, designers, stage managers, and our full Production Department in the classes, rehearsals and mounting of the program's performance in the Lowell Davies Festival Theatre.

The costs of providing these programs are extensive but the rewards are even greater. The Globe and its donors have the satisfaction of knowing that their efforts are bringing the magic of live theatre to children who might otherwise never have the opportunity to attend or participate. Our education programs enrich the community by making theatre part of the lives of thousands of children each year.

There is a sense of teamwork here at the Globe that involves our Board, our donors, and our staff and volunteers. Our donors often see themselves as partners in what we do, and they take the time to serve on the Education Committee, attend student matinees, visit schools to see Globe Readers or In-School Workshops and Residencies, and read thank-you letters written by students. They give their financial gifts and they give their attention. It's this follow-through that makes the difference. The knowledge that there are people who really care about what we're doing gives us a sense of empowerment and purpose. The people working here at The Old Globe have been the beneficiaries of that very special kind of philanthropy.



There is another kind of gift that keeps the Education Department not only alive but vibrant — *the gift of time*. Our **volunteers** give their time, energy and talents to tell stories. I'm referring to two education programs that tell stories in very different ways. Our **Docents** tell the story of The Old Globe while guiding visitors on tours through the many fascinating behind-the-scenes areas that are part of this wonderful theatre. The Docents share their knowledge and love of this organization and are an integral part of what we do. They love what they do and they're very, very good at it.

Our **Globe Readers** tell another kind of story. These volunteers read stories to children in schools all over San Diego County. They encourage the children to read and to write stories and then many of those children's stories are turned into short plays. Children everywhere learn a love of reading and a love of theatre. Their affection for their volunteer Reader translates to affection for The Old Globe — the place that person talks about at each school visit.

We are grateful to all who give — those that give of their financial resources and those that give of their time. All of our lives are enriched by their generosity and the high expectations that they have for The Old Globe.

If you would like to make a gift to Globe education programs, please contact the Development Office at (619) 231-1941. If you are interested in becoming a Globe Reader or Docent, please contact the Education Department at (619) 231-1941 x2141.

Roberta Wells-Famula
Director of Education

BUILDING A COSTUME



COSTUME SKETCHES FOR THE WOMEN BY DESIGNER ANNA R. OLIVER

The process begins with the **Costume Designer's** sketch. The Costume Designer, in consultation with the Director, designs every costume worn in the play. Costumes communicate a great deal to the audience—the time period and setting of the play; the personality, social position and other elements of the character; often, the location and action of the scene in which the costume will be worn. As a character develops over the course of a play, the costume designs will often reflect those changes. A **Design Assistant** serves as project manager for all the costumes in a production. The first decision made in the costume shop is whether the costume will be drawn from the Globe's extensive costume stock, rented, or created in the costume shop.

Drapers interpret the sketches to make a pattern for each costume created in the shop, based on the measurements of the actor who will wear it. Responsible for the costume from start to finish, drapers often must research period clothing and construction techniques. The costume shop's library includes such diverse titles as *Medieval Military Dress*, the 1902 Sears Roebuck Catalogue, and *A Collector's History of Fans*. Drapers also solve special theatrical challenges, such as adapting clothing for quick changes and special effects.



DRAPER BETTY CHLYSTEK PREPARES A PATTERN



STITCHER MARK BIAZZA SEWS A COSTUME

Drapers also provide guidance to the **Assistant Cutters** and **Stitchers**, who cut out and sew the garment. For period costumes, getting the right look and movement of a costume can require duplicating the construction techniques of the period. The Globe has a collection of antique clothing that can be used as resources for developing the correct construction techniques for each costume.

The first "draft" of the costume is a **mock-up** made in an inexpensive fabric. The mock-up lets the designer and costume staff see what the design looks like in three dimensions and test the fit and movement that the costume must permit, so any necessary changes can be made before the actual costume fabric is cut. During the rehearsal period, actors come to the costume shop for fittings, beginning with a fitting of the mock-up. Period undergarments, actual vintage pieces or modern reproductions, are sometimes needed to create the correct silhouette for a costume.



