Dear Friends,

I am pleased to welcome you to our production of *The Price*, by one of our greatest American playwrights, Arthur Miller.

This production continues our ongoing series “Classics Up Close”, bringing you classics of American theatre in the intimate setting of an arena stage. There is a sense of immediacy fostered by being no more than a few rows from the actors that allows us to re-visit these well-known plays with a fresh perspective that leads to new insights.

Intimacy between stage and audience has been the hallmark of our arena theatre productions for almost 40 years. In January, we open our vibrant new Conrad Prebys Theatre Center, which includes a new theatre and education center. Preserving the intimacy of your experience has been our highest priority in designing the Sheryl and Harvey White Theatre. The capacity increases from 225 to 250 with the audience seated no more than five rows deep on all sides, with enhanced capabilities for lighting, sound and scenic effects as well as improved comfort for our patrons.

It is a very exciting time indeed! I have just put the finishing touches on plans for our 2009/2010 season, which includes the inaugural productions in the new theatre. Please join us as a subscriber for the upcoming season and you will have the chance to secure the very best seats in the new theatre that will be yours for years to come.

Executive Producer
THE OLD GLOBE

PRESENTS

THE PRICE

BY

Arthur Miller

SCENIC DESIGN
Robin Sanford Roberts

COSTUME DESIGN
Charlotte Devaux Shields

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Diana Moser

DIRECTED BY

Richard Seer

Casting by Samantha Barrie, CSA

THE PRICE is presented by special agreement with SAMUEL FRENCH, INC.
Cast of Characters

(In Order of Appearance)

Victor Franz...............................................................................................................................Andy Prosky
Esther Franz...............................................................................................................................Leisa Mather
Gregory Solomon......................................................................................................................Dominic Chianese
Walter Franz...............................................................................................................................James Sutorius

Stage Manager.............................................................................................................................Diana Moser

Setting: The attic floor of a Manhattan brownstone.

Time: November, 1968

There will be a 15-minute intermission

The Actors and Stage Managers employed by this production are members of 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 PRICE is supported, in part, by the following generous sponsors:

Mary Beth Adderley-Wright, Richard Wright and Elizabeth Adderley

Mary Beth Adderley-Wright and Richard Wright are both long-time San Diegans who have supported The Old Globe for many years. Mary Beth is an active member of The Old Globe’s Board of Directors. She also serves on the Vanderbilt Board of Trustees and the Board of the South Coast Repertory Theatre. Richard is supportive of San Diego’s live theatre and local fine arts venues. Along with Mary Beth’s daughter, Elizabeth, and Elizabeth’s husband Ryan Williams, the two regularly attend The Old Globe and encourage friends and colleagues to do the same.

And a gift from Alan Benaroya.
Dear Friends,

We are truly pleased that you are joining us for another remarkable production in our “Classics Up Close” series. Our ability to continue presenting theatre of the highest caliber, such as the play you’ll be seeing tonight, is only made possible through your continued patronage — as subscribers and contributors — and your ongoing involvement with The Old Globe is truly appreciated.

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

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

Donald Cohn, Chair, Board of Directors

BOARD OF DIRECTORS / OFFICERS

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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Vice Chairwoman Pam Slater-Price, Supervisor Bill Horn and The County of San Diego.
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater. These gifts are critical to maintaining the Theatre’s high quality of artistic programming and award-winning work in the community.

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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.
Oscar and Grammy Award-winning composer Stephen Schwartz joined the Globe artistic and production team to mount a new version of his 1978 musical, Working, and while in San Diego also gave an exciting one-night-only concert of Stephen Schwartz & Friends. Additionally, Lin-Manuel Miranda, who wrote, composed and starred in In The Heights, which won the Tony Award in 2008 for Best New Musical, contributed two new songs to the score of Working and attended the opening-night dinner and performance on Thursday, March 12.

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

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

THE PRICE HAS A PAST

Despite my wishes I could not tamper with something the play and life seemed to be telling me: That we were doomed to perpetuate our illusions because truth was too costly to face.

— Arthur Miller on *The Price* from *Timebends*, his autobiography

The price in *The Price* is not only the dollar value agreed upon for an attic filled with old furniture, but also the price exacted by decisions made earlier in life. Both brothers have made a decision in their younger years which still affect them. Victor, the cop, gave up hopes of a career in science to tend to his father whose life, fortune and health were shattered by the Depression. Walter, the physician, turned his back on the family in order to become a successful doctor. Both decisions had consequences; Victor became a policeman, married, did his duty and has accepted his lot in life. Walter’s success has brought him a broken marriage and estranged children. Neither brother is happy and the chasm between them is too deep and wide to be bridged in an afternoon. They are aided in the disposal and dispersal of their parents’ furniture by 89 year old Solomon, a furniture appraiser. Solomon lives up to his biblical namesake and while not deciding who made the right decision creates a forum in which the sides and the differences can be judged.

