

## UPCOMING

### OPUS

March 21 - April 26, 2009  
The Old Globe Arena Stage  
at the James S. Copley Auditorium,  
San Diego Museum of Art



### THE PRICE

May 9 - June 14, 2009  
The Old Globe Arena Stage  
at the James S. Copley Auditorium,  
San Diego Museum of Art



### CORNELIA

May 16 - June 21, 2009  
Old Globe Theatre



### 2009 Summer SHAKESPEARE FESTIVAL

June 14 - September 27, 2009  
Lowell Davies Festival Theatre

#### TWELFTH NIGHT

#### CORIOLANUS

#### CYRANO DE BERGERAC



### THE FIRST WIVES CLUB

July 15 - August 16, 2009  
Old Globe Theatre



### THE MYSTERY OF IRMA VEP

Aug 1 - Sep 6, 2009  
The Old Globe Arena Stage  
at the James S. Copley Auditorium,  
San Diego Museum of Art



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

# Season Sponsors

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

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**Anonymous**



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



# THE OLD GLOBE

P R E S E N T S

## 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

COSTUME DESIGN

Mattie Ullrich

LIGHTING DESIGN

Jeff Croiter

SOUND DESIGN

Tony Smolenski IV

PROJECTION DESIGN

Aaron Rhyne

With additional material by Beowulf Boritt

STAGE MANAGER

Daniel S. Rosokoff

CASTING

Jay Binder/Sara Schatz

ORCHESTRATIONS

Alex Lacamoire

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](http://www.MTIShows.com)

Old Globe Theatre, Donald and Darlene Shiley Stage

March 7 - April 12, 2009

# Cast of Characters

Man #1 .....	Adam Monley
Man #2 .....	Nehal Joshi
Man #3 .....	Wayne Duvall
Woman #1.....	Marie-France Arcilla
Woman #2 .....	Danielle Lee Greaves
Woman #3 .....	Donna Lynne Champlin
Stage Manager .....	Daniel S. Rosokoff
Assistant Stage Manager .....	Jennifer Leigh Wheeler

There will be no intermission

The Actors and Stage Managers employed by this production are members of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.  
If you would like a synopsis of this production in Spanish, please request it from an usher.

## MUSICIANS

Music Director/Conductor/Keyboards.....	Mark Hartman
Electric, Acoustic Guitars .....	Mark Shapiro
Electric, Acoustics Bases.....	Danny Welter
Drums/Percussion.....	Jeff Dalrymple
Orchestra Contractor .....	Lorin Getline
Rehearsal Piano .....	Ron Councill
Rehearsal Drums .....	Jeff Dalrymple
Synthesizer Programming .....	Mark Hartman

**Music Copying**  
**Emily Grishman**

All musicians are represented by the American Federation of Musicians of the United States and Canada.



### 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

CONTINUED NEXT PAGE

## 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*.

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## 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](mailto:jnash1@san.rr.com) and for more information on the Globe Guilders Fashion Show, contact Suzie Turner at [suziepoet@cox.net](mailto:suziepoet@cox.net).

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### Studs Terkel (cont'd)

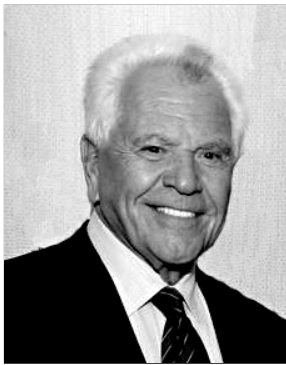
theater productions and even in the exciting new medium of television. From 1949 until 1951, he had his own weekly show on NBC, *Studs' Place*, an innovative, improvisational situation comedy about "regular folks."

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.

# Board of Directors



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.

Donald Cohn, *Chair,*  
*Board of Directors*

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Major funding provided by the City of San Diego Commission for Arts and Culture.

The Old Globe is supported in part by grants from Vice Chairwoman Pam Slater-Price, Supervisor Bill Horn and The County of San Diego.

# Musical Numbers and Monologues

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



# Shiley Artist-in-Residence

## 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.

\$20,000,000 or greater

Donald and Darlene Shiley

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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.



