Dear Friends,

On behalf of our Globe staff and artists, I welcome you to the musical Working. A lot has changed in our lives and in the marketplace since 1978 when Working was first produced on Broadway.

Our production is more than just another revival. It is a complete re-imagining by creator Steven Schwartz and director Gordon Greenberg. I think this musical is now more relevant than ever. It speaks to us of our need for a meaningful existence as well as the creative expression that lives within us all. As so many Americans face difficulties today it is timelier than ever.

As you know, the arts are facing difficulties as well. Although the Globe continues to be supported by a loyal core of donors and subscribers I must tell you that our finances have been stressed, particularly in the area of contributions. Simply put, to keep our level of productions to the standard you expect and maintain our education programs that reach thousands of young people, we need your help.

The phrase “your support is more critical than ever” is often used, but it has never been truer. You can help us in two ways – tell your friends about this production and other upcoming productions and make a gift, or an additional gift, to directly support our season and our work in the schools.

Do what you can and I assure we will do everything we can to keep great theatre alive at the Globe and in this community for this season and for generations to come.

I thank you for being here and, in advance, for your additional support.

Executive Producer
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater. These gifts are critical to maintaining the Theatre’s high quality of artistic programming and award-winning work in the community.

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THE OLD GLOBE PRESENTS

WORKING
a musical

FROM THE BOOK BY
Studs Terkel

ADAPTED BY
Stephen Schwartz and Nina Faso

SONGS BY
Craig Carnelia
Micki Grant
Lin-Manuel Miranda
Mary Rodgers and Susan Birkenhead
Stephen Schwartz
James Taylor

SCENIC DESIGN
Beowulf Boritt

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MUSICAL DIRECTOR
Mark Hartman

CHOREOGRAPHER
Josh Rhodes

DIRECTED BY
Gordon Greenberg

WORKING is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. 421 West 54th Street, New York, NY 10019
Phone: 212-541-4684 Fax: 212-397-4684 www.MTIShows.com

Old Globe Theatre, Donald and Darlene Shiley Stage
March 7 - April 12, 2009
STUDS TERKEL (1912 - 2008)

The radio personality and author Louis Terkel was best known for his oral histories of ordinary Americans. These anthologies of interviews show how people felt about key historical events and everyday struggles and dreams.

Initially a Chicago radio personality, in mid-career Studs Terkel acquired a national reputation as a people’s historian through a series of books that relied on taped interviews to document the experiences, memories, dreams, and fears of a wide cross-section of Americans.

Louis Terkel was born on May 16, 1912, in the Bronx, New York. In 1923 his family moved to Chicago, where his mother managed a hotel for blue-collar and skilled workers. Mr. Terkel often said that the characters he encountered and the disputations he witnessed at the Wells-Grand Hotel on the Near North Side were his real education.

Though he graduated from college and law school at the University of Chicago, Terkel never practiced law. Instead, taking his nickname from a famous literary character of the day, Studs Lonigan, he succumbed to the lure of the stage, acting in radio and community...
WORKING is supported, in part, by the following generous 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 Community 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 that theatre enriches children's lives. Mary Ann's childhood memories include her father listening to the Studs Terkel's radio program. The Old Globe is very pleased to recognize Mary Ann Blair as a Production Sponsor for Working.

GLOBE GUILDERS
The Globe Guilders have been an essential part of The Old Globe family for more than 50 years. Hundreds of dedicated members provide invaluable assistance to the Globe through their notable annual Fashion Show and other fundraising activities, community events, and gracious hosting of the Theatre's Company Calls. This year's Globe Guilders Fashion Show will be held on Tuesday, July 21 at the Sheraton San Diego Hotel and Marina. Presented by Neiman Marcus, the Fashion Show will feature designs by Naeem Khan. Proceeds from the event will support the Globe's education programs. To become a Globe Guilder, please contact Joyce Nash, Globe Guilders Vice President of Membership, at jnash1@san.rr.com and for more information on the Globe Guilders Fashion Show, contact Suzie Turner at suziepoet@cox.net.

Studs Terkel (cont'd)
theater productions and even in the exciting new medium of television. From 1949 until 1951, he had his own weekly show on NBC, Studs' Place, an innovative, improvisational situation comedy about “regular folks.”

In 1951, anticommunist fever was rising, and Terkel's television career was cut short when NBC discovered he had signed leftist petitions seeking reform on such controversial issues as rent control and segregation. With his typical stubborn conviction, Terkel refused to renounce the petitions, and his show was canceled. His next step was to approach radio station WFMT with a proposal for an hour-long interview show. The station hired him and became Terkel's home for the next 45 years, until his retirement in 1997.