The Depression and its casualties are never far from Miller’s work nor are the ferment of the politics of his era. In some ways Walter and Victor could represent the two prevailing social movements of that era, capitalism and socialism. In this play, both systems are found wanting. Victor’s sacrifice in providing the safety net for his broken father has been not only a possible career in science, which itself may be a chimera, but also a certain amount of self respect and the esteem of his loyal wife. For Walter, the pursuit of wealth and fame in the private health care industry has made him rich but at the cost of his marriage and the love of his children. Victor’s self sacrifice doesn’t make him feel noble. Walter’s success doesn’t make him feel satisfied. This is a ruminative moment for Miller. Famously leftist in his earlier years, by 1968, Miller seems to be saying there are no ideologies with all the answers.

The *Price* is a play in which everything of importance has happened before the curtain goes up. All the bad decisions and calamitous events are in the past. That past is palpably on the stage as represented by the richly detailed, expensive, plush heavily European furniture, all acquired before 1929. It’s what is left of their parents’ former lives. The memories the furniture evoke stir the passions of the play. The price that Solomon offers disappoints the brothers and Victor’s wife. All these rich and weighty pieces have to be worth more. The past had to mean something. Solomon tells them that despite the heavy woods and fine craftsmanship, these tables and chairs and armoires have no use in the modern world. Taste has changed as has the size of apartments. Solomon, himself, seems to have been summoned from the past. At 80, he is barely keeping his business afloat in the modern world, his phone number is found in an old yellowing phone book. Maybe he is undervaluing the furniture as a way of jump starting his fading business. Time is running out for him, though. The only item he prizes above the others is a harp, perhaps presaging his approaching journey to the next life.
As L.P Hartley wrote: *The past is a foreign country. They do things differently there.* This is true in *The Price*. There was a time when the family had wealth and all it can provide. There were cars and balls and Ivy League dreams. The Crash ended all that. The past in *The Price* is so far from the present of the play despite the heavy influence it exerts. As the brothers act like archeologists in a ruin, finding ball gowns in a wardrobe or the still evident marks of long ago attic games, they can never recover the past or change it. These remnants are all they have, but they are happy to dispose of them. There is no sentimental attachment to these objects as there is, for them, no rosy memory of the past. It’s an attitude they both share.

Although written 40 odd years ago and about the effect of events forty years before that, *The Price* is a very pertinent play for today. Once again an economic readjustment is forcing us to reassess our national goals. After an era of no regulation and easy credit, with houses instead of stocks being bought on the margin, the pendulum may swing back to an era of socially progressive policy. With fortunes vanishing and jobs disappearing, there may be another family like Franz who will have lifestyle curtailed and dreams deferred. What will another Solomon find in their attic forty years from now?

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**CLASSICS UP CLOSE**

*The Price* is the latest addition to the Globe’s “Classics Up Close” series that has included such masterworks as Tennessee Williams’s first major success, *The Glass Menagerie*, and Edward Albee’s seminal work, *Who’s Afraid of Virginia Woolf?* Whereas those two plays launched and solidified the considerable careers of both Williams and Albee, *The Price* is Arthur Miller’s last major play, though he was to continue to write up to his death in 2005. *The Price* (1968) was also his most commercially successful play since *Death of a Salesman* in 1949. As different in tone and substance as these three titans of the American post-war theater are, they have written these classic plays with a Broadway stage in mind. All deal with large themes and are filled with varying degrees of power, poetry and passion. The “Classics Up Close” series takes these plays to a more intimate space so that the audience can be connected in a new way to these plays, all of which take place in single locations.

*The Glass Menagerie* is set in “an alley in St Louis.” George and Martha entertain Nick and Honey in “the living room of a house on the campus of a small New England college.” In *The Price*, the Franz brothers confront their past on “the attic floor of a Manhattan brownstone.” By being observers in that living room, or that alley or sitting among the antiques in that attic is to experience these works in a novel way. The distance has vanished and we are among them as they dissect a marriage or wait for the Gentleman Caller or bargain with the antique dealer. In one way or another, these are all family plays that deal with past disappointments and harsher present realities. While Williams is more poetic and Albee more acerbic, Miller is the realist.

