

Welcome THE OLD GLOBE

UPCOMING

SAMMY

Sept. 19 - Nov. 8, 2009
Old Globe Theatre



DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

Nov. 21 - Dec. 27, 2009
Old Globe Theatre



WHISPER HOUSE

Jan. 13 - Feb. 21, 2010
Old Globe Theatre



LOST IN YONKERS

Jan. 23 - Feb. 28, 2010
Sheryl and Harvey
White Theatre



BOEING-BOEING

March 13 - April 18, 2010
Old Globe Theatre



Dear Friends,

It's always a pleasure to introduce San Diego audiences to the work of playwrights we are excited about. With *The Savannah Disputation*, playwright Evan Smith brings us a play that addresses the issue of religion in both meaningful and humorous ways. Perhaps we learn best with laughter and I think that's what

Mr. Smith wants us to do.

The West Coast premiere of *The Savannah Disputation* is our final presentation in our temporary "second stage" home at the San Diego Museum of Art's James S. Copley Auditorium. I extend my sincere thanks to everyone who has helped to make our temporary stage a success, from the terrific staff of the museum to our ingenious production personnel.

In January, Neil Simon's Pulitzer Prize-winning play, *Lost in Yonkers*, will inaugurate the state-of-the-art Sheryl and Harvey White Theatre. Our new arena-style stage will seat 250 people and retain the intimacy of a smaller space while opening up new technical possibilities for the Globe's productions. Situated above the theatre is Hattox Hall, the centerpiece of the Karen and Donald Cohn Education Center where many of our theatre and education programs will take place.

Please join us on Saturday, December 12, for a preview of the completed Conrad Prebys Theatre Center. You'll be able to take a backstage tour, have your questions answered by Globe staff and, if you're a subscriber, take a first look at your new seats. If you're not yet a Globe subscriber, you may find a seat that's a perfect fit!

We look forward to seeing you at our new theatre. Thank you for joining us for *The Savannah Disputation*.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

P R E S E N T S

THE SAVANNAH DISPUTATION

BY
Evan Smith

SCENIC DESIGN
Deb O

COSTUME DESIGN
Judith Dolan

LIGHTING DESIGN
Alan Burrett

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Anjee Nero

DIRECTED BY
Kim Rubinstein

The World Premiere of *The Savannah Disputation* was presented by Writers' Theatre through the Literary Development Initiative, with the generous support of David and Mary Winton Green, Glencoe, Illinois; Michael Halberstam, Artistic Director, Kathryn M. Lipuma, Executive Director Playwrights Horizons, Inc., New York City, produced the New York Premiere of *The Savannah Disputation* Off Broadway in 2009

September 26 - November 1, 2009
The Old Globe Arena Stage at the James S. Copley Auditorium, San Diego Museum of Art

Cast of Characters

MaryNancy Robinette
MargaretMikel Sarah Lambert
Father MurphyJames Sutorius
Melissa.....Kimberly Parker Green

Stage ManagerAnjee Nero

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.

Setting: Present day Savannah, Georgia

There will be no intermission

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.



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

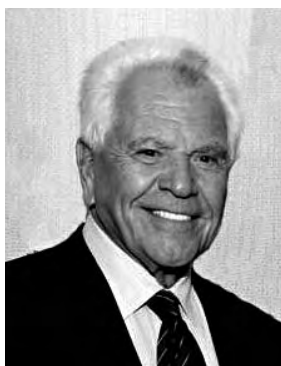


This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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 delighted to welcome you to the launch of the Globe's 2009-2010 season with the West Coast premiere of *The Savannah Disputation*. This production, and the exciting lineup of plays and musicals that will follow, represent the Globe's commitment to its mission of creating theatrical experiences of the highest professional standards, and in this tradition, we are proud to unveil another world-class season.

Once more, our ability to continue presenting a wide and varied range of works like those you'll see this season is made possible through your committed patronage – as subscribers and contributors. I'm pleased to learn that many of you have responded positively to the curtain speeches by purchasing new and additional subscriptions, and to the letters and calls asking for your continued support of the Annual Fund this year. I want you to know that your ongoing investment in The Old Globe is appreciated beyond measure.

Once again, from all of us here, thank you for participating so meaningfully, and so often, for the greater good of The Old Globe. Your encouragement and enthusiasm for what we do add to a feeling of great celebration as we kick-off the new season.

Enjoy the show!

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

Donald and Darlene Shiley

\$10,000,000 or greater

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\$5,000,000 or greater

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Season Sponsors

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

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

Production Sponsor

National Corporate Theatre Fund

As an association of ten of America's finest non-profit theatres, the National Corporate Theatre Fund is dedicated to increasing the participation of corporations and their employees in support of theatre in New York and across the country. The Old Globe thanks the National Corporate Theatre Fund for their efforts and is pleased to recognize the organization as a sponsor of *The Savannah Disputation*.