Terkel produced a series of books that gave voice to the experience of the “regular folks,” including Working: People Talk About What They Do All Day and How They Feel About What They Do (1974). His books depict a multifaceted picture of the historical period they cover and the society that lived through it.

"Oral journalism is associated with me," Terkel has said, "and I like that, and it's true. Because it's the sound of the voice that I'd like to capture." Studs Terkel passed away at 96 on October 31, 2008.
Dear Friends,

Now more than ever, the Globe needs your support and attendance, and we are pleased you’ve chosen to join us today. Gifts from people in the community help ensure that the quality of our productions and the level of education programs which serve more than 50,000 children and adults each year remains high.

Founded in 1935, The Old Globe has grown to become the sixth largest regional theatre in the United States and a valued treasure of the San Diego community. This prominence in the theatre community – both nationally and locally – is thanks to our many friends and supporters over the years.

For the fourth consecutive year Charity Navigator, America’s leading non-profit evaluator, has awarded the Globe a perfect four-star rating for fiscal management, a feat accomplished by fewer than six percent of non-profits in the country. With the current difficulties in the economy, we are re-doubling our efforts to ensure that the Globe remains financially stable and artistically strong.

I ask you today to join me in supporting this wonderful institution by contributing to the Annual Fund. Every donation makes a difference, and I know that if each of us does his or her own part, the Globe will continue for another 75 years, serving San Diego and the national theatre community.

Signed,

Donald Cohn, Chair,
Board of Directors

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“All The Livelong Day” (by Stephen Schwartz) ................................................................. Company
Mike Dillard, ironworker ......................................................................................................... Man 3
Amanda McKenny, project manager ......................................................................................... Woman 2
In The Cubicles ......................................................................................................................... Woman 3, Man 2, Woman 1
“Delivery” (by Lin-Manuel Miranda)
Freddy, food delivery ............................................................................................................... Man 2 & Company
Rex Winship, hedge fund manager ............................................................................................ Man 1
“Nobody Tells Me How” (by Mary Rogers & Susan Birkenhead)
Rose Hoffman, school teacher .................................................................................................. Woman 3
Terry Mason, flight attendant ................................................................................................... Woman 1
“Brother Trucker” (by James Taylor)
Frank Decker, trucker ............................................................................................................. Man 1 & Company
Raj, tech support & Sharon, receptionist .................................................................................. Man 2 & Woman 1
“Just A Housewife” (by Craig Carnelia)
Kate Rushton, housewife ........................................................................................................... Woman 2
Conrad Swibel, UPS delivery man ............................................................................................. Man 1
Roberta Victor, prostitute ......................................................................................................... Woman 2
Candy Cottingham, fundraiser .................................................................................................. Woman 3
“Millwork” (by James Taylor)
Grace Clements, millworker .................................................................................................... Woman 1 & Company
Allen, community organizer ..................................................................................................... Man 2
“If I Could’ve Been” (by Micki Grant) ....................................................................................... Company
“The Mason” (by Craig Carnelia)
Anthony Coelho, stone mason .................................................................................................. Man 2
Eddie Jaffe, publicist ................................................................................................................... Man 3
“It’s An Art” (by Stephen Schwartz)
Delores Dante, waitress .......................................................................................................... Woman 3 & Company
“Joe” (by Craig Carnelia)
Joe Zutty, retiree ..................................................................................................................... Man 3
Tom Patrick, fireman .................................................................................................................. Man 1
“A Very Good Day” (by Lin-Manuel Miranda)
Utkarsh & Theresa, caregivers ............................................................................................... Man 2 & Woman 1
“Cleanin’ Women” (by Micki Grant)
Maggie Holmes, cleaning lady .................................................................................................. Woman 2
Ralph Werner, student ............................................................................................................. Man 1
Charlie Blossom, ex-newsroom assistant ................................................................................. Man 2
“Fathers and Sons” (by Stephen Schwartz)
Mike Dillard, ironworker ........................................................................................................... Man 3
“Something To Point To” (by Craig Carnelia) ......................................................................... Company
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.

**Leadership Gifts to The Old Globe**

- **$20,000,000 or greater**
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**SHILEY ARTIST-IN-RESIDENCE**

**2009: STEPHEN SCHWARTZ**

Established in 2002 with a magnanimous gift from Donald and Darlene Shiley, the Shiley Artist-in-Residence program furthers the Globe’s commitment to bringing artists of the highest caliber, drawn from a national and international pool of talent, to work at the Theatre.

Stephen Schwartz is one of Broadway’s most prolific and popular artists; his current smash hit *Wicked* is a global sensation. At one point, three of his musicals, *Godspell*, *Pippin*, and *The Magic Show*, were all running on Broadway simultaneously.