DRAPER ERIN CASS EXAMINES A MOCK-UP



CRAFT SUPERVISOR TERI TAVARES BLOCKS A HAT

Costume accessories are the department of the Crafts Artisans, who make or modify the jewelry, purses, shoes, ties, wallets, etc. that go with each costume. They also dye and paint fabric, create aging effects on clothing that needs to look well-used, make hats and armor, and attach dance rubber, a material that improves traction, to the soles of all shoes worn on stage.

Wigs, including beards and mustaches, are pulled from stock or custom-made for each actor who requires a wig. The Wig and Makeup staff make a model of the actor's head or face, using plastic wrap and tape. Easter basket grass makes an excellent stuffing for these models! The wigs are constructed by using a ventilating needle to draw one to three strands of hair at a time through the netting that forms the base of the wig. Most wigs are blends of three shades of human hair—a base color, with a complementary lowlight and highlight. Most theatre actors do their own make-up, but specialty make-ups and effects such as wounds can be created by the wig and make-up staff.



FINISHED WIG, USED IN 2008 SHAKESPEARE FESTIVAL



FINISHED COSTUME, USED IN THE 2000 SHAKESPEARE FESTIVAL BY DESIGNER KAY VOYCE

The costumes are finished! The costume deadline is the first technical rehearsal, when the cast begins rehearsing on stage with costumes, lighting, and sound. Technical rehearsals begin about a week before the first public performance and culminate in the final dress rehearsal. This process often reveals unexpected costume challenges, so last-minute alterations can be made.

Once the play is on stage, the costumes become the responsibility of the **Wardrobe Crew**, who set the costumes for each performance, assist the actors with costume changes, keep the costumes cleaned and laundered, and monitor them for damage that needs repair. When the play closes, the costumes go into stock, in the massive costume storage room in the Globe's Technical Center, where it may find a future life in another production here or as a rental to another theatre.



STITCHER GWEN D. DURHAM REPAIRS A COSTUME

The Conrad Prebys Theatre Center



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

Old Globe Theatre - Donald and Darlene Shiley Stage

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

NEW! Sheryl and Harvey White Theatre

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

NEW! Karen and Donald Cohn Education Center

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

NEWLY REDESIGNED! Copley Plaza

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

A TEMPORARY THEATRE NEXT DOOR

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 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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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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*In Memoriam

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

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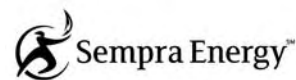
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RESTROOMS AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

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

LOST AND FOUND

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

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc.
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Director Profiles



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. During the past four seasons, the Globe has grown its subscription audience an unprecedented amount, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America's premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project involving students from both San Diego and Tijuana in a unique bilingual production of *Romeo and Juliet*. He also launched a free matinee series which brings thousands of students to the Globe's productions. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget, while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. He also served as the chief executive at both American Ballet Theatre and The Detroit Symphony. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years directing, producing and as an actor in plays and musicals throughout his college and graduate school years, as well as in professional summer theatre.



DARKO TRESNJAK
Resident Artistic
Director

Artistic Director of the Globe's 2004-2008 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe include: *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 Country Playhouse; *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; *A Little Night Music*, *Amour*, Goodspeed Opera House; *La Dispute*, UCSD. His opera credits include The American premiere of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; *Die Zauberflöte*, Opera Theatre of Saint Louis; *Orfeo ed Euridice*, *Il Trovatore*, *Turandot*, Virginia Opera; *Turandot*, Opera Carolina; *Il Barbiere di Siviglia*, Florida Grand Opera; *Die Zauberflöte*, Florentine Opera Company; *La Traviata*, *Der Fliegende Holländer*, *Die Fledermaus*, and the American premiere of *May Night*, Sarasota Opera. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theatre Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and two Patté Awards for his direction of *The Winter's Tale* and *Titus Andronicus*. He has performed with numerous Philadelphia dance and theatre companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppet theatre. He was educated at Swarthmore College and Columbia University. Upcoming projects include Walter Braunfels' *The Birds* 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:

Scoundrels, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out* (*Getting Away With Murder*) by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Associate Artist Stephen Metcalfe's *Emily*. WEST END: *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches* and *The Skin of Our Teeth*, all for PBS's American Playhouse. RECENT AWARDS: 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. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

Louis G. Spisto
CEO/Executive Producer

Darko Tresnjak
Resident Artistic Director

Jack O'Brien
Artistic Director Emeritus

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Founding Director

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