

Welcome THE OLD GLOBE

UPCOMING

DUNCAN SHEIK IN CONCERT

January 11, 2010
Old Globe Theatre



WHISPER HOUSE

January 13 - February 21, 2010
Old Globe Theatre



LOST IN YONKERS

January 23 - February 28, 2010
Sheryl and Harvey
White Theatre



STREET LIGHTS

February 20 & 21, 2010
Lincoln High School
Center for the Arts

February 25 - 28, 2010
Old Globe Theatre



BOEING-BOEING

March 13 - April 18, 2010
Old Globe Theatre



ALIVE AND WELL

March 20 - April 25, 2010
Sheryl and Harvey
White Theatre



WHAT YOU WILL

May 1 - June 6, 2010
Old Globe Theatre



Welcome to our new Sheryl and Harvey White Theatre.
I hope you love this new space as much as we do.

We're thrilled to have this special engagement of Tom Jones
and Harvey Schmidt's *I Do! I Do!* for you as your first
experience in our new theatre.

Last summer I spoke with Patrick Page and Paige Davis about
future projects we might work on together and learned that
they had always wanted to perform *I Do! I Do!*

I can't think of a better housewarming gift than this wonderful
beloved musical about marriage starring our favorite real-life
married couple, Patrick and Paige.

I look forward to seeing you at our first regular season
offering in this great new theatre - *Lost in Yonkers*.

Happy Holidays!

Louis G. Spisto
Executive Producer



THE OLD GLOBE

P R E S E N T S

I Do! I Do! *A Musical About Marriage*

BOOK AND LYRICS BY
Tom Jones

MUSIC BY
Harvey Schmidt

(Based on *The Fourposter* by Jan de Hartog)
Originally Produced on Broadway by David Merrick
Originally Directed by Gower Champion

SCENIC DESIGN
Ralph Funicello

COSTUME DESIGN
Charlotte Devaux

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Diana Moser

MUSICAL DIRECTION BY
Ben Toth

CHOREOGRAPHY BY
James Kinney

DIRECTED BY
Richard Jay-Alexander

I Do! I Do! 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

December 11 - 20, 2009
Sheryl and Harvey White Theatre

Cast of Characters

HE (Michael)Patrick Page
SHE (Agnes)Paige Davis
Stage ManagerDiana Moser
Piano.....Ben Toth
BassTim Christensen

This story covers fifty years of marriage beginning in 1898.

There will be one 15 minute intermission.

Musical Numbers

Act 1

PrologueAgnes and Michael
Goodnight.....Agnes and Michael
I Love My WifeMichael
Something Has Happened.....Agnes
The Waiting Room.....Michael
Love Isn't EverythingAgnes and Michael
Nobody's Perfect.....Agnes and Michael
A Well Known FactMichael
Flaming Agnes.....Agnes
The Honeymoon Is OverAgnes and Michael

Act 2

Where Are The Snows?Agnes and Michael
My Cup Runneth OverAgnes and Michael
When The Kids Get MarriedAgnes and Michael
The Father Of The Bride.....Michael
What Is A Woman?Agnes
Someone Needs Me.....Agnes and Michael
Roll Up The Ribbons.....Agnes and Michael
This House.....Agnes and Michael

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.



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



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

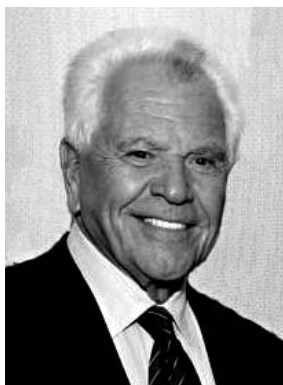


This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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,

Welcome to our beautiful new theatre and education facility! You are among the first audiences to experience The Old Globe's stunning state-of-the-art arena stage as we present this special engagement of *I Do! I Do!*

With the opening of this new facility, the Globe enters a new era in its history. The re-designed arena theatre will give our artists and audiences the chance to experience many more exciting creative opportunities than ever before, while the education center, housed on the upper level of the building, will provide a much-needed home to the Globe's award-winning literacy and theatre programs, designed to reach tens of thousands of children and adults each year.