His film work includes collaborations with composer Alan Menken on the scores for the Disney animated features, *Pocahontas*, for which he received two Academy Awards and a Grammy, and *The Hunchback of Notre Dame*. He also provided songs for DreamWorks’ first animated feature, *The Prince of Egypt*, for which he won another Academy Award for the song “When You Believe”. Schwartz provided music and lyrics for the original television musical, *Geppetto*, seen on The Wonderful World of Disney and lyrics for the 2007 Disney feature film, *Enchanted*.

As Shiley Artist-in-Residence, the Grammy® and Academy Award®-winning composer and lyricist is recreating his seminal musical *Working* for this production and also appeared at the Globe this season in a special one-night engagement of *Stephen Schwartz and Friends*.

Donald and Darlene Shiley have been dedicated supporters of The Old Globe for more than two decades. Their lead gift of $20 million to the Globe’s current capital and endowment campaign, *Securing a San Diego Landmark*, marked the largest individual contribution in the Globe’s history.

The Shileys have served as sponsors for dozens of productions and have been Season Sponsors since 1995. In addition, they have helped fund many Globe projects, including the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists, as well as underwriting two full scholarships in The Old Globe/University of San Diego Master of Fine Arts Program. In honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage. The Shiley Artist-in-Residence marks one more way in which the Shileys support the creativity and quality of work on the Globe’s stages.
It’s no secret that acting is a competitive career with far more applicants than available jobs. Ethel Merman’s parents famously made her take stenography classes to ensure that she’d have job skills if that acting career didn’t work out.

Not everyone will have a soaring career like Merman’s but actors who are truly committed will find a way. Their passion for the art form and the talent that will not allow itself to be ignored propels them on this path. They will work in theatres large and small. They will study their craft at colleges and universities and in workshops and seminars. They will dedicate their work-lives to this art form.

A career in theatre takes thoughtful preparation, networking, and just plain hard work. Actors prepare audition pieces (usually monologues and songs) that can be used for a variety of try-outs. They keep their bodies and voices in top condition so that they can take on any kind of role that is offered to them; serve as their own publicists, constantly working to get agents to see them when they perform so that they can secure representation for future jobs; join actors unions that ensure adequate pay, health insurance and other protections. They read audition notices regularly and sometimes create their own theatre pieces to be performed in a variety of venues. They hone their craft and constantly hunt down opportunities to perform.

The Old Globe’s partnership with the University of San Diego has built one of the finest Master of Fine Arts programs in the country. Each year seven new students join us to receive training in classical acting while also having the opportunity to perform in many of our productions. This two-year program offers training but, like any other program, it does not offer a career. That is up to the graduate actor.

Old Globe MFA student, Sloan Grenz, talks of his career planning with a mature perspective:

“As big as many actors dream, I think most of us (myself included) simply want to work: while we may yearn — and secretly plan — for the $20 million movie contract or the five year sitcom deal, simply being employed as an actor is enough of an immediate hurdle to keep us jumping. It’s true that an actor’s life is the life of a gypsy. We’re constantly moving. We have to go where the works takes us...The bottom line is that whether you’re the highest paid actor in Hollywood or a non-Equity college student waiting in line at a chorus call, the hustle never-stops: pounding the pavement for the next job is always part of our job.”

For the young person who wants to work in theatre but isn’t interested in acting, there are literally hundreds of opportunities for careers in theatre and film. The vast majority of these jobs are behind the scenes, staffed by the creative people who make it all happen. A careful look at the Staff page of this program will illuminate the point. It takes hundreds of full and part time people working together to produce the many shows presented at The Old Globe each year. Indeed, these artisans, technicians and executives are highly trained, highly skilled, and highly talented individuals whose relatively stable careers in the arts are often unknown to most people.

Interestingly, many employers are looking at college graduates with degrees in the arts with interest. These young people often have the kind of skills that serve them well in a variety of fields other than entertainment. The idea is that creativity is a commodity and artistic people may very well be the executives of the future.

Daniel Pink, author of A Whole New Mind, asserted in the 2004 Harvard Business Review’s list of Breakthrough Ideas that “The MFA is the new MBA” insinuating that there is a shift in the way work is done today and that creative people are more adept at finding new solutions to getting things done.

If that is indeed true, the college graduate who decides that the dream of an acting career may be a bit too risky might well find a career using his or her creative skills in some field other than theatre. Any career in the Arts, whether in music, dance, visual arts or theatre, is fraught with roadblocks; it takes a special kind of person to make a success of it. But there are those who must follow their dreams, and here at The Old Globe we’re proud to give them the opportunity to demonstrate their artistry for our audiences.
The Non-Fiction Musical

There are many different sources for musicals: novels (The Pajama Game), plays (Oklahoma!) story collections (Guys and Dolls) even comic strips (Annie). Recently it seems as if popular films have been the main inspiration for Broadway musicals, but as often happens the exception belies the rule. Recent Tony winners have been In the Heights (original story) and Spring Awakening (a 19th century play).