STEPHEN SCHWARTZ



DARLENE AND DONALD SHILEY



## SO YOU WANT TO BE AN ACTOR...

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 work 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



SUMMER SHAKESPEARE INTENSIVE 2008,  
STUDENT ACTORS PERFORM SCENE FROM *ROMEO Y JULIETA*.

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.

# Program Notes

## 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.

*MILL WORKER* by James Taylor

*Millwork ain't easy  
Millwork ain't hard  
Millwork most often is  
A goddam 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  
Quittin' 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*

**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 quittin'. You're wondering you haven't got enough done and it's almost quitin' time.



**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.

*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*

*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*

**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: *Shout! The Mod Musical*, Julia Miles/Cast Album; *The Ark*, 37Arts/Cast Album; *Sidd*, Dodger Stages/Cast Album;

*Once Upon and Ever After*, Lincoln Center; *Collegiate The Musical*, ATA. REGIONAL: World Premiere of *Simeon's Gift* with and by Dame Julie Andrews, Bay Street Theater. *Aida*, North Shore Music Theater; *Making Tracks*, San Jose Rep; *Once on This Island*, Lyric Theater; *Miss Saigon*, Forestburgh Playhouse; *Where Elephants Weep*, Irish Theater. TV: *Cashmere Mafia*, *Law & Order: SVU*, *Cinema AZN*, *Ang TV*. AMDA Grad, ADMU Grad, Proud Manileña.

## Donna Lynne Champlin

(Woman #3)



THE OLD GLOBE: Debut. BROADWAY: *Sweeney Todd*, *Hollywood Arms*, *By Jeeves*, James Joyce's *The Dead*, *Master Class* at the MET. OFF BROADWAY: *Dark at the Top of The Stairs* (OBIE award), *Bury The Dead*, *Love Jerry* (NYMF Best Actress),

*Marcy In The Galaxy*, *Flight of the Lawnchair Man* (NYMF Best Actress), *Albertine*, Carnegie Hall's *Very Warm For May*, City Center Encores! *Bloomer Girl*. FILM/TV: *My Father's Will*, *The Audition*, *The Dark Half*, *Law and Order*, *The Tony Awards*, *Regis and Kelly*, *The View*. TRAINING: CMU, Oxford University (Advanced Scholarship: Shakespeare/Chekhov); Thanks Gordon and Cousin Cathy! Love to Andy. [www.donnalynnechamplin.com](http://www.donnalynnechamplin.com)

## Wayne Duvall

(Man #3)



THE OLD GLOBE: Debut. NEW YORK: *Of Thee I Sing*, City Center Encores!; *On The Wing*. LOS ANGELES: *Happy Days - The Musical* (dir. Garry Marshall), *Billy Bob and the Gospel*, *Homegrown*, *Antigone*, *Baal*, *Café 50's*, *Till Death or*

*Whatever Do Us Part*. Regional: *Camelot*, *The Dinner Party*, *Two By Two*, *The Rainmaker*, *The Robber Bridegroom*.

FILM: *Pride and Glory*, *Leatherheads*, *In the Valley of Elah*, *Love Liza*, *Evolution*, *O Brother, Where Art Thou?*, *Hard Rain*, *My Fellow Americans*, *Suckers*, *Unstrung Heroes*, *The Fan*, *A Better Way to Die*, *Apollo 13*. UPCOMING: *Duplicity*, *Edge of Darkness*, *13*, *Star-Crossed*. TV: 4 years as Sgt. Phil Brander on *The District*, *Law & Order* (all), *K-Ville*, *Their Eyes Were Watching God*, *Threshold*, *Strong Medicine*, *The West Wing*, *CSI*, *CSI:NY*, *NYPD Blue*, *JAG*, *Judging Amy*, *Diagnosis Murder*, *Profiler*, *Chicago Hope*, *Nash Bridges*, *The X-Files*, *LA Law*.

## Danielle Lee Greaves

(Woman #2)



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; *Purlie*, 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; *Swinging on a Star*, Riverside Theatre; *Nonsense*, Foothills Theatre Company. TV: *Rescue Me*, *Damages*, *Whoopi on NBC*, *100 Centre Street*. VOICE OVER: *Grand Theft Auto: San Andreas*. INDUSTRIAL: *Rite Aid*, *Elidel*.

