

THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

...

As a not-for-profit theatre with a budget of \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

...

The Globe provides over 20 different community outreach and education programs to more than 50,000 people annually.

...

The Old Globe has sent 20 productions to Broadway since 1987.

...

Charity Navigator has designated The Old Globe an "exceptional" organization, earning its coveted four-star rating for the past five consecutive years and ranks the Globe in the top 4% of all not-for-profits in the United States.



Romantic comedy is a perennial treat. The basic convention of two disparate characters discovering that their initial loathing or basic unsuitability is really just the prelude to love has been around for centuries. In fact we're producing a progenitor of the form, *The Taming of the Shrew*, this summer. More recently, Philip Barry created the sophisticated *The Philadelphia Story* which was the epitome of the perfect romantic comedy. The film

version with Katharine Hepburn, Cary Grant and James Stewart joined the ranks of great films that had honed this formula in the '30s and '40s to near perfection. Think of Claudette Colbert and Clark Gable in *It Happened One Night* or Carole Lombard and William Powell in *My Man Godfrey*.

But this isn't just a convention of the past. That's why it's been especially heartening to have discovered Kenny Finkle's wonderfully funny and pertinent *Alive and Well*. Heartening because Kenny is a young writer in the theatre who has an ear for funny dialogue and a heart for honest sentiment. If opposites attract, then Kenny has a perfect set-up with the Northern reporter, Carla and the Southern Civil War re-enactor, Zach. By making his characters from a blue region and a red region, Kenny is also giving the comedy some contemporary resonance. If Carla and Zach can find a common ground, maybe there's a reason for optimism for us all.

Under the direction of the inventive Jeremy Dobrish, I'm sure you'll find Carla and Zach's journey through the Virginia wilderness in *Alive and Well* a delightful experience.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

ALIVE AND WELL

by Kenny Finkle

SCENIC DESIGN

Robin Sanford Roberts

COSTUME DESIGN

Shelly Williams

LIGHTING DESIGN

Michael Gottlieb

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Moira Gleason

DIRECTED BY

Jeremy Dobrish

Casting by Samantha Barrie, CSA

Co-World Premiere produced in collaboration with Virginia Stage Company, Norfolk, Virginia.

Commissioned and produced by Virginia Stage Company,
Chris Hanna, Artistic Director and Keith Stava, Managing Director.

Sheryl and Harvey White Theatre

March 20 - April 25, 2010

Cast of Characters

IN ORDER OF APPEARANCE

CARLA KEENAN..... Kelly McAndrew

ZACHARIAH CLEMENSON..... James Knight

Stage Manager Moira Gleason

SETTING: Central Virginia (between Petersburg and Appomattox)

TIME: The present

There will be one 15-minute intermission.

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

Si desea una sinopsis de esta obra en Español o en Inglés,
favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish,
please request it from an usher.



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.

ssdc

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

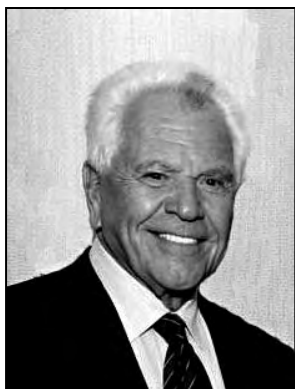


This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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

Board of Directors



Dear Friends,

I am pleased to welcome you to The Old Globe and the world premiere of *Alive and Well*. The Globe's ability to continue presenting theatre of the highest caliber, which includes many world and west coast premieres, is only made possible through your continued patronage - as subscribers and contributors - and your ongoing involvement with The Old Globe is truly appreciated.

Now that we're well into the New Year, and will soon be celebrating the Globe's 75th Anniversary, it is more important than ever before to support the Globe's Annual Fund as generously as possible. The Board and staff have embraced annual fundraising with renewed vigor, and hope that when you receive your renewal letters and other appeals throughout the year, you'll consider increasing your support. Your generosity in recognition of the Globe's 75-year history of providing a rich cultural tradition of artistic excellence and award-winning education programs is appreciated beyond measure.

Thank you for your continued support. Enjoy the play!


Donald L. Cohn, Chair
BOARD OF DIRECTORS

BOARD OF DIRECTORS

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Mary Ann Blair

Mary Ann Blair is an avid supporter of theatre in San Diego, and has been a patron of The Old Globe for the past 12 years. Through her commitment to the Globe's education and community programs, Mary Ann has made it possible for thousands of children to experience the magic of live theatre. She often attends the student matinees with them and delights in seeing their reactions to a performance. She believes that the arts are an essential part of a well-rounded education, and that theatre needs to be a part of children's lives. The Old Globe is very pleased to recognize Mary Ann Blair as a Production Sponsor for *Alive and Well*.



Cohn Restaurant Group

The Prado at Balboa Park is one of the most frequently visited restaurants by Globe patrons for lunch or dinner before Globe performances. Cohn Restaurant Group operates 12 San Diego restaurants including The Prado, Corvette Diner, Blue Point Coastal Cuisine, La Jolla Strip Club, Gaslamp Strip Club, Indigo Grill, Island Prime, Kemo Sabe and Thee Bungalow. The newest Cohn restaurant, 333 Pacific, offers stunning views of the famous Oceanside Pier. Lesley and David Cohn, owners of Cohn Restaurant Group, have attended Globe productions for more than a decade. The Old Globe greatly appreciates Cohn Restaurant Group's financial and in-kind Annual Fund contributions to support the Theatre.





I HATE YOU. I LOVE

Petruchio: “Myself am moved to woo thee for my wife.”

Katherina: “Moved’ – in good time! Let him that moved you hither remove you hence.”