To everyone who has supported the Globe during the Capital Campaign which allowed the Conrad Prebys Theatre Center to go from vision to reality, I say thank you, again. And from the Globe's Board of Directors, staff and artists, I wish you and your families a happy holiday season and prosperous New Year.

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 Board of Supervisors.

Funded in part by the San Diego Tourism Promotion Corporation with San Diego Tourism Marketing District Funds.

Leadership Gifts

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

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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 Globe's high quality of artistic programming and award-winning work in the community.

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About the Production

A Dynamic Duo: Tom Jones and Harvey Schmidt

Nancy Rosati interviews the Musical Theatre Legends



Nancy Rosati: How have you stayed behind the scenes in all these shows for all these years? Did you want to be on stage?

Tom Jones: When you're little, you don't know there's anything but acting. You don't know there's writing or directing. When I prepared myself to be in the theater, which I'd never really seen, I went to the University of Texas and there were all these crazy people there. It was glorious. I got very nervous when I performed. After many years of analysis in New York I finally got over that, but I would belch. I became famous as a "belching actor." I did Doolittle in *Pygmalion* belching and Kit Carson in *The Time of Your Life* belching. It occurred to me at some point that maybe I wasn't doing the audience or my stomach any particular favors. I also realized that the power seemed to be with the director. If you're the director you get to tell people, "No, let's do that again" and that was very attractive to me.

NR: You discovered that fact in college, and that's when the two of you met?

TJ: Yes. Neither of us wanted to be writers, even in college. I was a director and he was an art student. We got the chance to do a college musical. I got the chance to direct it. It paid money. The scripts and the scores I got were just terrible and I thought, "I can do better than this. I'll just get this talented guy (indicating Harvey) on the phone" and indeed we wrote this college revue. It was a traditional title that they did every year called *Time Stagers On*.

Harvey Schmidt: It was a play on the newsreel *Time Marches On*.

TJ: Even though we didn't want to be writers, our show was such an incredible success that it was just astonishing to us. In all of my years there, I'd never seen anything like this. We were in a 1,200 seat house and they sold it out. They sold out the aisles. They sold out the windows. They opened the windows so people could gather outside.

HS: We've never had a bigger hit.

TJ: That's right. Our college friends think we've been going downhill ever since. Then we went in the Army and we were going on about our own careers. But something about all that just haunted us – the success and the fun of doing it. So we started writing songs by mail.

HS: Tom would send me these lyrics and there was a stage there. I'd get out on the stage and I'd sing and dance working on these songs, alone in this theater. It couldn't have been more perfect.

NR: Does Tom still write the lyrics first?

HS & TJ: (simultaneously) We work both ways.

HS: You get a richer score that way.

TJ: And very often we sort of "cross pollinate." In other words, I'll have a title and part of a song. I'll give it to Harvey and he will fill it out with the music. Then it will come back to me for lyrics and it will go back and forth.

TJ: I saved whatever meager money I got and waited for Harvey to get out. Our friend, Word Baker, had a wife and two kids and another one on the way. He had gone to teach at Auburn College in Alabama. We had this plan that we were going to put together a revue of comedy songs and material. We would all group together and go to New York and take it by storm. It was a revue called *Portfolio*. We came to New York but we never could get the financing to do it, although a lot of the material caught the attention of some of these revue people. Harvey immediately had a very successful career as a commercial artist – one of the top in America. Meanwhile, I was working in book stores and teaching a little drama group at St. Bartholomew's. We began to do material for Julius Monk's Upstairs-Downstairs and for the Shoestring Revues and things like that. We began to work on a show called *Roadside*. We wrote five or six songs. We couldn't get the rights to it. I also didn't have enough skill to solve the problems of the book so we put it aside. We started working on this play based on something by [Edmond] Rostand. We couldn't get that to work, although we worked on it for several years. It just wouldn't work. Finally Word Baker said, "I got a job directing three one-act plays at a