## Nehal Joshi

(Man #2)



THE OLD GLOBE: Debut. BROADWAY/ TOUR: *Les Miserables*, *The Threepenny Opera*. NEW YORK: *The Secret Garden* (concert). REGIONAL: *Working*, Asolo Rep; *Mister Roberts*, Kennedy Center; *Señor Descretion*, *Himself*, Arena Stage; *Tommy*,

Dallas Theater Center; *Carousel*, Olney Theatre Center; *Mother Teresa is Dead*, City Theatre Company; *Wit*, ATL; *Recent Tragic Events*, Woolly Mammoth Theatre. TRAINING: Actor's Theatre of Louisville; Shakespeare's Globe (London, England); James Madison University (Harrisonburg, VA).

## Adam Monley

(Man #1)



THE OLD GLOBE: Debut. BROADWAY: *Mamma Mia!* (original cast) NATIONAL TOURS: *The Phantom of the Opera*; *Big River*, Deaf West. OFF- BROADWAY: *Fanny Hill*, York Theatre Company; *A Gingerbread House*, Playwrights Horizons. RE-

GIONAL: *Oklahoma!*, Papermill Playhouse; *A Little Night Music*, Northshore Music Theatre; *The Baker's Wife*, Goodspeed Opera; *Romeo & Bernadette*, co-production of Papermill Playhouse and Coconut Grove Theater. TRAINING: The University of Cincinnati College, Conservatory of Music.

## 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 *Geppetto & 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 Pilgrim* and *Uncharted Territory*, available at [www.stephenschwartz.com](http://www.stephenschwartz.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 Theater 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), *Pirates! Or Gilbert and Sullivan Plunder'd* (conceived with Nell 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), *Barnum* (Asolo), *Half A Sixpence* (Goodspeed), *Cam Jansen* (Lambs Theatre), *Assisted Loving* (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 Velvet Vise* with Janeane Garafalo (NY Performance Works), *Immaculate Misconception* (Hampstead New End), *Song of Singapore* (Capital Rep.), *Jesus Christ, Superstar*, *Joseph...*, *Evita* (Helen Hayes), EDUCATION: Royal Academy of Dramatic Art, Stanford University, NYU Film, Lincoln Center Director's Lab.

## Josh Rhodes

(Choreographer)

REGIONAL: *Broadway Three Generations*, Kennedy Center; *Barnum*, Asolo Rep, Maltz Jupiter; *Working*, Asolo Rep; *Breaking Up Is Hard To Do*, Ogunquit Playhouse; *Chess*, *Dreamgirls*, North Carolina Theatre. NEW YORK: *Broadway by the Year*, Town Hall; *All Singin' All Dancin'*, Town Hall; *Broadway Bares 08'*. ASSOCIATE CHOREOGRAPHER: *Follies*, Encores; *South Pacific*, Carnegie Hall; *The Drowsy Chaperone*, Broadway, West End, National Tour. PERFORMER-BROADWAY: *Fosse*, *Bells Are Ringing*, *Sweet Smell of Success*, *Urban Cowboy*, *The Boy From Oz*, *Man of La Mancha*, *Chicago*. EDUCATION: University of Michigan.

## Beowulf Boritt

(Scenic Design)

Designer for *Working* at the Asolo Theatre and is pleased to do it again. BROADWAY: *The 25th Annual Putnam County Spelling Bee*, *Lovemusik*, *Jay Johnson: The Two and Only*. OFF-BROADWAY: More than 50 shows including *The Last Five Years*, *Rock of Ages*, *Saint Lucy's Eyes*, *Hank Williams: Lost Highway*, *Miss Julie*, Pub-

lic, MTC, 2nd Stage, MCC, New Group, 2007 & 2008 Ringling Brothers Circus. AWARDS: Obie, Audelco, Barrymore, 3 Drama Desk nominations.