2009 Old Globe Gala

Co-Chaired by Sandra Redman and Debra Turner, The Old Globe's 2009 Gala was a smashing success, raising over \$600,000 to support the Globe's artistic and education programs. The Old Globe extends its sincere thanks to the Co-Chairs and this year's Table Hosts, Patrons, and Lead Underwriters – including Donald and Darlene Shiley, Conrad Prebys and Debra Turner, Audrey Geisel, Vice-Chairwoman Pam Slater-Price and the County of San Diego, and the Sheraton Harbor Island Hotel and Marina – who made this year's Gala a night to remember!



Executive Producer Lou Spisto with Lead Underwriter Darlene Shiley



San Diego County Supervisor Bill Horn and Chief of Staff Joan Wonsley, Richard and Jeri Rovsek



Pam and Jerry Cesak



Co-Chairs Sandra Redman (left) and Debra Turner with Conrad Prebys



Don and Karen Cohn with Sheryl and Harvey White



Alexander Butterfield and Audrey Geisel



Deni and Jeff Jacobs



Jessie Knight, Jr, Marina Pastor, Joye Blount and Rafael Pastor



Kara Thornley, Peter Farrell, Tim and Claire Smith with Underwriter Party Hosts Gillian and Tony Thornley

Another Perfect Score for the Globe



Charity Navigator, the premier evaluator of non-profits in the United States, has – for the fifth consecutive year – awarded The Old Globe its coveted 4-star rating for sound fiscal management. This places the Globe in the distinguished company of only 4% of all Charity Navigator-rated non-profit organizations in the country!

July 1, 2009

Louis G. Spisto
Old Globe Theatre
P.O. Box 122171
San Diego, CA 92112

Dear Louis G. Spisto:

On behalf of Charity Navigator, I wish to congratulate Old Globe Theatre on achieving our coveted 4-star rating for sound fiscal management.

As the nonprofit sector continues to grow at an unprecedented pace, savvy donors are demanding more accountability, transparency and quantifiable results from the charities they choose to support with their hard-earned dollars. In this competitive philanthropic marketplace, Charity Navigator, America's premier charity evaluator, highlights the fine work of efficient charities such as your own, and provides donors with essential information needed to give them greater confidence in the charitable choices they make.

Based on the most recent financial information available, we have calculated a new rating for your organization. We are proud to announce Old Globe Theatre has earned our fifth consecutive 4-star rating for its ability to efficiently manage and grow its finances. Only 4% of the charities we rate have received at least 5 consecutive 4-star evaluations, indicating that Old Globe Theatre consistently executes its mission in a fiscally responsible way, and outperforms most other charities in America. This "exceptional" designation from Charity Navigator differentiates Old Globe Theatre from its peers and demonstrates to the public it is worthy of their trust.

Forbes, *Business Week*, and *Kiplinger's Financial Magazine*, among others, have profiled and celebrated our unique method of applying data-driven analysis to the charitable sector. We evaluate ten times more charities than our nearest competitor and currently attract more visitors to our website than all other charity rating groups combined, thus making us the leading charity evaluator in America. Our irrefutable data shows that users of our site gave more than they planned to before viewing our findings, and in fact, it is estimated that last year Charity Navigator influenced over \$10 billion in charitable gifts.

We believe our service will enhance your organization's fundraising and public relations efforts. Our favorable review of Old Globe Theatre's fiscal health will be visible on our website as of July 1st.

We wish you the best in all of your charitable endeavors.

Sincerely,

Ken Berger
President & Chief Executive Officer

Profiles

Kimberly Parker Green (Melissa)



THE OLD GLOBE: *All's Well That Ends Well*, *Romeo and Juliet*, *Measure for Measure*.

REGIONAL: *Midwives*, Round House Theatre; *Venus*, Olney Theatre Center for the Arts; *A Christmas Carol*, Ford's Theatre; *Romeo and Juliet*, National Player's Summer Tour. EDUCATION: Ms. Green has a BFA from Boston University's School for Theatre, and an MFA from The Old Globe/University of San Diego.

Nancy Robinette (Mary)



OFF BROADWAY: *Trestle at Pope Lick Creek*, *Give Me Your Answer, Do!*, *Finally*

Flannery. REGIONAL: *Death of a Salesman*, *The Rivals*, *Souvenir*, *The Imaginary Invalid*, *The Silent Woman*, *Beauty Queen of Leenane*, *The Diary of Anne Frank*, *Twelfth Night*, *Philadelphia, Here I Come!*, *Well*, *Body of Water*, *Escape from Happiness*, *Donna Q*, *The Obituary Bowl*, *Wonder of the World*, *Fat Men in Skirts*, *Ivanov*, *The Little Foxes*, *Christmas on Mars*, *Frozen*, *Henry IV, Parts 1*

and 2, *Lady Windermere's Fan*. FILM: *Serial Mom*, *Soldier Jack*. TV: *The Hunley*, *The Day Lincoln Was Shot*. AWARDS: Helen Hayes Awards, Will Award for Classical Acting, Fox Fellowship. Affiliate Artist, Arena Stage; Company Member, Woolly Mammoth; New York Theatre Workshop Usual Suspect.