Working is in a class almost by itself. It is based on Studs Terkel’s best selling book, Working: People Talk About What They Do All Day and How They Feel About What They Do (1974) which consists of a series of interviews with Americans across regions, social lines and racial divides. So a non-fiction musical. The only work comparable was the 1948 revue, Inside USA based on John Gunther’s collection of essays about post war America. Inside USA had music and lyrics by Howard Dietz and Arthur Schwartz, whose songs were in last season’s Dancing in the Dark here at the Globe. Inside USA was a traditional revue, a cavalcade of song interspersed with written sketches. It starred Beatrice Lillie, Clifton Webb and Perry Como so apparently ordinary Americans weren’t part of the mix.

Stylistically Working is different in that it is the work of a number of song writers and though seemingly a revue, it has a strong thematic connection between the musical numbers. One worker’s story blends into another’s in a way to show how interconnected we all are. Working also presents working men and women in a more realistic manner than we are used to in a musical entertainment. The song writers use the workers’ interviews and find the poetry and power in their words. It’s rare to find a musical entertainment that depicts real, ordinary people in their own words as they reflect not only on their jobs which some love, some hate and some just tolerate but also their musings about the greater meaning of work and its place in our lives and in our society.

As you can see from these excerpts, the song writers who have contributed to Working have skillfully raised the words of the men and women that were interviewed for his book into the poetry of the musical theater without losing the connection to the spare and revealing and honest words that were originally spoken to Studs Terkel.

From Studs Terkel’s interviews:

Maggie Holmes — Domestic Worker
When people come in the room – that’s what bugs me – they give you that look: You just a maid. It do somethin’ to me. It really gets into me. Lotta times I’m tellin’ (my kids) about things, they’ll be saying, “Mom, that’s olden days.” They don’t understand because it’s so far from what’s happening now. Mighty few young black women are doin’ domestic work. And I’m glad. That’s why I want my kids to go to school. This one lady told me, “All you people are getting’ like that.” I said, ‘I’m glad” There’s no more gettin’ on their knees.

CLEANIN’ WOMAN by Micki Grant
I’ve got a daughter with a head on her shoulders,
Pretty as a picture too!
She ain’t gonna hide that face and head
Behind doors, scrubbin’ floors like her Mama do,
If my legs don’t give out and my back hold up,
I’m gonna make her a better day
You’ll never see her gettin’ down on her knees,
Unless she’s down there to pray!

JOE by Craig Carnelia
You wake at ten; Fold up the bed
You cook an egg; You toast some bread
You think about the day ahead; It’s like I said
You take a walk; You meet a chum
You shoot the bull; You argue some
You lose at gin

Joe Zmuda — Retiree
The day goes pretty fast for me now. I don’t regret it at all that I’ve got all this time on hand. I’m enjoying it to the best of my ability. I don’t daydream at all. I just think of something and I forget it. That daydreaming don’t do you any good. I sleep late. I get up between nine and ten thirty in the morning. The first thing you do is take ahold of the coffee pot handle and you find out it’s empty, so you gotta make coffee. I just had three soft boiled eggs about an hour ago.
Grace Clements — Felter
We work eight straight hours, with two ten minute breaks and one twenty-minute break for lunch. If you want to use the washroom, you have to do that in that time. By the time you leave your tank, you go to the washroom, freshen up a bit, go into the recreation room, it makes it very difficult to finish a small lunch and be back in the tank in twenty minutes.

Carl Murray Bates —
Stone Mason
It’s pretty good day layin’ stone or brick. Not tiring. Anything you like to do isn’t tiresome. It’s hard work; stone is heavy. At the same time, you get interested in what you’re doing and you usually fight the clock the other way. You’re not lookin’ for quitin’. You’re wondering you haven’t got enough done and it’s almost quitin’ time.

MILL WORKER by James Taylor
Millwork ain’t easy
Millwork ain’t hard
Millwork most often is
A goddamn awful boring job
I’m waiting for a daydream
To take me through the morning
And put me in my coffee break
So I can have a sandwich and remember
And it’s me and my machine
For the rest of the morning
For the rest of the afternoon
And the rest of my life

THE MASON by Craig Carnelia
He does his work
His workday flies
Quitin’ time’s a big surprise
And then it’s one more stone
To get just right
It’s always one more stone
Before the night

Rose Hoffman — Teacher
In the old days, kids would sit in their seats. If I had to leave the room for a few minutes, I’d say, “Will you please be good?” And they were. Today they have these multiple chairs instead of the pedestals, seats that were attached. The kids slide all over the room. Anything to make life more difficult. The language! I could never use some of the words I hear. Up to five years ago I could never spell a four letter word. These children know everything. It’s shocking to me because I think that anyone that uses that language doesn’t know any better. They don’t have command of any language. But maybe I’m wrong; because brilliant people use it nowadays too I must be a square.