Mary Martin and Robert Preston in *I Do! I Do!*

summer theater that Mildred Dunnock runs, using the stage at Barnard College. She said I could do one of them as a musical. If you can take that Rostand thing you've been working on and write it as a long one-act musical in three weeks, I can give you a production three weeks after that." We threw out everything we had except a song called "Try to Remember" and went back to the original play. We'd been trying to do this in the style of Rodgers and Hammerstein, which we didn't know how to do, and which this little innocent play couldn't sustain. We decided, "What the heck. It's never going to get put on anyway" so we did all the things we liked in the theater – all the presentation things, the commedia dell'arte, the Shakespeare, the Oriental theater, the invisible prop man sprinkling snow – everything that used the imagination, a celebration of theatricality. We put it on and lo and behold we got offers from three different producers. We chose Lore Noto. It took eight months to raise the \$15,000 that it took to put on the show. Then it opened ...

NR: And look what happened.

TJ: Exactly. It could just as easily have disappeared and been gone forever. It could have disappeared after opening, even though Jerry Orbach was dynamite. The whole company was wonderful but the first couple of notices were cool and there was some real serious talk about closing it on opening night. Nobody would ever have heard of it again.

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The Life Fantastic After *The Fantasticks*



After *The Fantasticks* premiered Off Broadway in 1960, and then ran for 17,462 performances for 42 continuous years, Tom Jones and Harvey Schmidt continued to write musicals that pushed out the boundaries of the American musical theatre.

They next wrote two shows for the formidable producer David Merrick, perhaps the last of a breed of larger than life showmen. The first, *110 in the Shade* (1963), was adapted from N. Richard Nash's play *The Rainmaker* and is the most conventional musical in the Schmidt and Jones canon. In it, spinster Lizzie Curry must choose between the local sheriff, a taciturn divorced man and the flamboyant con man who has rolled into town claiming that he can bring rain to the drought ridden town. *110 in the Shade* ran for 330 performances. The second was *I Do! I Do!* (1966) which broke Broadway musical conventions by having only two performers. It helped that those two performers were reigning Broadway superstars Mary Martin and Robert Preston. It ran for 560 performances.

What followed next were a series of musicals that harkened back to the simplicity of *The Fantasticks* but with increasingly more serious content. With *Celebration* (1969) Jones and Schmidt experimented with the idea of theatre as fable. Using Brechtian techniques and forms of story telling, they set Orphan, an optimistic youth, against Edgar Allen Rich, a wealthy old man, in a tale about money, corruption and love. *Celebration* ran for 109 performances.

After *Celebration*, Jones and Schmidt looked for an alternative to Broadway and found a building just off Eighth Avenue in New York, literally, off Broadway. There they developed a number of shows, four of which they showed to the public. One of those was *Philemon* (1975) which was styled like a medieval morality play. It takes place in Antioch at the height of the Roman Empire. The Romans hire a clown to disguise himself as a priest called Philemon to lead the Christians underground and then massacre them. To atone for his sins, the clown ultimately becomes a martyr. Philemon moved Off Broadway for six weeks and won an Outer Critics Circle Award.



Profiles

Paige Davis (Agnes)



Paige Davis' Broadway credits include Gloria in *Boeing-Boeing* and Roxie Hart in *Chicago* as well as the first national Broadway tours of *Sweet Charity* (Charity Hope Valentine),

Chicago, and Disney's *Beauty and the Beast* (Babette). She also starred in the national tour of Eve Ensler's *The Vagina Monologues*. Her additional stage credits include Maria in *The Sound of Music* at the Pittsburgh Civic Light Opera, April in *Company* at Missouri Repertory Theatre, Val in *A Chorus Line* at Austin Music Theatre, Puck in *A Midsummer Night's Dream* at The Chicago Cultural Center, *Hello Dolly!* with Nell Carter, *Pippin*, *Oklahoma!*, *West Side Story* and *Camelot* among others. Paige is best known to TV audiences as the host of TLC's Emmy Award winning "Trading Spaces." She is the author of *Paige by Paige*, (a memoir of her experience with the show), which spent thirteen weeks on the *New York Times*' Best Seller list. She has guest hosted and/or appeared on "The View," "The Tonight Show," "The Today Show," "The Wayne Brady Show," "Good Day Live," "The Martha Stewart Show," "The Dr. Phil Show," "Gameshow Marathon," "The Oprah Winfrey Show," and a special primetime episode of "A Wedding Story," among many others. Her one-woman show *Taking A Chance* marked her first collaboration with *I Do! I Do!* Musical Director, Ben Toth. She lives in Manhattan with her husband, actor Patrick Page.