With this Elizabethan equivalent to “Take a hike, pal,” Katherina dismisses Petruchio in *The Taming of the Shrew*. He is not so easily deterred. He has, after all, “come to wive it wealthily in Padua.” This contentious courtship is the heart of one of the great romantic comedies of literature. *Alive and Well* carries on this grand tradition, one that has been charming audiences for centuries. That shouldn’t be surprising. It has always been entertaining to watch two apparently mismatched people battle it out for nearly two hours only to realize what we in the audience suspected from the beginning: that they are, as Cole Porter once wrote, fated to be mated.

While Shakespeare mastered the form, only a few playwrights who

followed him managed to mingle love and laughter with equal skill. It took nearly three centuries and a great technological advance to return romantic comedy to its former popularity. Sound films—talkies—provided an ideal platform for mismatched lovers. Indeed, one of the most ambitious early talkies (1929) cast box office giants Mary Pickford and Douglas Fairbanks as Kate and Petruchio. Shakespeare even got a screenplay credit. Later, during the Great Depression of the 1930s, Hollywood polished the established formula to perfection. The familiar characters and recurring elements seemed as well-matched for the big screen as the characters were ill-matched for each other.

Ellie: “Your ego is absolutely colossal.”

Peter: “I was wondering what makes dames like you so dippy.”

— *It Happened One Night*, 1934

Just five years after Fairbanks tamed Pickford, director Frank Capra and writer Robert Riskin sent Claudette Colbert and Clark Gable racing to the pinnacle of artistic and popular success with the classic romantic comedy, *It Happened One Night*. In the 75 years since then, Hollywood has regularly relied on the characters and themes from which romantic comedy draws its enduring popularity.

Frequently, the two principal characters meet in some unusual circumstance. Dotty heiress Carole Lombard snagged William Powell from a landfill (they called them dumps then) for her scavenger hunt in *My Man Godfrey*. Kay Francis fell for Herbert Marshall while he was stealing her jewels in *Trouble in Paradise*.

Once they are acquainted, the unhappy couple proceeds to let us know how much they dislike each other by enumerating their



YOU. THE END. BY TOM ROBERTS

many differences. First, they come from opposite ends of the social or political spectrum. Audrey Hepburn was a European princess and Gregory Peck a mere reporter covering her Italian state visit in *Roman Holiday*. Greta Garbo dedicated herself to Communism while Melvyn Douglas was equally committed to capitalism in *Ninotchka*.

Naturally, they have wildly different personal habits. Diane Keaton's la-dee-da free spirit kept trying to drag Woody Allen out of his neurotic funk in *Annie Hall*. And Gary Cooper's fastidious college professor in *Ball of Fire* was confounded by the antics of gum-chewing stripper Barbara Stanwyck.

There is usually an inversion of the normal life lived by one of the characters, most often the more pampered of the two. Runaway heiress Colbert ditched the limo to travel cross-country by bus while Princess Hepburn zoomed around

Rome on a Vespa. *Alive and Well's* sophisticated Carla walks 100 miles, sleeps on the ground, and gets loopy on moonshine. Alcohol is, in fact, a frequent visitor to these proceedings. Garbo's Soviet reserve melted once she got giddy on champagne.

With its snappy dialogue and clever character development, *Alive and Well* establishes Carla and Zach as a classic romantic comedy team in its first five minutes. She is the hard-boiled Type A city girl tied to her BlackBerry, he the whiskey-swiggling good ol' country boy living largely in the past. These two, their Union and Confederate uniforms, the food each one orders and the way they eat it all quickly distinguish them as two people headed for a blow-up. And then a match-up, with the promise of a lot of laughter along the way.

What is it that keeps us entranced by romantic comedies even though we are reasonably sure that the battling badinage of Act I will give way

to terms of endearment by the end of Act II? Two elements certainly play a part in our enduring fascination. One is that romantic comedies have always featured strong women as capable adversaries to the strong men they spar with. Kate was more force of nature than shrew. Only the determined Claudette Colbert could resist Clark Gable for that long. And Garbo was, well, Garbo.

Perhaps the clearest reason why we keep coming back to romantic comedies is that they reassure us that true love is still out there, waiting. So when even North and South, Kate and Petruchio, communist and capitalist, heiress and dump-dweller can find each other, there is still hope for all of us. Not a bad message, is it?

Tom Roberts is Senior Lecturer in Cultural History at the Rhode Island School of Design.

Photos above from left to right: Greta Garbo and Melvyn Douglas in *Ninotchka* (1939), Diane Keaton and Woody Allen in *Annie Hall* (1977), Carole Lombard and William Powell in *My Man Godfrey* (1936), Clark Gable and Claudette Colbert in *It Happened One Night* (1934).

TO FIGHT ANOTHER DAY



Charmaine Porter is 17, African-American, in the 12th grade, and a Sergeant-Major in the 14th Regiment Rhode Island Heavy Artillery. She would like to get promoted to a higher rank, but Sergeant-Major was the highest rank to which a black soldier could rise in the Civil War Union Army. To break that rule would be “farb,” meaning inauthentic, and that is a cardinal sin in the world of Civil War reenactors. Charmaine is part of a group of students for whom this re-creation of the past has become a passion. Wearing itchy wool uniforms, drilling, marching, loading and firing replica Springfield rifles, eating salt pork and hardtack, even at times dying, these are all part of the world Charmaine and her largely Latino and

African-American high school student troop have embraced. And they are far from alone.

There are upwards of 60,000 reenactors across the country who gather periodically to restage some of the bloodiest battles in the history of warfare. This phenomenon goes back to some actual veterans of the Civil War in the years following their military service. They would stage modest re-creations of skirmishes to explain to those who had not been there the glory and gore of the battlefield. The 50th anniversary of Gettysburg in 1913 drew more than 50,000 of the original combatants back to that hallowed ground for a reunion and a reenactment of that epochal engagement.

Authenticity is an essential requirement for the truly dedicated Civil War reenactor. The concept of “farb,” which was mentioned above, is anathema to the serious participant in these activities.



Charmaine Porter, a member of the 14th Rhode Island Regiment.



Civil War reenactors in the field.