FATHERS AND SONS by Stephen Schwartz
I heard a lot of songs say, “Where you goin’ my son?”
Now I know they’re for real,
Boy you never stop to think how fast the years run,
And the things they steal.
Now it seems I always knew,
Why I do the things I do
And the things I never did,
Why I worked my whole damn life,
So’s I could give the better life
Than the one my dad could give me,
I give it
To my kid

NOBODY TELLS ME HOW
lyrics by Susan Birkenhead
My children were always respectful
When the principal came, they would rise
If I had to leave for a minute or two
They always found something “constructive” to do
And everyone sat in their places according to size
But kids don’t know how to behave anymore!
Ask them to rise and they ask you: “What for?”
We confiscate weapons and drugs at the door
No spitballs and comic books now
They want me to teach in a classroom like that
But nobody tells me how

Mike LeFevre — Ironworker
This is gonna sound square, but my kid is my imprint. He’s my freedom. This is why I work.
Every time I see a young guy walk by with a shirt and tie and dressed up real sharp, I’m lookin’ at my kid, you know? That’s it.
Profiles

Marie-France Arcilla
(Woman #1)

THE OLD GLOBE: Debut. She is thrilled to be revisiting Working, which she performed at the Asolo Theater in 2008. NEW YORK: Shoot! The Mod Musical, Julia Miles/ Cast Album; The Ark, 37 Arts/ Cast Album; Said, Dodger Stages/ Cast Album; Once Upon and Ever After, Lincoln Center; College The Musical, ATA.

Donna Lynne Champlin
(Woman #2)


Wayne Duvall
(Man #1)


Danielle Lee Greaves
(Woman #3)

THE OLD GLOBE: Debut. BROADWAY: Rent, Hairspray (original cast), Sunset Boulevard, Show Boat (original cast - dir. Hal Prince). NEW YORK: The Two Gentlemen of Verona, New York Shakespeare Festival; Purle, City Center Encores! NATIONAL: The Lion King (Cheetah Tour); Rent (Angel Tour), Rent (Benny Tour). INTERNATIONAL: Rent (Asia), Show Boat (Toronto), Hair (Europe). REGIONAL: Caroline or Change, Centerstage Theatre; Working, Asolo Repertory Theatre; Swingin' on a Star, Riverside Theatre; Nunsense, Foothills Theatre Company. TV: Rescue Me, Damages, Whoopi on NBC, 100 Centre Street. VOICE OVER: Grand Theft Auto: San Andreas. INDUSTRIAL: Rite Aid, Eldel.

Nehal Joshi
(Man #2)


Adam Monley
(Man #3)


Stephen Schwartz
(Adapted By)

Stephen Schwartz has contributed music and/or lyrics to Godspell, Pippin, The Magic Show, Rags, Children of Eden and Wicked. For films, he collaborated with Alan Menken on the scores for Disney's Pocahontas, The Hunchback of Notre Dame and the recent Disney musical Enchanted, and wrote the songs for the DreamWorks animated feature The Prince of Egypt. He has also written the scores for two musicals for children, Captain Louie and Gepetto & Son, contributed the title song for the play and movie Butterflies Are Free, and collaborated with Leonard Bernstein on the English texts for Bernstein's Mass. He has released two CDs of new songs, Reluctant Pilgrims and Uncharted Territory, available at www.stephen-schwartz.com, and "Defying Gravity," a book about his professional career, was recently published by Applause Books. Mr. Schwartz is the artistic director of the ASCAP Musical Theatre Workshops and a member of the Council of the Dramatists Guild. Awards include three Academy Awards, four Grammy Awards, a star on the Hollywood Walk of Fame, and a tiny handful of tennis trophies.

Nina Faso
(Adapted By)

Nina Faso made her directorial debut with Peter Ustinov's The Unknown Soldier and His Wife, following a stint with the improvisational comedy group The Committee, she became one of the creators of Godspell and directed most major productions of the show in America and Europe. She then took The Rocky Horror Show from Los Angeles to Broadway. She co-adapted and co-directed the musical, Working based on Studs Terkel's book, for the Goodman Theatre in Chicago and for Broadway. She co-wrote the teleplay for Working for the PBS series American Playhouse. She is the author and director of the children's...
television special, *The Fable Company*, and the co-producer and co-director of a short film called *Sing For Your Life*. Among her other directing credits are the musicals *Just Once* and *Is It Just Me? Or Is It Hot In Here?* which enjoyed long runs in New York and Los Angeles, respectively.