Patrick Page (Michael)



Patrick Page recently starred in the Globe's 2009 Shakespeare Festival as Cyrano in *Cyrano de Bergerac* and Malvolio in *Twelfth Night*. He has also appeared at the Globe as Pogo

Poole in *The Pleasure of His Company*, and Jeffrey Cordova in *Dancing in the Dark* (San

Diego Critics Circle "Craig Noel" Award). His Broadway credits include Henry VIII in *A Man for All Seasons* opposite Frank Langella (Outer Critics Circle nomination); The Grinch in *Dr. Seuss' How the Grinch Stole Christmas!*; Scar in *The Lion King*; Decius Brutus in *Julius Caesar* with Denzel Washington; Lumiere in *Beauty and the Beast*; Marley in *A Christmas Carol* and multiple roles in *The Kentucky Cycle*. Off Broadway credits include the title role in Rex and Steven Berkoff's *Richard II*. His regional credits include Macbeth in *Macbeth* and Iago in *Othello* (Helen Hayes Award) both directed by Michael Kahn at The Shakespeare Theatre in Washington, D.C.; Sergius in *Arms and the Man* at Long Wharf Theatre; *Henry V* and *Richard III* at Pioneer Theatre Company, plus leading roles at Seattle, Indiana and Missouri Reps, ACT, Cincinnati Playhouse, Arizona Theatre Company, and the Oregon, Utah, Alabama and New York Shakespeare Festivals. Mr. Page is also a playwright. His play *Swansong* has been produced Off Broadway at the New York Summer Play Festival, as well as the Kennedy Center, the White Barn Theatre, and the Seattle Shakespeare Company. One-man plays include *Passion's Slaves*, *Nothing Like the Sun* (with Doug Christensen) and *Love Will*. His TV credits include "Law & Order: SVU," "One Life to Live," "All My Children" and *The Substance of Fire*. He lives in Manhattan with his wife, actress Paige Davis.

Richard Jay-Alexander (Director)

Richard Jay-Alexander began his theatrical career in 1977 in the original cast of the Broadway play, *Zoot Suit*. He also appeared in the original Broadway cast of *Amadeus*, and was Associate Director of the National Touring Companies. He is probably best known for his association with Producer Cameron Mackintosh, having served as Executive Director of Mr. Mackintosh's American company for ten years, running its day-to-day operations in North America. He was both Associate Director and Executive Producer of the original Broadway, touring and Canadian companies of *Les Miserables*, staging more than a dozen productions around the globe. He also executive produced *Miss Saigon* (Broadway, Tour and Canada) and *Five Guys Named Moe* (Broadway) for which he also served as Associate Director. Mr. Jay-Alexander has