Mikel Sarah Lambert (Margaret)

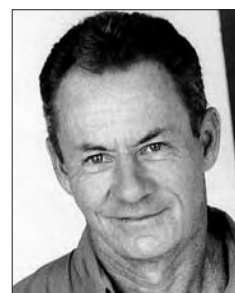


THE OLD GLOBE: *Hay Fever*. LONDON: *Hamlet* (Ben Kingsley), *Henry IV, Parts I and II*,

Man Equals Man, *The Merry Wives of Windsor*, Royal Shakespeare Company. NEW YORK: *Cyrano de Bergerac*, *Wit*, *Private Battles*, *The Daughter-In-Law*, *Richard III*, *Year One of the Empire*, *The Constant Wife*. REGIONAL (Great Britain): *Old Times*, *Victoria Regina*, *Elektra*, *Private Lives*, *A Taste of Honey*, *The Bed Sitting Room*, *Tom Sawyer* (pantomime), *A Winter's Tale*, *Julius Caesar*. REGIONAL: *Far Away*, *Twelfth Night*, *The Cherry Orchard*, *Marriage à la Mode*, *The Film Society*, *Undiscovered Country*, *Arms and the Man*, *Richard II*, *Henry V*. Ms. Lambert worked in several series for the BBC: "The Mackinnons," "Play for Today," "Gangsters." She acts, directs, teaches in New York, where she also works with emerging

playwrights at the Lark Play Development Center. She dedicates all performances to her sons, Patrick and Tim.

James Sutorius (Father Murphy)



THE OLD GLOBE: *The Price*, *Who's Afraid of Virginia Woolf?* (2007 Best Actor, San Diego

Theatre Critics Circle "Craig Noel" Award); *Lincolnesque* (2006 Best Featured Actor in a Play, San Diego Theatre Critics Circle "Craig Noel" Award). BROADWAY: *The Farnsworth Invention*, *Conversations with My Father*, *The Changing Room*, *Hamlet*, *The Cherry Orchard*. OFF BROADWAY: *Sexual Perversity in Chicago*. REGIONAL: *Scrooge* in *A Christmas Carol*, Santa Barbara's Grenada Theater; *The Farnsworth Invention*, La Jolla Playhouse; *Hamlet*, Cleveland Playhouse and Indiana Repertory Theatre; *The Crucible*, South Coast Repertory; *Uncle Vanya*, *The Price*, Seattle Repertory Theatre; *Macbeth*, University of Chicago Court Theatre; *One Flew Over the Cuckoo's Nest*, Stage West; *The Devil's Disciple*, Arizona Theatre Company; *Les Liaisons Dangereuses*, Pasadena Playhouse; *2 Lives*, George Street Playhouse; *A Perfect Wedding*, Kirk Douglas Theatre;

A Man for All Seasons, Nevada Conservatory Theatre; *Much Ado About Nothing*, Shakespeare Festival/LA; *The Seagull*, Matrix Theatre Company. TV: *Skokie*, *On Wings of Eagles*, *A Death in Canaan*, *Space*, *Prototype*, *My Breast*, *A Question of Love*, "The Andros Targets," "CSI," "The Unit," "E.R.," "The Practice," "The X-Files," "Ally McBeal," "Charmed," "Murder, She Wrote," "Quantum Leap."

Evan Smith (Playwright)

Evan Smith's *The Savannah Disputation* enjoyed a successful run at New York's Playwrights Horizons in 2009, as did his previous plays, *Psych* and *The Uneasy Chair*. His other works include *Servicemen*, and *Daughters of Genius*. His TV pilot, "Debs," was a part of *Naked TV*, produced by Fox TV/Naked Angels. Mr. Smith is a graduate of the Yale School of Drama and the recipient of a Whiting Award. His plays have been published by Dramatist's Play Service, Grove Press, Dell Books TCG, Smith & Kraus and Playscripts.com.

Kim Rubinstein (Director)

THE OLD GLOBE: *The American Plan*. Ms. Rubinstein was most recently Long Wharf Theatre's Associate Artistic Director where she directed *Guys and Dolls*, *A Midsummer Night's Dream*, *Private Lives*,

The Santaland Diaries and *The Cocktail Hour*. REGIONAL: *Romeo and Juliet*, *Much Ado About Nothing*, Shakespeare Santa Cruz; *The Intelligent Design of Jenny Chow*, Portland Center Stage and San Jose Repertory Theatre; *Romeo and Juliet*, *Macbeth*, *Julius Caesar*, Chicago Shakespeare Company; *Love's Labour's Lost*, Next Theatre Company; *The Tempest*, Southwest Repertory; *The American Plan*, *Eloise and Ray*, Roadworks Productions; *Old Times*, Court Theatre; *Pan and Boone*, Running with Scissors; *Baby with the Bathwater*, Round House Theatre and Berkshire Theatre Festival; *Beckett Shorts*, Berkshire Theatre Festival and The Buckets O'Beckett Festival. She was Associate Director with Michael Mayer and Tour Director of the national tour of *Angels in America*. Rubinstein is on the Acting Faculty at UCSD; other teaching credits include ten years on the acting/directing faculty at Northwestern University, University of Chicago, Brown/Trinity Consortium, Wesleyan University, NTI at The O'Neill Center and the School at Steppenwolf. She has been very active in the development of new plays and has directed many readings and workshops at places like New Dramatists, Inc and Long Wharf Theatre. Amongst other awards for her directing and teaching, Rubinstein was a recipient of the TCG/NEA directing

fellowship and was nominated for the Alan Schneider Directing Award.