The authentic group refers to farbs as “polyester soldiers,” and holds them in low regard. Between the authentic set and the farbs stand the group of reenactors referred to as “mainstream,” whose numbers exceed those of either other group. The mainstreams make a real effort to appear genuine, but they tend to consider the reenactments of battles as something akin to a theatre performance. Their uniforms are more like costumes, probably of the appropriate material but not fabricated by 1860s methods. Their diet, their housing, and their conversation do not adhere to the stricter standards of the authentic group. Their intention seems to be to make the battlefield skirmish reenactments appear as realistic as possible to both observers and other participants. But when the battle is over, they often revert to the comfort of a 21st century support system.

The hard-core authentic refer to themselves as “progressives.” Some farbs and other detractors have mockingly labeled them “stitch counters.” The progressives take this as something of a backhanded compliment since they are, in fact, meticulous about the style, location and number of stitches used in the making of their uniforms. Their quest for authenticity even extends to their underwear which will, in most ordinary circumstances, never be seen by any but their tent-mates. Progressives strive for as close to a total immersion in the military world of the 1860s as they can achieve in the modern day. They make every effort for their diet, their housing, and their conversation to conform to how soldiers ate, slept and spoke at Bull Run, Antietam or Gettysburg. Progressives, like mainstreams, seek to create a realistic depiction of the battles they reenact. Unlike the mainstreams, progressives



do this to satisfy themselves and their own stringent sense of historical accuracy.

In his book, *Confederates in the Attic*, writer Tony Horowitz describes in a comic tone some of the extreme lengths to which over-ardent progressives can go to assure accuracy and avoid any hint of farb. While it is often easy to poke fun at such an arcane passion, there is inevitably a more than ample amount of that behavior on and around the battlefields. But a good many reenactors (like Zach in *Alive and Well*, who probably stands somewhere between mainstream and progressive) have devoted considerable time and energy to researching the personal histories, attire, weaponry and motives of thousands of the courageous young men who served the cause that consumed their age.

For Charmaine, this experience is a rigorous history lesson based on the personal accounts of soldiers on both sides of the Mason-Dixon line who gave “their last full measure of devotion.” Her understanding of the political urgencies and the military strategies that propelled the war may be in need of some enhancement. But Charmaine’s appreciation of the triumphs and challenges of the ordinary soldier surpasses most material she

will glean from a textbook. “My eyes were opened to things that textbooks do not talk about. I learned the dates and places, but I also learned about the culture, the food, the people, the entire story. I know the history and I know the life.” For Charmaine, the reenactor experience has taken her far beyond the classroom and has taught her lessons that will guide her in later life. “As I continue to live history,” she says, “I learn to be a better citizen and a better person. Like the black soldiers in the Civil War, I have faith that I can do great things.”

Zach in *Alive and Well*, for all his whiskey, tears and desperation, is one of those often ambiguously motivated people for whom the Civil War is the defining moment in American history. We can dismiss them or we can embrace them, but their reward transcends our opinion. They devote themselves in ways that most of us will never experience to understanding the differences that once wounded our unity and divided our nation. Some of those differences remain. But remembering, as Lincoln knew well, is an essential step toward healing those wounds. Like Charmaine, we can all learn to be better citizens and do great things.

[T.R.]

James Knight (Zachariah Clemenson)



was last seen at The Old Globe in *Measure for Measure* and *Hamlet*. He has worked at various theatres across the country including

Portland Center Stage, Denver Center for the Performing Arts, Pioneer Theatre Company, Utah Shakespearean Festival, Alabama Shakespeare Festival, Heart of America Shakespeare, Southwest Shakespeare Company, Milwaukee Repertory Theater, Kansas City Repertory Theatre, Two River Theatre Company and others. In New York, Mr. Knight has worked for The Mint Theatre Company, Theatre for a New Audience, New York Classical Theatre Company and toured with New York's Aquila Theatre Company across America and Germany. Currently, he is working towards the American premiere of a one man show, Yuri Klavdiev's *I Am the Machine Gunner*. Mr. Knight is a frequent participant to the WordBRIDGE Playwrights Laboratory and a member of Generous Company. He holds an MFA from UMKC. www.iamthemachinegunner.blogspot.com

Kelly McAndrew (Carla)



is thrilled to be returning to The Old Globe, having last appeared in *Sight Unseen*. Her Broadway credits include Maggie in *Cat on a Hot Tin Roof*. Her Off

Broadway credits include *Still Life* (MCC Theater), *Lyric is Waiting* (Irish Repertory Theatre), *Trout Stanley* (Culture Project), *The Cataract* (The Women's Project), *Greedy* (Clubbed Thumb), *Topsy Turvy Mouse* (Cherry Lane Mentor Project) and *Book of Days* (Signature Theatre Company). Ms. McAndrew's regional credits include *Holiday* (Olney Theatre Center, Helen Hayes nomination for Best Actress), *The Miracle Worker* and *The Great White Hope* (Arena Stage), *Talley's Folly* (The Repertory Theatre of St. Louis and Cincinnati Playhouse), *Proof* (George Street Playhouse) as well as world premieres at Huntington Theatre Company, CENTERSTAGE, Denver Center Theatre Company, Berkshire Theatre Festival and Arizona Theatre Company. Her film and television credits include *Everybody's Fine* (with Robert DeNiro), *Superheroes*, *New Guy*, "Law & Order," "Law & Order: SVU," "Gossip Girl" and "As the World Turns." She received her MFA from UMKC and her BA from University of San Diego. Ms. McAndrew, a San Diego native, attended Hilltop High in Chula Vista. She is happy to be home.