## Mattie Ullrich

(Costume Design)

OFF BROADWAY: *Fault Lines*, *Naked Angels*; *From Up Here*, Manhattan Theater Club; *Liberty City*, NY Theater Workshop; *Slug Bearers of Kayrol Island*, Vineyard; *Things We Want*, The New Group; *Election Day*, Second Stage; *Jacques Brel Is Alive and Well and Living in Paris*, The Zipper; *9 Parts of Desire*, MET; *People Are Wrong*, Vineyard Theatre; *Bad Dates*, Playwrights Horizons; *John Ferguson*, The Mint; *Where Do We Live*, Vineyard; *Massacre*, LABrynth; *The Mysteries*, Classic Stage Company; *Joe Fearless*, *Roar*, New Group; *What the Butler Saw*, The New Group; *East is East*, MTC, The New Group. Mattie has also designed for Classic Stage Company, Epic Theater, The Culture Project and many other NYC theater companies. REGIONAL: Asolo Rep, Cincinnati Playhouse in The Park, Goodspeed Musicals, Huntington Theatre Co., Dallas Theater Center, Delaware Theatre Co., Madison Rep., New York Stage and Film. OPERA: Wolf Trap Opera, Staatstheater Wiesbaden (Germany), Opera Ireland, Bard Summerscape, Opera Colorado, Philadelphia Opera Theatre, Music Academy of the West. FILM: *Year of the Fish* (Sundance 2007), *Shoplifting Chanel*, and *Sovereignty*.

## 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 Voyage 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*; *Trumbo*; *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, Williamstown 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)

BROADWAY: *Cymbeline*. OFF-BROADWAY: *The Adding Machine* (Drama Desk Nomination), *Walmar-*

*Satellites*, *Everything Bad & Beautiful*, *Measure For Measure*, *I Love You Because*, *Indoor/Outdoor*, *Almost Maine*, *Mr. Marmalade*. REGIONAL: *She Loves Me*, Huntington Theatre Co; *August Wilson's 20th Century*, Kennedy Center; *The Lady In Question*, *The Night Season*, Bay Street Theater. Tony is a Graduate of SUNY New Paltz.

## 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; *Topsy Turvy Mouse*, Cherry Lane; *Flags*, 59E59; Monica Bill Barnes' *Suddenly Summer Somewhere*, Dan-cepace; *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](http://www.aaronrhyne.com).

## Mark Hartman

(Musical Director/Conductor)

THE OLD GLOBE: *Chita Rivera: The Dancer's Life*. Mark is currently the Associate Conductor of *Avenue Q* on Broadway. OTHER BROADWAY: *1776*, Roundabout; *Miss Saigon*. OFF-BROADWAY/REGIONAL: *Working*, Asolo Theatre; *Pippin*, Goodspeed, Nat'l Tour; *The Fantasticks*, Sullivan St. and Orbach Theaters; *Joy* (dir. Ben Rimalower), *Avenue Q*, Vineyard; *The Baker's Wife*, Goodspeed, dir. Gordon Greenberg; *Pippin*, Goodspeed, dir. Gabriel Barre, also Nat'l Tour. IRISH REP: *Take Me Along*, *Gaslight* aka *Angel Street*, *After The Ball* (dir. Tony Walton), *Finian's Rainbow* (also Westport), *The Streets of New York*, *The Hostage*, *The Irish...* (also Nat'l Tour). YORK THEATER: *The Baker's Wife* (dir. Gordon Greenberg), *Bajour* (dir. Stuart Ross), *Greenwillow* (dir. Michael Montel), *NEO I*. CONCERTS: *Broadway on Broadway 2007 & 2008* (in Times Square), *Rags* (20th Anniversary), *Pippin* (w/ Rosie O'Donnell, Ben Vereen), *Children of Eden* (NYC premiere). CAST ALBUMS: *After The Ball*, *Finian's Rainbow*, *Avenue Q*, *NEO*, *Watch Your Step!*, *That's The Ticket!*, *Look Ma I'm Dancin'*. CABARET: Natalie Douglas, Gay Marshall, Emily Skinner, John Tartaglia, many others. Mark is the recipient of two MAC Awards and the Backstage Bistro Award for Music Direction.

## Alex Lacamoire

(Orchestrations)

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 *Jelly'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 Luv?* She wrote additional lyrics for *High Society*, with a book by Arthur Kopit and a score by Cole Porter. She wrote lyrics for *Pieces of Eight* with Jule Styne and Michael Stewart, *Fanny Hackabout Jones* 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 Alice*. 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 Mad Show*, *Working*, *The Griffin and the Minor Canon*, and scores for the Bill 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 *Freaky 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 Juilliard School, on the Board of ASCAP, and on the Council of the Dramatists Guild.