**Gordon Greenberg**
(Director)

CREDITS INCLUDE: The Off-Broadway revival of *Jacques Brel...* (Zipper Theatre - Drama Desk, Drama League, Outer Critics Award noms); *Pirx's! Or Gilbert and Sullivan Planeder* (conceived with Neil Benjamin - Goodspeed, Paper Mill, Huntington); *Band Geeks* (also co-writer, Goodspeed); *The Baker's Wife* (by Stephen Schwartz and Joe Stein - Paper Mill, Goodspeed); *Happy Days* (by Garry Marshall and Paul Williams - Goodspeed, Paper Mill, National Tour), *The Citizens Band (Spiegelworld)*, *Edges* (Capital Rep.), 1776 (Paper Mill), *Bernum* (Asolo), Half A Sixpence (Goodspeed), *Cam Jansen* (Lambs Theatre), Assisted Living (Daryl Roth), *O. Henry's Lovers* (Goodspeed), *Peter Pan* (National Tour); *Floyd Collins (Signature)*, *Breaking Up Is Hard To Do* (by Neil Sedaka, Harbor Entertainment), *Broadway Festival* (New Amsterdam), *The Vévé Tree* with Janee Garafalo (NY Performance Works), *Immaculate Misconception* (Hamptons New End), *Song of Singapore* (Capital Rep.), *Jesus Christ Superstar*, Joseph... Eva! (Helen Hayes), EDUCATION: Royal Academy of Dramatic Art, Stanford University, NYU Film, Lincoln Center Director's Lab.

**Josh Rhodes**
(Choreographer)


**Beowulf Boritt**
(Scene Design)


**Matti Ullrich**
(Costume Design)


**Jeff Croiter**
(Lighting Design)

THE OLD GLOBE: *The Sisters Rosensweig*, BROADWAY: *Kiki & Herb Alive on Broadway*; concerts at the New Amsterdam including Chess, Hair, and On The 20th Century. OTHER NEW YORK: *Jerry Springer The Opera*, *Rufus Wainwright's Judy Garland Concert* at Carnegie Hall (London and Paris too); *Streamers; A Body of Water, The Vesey Inheritance, Things We Want*; *The Accomplices, The Internationalist; Junie B. Jones; Burleigh Grimes; Drumstruck; Jacques Brel...; I Love You Because; Almost, Maine; Lone Star Love, Dedication; Trouble, Matt & Ben; Cam Jansen; The Eros Trilogy, Miss Witherspoon*, *Privilege*, *The Dazzle*, and Fiction. REGIONAL: *La Jolla Playhouse, Center Theatre Group*, *Mccarter Theatre, The Kennedy Center, Williams-town Theatre Festival, Huntington Theatre Company, Paper Mill Playhouse, Geffen Playhouse, George Street Playhouse, Trinity Rep, Berkshire Theatre Festival, Cincinnati Playhouse, Ford's Theatre, Goodspeed Opera House, and NY Stage and Film.

**Tony Smolenski IV**
(Sound Design)


**Aaron Rhyne**
(Projection Design)

Aaron is a video artist and director specializing in theatrical video and projection design. His video designs include *Jerry Springer: The Opera*, Carnegie Hall and Sydney Opera House; *Working, Asolo Rep; The Civil War*, Ford's Theatre; Amiri Baraka's *Dutchman*, Cherry Lane; *The JAP Show*, Actors Temple and US Tour; *Toppy Tury Mouse*, Cherry Lane; Flags, 59E59; Monica Bill Barnes' *Suddenly Summer Somewhere*, Dancepace; *Cunning Little Vixen*, Colorado Light Opera. He is currently developing video designs for a one-woman show with Rue McClanahan opening on Broadway in the fall. He has done extensive video work with Caden Manson's Big Art Group and has toured with them through Europe and the U.S. with *The House of No More and Flicker*. Additionally, Mr. Rhyne directs music videos, commercials, and performance projects for television. He is a proud graduate of Fordham University. www.aaronrhyne.com.

**Mark Hartman**
(Musical Director/Conductor)


PERFORMANCES MAGAZINE P13
Alex Lacamoire
(Songwriter)
Alex is the Music Director, Conductor, Arranger, and Tony-winning Orchestrator for In The Heights on Broadway. He also won a Grammy this year for producing the In The Heights cast album on Sh-K-Boom Records. In 2006 he music supervised and co-orchestrated High Fidelity, and for the year of 2005 he served as the Music Director of Wicked on Broadway, for which he also contributed music arrangements. Other credits as Music Director, Arranger, and/or Orchestrator: Bat Boy: The Musical, the 2001 National Tour of Godspell, Stephen Schwartz’s Captain Louie, and Legally Blonde. Alex is currently working on dance arrangements and additional orchestrations for 9 TO 5, coming to Broadway in April 2009.