Kenny Finkle (Playwright)

recently enjoyed the co-world premiere of *Alive and Well* at the Virginia Stage Company in Norfolk, Virginia. His play *Indoor/Outdoor* had its Off Broadway premiere at the DR2 in Union Square in 2006. The play has also been produced at Trinity Repertory, Colony Theatre, Virginia Stage Company, Portland Stage, Water Tower and Hangar Theatre (world premiere) and was selected for Smith and Kraus' Best Plays of 2006 anthology. His other plays include *Bridezilla Strikes Back* (co-written with Cynthia Silver;

NY Fringe Festival and Zephyr Theatre), *Transatlantica* (The Flea Theater) and *Josh Keenan Comes Out to the World* (Philadelphia Gay and Lesbian Theatre Festival and Hangar Theatre School Tour). His plays have been workshopped and developed at The Atlantic Theater Company, Second Stage Theatre, Williamstown Theatre Festival, HotINK and Portland Stage among others. He is a recipient of a NYFA fellowship, was awarded University of Illinois' Inner Voices prize and has received commissions from Ford's Theatre, Virginia Stage Company (original commission for *Alive and Well*), Matt Murphy Productions and TheatreworksUSA. His new play *Penelope of Ithaca* will open at the Hangar Theatre in July 2010. Kenny holds an MFA in Playwriting from Columbia University.

Jeremy Dobrish (Director)

is currently represented Off Broadway with *Signs Of Life*. Other recent New York credits include *Judas and Me* (New York Musical Theatre Festival), *Spain* (MCC Theatre) and *Election Day* (Second Stage Theatre). His regional credits include Barrington Stage Company, Goodspeed Musicals, Hangar Theatre, North Shore Music Theatre, NY Stage and Film, Eugene O'Neill Theater and Village Theatre. Mr. Dobrish has served as an Artistic Associate at Second Stage Theatre, and was the Artistic Director of adobe theatre company for thirteen years, for which he has written and/or directed over twenty plays. He lives in Maplewood with his wife Beth and daughters Clea and Quinn. www.jeremydobrish.com

Robin Sanford Roberts (Scenic Designer)

designed *It Ain't Nothin' But the Blues* on Broadway. Her Old Globe credits include *The Price*, *The Prince of L.A.*, *Fiction*, *Bus Stop* (Critics Circle Award), *Blue/Orange* (Critics Circle Award: Outstanding Production), *Rounding Third*, *The Faith Healer*, *Betrayal* (Critics Circle and Patté Award), *Da, Art*, *God's Man in Texas*, *Old Wicked Songs*, *Private Eyes*, *Collected Stories*, *Albee's People*, *The Old Settler*, *Scotland Road*, *Miracles*, *Sylvia*, *The Complete Works of William Shakespeare (Abridged)*, *Voir Dire*, *The Substance of Fire* and *Uncommon Players*. Ms. Roberts' regional credits include *The Seafarer*, *Ain't Misbehavin'*, *Restless Spirits*, *Fire on the Mountain*, *Working*, *The Merchant of Venice*, *Shylock*, *The Beauty Queen of Leenane*, *Avenue X* and *It Ain't Nothin' But the Blues* (San Diego Repertory Theatre), *Sonia Flew*, *Splitting Infinity* and *This Wonderful Life* (San Jose Repertory Theatre), *Tuesdays with Morrie*, *Permanent Collection* and *It Ain't Nothin' But the Blues* (Arizona Theatre Company), *Blues in the Night*, *Three Tall Women* and *California Schemin'* (Sacramento Theatre Company), *Waiting for Godot*, *Angels in America*, *Parts 1 & 2* and *Flesh and Blood* (Swine Palace Productions). Ms. Roberts recently received a 2009 Patté Award for Outstanding Scenic Design for *Anon(ymous)* by Naomi Iizuka. She holds a degree in Architecture from LSU and an MFA in Scenic Design from UCSD. She is currently teaching classes at Bravo School of Art.
www.arizonastreet.com/Robin

Michael Gottlieb (Lighting Design)

has recently designed several shows in New York including *Signs of Life* and *The Master Builder* (Irish Repertory Theater), *Spain* (MCC Theater) and *Election Day* (Second Stage Theatre). His other credits include Sir Peter Hall's production of *The Magic Flute* for Los Angeles Opera and the Broadway musical *A Tale of Two Cities* as Associate Lighting Designer. Mr. Gottlieb's regional credits include work at Goodspeed Musicals and the Hangar Theatre. He received an Emmy Award for the 2004 Athens Olympic Games plus two additional Emmy nominations. His television work includes "Democracy Plaza," "Christmas in Rockefeller Center" and continuing work on "Saturday Night Live" and "The Today Show." His black-and-white photography was included in the "Street Shots" gallery show at the Camera Club of New York. Mr. Gottlieb is a graduate of Vassar College and the British and European Studies Group in London and is a member of adobe theatre company. www.mgld.com

Paul Peterson (Sound Design)

has designed over 75 productions at The Old Globe, including *Lost in Yonkers*, *I Do! I Do!*, *The Savannah Disputation*, *The Mystery of Irma Vep*, *Cornelia*, *The Price*, *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Sight Unseen*, *The Pleasure of His Company*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design*

of Jenny Chow, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters* and *Crumbs From the Table of Joy*. His regional credits include Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theater, LA Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theater, Hope Summer Repertory Theatre, Malashock Dance & Company, University of San Diego, San Diego State University and the Freud Theatre at UCLA. He received his BFA in Drama with an emphasis in Technical Design from San Diego State University.

Shelly Williams (Costume Design)

designed costumes for *Striking 12* at The Old Globe. Her other credits include *The Daddy Machine* (Diversionary Theatre), *Hedwig and the Angry Inch*, *Bed and Sofa*, *Pageant*, *Book of Liz* and *Burn This* (Cygnet Theatre Company), *A Thousand Clowns*, *The Fantasticks*, *Cabaret*, *Man of La Mancha*, *As Bees in Honey Drown* and *Moon Over Buffalo* (North Coast Repertory Theatre), *The Good Doctor* (Moonlight at The Avo), *Brighton Beach Memoirs* and *The Dining Room* (Mira Costa College), *Pippin* (La Jolla Stage Company), *Opal*, *The Kentucky Cycle Parts 1&2* and *Triumph of Love* (SDSU, KPBS Patté Award for Theatre Excellence), *Easter* and *The Killing of Sister George* (Cal. State, Fullerton). Her make-up design credits include *Fefu* and *Her Friends* and *Buried Child* (UC

Irvine) and *The Skryker* (SDSU). Ms. Williams received her MFA in Costume Design from San Diego State University.