## James Taylor

(Songwriter)

James Taylor, born Mar 12, 1948 Boston, MA, USA. Husband of Carly Simon (1972 - 1983). Lyricist & Composer. AWARDS AND NOMINATIONS: 1978 Tony Award® Best Original Score - *Working* (nominee) PRODUCTIONS: *Working Music & Lyrics* (Original, Musical) (May 14, 1978 - Jun 4, 1978).

## Daniel S. Rosokoff

(Stage Manager)

THE OLD GLOBE: *Dancing in the Dark*, *Dirty Rotten Scoundrels*. BROADWAY: *Dirty Rotten Scoundrels*, *Dr. Seuss' How the Grinch Stole Christmas! The Musical*, *By Jeeves* (Ayckbourn /Lloyd Webber), *Swinging on a Star*. OFF-BROADWAY: *Mr. Goldwyn* starring Alan King. TOURS: *Dirty Rotten Scoundrels*, *The Full Monty*, *Barry Manilow's Copacabana*, *Jolson: The Musical*, *Joseph and the Amazing Technicolor Dreamcoat*, NYC ENCORES: *Strike Up the Band*, *Babes in Arms*. FILM: *By Jeeves*. REGIONAL: Goodspeed, Long Wharf, The Old Globe, Kennedy Center, Shakespeare Theatre, Geffen Playhouse, Pittsburgh Public and Pittsburgh CLO. Member Actors' Equity Association.

## 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*, *Urinetown*, *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*, *Butley*, *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.

### Casting

JAY BINDER CASTING

Jay Binder, CSA

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

## Music Theatre International

Is one of the world's leading dramatic licensing agencies, protecting the rights and legacy of composers, lyricists and book writers. Our core business is issuing licenses and supplying scripts, musical materials, and other theatrical resources to schools and theatres, both amateur and professional around the world. With nearly 300 titles in the MTI catalogue including hits from the Broadway and London stage, musical revues, the Broadway Junior Collection and other youth musicals, MTI shows have been performed by 60,000 amateur and professional theatrical organizations throughout the US and in over 60 countries around the world.

## 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)

DIRECTING CREDITS AT THE GLOBE INCLUDE: *The Women*, *The Pleasure of His Company*, *All's Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Winter's Tale*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Titus Andronicus*. OTHER CREDITS INCLUDE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well*, *Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot*, *The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon*, *The Blue Demon*, Huntington Theatre; *Hay Fever*, *Princess Turandot*, Westport County Playhouse; *A Little Night Music*, *Amour*, Goodspeed Musicals; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; and *The Two Noble Kinsmen*, Chicago Shakespeare Theatre. His opera credits include the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; and the American premiere of Rimsky-Korsakov's *May Night*, Sarasota Opera. UPCOMING: Walter Braunfels' *Die Vogel* at the Los Angeles Opera, conducted by James Conlon.

## Jack O'Brien

(Artistic Director Emeritus)

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*, *Happgood* (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 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.



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



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



# The Conrad Prebys Theatre Center



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

## **Old Globe Theatre - Donald and Darlene Shiley Stage**

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

## **NEW! Sheryl and Harvey White Theatre**

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

## **NEW! Karen and Donald Cohn Education Center**

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

## **NEWLY REDESIGNED! Copley Plaza**

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



## **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.

# Annual Fund Donors

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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\*In Memoriam

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

For more information, please contact  
 Director of Development,  
 Todd R. Schultz  
 (619) 231-1941 x2310 or  
 T Schultz@TheOldGlobe.org.

# Special Thanks to our Corporate Donors

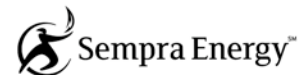
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Corporate Partners enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Courtney Quinn at (619) 231-1941 x2311.



# Associate Artists of The Old Globe

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

William Anton	Richard Easton	Bob James	Jonathan McMurtry	Douglas W. Schmidt	Irene Tedrow *
Jacqueline Brooks	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Seret Scott	Sada Thompson
Lewis Brown	Monique Fowler	Peggy Kellner*	Robert Morgan	David F. Segal	Paxton Whitehead
Victor Buono*	Ralph Funicello	Tom Lacy	Ellis Rabb*	Richard Seger	James Winker
Wayland Capwell *	Lillian Garrett-Groag	Diana Maddox	Steve Rankin	Diane Sinor	Robert Wojewodski
Kandis Chappell	Harry Groener	Dakin Matthews	Robin Pearson Rose	Don Sparks	G Wood*
Eric Christmas*	A.R. Gurney	Deborah May	Marion Ross	David Ogden Stiers	* in memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Steven Rubin	Conrad Susa	
Tim Donoghue	Mark Harelik	John McLain	Ken Ruta	Deborah Taylor	

## Patron Information

### TICKET SERVICES HOURS

Monday: Call the ticket office or visit our website for a current schedule of Monday hours.