produced recordings for Bernadette Peters (Grammy-nominated "Live from Carnegie Hall" and "Rodgers & Hammerstein"), Johnny Mathis (on Broadway) and the Grammy-nominated original cast recording of *Five Guys Named Moe*. He also co-wrote the liner notes for Barbra Streisand's "The Movie Album" and the DVD boxed set of her first five television specials. Mr. Ray-Alexander directed the Off Broadway play, *A Safe Harbor for Elizabeth Bishop* starring Amy Irving at Primary Stages Theatre and has worked with some of the world's greatest entertainers, including Bette Midler (Kiss My Brass Tour), Barbra Streisand (Timeless Tour) and the most recent Streisand Tours of the U.S. and Europe, also serving as a co-writer), Ricky Martin, Polly Bergen, Brian Stokes Mitchell, Lea Salonga, Sam Harris, Rosie O'Donnell, Hayley Westenra, Mary Cleere Haran, Jill Eikenberry and Michael Tucker, Will and Anthony Nunziata, Betty Buckley, Debby Boone, Jane Monheit, Julie Andrews, Russell Watson and Bernadette Peters, the latter two having also been telecast on PBS. The last two summers have found him at the legendary Hollywood Bowl, where he directed star-studded productions of *Les Miserables* and *Guys and Dolls*. He also directed the multi-media extravaganza, *Storm*, at the Mandalay Bay Hotel in Las Vegas and the workshop production of the Broadway-bound musical based on *Great Expectations* as well as a number of recordings, commercials and videos. He is currently in the studio with Melissa Errico finishing her highly anticipated Michel Legrand recording and is putting finishing touches on a TV Special and DVD for Bernadette Peters, which was filmed in Australia, as well as a DVD release of Barbra Streisand's recent appearance at The Village Vanguard, which promoted her latest #1 album, "Love is the Answer."

James Kinney (Choreographer)

James Kinney has been performing professionally since the age of 15. He grew up in Jacksonville, Florida and began his classical training with The Florida Ballet, later melding his training into jazz and musical theater. His Broadway credits include *Fosse*, *Dance of Death*, Barry Manilow's *Harmony* and the most recent revival of *Sweet Charity*, starring Christina Applegate, where he also served as the production's Assistant Dance Captain. He continued preserving the "Fosse style" when he became the Dance Captain

for choreographer Wayne Cilento's First National Tour of *Sweet Charity*, starring Molly Ringwald. Film and Television appearances include *The Producers*, "The Dave Chappell Show," PBS' "Dance in America," "Fosse," "Good Morning America" and "The Macy's Thanksgiving Day Parade." Tours and regional productions include *Oklahoma!*, *A Chorus Line*, *Chicago*, *Cabaret*, *West Side Story*, *42nd Street*, *The Phantom of the Opera*, and the legendary Radio City Music Hall *Christmas Spectacular*. He has also performed at Carnegie Hall, at The White House and danced with Liza Minnelli on "Rosie Live" on NBC. This past year, Mr. Kinney debuted an original new dance work for Dance Tracks NYC, set to Stephen Sondheim's "Another Hundred People" (part of a three-part suite) inspired by a recording with an orchestration by Luther Henderson and conducted by Paul Gemignani, with the Royal Philharmonic Orchestra. The piece was performed at Lincoln Center's Clark Theater and generated enough excitement, that Director Pamela Pardi asked Mr. Kinney to continue developing the piece and returned for another showcase at The Alvin Ailey Dance Theater, expanding the piece to include the Gershwin music which completed the suite, this time with 12 dancers and calling the piece, *March*. He was immediately approached by the prestigious New Jersey Ballet to put it on their Company, and is now in a three-year repertory run. Mr. Kinney served as Associate Choreographer to Donna McKechnie to create dances and musical numbers for this summer's production of *Guys and Dolls* at the legendary Hollywood Bowl. He also just completed work on the NYMF production of *Cross That River*, again, working with McKechnie and on the Actor's Fund of America's Fall Gala tribute to Frank Loesser at the Minskoff Theatre on Broadway. He can be seen in the documentary film, *Thespians*, currently on the film festival circuit.

Ben Toth (Musical Direction)