Moira Gleason (Stage Manager)

has stage managed several shows at The Old Globe including *Whisper House*, *Since Africa*, *Back Back Back*, *Sea of Tranquility*, *The Sisters Rosensweig*, *The Constant Wife*, *Dr. Seuss' How the Grinch Stole Christmas!* ('05), Summer Shakespeare Festivals (2005, '07, '08 and '09), *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Fiction*, *The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. She has also been the Stage Manager for Adoption Project: *Triad* (Mo'olelo Performing Arts Company), *Miss Witherspoon* (San Diego Repertory Theatre) and *Fathom*, (Malashock Dance, '06). Ms. Gleason has held many different positions at The Old Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. She holds a BA from Southern Oregon University and is a proud member of The Actors' Equity Association.

Louis G. Spisto (CEO/Executive Producer)

directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in ten world premiere plays and nine world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in Southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

Jack O'Brien (Artistic Director Emeritus)

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 *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Catch Me If You Can*, *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 seven Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University

of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

UNDERSTUDIES

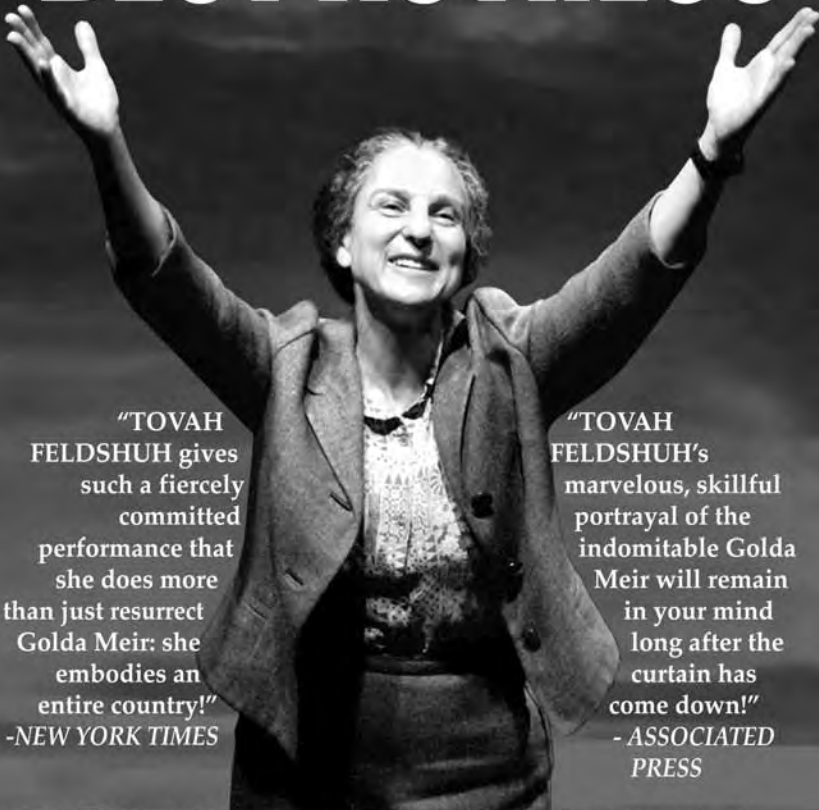
Carla Shirine Babb
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THE ROAD TO APPOMATTOX



The Virginia Diner, "A Legend in a Nutshell," has served down home meals in Wakefield, Virginia since 1929. It is 60 miles north of Norfolk and 60 miles south of Richmond, a handy stopping place for travelers en route from Norfolk to Petersburg.

Zach and Carla set out on foot from Petersburg, Virginia, where in 1864-65, Gen. Robert E. Lee's Army of Northern Virginia was encamped for nine months protecting the vital rail link to Richmond, the capital of the Confederacy. Gen. Ulysses S. Grant captured Richmond on April 2nd, driving Confederate soldiers and sympathizers out of the burning

capital. On April 3rd, Lee abandoned Petersburg and headed west in an attempt to link up with other Confederate forces moving up from North Carolina. Zach and Carla intend to follow the same route westward as Lee.

Desperate for provisions, Lee headed for a supply train awaiting him in Farmville. Just outside that town at Saylor's Creek, Union cavalry caught up with the Confederate rear guard on April 6th, and took 7,700 prisoners. The rest of Lee's army crossed the Appomattox River into Farmville and met the supply train. But before the starving Confederates could consume much of the food, advancing Union troops forced them to abandon their long sought sustenance.

With Union troops in determined pursuit, Lee fled west again, heading for another supply train at Appomattox Station. Before they could reach that goal, Union troops under



- ★ General Lee's Campaign Site
- General Lee's Retreat
- ☆ Carla and Zach's Stop
- Carla and Zach's Trail

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Gen. George Armstrong Custer captured and burnt the supply train on April 8th.

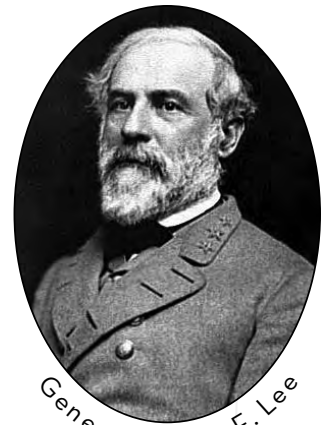
In desperation, Lee turned to face his pursuers in the battle of Appomattox Court House on April 9th. Vastly outnumbered and surrounded on three sides, Lee recognized the futility of continuing the fight. He sent word to Grant that he was prepared to surrender.