Deb O (Scenic Design)

Some of her recent set and costume credits include *Honk!*, Young at Arts, NY; *Haggadah*, La Mama E.T.C.; *The Greeks, Part III*, Juilliard; *Scrooge: The Musical*, Fairmont State University, WV; *Uncle Vanya*, *Platonov*, The Lake Lucille Project; *Expatriate*, Culture Project; *Salsalandia*, La Jolla Playhouse; *The Witlings*, The Magis Theatre Company; *Elizabeth: Almost by Chance a Woman*, Stillwater Theatre; *The Lacy Project* (Premiere), Yale Repertory Theatre and Ohio Theatre; *Jihad: The Musical*, Edinburgh International Festival; *The Mistakes Madeline Made*, Yale Repertory Theatre. debodesignstudio.com.

Judith Dolan (Costume Design)

Ms. Dolan has designed costumes for several productions for director Harold Prince including *Candide* for which she received a 1997 Tony Award. Another collaboration with Mr. Prince, the musical *The Petrified Prince*, earned her the Lucille Lortel Award and a 1995 Drama Desk nomination. Her designs have been seen in numerous companies in the U.S. and abroad including: Dublin's The Abbey Theatre, Theatr Clwyd in Wales, The Kennedy Center, Alley Theater, Mark Taper Forum, New

Profiles (continued)

York City Opera and the Houston Grand Opera. In 2007, she designed costumes for *LoveMusik*, the story of Kurt Weill and Lotte Lenya, directed by Hal Prince, starring Donna Murphy and Michael Ceveris, for which she received Outer Critics and Drama Desk nominations for Best Costume Design. She has directed and workshopped new plays for The Director's Company in New York City, where she is currently developing a new music/theatre piece, *Stoker*, with composer Joe Jackson. Ms. Dolan is Professor of Design at UCSD.

Alan Burrett

(Lighting Design)

Mr. Burrett's designs for theatre, opera and dance are seen regularly in many parts of the world in venues from San Diego Opera to the Opéra national de Paris. His theatre work has included 15 productions for the Royal Shakespeare Company and 25 productions for the Los Angeles Opera. Mr. Burrett is Professor of Design at UCSD. www.burrett.com.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 70 productions, including: *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*, *Crumbs from the Table of Joy*. ELSEWHERE: CENTER-STAGE, Milwaukee Repertory Theater, San Jose Repertory Theatre, 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, 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. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Anjee Nero

(Stage Manager)

THE OLD GLOBE: *Cornelia*, *Kingdom*, *Jerry Herman's Broadway*, 2007 Shakespeare Festival. ELSEWHERE: *Herringbone* starring BD Wong and directed by Roger Rees;

Tobacco Road, *The Seven*, *The Adding Machine*, *Mother Courage*, *Current Nobody*, La Jolla Playhouse; *Antigone*, SIT Company; *Post Office* workshop, Center Theatre Group; *Mother Courage*, Berkeley Repertory Theatre; *Filler Up!*, Adirondack Theatre Festival; *Suicide, Incorporated*, *Wait, Jem & I*, id Theater Company/Seven Devils Playwrights Conference. DANCE: *Dream Report*, Allyson Green Dance, featuring Lux Borreal; *Garden of Forbidden Loves*, *Garden of Deadly Sound*, IMAGOmoves & International Hungarian Theater Festival of Cluj, Romania; *Only Sound Remains*, Japan America Theatre; *iMan*, *Garden Trilogy*, IMAGOmoves. OTHER: *Schick Machine*, The Paul Dresher Ensemble; *(The New) UrSonata* with Steven Schick, *Let There Be Light: A Tribute to Chris Parry*. EDUCATION: MFA Stage Management, UCSD.

FOR THIS PRODUCTION Additional Staff

Asst. DirectorKendra Miller
Asst. Costume Design
.....Michelle Hunt Souza
Dialect ConsultantJan Gist
Production Asst.Amanda Salmons

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

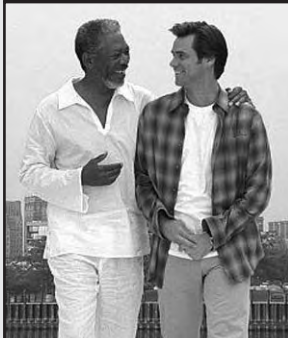
for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 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.

SPECIAL THANKS

Gaye Fuller
Robin Pearson Rose
Janet & Tom Wells

Program Notes

STOP ME IF YOU'VE HEARD THIS ONE...