In the 2009/2010 season the Globe will continue the “Classics Up Close” series with Neil Simon’s *Lost in Yonkers*. While our previous “Classics Up Close” playwrights have been masters of the drama, Neil Simon is the post-war master of American stage comedy. *Lost in Yonkers* is a singular work of his; it is a drama, but one with comic overtones which arise organically from the wartime vicissitudes of the Kurnitz family in “an apartment that sits just above Kurnitz’s Kandy Store.” So another single location and another family. *Lost in Yonkers* won Simon his only Pulitzer Prize. Although the thrust of the story, how the iron hand of Grandma Kurnitz is loosened as the war brings dislocation to the family at large but also a whiff of new freedom to her damaged unmarried daughter, Bella, there are also pointed portraits of the extended family that bring humor to Grandma’s realm above the candy store. “Classics Up Close” will bring us into this Yonkers apartment in 1942 to witness one family’s present, compromised by the past, but with a new generation asserting nascent independence that presages the changes that will come with the end of the war.

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*IN 1968 ARTHUR MILLER BROUGHT A NEW PRODUCTION TO THE WALNUT STREET THEATRE IN PHILADELPHIA. THE CAST PICTURE ABOVE CLOCKWISE FROM CENTER, HAROLD GARY, PAT HINGLE, ARTHUR KENNEDY AND KATE REID STARRED IN *THE PRICE*.***
In 2001, Then NEH Chairman William R. Ferris spoke with Arthur Miller for Humanities magazine:

**FERRIS:** In many of your plays, from Willie and Biff, Joe and Chris Keller, to Victor Franz and his father’s memory in *The Price*, fathers and sons are a theme. You grew up during the Depression and you’ve said that you witnessed a lot of grown men lose themselves when they lost their jobs. You’ve also said your relationship with your own father was “like two searchlights on different islands.” How has what you saw during the Depression influenced your work?

**MILLER:** Fundamentally, it left me with the feeling that the economic system is subject to instant collapse at any particular moment — I still think so — and that security is an illusion which some people are fortunate enough not to outlive. On the long run, after all, we’ve had these crises — I don’t know how many times in the last hundred years — not only we but every country. What one lived through in that case was for America a very unusual collapse in its depth and its breadth. A friend of mine once said that there were only two truly national events in the history of the United States. One was the Civil War and the other one was the Depression.

**FERRIS:** I think that’s so true.

**MILLER:** It leaves one with a feeling of expectation that the thing can go down, but also with a certain pleasure, that it hadn’t gone down yet.

**FERRIS:** What is it about father-son relationships that provides such good material?

**MILLER:** The two greatest plays ever written were *Hamlet* and *Oedipus Rex*, and they’re both about father-son relationships, you know. So this goes back.

**FERRIS:** It is nothing new.

**MILLER:** It is absolutely nothing new. This is an old story. I didn’t invent it and I’m sure it will happen again and again.

**NEXT UP AT THE COPELY...**

From the reality of Arthur Miller’s antique-filled attic, our next attraction at the Copley, *The Mystery of Irma Vep*, takes us to the ridiculous world of Charles Ludlam’s Victorian manor house, filled with story elements gleefully ransacked from sources as diverse as *Rebecca*, *Gaslight* and *Wuthering Heights*, Oscar Wilde, Edgar Allen Poe and even Henrik Ibsen. In fact the opening lines of the play are from Ibsen’s *Ghosts*. *Irma Vep* is Ludlam’s best known and most produced play. Two protean actors are needed to play eight characters of both sexes. Part of the fun comes from the constant quick changes as, for example Nicodemus, the family retainer with a peg leg exits and in a flash the same actor returns as Lady Enid, the woeful second wife of Lord Edgar. Ludlam’s theater group, The Ridiculous Theater Company specialized in subversive romps through theatrical traditions as diverse as Shakespeare’s *Hamlet* (*Stage Blood*), HG Wells, *The Island of Dr. Murnau* (*Bluebeard*) and the Ring Cycle (*Der Ring Gott Farblonjet*). *Irma Vep* is ostensibly a Victorian melodrama replete with a spooky manor house, howling wolves, mysterious apparitions and the beleaguered new wife of Lord Edgar who will never live up to the memory of his beloved first wife Lady Irma. While having fun with these elements, Ludlam allows us to revel in our love of these conventions. Ludlam was an expert filter of the Camp sensibility. The avant-garde theater of Ludlam’s early career strove to alienate the audience. Ludlam instead exposed the ridiculousness inherent in popular culture by making us laugh and gasp, sometimes at the same time. As Susan Sontag said in her influential essay *Notes on Camp*: “The whole point of Camp is to dethrone the serious.” Ludlam not only dethrones the serious, but also pulls down its pants and gives it the raspberries.
**Dominic Chianese**  
(Gregory Solomon)  
THE OLD GLOBE: Debut. BROADWAY: Scratch (Archibald MacLeish); The Water Engine (David Mamet); Richard III, Cort Theatre; Oliver! (Lionel Bart); Requiem for a Heavyweight (Rod Serling). NEW YORK: Second Hand Memory, Atlantic Theatre; Much Ado About Nothing, Public Theater; Shakespeare in the Park. REGIONAL: Long Wharf Theatre; Center Stage (Baltimore). EDUCATION/TRAINING: Graduate of Brooklyn College; began career with Gilbert and Sullivan Repertory in 1952; member of Ensemble Studio Theatre (NYC). FILM/TVC: The Godfather II, And Justice for All; most recently Adrift in Manhattan, The Last New Yorker, When Will I Be Loved; starred in HBO’s The Sopranos as Uncle Junior (David Chase).