On the afternoon of April 9th, 1865, Robert E. Lee surrendered to Ulysses S. Grant in a private home in the village of Appomattox Court House. Although other skirmishes continued for a few weeks, for all intents the Civil War was finally over.

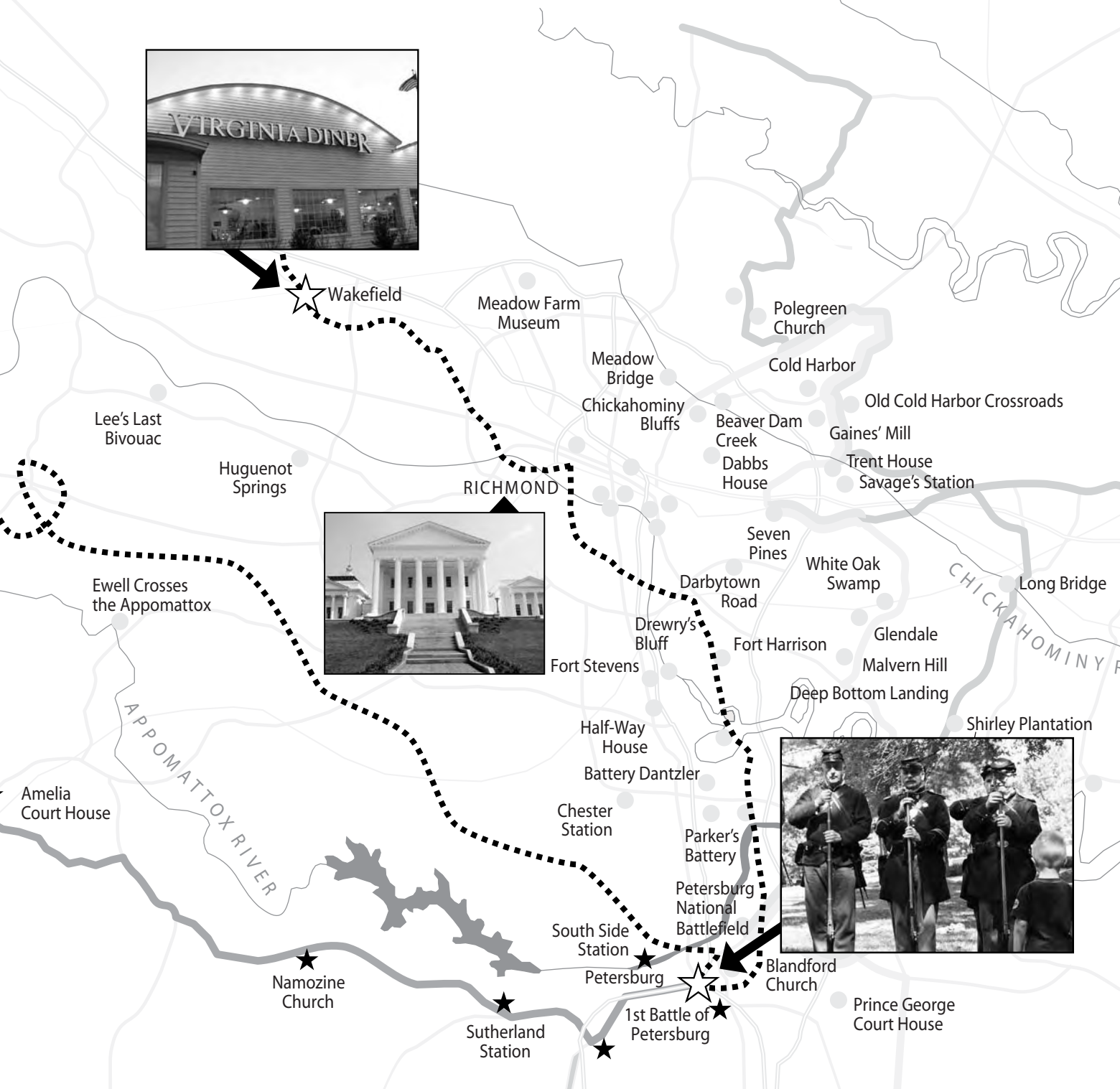
[T.R.]



General Ulysses S. Grant



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New Programs for Kids and Teens

CALLING ALL HIGH SCHOOL ACTORS! Auditions for 2010 Globe Honors are May 1st

Globe Honors is a thrilling new awards program that recognizes and rewards excellence in High School theatre. Students currently in **grades 9 – 12** and who have performed in a play or musical at their schools or at another theatre are eligible to compete in the program. This year's auditions will take place on May 1 and the finals will be performed on the Globe stage on May 17. Winners receive scholarships and may be eligible to participate in national-level competitions such as the National High School Musical Theatre Awards in New York City.



Executive Producer Lou Spisto with the 2009 Globe Honors participants.

INTRODUCING TWO NEW YOUTH PROGRAMS!

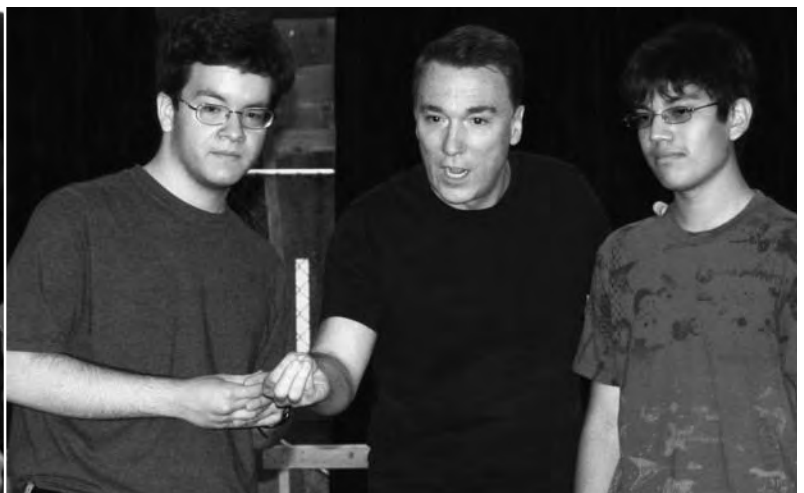
Saturday's Child is a new "creative dramatics" program for children ages four through six. These 90 minute workshops take children from storybook to performance while they learn how to use their voices, bodies and imaginations to bring a story to life. Parents return for the last 20 minutes to watch their children perform a short presentation of the story of the day. Saturdays, April 10 and 24, May 8 and 22, and June 5 and 19 from 10:00 a.m. to 11:30 a.m. Cost per class is \$25.