Tuesday - Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

**Phone** (619) 231-GLOBE or (619) 234-5623

**FAX** (619) 231-6752

**Email** Tickets@TheOldGlobe.org

### ADMINISTRATION HOURS Monday - Friday: 9am – 5pm

**Phone** (619) 231-1941

**Website** www.TheOldGlobe.org

**Address** The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

### ORDERING TICKETS/CHANGE OF ADDRESS

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

### UNABLE TO ATTEND?

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

### RESTROOMS AND TELEPHONES

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

### SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of

latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

### YOUNG CHILDREN

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

### ELECTRONIC DEVICES AND CAMERAS

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

### ASSISTED LISTENING SYSTEM

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

### PUBLIC TOURS

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

### LOST AND FOUND

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

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

—available upon request—. Please ask an usher.

**The videotaping or other video or audio recording of this production is strictly prohibited.**

# Staff

Louis G. Spisto.....CEO/Executive Producer

Michael G. Murphy.....General Manager

Darko Tresnjak.....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

Robertta Wells-Famula.....Director of Education

## ARTISTIC

Jack DePalma.....Play Development Director

Samantha Barrie.....Casting Director

Claudia Hill-Sparks.....Voice and Speech Consultant

Bernadette Hobson.....Artistic Assistant

## Stage Management

Leila Knox.....Production Stage Manager

## PRODUCTION

Debra Pratt Ballard.....Associate Director of Production

Ron Cooling.....Company Manager

Carol Donahue.....Production Coordinator

## Technical

Benjamin Thoron.....Technical Director

Wendy Berzansky.....Associate Technical Director

Sean Fanning.....Resident Design Assistant

Eliza Korshin.....Technical Assistant/Buyer

Christian Thorsen.....Stage Carpenter/Flyman, Globe

Carole Payette.....Charge Scenic Artist

Edee Armand, Adam Bernard,

Victoria Erbe.....Scenic Artists

Gillian Kelleher.....Master Carpenter

Robert Dougherty.....Master Carpenter, Festival

Sheldon Goff, Jason McIntyre, Laura McEntyre, Mongo

Moglia, Mason Petersen.....Carpenters

## Costumes

Stacy Sutton.....Costume Director

Charlotte Devaux Shields.....Resident Design Assistant

Maureen Mac Niallais.....Assistant to the Director

Shelly Williams.....Design Assistant/Shopper

Erin Cass, Wendy Miller.....Drapers

Babs Behling, Anne Glidden Grace.....Assistant Cutters

Mary Miller.....Costume Assistant

Nancy Liu.....Stitcher

Erin Carignan.....Craft Supervisor, Dyer-Painter

Molly O'Connor.....Wig and Makeup Supervisor

Kim Parker.....Assistant to Wig and Makeup Supervisor

Beverly Boyd.....Wardrobe Supervisor

Marnee Davis.....Globe Crew Chief

Kristin Bongiovanni.....Globe Run Crew

Jeri Nicolas.....Copley Crew Chief

Marie Jezbera.....Rental Agent

## Properties

Neil A. Holmes.....Properties Director

Kristin Steva Campbell.....Assistant to the Director

M.H. Schrenkeisen.....Shop Foreman

Rory Murphy.....Lead Craftsman

Pat Cain.....Property Master, Globe

David Buess.....Property Master, Copley

Trevor Hay.....Property Master, Festival

Joshua Camp, Kristi Hummel, David Medina,

Patricia Rutter.....Craftspeople

## Lighting

Nate Parde.....Lighting Director

Jason Bieber.....Lighting Assistant

Tonnie Ficken.....Master Electrician, Globe

Jim Dodd.....Master Electrician, Copley

Kevin Liddell.....Master Electrician, Festival

Todd Adams, Elizabeth Axe, Bonnie Breckenridge, Katie

Brost, Nate Cargill, Mark Dewey, Rissa Dickey, Kristen

Flores, Lacey Flores, Chris Givens, Kelli Groskopf,

Justin Hobson, Shawna Kyees, Areta MacKelvie,

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

Keala Settle.....Mic Runner, Globe

## ADMINISTRATION

Suzanne Bradley.....Assistant General Manager

Daniel Baginski.....Executive Assistant

Mark Gingery.....Theatre Center Project Coordinator

## Information Technology

Dean Yager.....Information Technology Manager

Thad Steffen.....Information Technology Asst. Mgr.