A priest, a minister and a rabbi go into a bar. Or was it an elevator? Or did they go fishing? For a country founded on religious freedom, we do let religion tickle our funny bone. We have tolerance for religion but we also tolerate light-hearted fun at the expense of the believer. *The Savannah Disputation* falls into that category. Evan Smith has fun with the believers, not with their firmly held beliefs. He's in good company. Molière lanced hypocrisy in his comedic masterpiece *Tartuffe*, in which the title character almost bilks his susceptible hosts under the guise of piety. George Bernard Shaw, in *Major Barbara*, pits Barbara, a major in the Salvation Army against her father, a munitions magnate, who thunders "I am a millionaire. That is my religion." He wants to fund her charity work and she feels she can't take tainted money. The play is an extended colloquy between the two. Not exactly a disputation, but a sparkling Shavian argument to be sure.

One of the most successful, if not critically revered, plays of the 20th century was *Abie's Irish Rose*, which poked gentle fun at a Jewish man who marries an Irish Catholic woman over his father's objections. More recently, playwright Daniel Goldfarb had a success with the comedy *Modern Orthodox*, in which the latent faith of a secular Jewish couple is awakened by an orthodox Jew who has become their temporary houseguest. Musicals have their share of dancing and singing clerics from the rabbis of *Fiddler on the Roof* to the nuns of the *Sound of Music*, not to mention the sisters of *Nunsense*.

Hollywood can also find fun in the sanctified. Bing Crosby was always identified with the genial Father O'Malley in *Going My Way*. Rosalind Russell found success later in her career as the headmistress in *The Trouble with Angels*. Whoopi Goldberg donned a wimple to help a convent choir revivify a parish church in *Sister Act*. George Burns got the top job, playing God in a trio of popular films. Morgan Freeman as God gave his almighty powers to a complaining Jim Carrey in *Bruce Almighty* to show him what a hard job it is to be omnipotent.

Now let's rejoin the rabbi, the priest and the minister at that bar. Why is it the minister never gets the punch line?

Photos (top - bottom): Modern Orthodox, Bruce Almighty, Going My Way, The Trouble With Angels, Oh God!

The

By Fr. Ron Pachence

Welcome to a down home theological disputation.

First some vocabulary homework.

A **disputation** is an idea contest where one party tries to outsmart the other. Long before Catholics and Protestants crossed theological swords during the Reformation, Christians have engaged in the kind of disputation we see in this play. Ideological fault lines run as deep in religion as they do in politics. Perhaps even deeper. That one's easy. Now on to some more technical vocabulary in the play.

The **Mass** is the Catholic worship service and a **Mass of obligation** is one Catholics have to attend *whether they want to or not* – under pain of serious sin.

At every Mass, Catholics exchange the **sign of peace** with the people around them, usually a handshake or a hug, *whether they want to or not*. It's bad form not to do so.

The **profession of faith** at Mass (aka, the "creed") is the part when Catholics profess what they believe, *whether they understand it all or not*.

Magisterium is the official teaching authority of the Church from the Latin word magister, meaning teacher. Catholics are supposed to accept everything the magisterium teaches... yes, *whether they want to or not*. Just ask Fr. Murphy.

ne ology101

The most severe, though seldom used, sanction for denying Church teaching is **excommunication**. That's when you are thrown out of the Church. Just ask Mary.

As for the medieval **Inquisitions** (the Church courts established to discover and punish folks who disputed with the magisterium), the less said the better.

So much for vocabulary.

What about the serious theological disputation in the play: the resurrection of the body? This one is thorny and none of the contestants in the disputation get it quite right. According to the gospel narratives, Jesus rose in the body on the third day after his crucifixion. He was seen by his disciples. He was *like* the Jesus who died (he eats, talks and can be touched), but not exactly. He was also *unlike* the Jesus who died. He is not recognized at first. He suddenly appears from behind locked doors and he cannot die again. One day, he just disappeared into the heavens.

What these texts seem to be saying is that the risen Jesus was not simply a resuscitated corpse (a key issue in the play), but a person transformed into a brand new kind of life – a risen person who will live forever.

Reflecting on this event (I Corinthians 15), the great Christian evangelist St. Paul calls Jesus Christ “the first fruits of those who have fallen asleep (died).” He goes on to say that, like Jesus, believers will experience resurrection as what he calls a “spiritual body” as opposed to a physical resuscitation of the old body. This risen body, like the risen Jesus, will never die.

Pretty heavy stuff.

So what do Christians agree to believe about the resurrection of the body? That's obviously a matter for disputation.

Father Ron Pachence is a member of the Department of Theology and Religious Studies at the University of San Diego. He is a native of Savannah Georgia and he also ushers at the Globe.