**Leisa Mather**  
(Esther Franz)  
THE OLD GLOBE: Debut. BROADWAY/NATIONAL TOUR: Ragtime. OFF-BROADWAY: Forbidden Broadway, Falsettos, 6 Women with Brain Death. INTERNATIONAL: The Price, The Importance of Being Earnest, Cats, Under Milk Wood, Extremities. REGIONAL: The Price, Walnut Street Theatre, Theater J; The Visit, Goodman Theatre; Victor/Victoria, Harold and Maude, The King and I, Paper Mill Playhouse; A Christmas Carol, Evita, Drury Lane Theater; Uncle Vanya, Equity Library Theater; Gypsy, Cort Theatre; Chicago Court Theatre; One Flew Over the Cuckoo’s Nest, Stage West; The Devil’s Disciple, Arizona Theatre Co; Les Liaisons Dangereuses, Pasadena Playhouse; 2 Lives, George Street Playhouse; A Perfect Wedding, Kirk Douglas Theatre; A Man for All Seasons, Nevada Conservatory Theatre; Much Ado About Nothing, Shakespeare Festival/LA; The Seagull, Matrix Theatre. TV: Movies of the Week include Skokie, On Wings of Eagles, A Death in Canaan, Space, Prototype, My Breast and A Question of Love. Other TV credits and appearances include The Andros Targets, CSI, The Unit, ER, The Practice, The X-Files, Ally McBeal, Charmed, Murder She Wrote, Quantum Leap and scores of others.

**Andy Prosly**  
(Victor Franz)  
THE OLD GLOBE: Debut. BROADWAY: King Lear, Off BROADWAY: Titus Andronicus, Swimming With Sturgeon, The Merchant of Venice, Much Ado About Nothing, The Tempest, Romeo and Juliet. REGIONAL: The Price, The Walnut Street Theatre; You Can’t Take it With You, The Matchmaker, Arena Stage; Inherit the Wind, Ford’s Theatre; Front Page, Dallas Theatre Center; Humana Festival, Actors Theatre of Louisville; She Stoops to Conquer, The Delaware Theatre Company; Rounding Third, Augusta, Georgia; Second City; Much Ado About Nothing, Public Theater; Taking Woodstock, Men in Black, Mrs. Doubtfire, Up Close and Personal, The Great Outdoors. TV: ER, John Adams, Law and Order. EDUCATION: Andy holds a BFA in Acting from Rutgers University.

**James Sutorius**  
(Walter Franz)  
THE OLD GLOBE: Edward Albee’s Who’s Afraid of Virginia Woolf? (2007 Best Actor, San Diego Theatre Critics Circle “Craig Noel” Award); Longinesque (2006 Best Featured Actor in a Play, San Diego Theatre Critics Circle “Craig Noel” Award). BROADWAY: The Farnsworth Invention, Conversations with My Father, The Changing Room, Hamlet, The Cherry Orchard, OFF-BROADWAY: Sexual Perversity in Chicago. REGIONAL: Recently played Scrooge in A Christmas Carol at the Grenada Theater in Santa Barbara; leading roles in The Farnsworth Invention, La Jolla Playhouse; Hamlet, Cleveland Playhouse and Indiana Rep; The Crucible, South Coast Rep; Uncle Vanya, The Price, Seattle Rep; Macbeth, Chicago Court Theatre; One Flew Over the Cuckoo’s Nest, Stage West; The Devil’s Disciple, Arizona Theatre Co; Les Liaisons Dangereuses, Pasadena Playhouse; 2 Lives, George Street Playhouse; A Perfect Wedding, Kirk Douglas Theatre; A Man for All Seasons, Nevada Conservatory Theatre; Much Ado About Nothing, Shakespeare Festival/LA; The Seagull, Matrix Theatre. TV: Movies of the Week include Skokie, On Wings of Eagles, A Death in Canaan, Space, Prototype, My Breast and A Question of Love. Other TV credits and appearances include The Andros Targets, CSI, The Unit, ER, The Practice, The X-Files, Ally McBeal, Charmed, Murder She Wrote, Quantum Leap and scores of others.