The Globe's **Middle School Conservatory** will begin this summer. Students in **grades 6th, 7th and 8th** will discover new approaches to acting through sessions in voice and speech, movement, stage combat, improvisation and much more. Students will explore all three of The Old Globe's theatres, meet artists and technicians, and learn how a professional theatre operates. Students will perform a showcase for parents and friends in Hattox Hall on the final day of class. July 26 – 30 and August 2 – 6 from 10:00 a.m. to 3:00 p.m. Cost per student is \$450.

For more information about the Globe's education programs, please contact Kim Montelibano Heil at (619) 231-1941 x 2145 or GlobeLearning@TheOldGlobe.org.



A young student creates a character.



Patrick Page (center) conducts an acting workshop.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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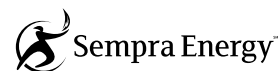
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Supporting The Old Globe Forever



Craig Noel in 1957

Members of the Craig Noel League are ensuring a successful tomorrow for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. The Endowment Fund and the Planned Giving Society aim to secure the long-term financial health of the Globe, helping it to remain one of the country's leading arts institutions for generations to come. We thank our members for their legacy gifts and urge others to join them in the Craig Noel League.

Earnings generated from the Endowment Fund support the Theatre's growing operating expenses and artistic and education programming, helping to sustain the Globe's high level of artistic excellence. As future generations discover and delight in quality theatre at the Globe, they will have you to thank for its ongoing success.

Gifts of all sizes are welcome. We can advise you on how to leave a lasting gift to the Globe whether it is a cash contribution, a Charitable Bequest in your Will or Living Trust, a Charitable Remainder Trust, Lead Trusts, Gift Annuities, Life Estates, Pooled Income Funds or a number of other available options.

As we celebrate the Globe's 75th Anniversary as a local cultural landmark and national icon, it is time to build for the future. Join those listed below who have chosen to support our Theatre forever! You can help secure the future of The Old Globe – for the next 75 years – and beyond!

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Harvey* and Jordine Von Wantoch
Merle and Phil* Wahl
Holly J. B. Ward
Sheryl and Harvey P. White
Mrs. Jack Galen Whitney
Stanley E. Willis II*
Julie Meier Wright
Carolyn Yorston-Wellcome

*In Memoriam

For more information on how you may join the Planned Giving Society please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving at
(619) 231-1941 x2312
or via email to
bcantuwear@TheOldGlobe.org.

SOME ENCHANTED EVENING

The Old Globe celebrated the opening of the Conrad Prebys Theatre Center on Dec. 7, 2009, with a Gala celebration featuring Kelli O'Hara and Paulo Szot from Broadway's *South Pacific*.



Lou Spisto, Ted Sperling, Kelli O'Hara and Paulo Szot



John and Kathryn Hattox



Debbie Turner, Conrad Prebys and Don and Karen Cohn



Harvey White, Kelli O'Hara, Paulo Szot and Sheryl White



Jessie Knight, Jr, Sandy Redman, Marina and Rafael Pastor,
Joyce Gattas, Joye Blount and Vicky Carlson



Andrew, Ali and Erna Viterbi



Vice-Chairman Bill Horn, Joan Wonsley, Mayor Jerry Sanders,
Vicky Carlson and Steve Cologne



Marion Ross, Paul Michael and Audrey Geisel

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, 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 the Globe.

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

Patron Information

TICKET SERVICES HOURS

Monday: Closed

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 \$3.50 per ticket service charge. 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 five years of age and under will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted.

If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.

Staff

Louis G. Spisto.....**CEO/Executive Producer**
 Michael G. Murphy.....**General Manager**
 Dave Henson.....**Director of Marketing and Communications**
 Todd Schultz.....**Director of Development**
 Mark Somers.....**Director of Finance**
 Richard Seer.....**Director of Professional Training**
 Robert Drake.....**Director of Production**
 Roberta Wells-Famula.....**Director of Education**

ARTISTIC

Jack DePalma.....**Play Development Director**
 Samantha Barrie.....**Casting Director**
 Bernadette Hanson.....**Artistic Associate**

PRODUCTION

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

STAGE MANAGEMENT

Leila Knox.....**Production Stage Manager**

TECHNICAL

Benjamin Thoron.....**Technical Director**
 Wendy Berzansky.....**Associate Technical Director**
 Sean Fanning.....**Resident Design Assistant**
 Eric Kessler.....**Assistant Technical Director**
 Eliza Korshin.....**Technical Assistant/Buyer**
 Christian Thorsen.....**Stage Carpenter/Flyman, Globe**
 Carole Payette.....**Charge Scenic Artist**
 Adam Bernard, Victoria Erbe, Edee Armand.....**Scenic Artists**
 Gillian Kelleher.....**Master Carpenter**
 Robert Dougherty.....**Master Carpenter, Festival**
 Andrew Young.....**Charge Carpenter, White**
 Chris Chauvet, Jason Chohon, Aaron Garcia, Jack Hernandez, Eszter Julian, Josh Letton, Laura McEntyre, Mason Petersen.....**Carpenters**