Ben Toth has worked with some of the most popular actor/singers currently working on the stage, including Lea Michele, Duncan Sheik, Jane Monheit, Liz Callaway, Brian Stokes Mitchell, and Mandy Patinkin, with whom he recently performed in London's West End. He just returned from New York, where he did a stint at Feinstein's at the Loews Regency & Lincoln Center's Rose Hall,

serving as Musical Director/Arranger for the dynamic debut of newcomers Will and Anthony Nunziata. He also debuted Lea Michele, who is currently enjoying a wild ride on "Glee," serving as her musical director for a sold-out engagement at the popular Upright Cabaret. The last two summers have found him happily ensconced at the legendary Hollywood Bowl for the record-breaking productions of *Les Miserables* and *Guys and Dolls*, serving as Associate Musical Director and playing with the famed Hollywood Bowl orchestra. Mr. Toth just completed a new album for Melora Hardin, co-produced with Richard Jay-Alexander, due out in February 2010. The album contains a bonus track of an original holiday song, written with lyricist Nell Benjamin (*Legally Blonde: The Musical*), to be released on iTunes for the holidays, titled "Come Home With Me For Christmas." Mr. Toth received a BA from Brown University, and studied composition, piano, and orchestral conducting for two years at the prestigious Eastman School of Music. He makes his home in both Los Angeles and New York. www.bentothmusic.com

Ralph Funicello ASSOCIATE ARTIST (Scenic Design)

THE OLD GLOBE: *Restoration Comedy*, Summer Shakespeare Festivals 2004-2009, *The Constant Wife*, *The Lady with All the Answers*, *Julius Caesar*, *Pericles*, *The Taming of the Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Way of the World*, *Twelfth Night*, *King Lear*, *Ghosts*, *Interior Decoration*, *From the Mississippi Delta*, *The Winter's Tale*, *Mr. Rickey Takes a Meeting*, *Bargains*, *The Tempest*, *The Merchant of Venice*, *The White Rose*, *Hamlet*, *Our Town*, *Driving Miss Daisy*, *Measure for Measure*. ELSEWHERE: Mr. Funicello has designed scenery on and off Broadway and for many theatres across the country, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theatre, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theatre, Denver Center Theatre Company, The Shakespeare Theatre, Guthrie Theatre,

South Coast Rep, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre, Stratford Festival in Ontario, The Royal Shakespeare Company, New York City Opera, LA Opera and San Diego Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

Charlotte Devaux (Costume Design)

THE OLD GLOBE: Designer: *The Price*, *Kingdom*, *Since Africa*, *Who's Afraid of Virginia Woolf?*, *Trying*, *A Body of Water*, *The Prince of L.A.*, *I Just Stopped By to See the Man*, *Fiction*, *Two Sisters and a Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The SantaLand Diaries*, Da; Resident Associate Costume Designer: Over 35 productions including *The Women*, *Chita Rivera: The Dancer's Life*, *Dancing in the Dark*, *A Catered Affair*, *The Times They Are A Changin'*, *Dirty Rotten Scoundrels*, *Lucky Duck*, *Imaginary Friends*, *Dr. Seuss' How the Grinch Stole Christmas!* and Summer Shakespeare Festival. ELSEWHERE: Miami Libre, Cuban Dance Musical, Adrienne Arscht Center for the Performing Arts (Miami), Cabaret Dances, Nyumbani Project, Trolley Dances, San Diego Dance Theatre. INTERNATIONAL: *Dr. Livingstone*, *I Presume* (premiere), London; *Linnaeus*, *Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb*, *Twelfth Night*, Christchurch Repertory Theatre; *Hopes*, *Dreams and Perditions*, The Court Theatre; Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Costume designer, stylist for Television New Zealand's live children's programming and drama series. Designed numerous New Zealand short films.

Chris Rynne (Lighting Design)

THE OLD GLOBE: *The Price*, *Sight Unseen*, *The American Plan*, *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Lincolnesque* (San Diego Critics Circle Award), *Pig Farm*, *Trying*, *Vincent in Brixton* (San Diego Critics Circle Award), *The Lady with All the Answers*, *The Food Chain*, *Two Sisters and a Piano*, *Blue/Orange*, *Time Flies*, *Knowing Cairo*, *Beyond Therapy*, *The Santaland Diaries*; Associate Lighting Designer for *Dr. Seuss' How the Grinch Stole Christmas!* With The Old Globe/USD Professional Actor Training Program: *A Midsummer Night's Dream*, *Much*

Profiles (continued)

Ado About Nothing, Twelfth Night, All in the Timing, The Winter's Tale, The Two Gentlemen of Verona, Macbeth, Getting Married. ELSEWHERE: San Diego Opera, South Coast Repertory Theatre, Madison Opera, Pasadena Playhouse, San Diego Repertory Theatre, Cygnet Theatre, North Coast Repertory, Houston Grand Opera, Diversionsary Theatre, Starlight Theatre.