**Arthur Miller**  
(Playwright)  
(October 17, 1915 – February 10, 2005) One of America’s most renowned playwrights, Arthur Miller has had a number of his works adapted for the screen and has also served as a screenwriter and actor on occasion. Miller, who was born in New York City on October 17, 1915, and educated at the University of Michigan, first earned international acclaim and recognition in 1949 when his play, Death of a Salesman, won three Tony Awards® and the Pulitzer Prize. Salesman has since become one of the most popular plays in American theatre history, with numerous productions on both the stage and screen. Another of Miller’s most acclaimed works, The Crucible, was adapted for the screen by Miller himself in 1996. Written in 1953 as an allegory for the Communist witch hunt that took place across the U.S., the play was a very resonant one for Miller, himself summoned before the House of Un-American Activities Committee in 1957 to name names (he refused, and was found guilty of contempt toward Congress). The Crucible’s 1996 film adaptation earned Miller two Best Adapted Screenplay nominations, from the American and British Academies. On a more personal
note, Miller also earned a certain amount of fame for his brief marriage to Marilyn Monroe, to whom he was married from 1956 to 1960.

**Richard Seer**
(Director)
THE OLD GLOBE: Romeo and Juliet, Edward Albee's Who's Afraid of Virginia Woolf?, Trying, Vincent in Brixton, Fiction, Blue/Orange (San Diego Critics Circle Award), All My Sons, Da, Old Wicked Songs. Additionally, Mr. Seer has been Director of The Old Globe/USD Professional Actor Training Program since 1993. With the program he has directed MUCH ADO ABOUT NOTHING, PSYCHOPATHIA SEXUALIS, RECKLESS, THE WATER ENGINE, TWELFTH NIGHT, BURN THIS, CLOUD 9, THE CHERRY ORCHARD, TRANSLATIONS.

BROADWAY: Da, for which he received the Theatre World Award for his performance as Young Charlie in the 1978 Tony Award-winning production. ELSEWHERE: He has directed or performed in over 60 productions at theatres in this country and Great Britain, including productions at The Goodman Theatre, The Kennedy Center, The Stratford Shakespeare Festival, The Brooklyn Academy of Music, The Huntington Theatre Company, Washington's Playwright's Theatre, Studio Arena Theatre, and the Edinburgh Festival and Sybil Thorndike Repertory Theatre in Great Britain, to name a few. EDUCATION: MFA in directing, Boston University.

**Robin Sanford Roberts**
(Scenic Design)
THE OLD GLOBE: The Price, The Prince of L.A., Fiction, Bus Stop (Critics Circle award), Blue/Orange (Critics Circle award: Outstanding Production), Rounding Third, Faith Healer, Betrayal (Critics Circle, Patte Award), Da, Art, God's Man in Texas, Old Wicked Songs, Private Eyes, Collected Stories, Albee's People, The Old Settler, Scotland Road, Miracles, Sylvia, The Complete Works of William Shakespeare (Abridged), Voir Dire, The Substance of Fire, Uncommon Players. BROADWAY: IT AIN'T NOTHIN' BUT THE BLUES, SAN DIEGO REP: Ain't Misbehavin', Restless Spirits, Fire on the Mountain, Working, The Merchant of Venice, Shylock, The Beauty Queen of Leenane, Avenue X, It Ain't Nothin' But the Blues. REGIONAL: Splitting Infinity, This Wonderful Life, San Jose Repertory; Tuesdays with Morrie, Permanent Collection, It Ain't Nothin' but the Blues, Arizona Theatre Company; Blues in the Night, Three Tall Women, California Schemin', Sacramento Theatre Company; Waiting for Godot, Angels in America, Parts 1 & 2, Flesh and Blood, Swine Palace Productions. EDUCATION: Ms. Roberts holds a degree in Architecture from LSU and a MFA in Scenic Design from UCSD. She currently designs and teaches in Theatre Arts program at the University of San Diego.