Susan Birkenhead
(Songwriter)
Susan Birkenhead received a Tony Nomination, a Grammy nomination, and a Drama Desk Award for her lyrics for Jelli’s Last Jam. She was nominated for a Drama Desk for Triumph of Love. She was one of the writers nominated for a Tony Award® for Working, and won an Outer Critics Circle award for What About Love? She wrote additional lyrics for High Society, with a book by Arthur Kopit and a score by Cole Porter. She wrote lyrics for Piece of Eight with Julie Styne and Michael Stewart, Funny ‘Hab投产 Joves with Erica Jong and Lucy Simon, and was one of the contributors to A My Name is Alice. She wrote The Night They Raided Minsky’s with Charles Strouse and Evan Hunter, and has just finished Moonstruck, with John Patrick Shanley and Henry Krieger. She and Mr. Krieger are also currently at work on two new projects. Ms. Birkenhead is a member of the Dramatists Guild Council, Treasurer of the Dramatists Guild Fund, and a member of the Musical Theater Council of the Manhattan Theater Club.

Craig Carnelia
(Songwriter)
Craig Carnelia, wrote the score for the Broadway musical, Is There Life After High School? and the Off-Broadway musical, Three Postcards, (at Playwrights Horizons). Also Off-Broadway, he has had a collection of his songs entitled Notes presented at the Manhattan Theatre Club and contributed single songs to The No Frills Revue, Diamonds and A...My Name is Still Alive. Honors include a Tony nomination for Working, a “Best Plays” citation for Three Postcards, the 1996 Johnny Mercer Award, and the prestigious Kleban Award for distinguished lyric writing.

Micki Grant
(Songwriter)
An extensive period of collaboration with director Vinnette Carroll at the Urban Arts Corps Theatre resulted in nine musical productions, the most successful of which were the Broadway musicals Don’t Bother Me I Can’t Cope, in which Grant also starred, and Your Arms Are Too Short To Box With God. The multi-award winning ...Cope garnered the Grammy Award for its cast show album and five Tony nominations, including Best Musical among others. Her musical based on the life of George Washington Carver, Don’t Underestimate A Nut, premiered at Omaha’s Theatre for Young People in 1994, and for Jacques Brel Blues (with Andre Ernotte and Elliot Tiber) she supplied the English lyrics for twenty of Brel’s Songs. She was composer/lyricist for J.E. Franklin’s Prodigal Sister, contributed to four musical revues based on the oral histories of hospital workers, contributed additional lyrics to Broadway’s Eubie and has written songs for educational TV’s Infinity Factory. She enjoys writing special material for club singers, and one of her several commercial jingles has won her a two off-Award. Grant’s body of work has been celebrated in two Off-Broadway musical retrospectives. Multi-talented, Ms. Grant has performed on and off Broadway and in theatres around the country. For the national tour of Having Our Say, she won the Helen Hayes Award for her portrayal of Sadie Delany. Some of her numerous other awards include the Drama Desk, Outer Critics Circle, NAACP Image and OBIE. A practicing, published poet, she loves her job!

Lin-Manuel Miranda
(Songwriter)
Lin-Manuel Miranda is the star-composer-lyricist of Broadway’s 2008 Tony Winner for Best Musical In The Heights. Additionally, Lin-Manuel received an Obie Award for Outstanding Music and Lyrics for the show. As an actor, Lin-Manuel received a 2007 Theater World Award for Outstanding Debut Performance, and the 2007 Clarence Derwent Award for Most Promising Male Performance courtesy of Actor’s Equity Foundation. Lin-Manuel also received the ASCAP Foundation’s Richard Rodgers New Horizons Award and is a National Arts Club Medal of Honor recipient. Lin-Manuel is a co-founder and member of Freestyle Love Supreme, a popular hip-hop improv group that performs regularly in New York City. Most recently, Lin-Manuel worked with Arthur Laurents and Stephen Sondheim on Spanish translations for the 2009 Broadway Revival of West Side Story. His TV and film credits include The Electric Company, The Sopranos and The Sex and the City Movie. He lives in New York.

Mary Rodgers
(Songwriter)
Mary Rodgers’ credits as a composer began with the Broadway production of Once Upon a Mattress in 1959 and continued with Hot Spot, The Mud Show, Working, The Griffin and the Minor Canon, and scores for the Bil Baird Marionettes and Theatreworks/USA. Her musicals have also been celebrated in a revue, Hey, Love. She is a popular author of fiction for young people, most notably the 1972 novel Freely Friday, which was made into a Disney Studios motion picture (with a screenplay by Rodgers), a Theatre Works/USA musical (composed by Rodgers) and an ABC TV remake. Mary Rodgers is Chairman of the Board of the Julliard School, on the Board of ASCAP, and on the Council of the Dramatists Guild.