Paul Peterson (Sound Design)

THE OLD GLOBE: Over 75 productions, including: *The Savannah of 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.* ELSEWHERE: Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, LA Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionsary 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. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Diana Moser (Stage Manager)

THE OLD GLOBE: *The Price, Opus, Six Degrees of Separation, The Pleasure of His Company, The Glass Menagerie, In This Corner, 2007 Summer Shakespeare Festival, Restoration Comedy, Christmas on Mars, A Body of Water, Lobby Hero, Fiction, The Intelligent Design of Jenny Chow.* REGIONAL: La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre

Festival, Children's Theatre Company of Minneapolis and Arizona Theatre Company. EDUCATION: MFA in directing from Purdue University. This is for all those whom came before and all those who will come after.

Louis G. Spisto (CEO/Executive Producer)

Lou Spisto 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 eight 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 new state-of-the-art arena theatre and education center, opening in December 2009. 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)

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: *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 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love, Labor Day, St. Louis Woman, Pride's Crossing, The Little Foxes, Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

FOR THIS PRODUCTION Additional Staff

Asst. Costume DesignLindsey Hall
Production Asst.Amanda Salmons

SPECIAL THANKS

Portland Center Stage

Photos from the "Meet the Artist" event with Patrick Page and his wife, Paige Davis in attendance. (clockwise from left) Patrick Page, Valerie Hapke; Lou Spisto, Patrick Page; Randy Tidmore, Paige Davis, Nancy Brock; Carlos Ortega, Patrick Page, Paige Davis, Dierdre Mick; Nancy Brock, Jordine Skoff Von Wantoch, Patrick Page, Randy Tidmore, Joyce Nash, Merle Wahl, Pat Gillespie. (center) Diana Barliant, Patrick Page, Paige Davis.

Meet the Artist

Do you ever wish you had the opportunity to meet the artists who appear at The Old Globe?

If your answer is, "I Do! I Do!," then we invite you to make a gift to the Globe's Annual Fund before the end of the year. Annual Fund donors at the Gold level (\$500) and higher receive complimentary admission to one or more of our exclusive "Meet the Artist" events, featuring Globe artists such as **Sandy Duncan, Jack O'Brien, Mare Winningham** and **Patrick Page**.

The "Meet the Artist" series is just one of the many exciting benefits you'll enjoy when you give to the Annual Fund.

From complimentary blanket rentals and concessions at Lady Carolyn's Pub, to invitations to our exclusive Opening Night receptions and dinners, The Old Globe's donor benefits are designed to enhance your theatre experience.

For more information about donor benefits or to make a gift, please contact Development Manager Josh Martinez-Nelson at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.



Education

master class with a **master**

This year's group of Summer Shakespeare Intensive participants had a unique opportunity to work with the professional actors of the Globe's Summer Shakespeare Festival. In addition to rehearsing for their very own production of *Pericles, Prince of Tyre*, the students were able to attend the Festival productions of *Cyrano de Bergerac*, *Twelfth Night* and *Coriolanus*. One of the keys to the annual program's success is the inspiration the student's receive while taking part in workshops with the very actors they've seen performing on stage.

“My favorite parts of the program were the different acting workshops with the Globe's Actors, especially the one by Patrick Page. His workshop had the most effect on me and I felt that, because of him, I grew as an actor.”

There are multiple training methods employed to develop a successful actor. Exceptional acting requires experience, technique, common sense, focus, insight, empathy, emotional sensitivity, energy, memory, agility, creativity, imagination, honesty, expressiveness, and perhaps most importantly, generosity.