**Charlotte Devaux Shields**
(Costume Design)

**Chris Rynne**
(Lighting Design)
THE OLD GLOBE: Sight Unseen, The American Plan, Edward Albee's Who's Afraid of Virginia Woolf?, Two Trains Running, Lincolnesque (San Diego Critics Circle Award), Pig Farm, Trying, Vincent in Brixton (San Diego Critics Circle Award), The Lady with All the Answers, The Food Chain, Two Sisters and a Piano, Blue/Orange, Time Flies, Knowing Cairo, Beyond Therapy, The SantaLand Diaries ('01); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actor Training Program: MUCH ADO ABOUT NOTHING, TWELFTH NIGHT, ALL IN THE TIMING, THE WINTER'S TALE, TWO GENTLEMEN OF VERONA, MACBETH, GETTING MARRIED. ELSEWHERE: San Diego Opera, South Coast Rep, Madison Opera, Pasadena Playhouse, San Diego Rep, Cygnet Theatre, North Coast Rep, Houston Grand Opera, Diversionary Theatre, Starlight Theatre.

**Paul Peterson**
(Sound Design)

EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

**Diana Moser**
(Stage Manager)

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

**Darko Tresnjak**
(Resident Artistic Director)
Jack O’Brien
(Artistic Director Emeritus)
Mr. O’Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss’ How the Grinch Stole Christmas! WEST END: Love Never Dies (sequel to Andrew Lloyd Webber’s Phantom, Fall 2009), Hairspray (Olivier Award for Best Musical, Best Director nomination), BROADWAY: Impressionism (March 2009) Creator/Supervisor, Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), Dirty Rotten Scoundrels (Tony nominations: Best Director and Musical), Henry IV (Tony Award), Hairspray (Tony Award), The Invention of Love (Tony nominations: Best Director and Play), The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride’s Crossing, The Little Foxes, Hapgood (Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination Best Musical Revival), Two Shakespearean Actors (Tony nominations: Best Director and Play), Porgy and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 “Mr. Abbott” Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League’s Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan’s 2008 International Achievement Award. Mr. O’Brien is a member of the College of Fellows of the American Theatre.

FOR THIS PRODUCTION
Additional Staff
Assistant Director ...............Peter Kanelos
Assistant Costume Design ......Tara Gasparian
Production Assistant ..........Amanda Salmons

SPECIAL THANKS
Stacie Shelby, Birch North Park Theatre
George Ye

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, endowment and facilities projects, and help The Old Globe remain one of our country’s great theatre institutions.

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One of the greatest pleasures of working in the Education Department at The Old Globe is administering the Student Matinee Program. This initiative has given thousands of young people the opportunity to see full productions of our mainstage shows entirely free of charge. In addition, these students are provided guidance in understanding and appreciating live theatre through the in-classroom workshops conducted by our Teaching Artists.

The process begins in September when we send announcements to area high schools letting them know which shows will be available to them in the coming school year. Teachers send in their applications quickly because they know the incredible value of this program.

The chance to bring their students to see a play at The Old Globe is far more than simply providing entertainment; this is an educational experience that is second to none. Students acquire, in two or three hours, a wealth of knowledge about theatre through the experience that a classroom lesson simply cannot match. Their teachers are able to relate the theatre experience to their lessons in the days and weeks following the performance.

In addition to learning about theatre, the students explore a variety of issues and topics that relate to their lives through the stories told on the stage. Each play has its own compelling themes and wise teachers use the play as an opportunity to explore more deeply the historical period in which the play was set, the characters and their points of view, and the political or social issues the play unearthed.

Our Teaching Artists provide rich experiences in the classroom using theatre games and activities to draw higher level thinking and deeper reflection on the plays’ themes. These workshops elevate the program from a simple “field trip to the theatre” to a quality learning experience that will resonate for the students for years to come.

Our student matinee audiences consist of young people from a variety of backgrounds. We happily welcome students who have never been to a theatre in their lives as well as those who participate in drama classes in their schools. Each student processes the experience differently and sitting with them in the audience during a matinee is a fascinating experience. There is nothing like watching the student who thought this was just going to be a day to get out of classes gradually become so deeply absorbed in the show that he wipes tears from his eyes in the, thankfully, darkened theatre. And there
is nothing like watching the theatre student soaking in the actors’ every movement, learning new techniques and dreaming of herself on that stage one day.

Our Teaching Artists must adjust their lesson plans for the range of students they work with. Some students willingly jump to their feet to participate in the improvisations and activities that we use to enhance understanding of the plays. Other students are more reticent having never been asked to do anything like this before.

Teachers tell us that they find new tools for teaching by observing how their students respond to the experiential process used in the workshops. The activities can be used in numerous ways and teachers glean valuable ideas for infusing their lessons with theatre activities.