James Taylor
(Songwriter)

Daniel S. Rosokoff
(Stage Manager)

Jennifer Leigh Wheeler
(Assistant Stage Manager)
THE OLD GLOBE: Six Degrees of Separation (ASM). OFF-BROADWAY: Clara’s Christmas Dreams, Theatre at St. Clements. REGIONAL: LA Philharmonic, Walt Disney Concert Hall; JC Superstar, Uptown, The Musical (Critic’s Circle Award) Oklahoma!, Ragtime (Critic’s Circle Award), My Fair Lady and Nine, Starlight Theatre; The Who’s TOMMY, The Ricardo Montalban; Cowboy vs. Samurai (Critic’s Circle Award), Mo’olelo Performing Arts; and many shows with Manhattan Children’s Theatre, NY. EDUCATION: BFA in Theatre Stage Management from USC. Love and thanks to JC, KJ, AR, LS, Jess, Mom & Dad.
Jay Binder/Sara Schatz
(Casting)
Jay Binder, CSA/Sara Schatz (Casting) Jack Bowdan, CSA, Mark Brandon & Nikole Vallins have cast over 70 Broadway shows including A Chorus Line; Gypsy, The Thirty Nine Steps, Irving Berlin’s White Christmas, The Story Of My Life, Is He Dead?, Inherit The Wind, Journey’s End, Busby, Virginia Woolf, Sweet Charity, Wonderful Town, Movin’ Out, 42nd Street, Music Man, Iceman Cometh, Charlie Brown, Sound of Music, Lion King, Beauty & the Beast, The Last Night of Ballyhoo, Chicago, King and I, Damn Yankees, Lost in Yonkers, Jerome Robbins’ Broadway, Goodbye Girl, FILM: Hairspray, Dreamgirls, Chicago, upcoming Nine. Eight–time Artios Award winner. They are thrilled to return to The Old Globe.

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Louis G. Spisto
(CEO/Executive Producer)
Louis G. Spisto has led The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed A Catered Affair, the launch of the national tour of the Tony Award-winning Avenue Q and the Broadway transfers of Chita Rivera: The Dancer’s Life and the Twyla Tharp/Bob Dylan musical, The Times They Are A-Changin’. He has produced over 75 plays and musicals, including Dirty Rotten Scoundrels, the west coast premiere of the Tony-winning play Tike 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) Creators/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), Pongy 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 Scenic Design ............ Jo Winiarski
Assistant Lighting Design ......... Amanda Zieve
Followspot Operators .......... Kristen Flores, Steve Schmitz

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.

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

PERFORMANCES MAGAZINE P15
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.
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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For more information please contact Marilyn McAvoy at (619) 231-1941 x2309.

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(619) 231-1941 x2310 or
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Irene Tedrow
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G Wood
* in memoriam

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Tuesday - Sunday: Noon – last curtain
Hours subject to change. Please call ahead.
Phone (619) 234-5623
FAX (619) 231-6752
Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS
Monday - Friday: 9am – 5pm
Phone (619) 231-1941
Website www.TheOldGlobe.org
Address The Old Globe
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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a $3 per ticket service charge, not to exceed $12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

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If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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

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

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

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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.

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

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

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

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Jessica Morrow, Ken Sepe, Cassandra Shepard,

Grant Wallpole ........ Subscription Sales Representatives

**Ticket Services**

Bob Coddington ........ Ticket Services Manager

Marsi Roche ........ Ticket Operations Manager

Dana Meister ........ Group Sales Manager

Brandyn Smithy ........ Ticket Services Supervisor

Training Coordinator

**PATRON SERVICES**

Mike Callaway ............ Theatre Manager

Mike Carson, Rob Novak .......... House Managers

Kristen Cairns ........ Front of House Assistant

Dana Juhl ........ Food and Beverage Manager

Hayden Alisha ........ Food and Beverage Assistant Manager

Michelle Elliott, Brock Roser, Anne-Marie Shafer,

Tess Thompson ............ Pub Staff

Rose Espiritu, Stephanie Rakowski,

Stephanie Reid ........ Gift Shop Supervisors

**Security/Parking Services**

Rachel “Bear” Garcia .............. Security/Parking Services Supervisor

Irene Herr ............. Associate Supervisor of Security

Dallas Chang, Sherisa Eselin, Janet Larson,

Jeffrey Neitzel ............. Security Officers

Mark Anguiano, Patricia Ceja,

Deborah Elliott, Mark Flores, Nicole Hagemeier, Lou

Hicks, Michael Watts .......... Parking Lot Attendants

Andrew Ashton, David Nguyen ...... V.I.P. Valet Attendants

Jack O’Brien ............ Artistic Director Emeritus

Craig Noel ........ Founding Director