Savannah and Set Design

The Savannah Disputation sprang to life from the imagination of Evan Smith and one of its resonating qualities is the realism of the setting he has chosen. Margaret and Mary, the two religious sisters who are the main characters, live on East Duffy Street in Savannah, Georgia. Their residence is situated between the bishop's house, a six minute drive in one direction, and their parish church, a four minute drive in the other direction. These three locations demarcate the world of the play and give us a glimpse into the ordinary world of the two sisters before their horizons are stretched, and their faith tested, by a young evangelical's visit. In preparation for this production, set designer Deb O began to research the city of Savannah by taking a virtual stroll down the real East Duffy Street using Google Street View. She discovered a small yellow house and instantly knew that this was the type of house that the sisters would have lived in. “It turned out that the house was for sale and that they had posted photos of the interior on the internet,” said Deb. “Well, that is a designers dream – photos! I often try to travel to where the story takes place, this time I was able to do it without leaving my living room.”

And as for the challenge of putting the rectangular house into our round house, Deb said, “We really did not want the actors running off stage to the kitchen or to answer the front door so finding the house really solved all of our problems! Doing anything in the round has its own set of challenges so finding a good representation of their home really helped us a lot!”



The house on Duffy Street.

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Sunday, December 20

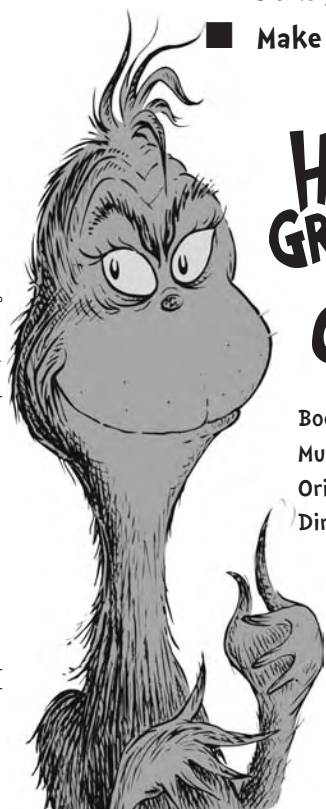
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Education Experiences

EDUCATION BY THE NUMBERS

The Old Globe offers Education programming nearly every day of the week in one form or another. Over **50,000** children and adults have been served by our volunteer-based programs.

And how many volunteers work in those programs? Here's how the numbers work out.

Approximately **3,000** children are served by our Globe Readers literacy program each year. Our **29** volunteers participate in training workshops that prepare them for their roles as readers in area schools. They visit their assigned classes on a regular basis to read aloud to the children and introduce them to the world of theatre through Creative Dramatics and Reader's Theatre activities. Now in its fourth year, the Globe Readers program has benefited over **12,000** children and their teachers by encouraging a love of reading, enhancing language arts classroom instruction, introducing positive role models, and bringing theatre arts to classrooms that do not ordinarily have the resources to incorporate theatre into the curriculum.

It sounds like a tall order for volunteers who may have little or no classroom experience but our volunteers are provided with interactive training sessions, a step-by-step manual and regular staff support to help them do their jobs. These volunteers come from many backgrounds, but the one thing they have in common is a love of reading and a desire to share it with children. They give of their time and in exchange they receive the affection and respect of classroom upon classroom of children inspired to read.

Over **2,000** children and adults take Behind the Scenes tours of our theatre spaces each year. Our **17**



Students get first-hand theatre experience during a globe reader session.



Executive Producer Lou Spisto (center) with the Globe's 2009 Summer Shakespeare Festival participants, selected from high schools throughout the San Diego area, on the Lowell Davies Festival Theatre stage where they performed Shakespeare's *Pericles*, *Prince of Tyre* on August 17, 2009.

trained docents know this theatre like they know their own homes. They participate in extensive training that provides them the information they need to know in order to pass on the stories and history of this wonderful organization. But we can't give them that inherent ability to tell a good story, to interact with a tour group, to be constantly flexible and imaginative in order to work with a variety of age and interest groups, and to simply love The Old Globe enough to want to share it with others. That comes naturally to them and it's what makes the tours so much fun.

Tens of thousands (yes, you read that right) of children and adults participate in Education programs at The Old Globe each year. In addition to the volunteer-based Globe Readers and Behind the Scenes Tours, the Globe offers Seminars and Forums for Adults, In-Classroom Residencies, the Summer Shakespeare Intensive for Teens, Professional Development for Teachers and for Teaching Artists, Production Guides, pre-show workshops, Grinch Initiatives and the Globe Honors awards program. Supporting our Education staff are two office volunteers who help us with anything from mailings to program assessment, logistics (try herding **600** first graders into the theatre in ten minutes flat and you'll know why we need our volunteers!), and any number of other departmental needs. Their regular support is yet another reason The Old Globe is able to offer such a wide array of engaging and powerful programs.

We're always looking for new volunteers. If you or someone you know is interested in education, please contact our Education Associate, Kim Montelibano-Heil at kheil@TheOldGlobe.org for more information.

Curtain up on THE CONRAD PREBYS



Conrad Prebys Theatre Center



Hattox Hall



Conrad Prebys and Lou Spisto
at the groundbreaking
ceremony.