Teachers also know that these “free” matinees are anything but free. The theatre’s donors provide the support for this program because they know what it does for the students, the teachers and the theatre itself. The program inspires a new generation of theatre artists and theatre lovers. We do more than just extend a welcome mat; we become their escorts into the world of theatre. Many, many of them will never forget that experience. And many, we know, will come to see us again.

“This was my first time being in a theatre and I hope to visit that place again.” We hope so too.

The following are some comments from students who attended a recent student matinee at The Old Globe:

“This play became the topic of the week between my classes and friends. We all had different views on it, and we all learned valuable lessons from it. This play will be one we will never forget.”

“Thank you for showing me that themes and messages are not confined to the pages of novels.”

“I didn’t know much about the subject before I saw the play but now I want to learn more.”

“The play was incredible and truly touched my heart. I never had an experience quite like it.”

“This particular play made me think about my life a lot. It made me think about how much I can relate to it. It made me appreciate life more.”

“I felt a connection with the actors because I, too, face struggles in my life.”

“I enjoyed the play and would love to watch it again with my family.”

“The actors made me feel as if I was part of the play.”

“The emotions were so real. When he was angry, I felt angry. When he was in pain, I felt the pain. I felt like helping him so many times.”

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

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This list is current as of March 31, 2009
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For more information please contact Marilyn McAvoy, Major Gifts Director at (619) 231-9541 x2309 mmcavoy@TheOldGlobe.org.

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of this theatre.

Associate Artists of The Old Globe

William Anton
Jacqueline Brooks
Lewis Brown
Victor Buono
Wayland Capwell
Kandis Chappell
Eric Christmas
George Deley
Tim Donoghue
Richard Easton
Tovah Feldshuh
Monique Fowler
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Harry Groener
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Mark Harelik
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Deborah May
Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Ellis Rabb
Steve Rankin
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Douglas W. Schmidt
Seret Scott
David F. Segal
Richard Seger
Diane Sinor
Don Sparks
David Ogden Stiers
Conrad Susa
Deborah Taylor
Irene Tedrow
Sada Thompson
Paxton Whitehead
James Winker
Robert Wojewodski
G Wood

Patron Information

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 Ricolia USA, Inc. —available upon request —. Please ask an usher.
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Michael G. Murphy .................. General Manager
Darko Trenskij .................. Resident Artistic Director
Dave Henson .................. Director of Marketing and Communications
Todd Schultz .................. Director of Development
Mark Somers .................. Director of Finance
Richard Seer .................. Director of Professional Training
Robert Drake .................. Director of Production
Roberta Wells-Farnum .................. Director of Education

ARTISTIC
Jack DePalma .................. Play Development Director
Samantha Barrie .................. Casting Director
Claudia Hill-Sparks .................. Voice and Speech Consultant
Bernadette Hobson .................. Artistic Assistant

PRODUCTION
Debra Pratt Ballard .................. Associate Director of Production
Ron Cooling .................. Company Manager
Carol Donahue .................. Production Coordinator

Stage Management
Leila Knox .................. Production Stage Manager
Benjamin Thorton .................. Technical Director
Wendy Berzansky .................. Technical Director
Sean Fanning .................. Resident Design Assistant
Eliza Korshiz .................. Technical Assistant/Buyer

Christian Thorsen .................. Stage Carpenter/Shopman, Globe
Carole Payette .................. Change Scene Artist
Adam Bernard, Victoria Erbe .................. Scenic Artists
Gillian Kelleher .................. Master Carpenter
Robert Dougherty .................. Master Carpenter, Festival

Sheldon Goff, Eszer Julian, Jason McIntyre, Laura McIntyre, Mongo Moglia, Mason Petersen, Gilbert Vieira .................. Wardrobe Assistants

Costumes
Stacy Sutton .................. Costume Director
Charlotte Devaux-Shields .................. Resident Design Assistant
Maureen MacNeill .................. Assistant to the Director
Shelly Williams .................. Design Assistant/Shopper
Tara Gasparian .................. Assistant Design Supervisor

Erin Cass, Marsha Kulisowski, Wendy Miller, Randal Sabatelli, Babs Behling, Anne Glidden Grace, Susan Sachs .................. Assistant Dressers
Mary Miller .................. Costume Assistant
Nancy Liu .................. Wardrobe Assistant

Erin Carignon .................. Craft Supervisor, Dyer-Painter
Molly O’Connor .................. Wig and Makeup Supervisor
Kim Parker .................. Assistant to Wig and Makeup Supervisor
Kristin Bongiovanni .................. Wig Assistant
Beverly Boyd .................. Wardrobe Supervisor
Marnie Davis .................. Accessory Chief
Jen Nicolat .................. Run Crew
Erin Sherry .................. Copley Dresser