A generous actor is one that is open to sharing the stage with his fellow actors. He listens openly and intently and responds with a genuine desire to communicate something of importance. Without generosity, the actor may not create a believable character and instead deliver a superficial performance that fails to resonate with the audience. Real depth comes from real listening – which, in turn, comes from an open heart.

“I understood that emotion really is such an important element to making a character real. Patrick said, ‘The foundation of acting is the reality of doing.’”

Patrick Page is a superb example of an actor who is not only a master of his craft, but has enormous heart. His portrayals of *Cyrano de Bergerac* and *Malvlio in Twelfth Night* were finely detailed and fully realized performances that embodied the art of generous acting. While on stage, he is completely present in each moment, acutely aware of and listening to the other actors. Delivering a powerful performance is one thing; teaching how to give one is yet another. Patrick is adept at both.

Patrick began his workshop with the Summer Shakespeare Intensive students by facilitating a simple group exercise. While standing in a large circle, Patrick handed a student a soft ball of Play-Doh. The student was instructed to look across the circle at another student, make eye contact and toss the ball to that person. As the ball was tossed gently from student to student, Patrick emphasized the importance of establishing a connection. As more balls were added to the exercise, concentration and connection became of utmost importance.

“Patrick is a natural teacher.”

A simple ball-tossing exercise can be fun and silly or be serious business. When done in the training of actors, it is serious indeed. “Actors, this is acting,” said Patrick at one point during the exercise. “If you cannot do this, you cannot act.”

Patrick's exercise illustrated the importance of being fully present in each moment while on the stage. A moment of shared understanding between two actors is also a moment that an audience is touched. Without that understanding, an actor is simply reciting lines.

Once the students were warmed up, he led them through a series of activities that focused on the “reality of doing.” The students performed short scenes in which they worked on being completely focused on their objective (what the character wants to achieve). No small task, Patrick guided them gently toward better performances. His clever use of real-life examples opened the student's eyes and taught them an acting lesson they'll never forget.

The students were thrilled when Patrick welcomed surprise guest Paige Davis to the workshop where she added her own unique talents to the proceedings. A skilled performer in her own right, Paige is no stranger to The Old Globe's education activities. She generously gave her time and expertise to the 2009 Globe Honors while serving as a judge for the many talented students who vied for top honors in the program. Her graciousness helped to make nervous contestants feel welcome and safe as they stepped out to perform on the Globe stage.

The Old Globe has benefited greatly from the talents of Patrick Page and Paige Davis. Just ask any of the high school students whose lives have been touched by this marvelous pair. They'll tell you that they will be forever grateful for the time Patrick and Paige devoted to help them grow as actors, and people – a gift of generosity.

opposite page: (top) 2009 Summer Shakespeare Intensive Students with Patrick Page and Paige Davis. (center) Patrick Page conducts a student workshop. (bottom) Summer Shakespeare Intensive students perform *Pericles, Prince of Tyre* in the Globe's Festival Theatre; Paige Davis advises the students.



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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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 Jacqueline Brooks Lewis Brown Victor Buono* Wayland Capwell* Kandis Chappell Eric Christmas* George Deloy Tim Donoghue	Richard Easton Tovah Feldshuh Monique Fowler Robert Foxworth Ralph Funicello Lillian Garrett-Groag Harry Groener A.R. Gurney Joseph Hardy	Mark Harelík Bob James Charles Janasz Peggy Kellner* Tom Lacy Diana Maddox Dakin Matthews Deborah May Katherine McGrath	John McLain Jonathan McMurtry Stephen Metcalfe Robert Morgan Ellis Rabb* Steve Rankin Robin Pearson Rose Marion Ross Steven Rubin	Ken Ruta Douglas W. Schmidt Seret Scott David F. Segal Richard Seger Diane Sinor Don Sparks David Ogden Stiers Conrad Susa	Deborah Taylor Irene Tedrow* Sada Thompson Paxton Whitehead James Winker Robert Wojewodski G Wood* * in memoriam
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Tuesday - Sunday: Noon - final curtain
Hours subject to change. Please call ahead.
Phone (619) 23-GLOBE or (619) 234-5623
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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
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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.

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