The Savannah Disputation marks the final presentation of *The Old Globe* in this specially-built theatre at the San Diego Museum of Art. Our 2009-2010 Second Stage season will continue with the classic Neil Simon comedy, *Lost in Yonkers* – the inaugural production in the Globe’s brand new Sheryl and Harvey White Theatre at the Conrad Prebys Theatre Center.

The Conrad Prebys Theatre Center will herald an exciting new era for the Globe, allowing us to produce works at an even higher artistic level, and helping ensure the Globe’s prominent position in the future of American

Theatre. The new complex includes the Old Globe Theatre (our flagship theatre with year-round performances on the Donald and Darlene Shiley Stage), the new Sheryl and Harvey White Theatre, the Karen and Donald Cohn Education Center and a new Lady Carolyn’s Pub and dining pavilion facing the redesigned Copley Plaza.

The Sheryl and Harvey White Theatre will bring our arena stage productions into the 21st Century, with superior technical facilities and a physical space that affords a broader range of artistic choices, while retaining the intimacy the Cassius Carter Centre Stage. The new theatre features a state-of-the-art arena stage with a full lighting grid, trap room and enhanced sound capability. With no seat more than five rows from the action, the theatre provides safe and comfortable access for both the audience and the actors.

S THEATRE CENTER



Donald and Darlene Shiley Terrace



Sheryl and Harvey White Theatre

The Karen and Donald Cohn Education Center is located on the uppermost level of the new facility, providing a centralized space for the Globe's education and outreach programs. The Center's Hattox Hall provides a performance and training space for more than 150. It will also feature a studio dedicated to student activities and a "History of The Old Globe" installation.

The Center will also be home to many of the Globe's audience enrichment activities, serving more than 50,000 each year and featuring spectacular views from the Donald and Darlene Shiley Terrace. Additionally, the new building will feature three levels of much-needed additional and improved dressing rooms and artistic support spaces that will serve all three theatres on The Old Globe campus. As we inaugurate our beautiful new theatre, we want you there to inaugurate your seat! If you haven't already, secure your priority seating

privileges now by purchasing a subscription to our 2009-2010 Season.

Join us on Saturday, December 12 for a preview of the new Conrad Prebys Theatre Center. Visit the Globe online in December for more details.



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

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For information, please contact Todd Schultz at (619) 231-1941 x2310.

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

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

Patron Information

TICKET SERVICES HOURS

Monday: Closed
 Tuesday - Sunday: Noon - last curtain
 Hours subject to change. Please call ahead.
Phone (619) 23-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. SpistoCEO/Executive Producer

Michael G. MurphyGeneral Manager
Dave HensonDirector of Marketing
and Communications

Todd SchultzDirector of Development
Mark SomersDirector of Finance
Richard SeerDirector of Professional
Training

Robert DrakeDirector of Production
Roberta Wells-FamulaDirector of Education

ARTISTIC

Jack DePalmaPlay Development Director
Samantha BarrieCasting Director
Bernadette HobsonArtistic Associate

PRODUCTION

Debra Pratt BallardAssociate Director
of Production

Ron CoolingCompany Manager
Carol DonahueProduction Coordinator
Stage Management

Leila KnoxProduction Stage Manager
Technical

Benjamin ThoronTechnical Director
Wendy BerzanskyAssociate Technical Director
Sean FanningResident Design Assistant
Eliza KorshinTechnical Assistant/Buyer
Christian ThorsenStage Carpenter/Flyman, Globe
Carole PayetteCharge Scenic Artist
Adam Bernard, Victoria Erbe,

Rebecca JohnsonScenic Artists
Gillian KelleherMaster Carpenter
Robert DoughertyMaster Carpenter, Festival
Sheldon Goff, Mark Henderson, Jack Hernandez,
Rashaad Howell, Laura McEntyre, Josh McIntyre,
Mongo Moglia, Mason PetersenCarpenters

Costumes

Stacy SuttonCostume Director
Charlotte Devaux ShieldsResident
Design Associate

Maureen Mac NiallaisAssistant to the Director
Shelly WilliamsDesign Assistant/Shopper
Michelle Hunt SouzaDesign Assistant
Erin Cass, Wendy Miller,Drapers
Babs Behling, Gwen Dunham, Anne Glidden Grace,
Susan SachsAssistant Cutters
Joan Mathison, Mary MillerCostume Assistants
Maria de La Mora, Rebecca Fabares, Nunzia
Pecoraro, Sally Smith,

Joanne StypulkowskaStitchers
Erin CarignanCraft Supervisor
Sharon KingCraft Artisan
Molly O'ConnorWig and Makeup Supervisor
Kim ParkerAssistant to Wig
and Makeup Supervisor

Ana Maldonado, Vicky MartinezWig Assistants
Beverly BoydWardrobe Supervisor
Lindsey Hall, Francisco Morales, Jeri Nicolas,
Heather Premo, Ryan Severance, Melissa Taylor
Noelle Van WykGlobe Run Crew
Beth MerrimanFestival Crew Chief
Kristin Bongiovanni, Sarah Cogan
Timo Elliott, Deona LopezFestival Run Crew
Anna MacDonaldCopley Run Crew
Marie JezberaRental Agent