Marie Jezbera .................. Rental Agent

Properties
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Kristin Steva Campbell .................. Assistant to the Director
M.H. Schenkelstein .................. Shop Foreman
Rory Murphy .................. Lead Craftsman

David Medina .................. Properties Buyer
Pat Cain .................. Property Master, Globe
David Busch .................. Property Master, Copley
Trevor Hay .................. Property Master, Festival
Joshua Camp, Patricia Rutter .................. Craftsperson Lighting
Nate Parde .................. Lighting Director
Jason Bieber .................. Lighting Assistant
Toni Ficken .................. Master Electrician, Globe
Jim Dodd .................. Master Electrician, Copley
Kevin Liddell .................. Master Electrician, Festival
Tod Adams, Elizabeth Aze, Bonnie Breckenridge, Katie Bost, Nate Cargill, Mark Dewey, Rissa Dickey, Kristen Flores, Lacey Flores, Chris Givens, Kelli Goskrop, Justin Hobson, Shanna Kyees, Areta Mackevic, Molly Mande, Omar Ramos, Steve Schmitz, Amanda Zieve .................. Electricians Sound
Paul Peterson .................. Sound Director
Erik Carstensen .................. Master Sound Technician, Globe
Rachel Eaves .................. Master Sound Technician, Copley

ADMINISTRATION
Suzanne Bradley .................. Assistant General Manager
Bagi Bagi .................. Executive Assistant

Mark Girergy .................. Theatre Center Project Coordinator

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Thad Steffen .................. Information Technology, Mge.

J. Adam Latham .................. Information Technology Assistant

Human Resources
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Maintenance
Randi McWilliams .................. Facilities Manager

Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Perla Rios, Nicolas Torres .................. Building Staff

PROFESSIONAL TRAINING
Llanne Bower .................. Program Coordinator
Maria Carrera, Cynthia Caywood, Sabin Epstein, Gerhard Gessner, Jan Gist, Claudia Hill-Sparks, Peter Kanelos, Fred Robinson, Liz Shipman .................. MFA Faculty

Corey Johnston, Robin Sanford Roberts, Ben Seibert, George Yi .................. MFA Production Staff

EDUCATION
Kim Montebello Heil .................. Education Associate
Carol Green .................. Speakers Bureau Coordinator
Amy Biedel, Marisela De la Parra, Monique Gaffney, Janet Hayatshahi, Jamie Kottackapalli, Jensal Olaya, Sarah Price, David Tierney .................. Teaching Artists

FINANCE
Paula Nickodemus .................. Senior Accountant
Trish Guzzi .................. Accounts Payable/Accounting Assistant
Anthony Martinez .................. Payroll Coordinator/Accounting Assistant

Tim Cole .................. Receptionist

PERFORMANCES
Annamarie Mairole .................. Associate Director

Irina Gaffney .................. Institutional Grants
Marilyn McIvor .................. Major Gifts Director
Eileen Prisby .................. Events Manager
Courtney Quinn .................. Development Coordinator

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Rachel Plummer .................. Development Assistant
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Jackie Anderson .................. Publications Coordinator
Claire Kelly .................. Marketing Assistant
Samantha Haskins .................. Public Relations Associate
Erica Dei .................. Graphic Designer
Craig Schwartz .................. Production Photographer

Monica Jorgensen, Susie Virgilio .................. Marketing/Events Assistants

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Marti Fisher .................. Ticket Operations Manager
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David Carson, Rob Novak .................. House Managers
Kristen Cairns .................. Front of House Assistant
Dana Juhl .................. Food and Beverage Manager
Haydey Alda .................. Food and Beverage Assistant Manager
Michelle Elliott, Brock Resor, Anne-Marie Shafer, Tess Thompson .................. Pub Staff

Rose Espiritu, Stephanie Balowski, Stephanie Reid .................. Gift Shop Supervisors

Security/Parking Services
Rachel "Beau" Garcia .................. Security/Parking Services Supervisor

Irene Herrig .................. Associate Director of Security

Dallas Chang, Sherisa Eeslin, Mark Flores, Janet Larson, Jeffrey Neitzel .................. Security Officers

Mark Anguiano, Patricia Che, Deborah Elliott, Nicole Hagermeyer, Michael Watts .................. Parking Lot Attendants
Andrew Ashment, Toby Horvath .................. V.I.P. Valet Attendants

PERFORMANCES MAGAZINE 24

Jack O’Brien .................. Artistic Director Emeritus
Craig Noel .................. Founding Director