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

## Human Resources

Sandra Parde.....Human Resources Director

## Maintenance

Randy 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

Llance 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 Yé.....MFA Production Staff

## EDUCATION

Kim Montelibano Heil.....Education Associate

Carol Green.....Speakers Bureau Coordinator

Amy Biedel, Marisela De la Parra, Monique Gaffney, Janet

Hayatshahi, Jamie Koottarappallil, Jensen Olaya, Steve

Lipinsky, Sarah Price, David Tierney.....Teaching Artists

## FINANCE

Paula Nickodemus.....Senior Accountant

Trish Guidi.....Accounts Payable/Accounting Assistant

Anthony Martinez.....Payroll Coordinator/

Accounting Assistant

Tim Cole.....Receptionist

## DEVELOPMENT

Annamarie Maricle.....Associate Director;

Institutional Grants

Marilyn McAvoy.....Major Gifts Director

Eileen Prisby.....Events Manager

Courtney Quinn.....Development Coordinator;

Individual Annual Giving

Diane Addis.....Membership Administrator

Josh Martinez-Nelson.....Development Administrator

Diana Steffen.....VIP Donor Ticketing

Rachel Plummer.....Development Assistant

## Donor Services

Joyanne Buscemi, Monica Jorgensen, Barbara Lekes,

Richard Navarro, Stephanie Reed,

Judy Zimmerman.....Suite Concierges

## MARKETING

Mia Fiorella.....Audience Development Manager

Jackie Anderson.....Publications Coordinator

Claire Kennelly.....Marketing Assistant

Samantha Haskins.....Public Relations Assistant

Erica Dei.....Graphic Designer

Craig Schwartz.....Production Photographer

Joyanne Buscemi, Monica Jorgensen,

Susie Virgilio.....Marketing/Events Assistants

## Subscription Sales

Scott Cooke.....Subscription Sales Manager

Anna Bowen-Davies, Stanley Cade, Arthur Faro, Andy

Fink, Randi Hawkins, Pamela Malone, Yolanda Moore,

Jessica Morrow, Ken Seper, Cassandra Shepard,

Grant Walpole.....Subscription Sales Representatives

## Ticket Services

Bob Coddington.....Ticket Services Manager

Marsi Roche.....Ticket Operations Manager

Dani Meister.....Group Sales Manager

Brandon Smithey.....Ticket Services Supervisor/

Training Coordinator

Marissa Haywood,

Shouna Shoemake.....Lead Ticket Services

Representatives

Brian Abraham, Elizabeth Brown, Sarah Dittges, Tony

Dixon, Merri Fitzpatrick, Michael Knudsen, Alicia Lerner,

Cassie Lopez, Caryn Morgan, Jensen Olaya, Michael

Pousson, Carlos Quezada,

Molly Whittaker.....Ticket Services Representatives

## PATRON SERVICES

Mike Callaway.....Theatre Manager

David Carson, Rob Novak.....House Managers

Kristen Cairns.....Front of House Assistant

Dana Juhl.....Food and Beverage Manager

Haydee Aldas.....Food and Beverage Assistant Manager

Michelle Elliott, Brock Roser, Anne-Marie Shafer,

Tess Thompson.....Pub Staff

Rose Espiritu, Stephanie Rakowski,

Stephanie Reed.....Gift Shop Supervisors

## Security/Parking Services

Rachel "Beahr" Garcia.....Security/

Parking Services Supervisor

Irene Herrig.....Associate Supervisor of Security

Dallas Chang, Sherisa Eselin, Janet Larson,

Jeffrey Neitzel.....Security Officers

Mark Anguiano, Patricia Ceja,

Deborah Elliott, Mark Florez, Nicole Hagemeyer, 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