COSTUMES

Stacy Sutton.....**Costume Director**
 Charlotte Devaux Shields.....**Resident Design Associate**
 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, Megan Schmidt.....**Costume Assistant**
 Joanne Stypulkowska.....**Stitchers**
 Erin Carignan.....**Craft Artisan-Dyer/Painter**
 Molly O'Connor.....**Wig and Makeup Supervisor**
 Kim Parker.....**Assistant to Wig and Makeup Supervisor**
 Beverly Boyd.....**Wardrobe Supervisor**
 Beth Merriman.....**Globe Crew Chief**
 Kristin Bongiovanni.....**Globe Run Crew**
 Anna MacDonald.....**White 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**
 Josh Camp.....**Craftsperson**
 David Medina.....**Properties Buyer**
 Pat Cain.....**Property Master, Globe**

David Buess.....**Property Master, White**
 Trevor Hay.....**Property Master, Festival**

LIGHTING

Nate Parde.....**Lighting Director**
 Shawna Cadence.....**Lighting Assistant**
 Tonnie Ficken.....**Master Electrician, Globe**
 Jim Dodd.....**Master Electrician, White**
 Kevin Liddell.....**Master Electrician, Festival**
 Kevin Anthenill, Noah Gehr, Xavier Luevano, Elizabeth Robson, Evan Ruwe, Steve Schmitz.....**Electricians**

SOUND

Paul Peterson.....**Sound Director**
 Erik Carstensen.....**Master Sound Technician, Globe**
 Jeremy Siebert.....**Master Sound Technician, White**

ADMINISTRATION

Suzanne Bradley.....**Assistant General Manager**
 Bryan Scott.....**Executive Assistant**

INFORMATION TECHNOLOGY

Dean Yager.....**Information Technology Manager**
 Thad Steffen.....**Information Technology Asst. Mgr.**
 John Ralston.....**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, Vielka Smith, Nicolas Torres, Leonardo Rodriguez.....**Building Staff**

PROFESSIONAL TRAINING

Llance Bower.....**Program Coordinator**
 Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Fred Robinson, Liz Shipman.....**MFA Faculty**
 Jeannie Marie Galioto, Ben Seibert, George Yé.....**MFA Production Staff**

EDUCATION

Kim Montelibano Heil.....**Education Associate**
 Carol Green.....**Speakers Bureau Coordinator**
 Jessica Bird, James Cota, Marisela De la Parra, Monique Gaffney, Jo Anne Glover, Brian Hammond, Erin Hatch, Jason Maddy, Sarah Price, Craig Rovere.....**Teaching Artists**

FINANCE

Paula Nickodemus.....**Senior Accountant**
 Trish Guidi.....**Accounts Payable/Accounting Assistant**
 Adam Latham.....**Payroll Coordinator/Accounting Assistant**
 Tim Cole.....**Receptionist**

DEVELOPMENT

Marilyn McAvoy.....**Major Gifts Director**
 Annamarie Maricle.....**Associate Director, Institutional Grants**
 Bridget Cantu Wear.....**Associate Director, Planned Giving**
 Eileen Prisby.....**Events Manager**
 Josh Martinez-Nelson.....**Development Manager, Individual Annual Giving**

Diane Addis.....**Membership Administrator**
 Rachel Plummer.....**Development Assistant**
 Diana Steffen.....**VIP Donor Ticketing**

DONOR SERVICES

Lee Conavay, Monica Jorgensen, Barbara Lekes, Pamela Malone, Richard Navarro, Stephanie Reed, Judy Zimmerman.....**Suite Concierges**

MARKETING

Jeffrey Weiser.....**Public Relations Director**
 Mia Fiorella.....**Audience Development Manager**
 Kelly Barry.....**Publications Coordinator**
 Carolyn Stephens.....**Public Relations Assistant**
 Marissa Haywood.....**Marketing Assistant**
 Erica Dei.....**Graphic Designer**
 Monica Jorgensen, Susie Virgilio.....**Marketing/Events Assistants**

SUBSCRIPTION SALES

Scott Cooke.....**Subscription Sales Manager**
 Anna Bowen-Davies, Arthur Faro, Andy Fink, Rachel Hurn, Pamela Malone, Yolanda Moore, Jessica Morrow, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole.....**Subscription Sales Representatives**

TICKET SERVICES

Bob Coddington.....**Ticket Services Manager**
 Marsi Fisher.....**Ticket Operations Manager**
 Dani Meister.....**Group Sales Manager**
 Tony Dixon, Rob Novak.....**Lead Ticket Services Representatives**
 Brian Abraham, Kari Archer, John Boaz, Sarah Dittges, Katie Dupont, Merri Fitzpatrick, Jeremy Hutchison, Claire Kennelly, Cassie Lopez, Caryn Morgan, Carlos Quezada.....**Ticket Services Representatives**

PATRON SERVICES

Mike Callaway.....**Theatre Manager**
 David Carson, Brian Davis.....**House Managers**
 A. Samantha Beckhart.....**Front of House Assistant**
 Elaine Gingery.....**Food and Beverage Manager**
 Haydee Aldas.....**Food and Beverage Assistant Manager**
 Missy Bradstreet, Samantha Harper, Paige Plihal, Valerie Rhodes, Anne-Marie Shafer, Ben Salazar-Dunbar.....**Pub Staff**
 Rose Espiritu, Stephanie Rakowski, Stephanie Reed.....**Gift Shop Supervisors**

SECURITY/PARKING SERVICES

Rachel "Beahr" Garcia.....**Security Supervisor**
 Irene Herrig.....**Associate Security Supervisor**
 Dallas Chang, Sherisa Eselin, Bernardo Holloway, Janet Larson, Jeffrey Neitzel.....**Security Officers**
 Patricia Ceja, Lee Conavay, Stephanie Eberl, Nicole Hagemeyer.....**Parking Lot Attendants**
 Andrew Ashton, Isaac B. Cuevas.....**V.I.P. Valet Attendant**

Jack O'Brien.....**Artistic Director Emeritus**
 Craig Noel.....**Founding Director**