Properties

Neil A. HolmesProperties Director
Kristin Steva CampbellAssistant to the Director
M.H. SchrenkeisenShop Foreman
Rory MurphyLead Craftsman
David MedinaProperties Buyer
Kristi Hummel-RosenProperties Assistant
Pat CainProperty Master, Globe
David BuessProperty Master, Copley
Trevor HayProperty Master, Festival
Joshua Camp, Andy Estep,
Patricia RutterCraftspeople

Lighting

Nate PardeLighting Director
Jason BieberLighting Assistant
Tonnie FickenMaster Electrician, Globe
Jim DoddMaster Electrician, Copley
Kevin LiddellMaster Electrician, Festival
Bonnie Breckenridge, Noah Gehr,
Leah NellmanFollowspot Operators
Bonnie Breckenridge, Katie Brost, Mark Dewey,
Noah Gehr, Leah Nellman,
Jason Rothberg,Electricians

Sound

Paul PetersonSound Director
Erik CarstensenMaster Sound Technician,
Globe
R.J. GivensMaster Sound Technician, Copley
Jeremy NelsonMaster Sound Technician,
Festival

Patrick Duffy, Elizabeth RobsonSound Technician
Rachel EavesMic Runner, Globe
Dana PickopMic Runner, Festival

ADMINISTRATION

Suzanne BradleyAssistant General Manager
Daniel BaginskiExecutive Assistant
Mark GingeryTheatre Center
Project Coordinator

Information Technology

Dean YagerInformation Technology Manager
Thad SteffenInformation Technology Asst. Mgr.
John RalstonInformation Technology Assistant
Human Resources

Sandra PardeHuman Resources Director
Maintenance

Randy McWilliamsFacilities Manager
Violanda Corona, Ismael Delgado, Miguel Gaspar,
Roberto Gonzalez, Reyna Huerta, Jose Morales,
Albert Rios, Maria Rios,
Nicolas TorresBuilding Staff

PROFESSIONAL TRAINING

Llance BowerProgram Coordinator
Maria Carrera, Cynthia Caywood, Ray Chambers,
Gerhard Gessner, Jan Gist, Fred Robinson,
Liz ShipmanMFA Faculty
Jeannie Marie Galioto, Ben Seibert,
George YéMFA Production Staff

EDUCATION

Kim Montelibano HeilEducation Associate
Carol GreenSpeakers Bureau Coordinator
Amy Biedel, Marisela De la Parra, Monique Gaffney,
JoAnne Glover, Janet Hayatshahi, Sarah Price,
David TierneyTeaching Artists

FINANCE

Paula NickodemusSenior Accountant
Trish GuidiAccounts Payable/
Accounting Assistant
Adam LathamPayroll Coordinator/
Accounting Assistant
Tim ColeReceptionist

DEVELOPMENT

Annamarie MaricleAssociate Director,
Institutional Grants
Marilyn McAvoyMajor Gifts Director
Eileen PrisbyEvents Manager
Josh Martinez-NelsonDevelopment Manager,
Individual Annual Giving

Diane AddisMembership Administrator
Rachel PlummerDevelopment Assistant
Diana SteffenVIP Donor Ticketing
Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,
Pamela Malone, Richard Navarro, Stephanie Reed,
Judy ZimmermanSuite Concierges

MARKETING

Jeffrey WeiserPublic Relations Director
Mia FiorellaAudience Development Manager
Jackie AndersonPublications Coordinator
Claire KennellyMarketing Assistant
Erica DeiGraphic Designer
Craig SchwartzProduction Photographer
Monica Jorgensen, Susie VirgilioMarketing/
Events Assistants

Subscription Sales

Scott CookeSubscription Sales Manager
Anna Bowen-Davies, Arthur Faro, Andy Fink, Randi
Hawkins, Pamela Malone, Yolanda Moore, Jessica
Morrow, Ken Seper, Cassandra Shepard, Jerome
Tullmann, Grant WalpoleSubscription Sales
Representatives

Ticket Services

Bob CoddingtonTicket Services Manager
Marsi FisherTicket Operations Manager
Dani MeisterGroup Sales Manager
Marissa Haywood,
Shouna ShoemakeLead Ticket Services
Representatives

Brian Abraham, Elizabeth Brown, Sarah Dittges,
Tony Dixon, Merri Fitzpatrick, Michael Knudsen,
Cassie Lopez, Caryn Morgan, Michael Pousson,
Carlos Quezada,
Molly WhittakerTicket Services Representatives

PATRON SERVICES

Mike CallawayTheatre Manager
David Carson, Allison Jaynes,
Rob NovakHouse Managers
Kristen CairnsFront of House Assistant
Elaine GingeryFood and Beverage Manager
Haydee AldasFood and Beverage
Assistant Manager

Michelle Elliott, Miranda Halverson, Brock Roser,
Anne-Marie Shafer, Tess Thompson,
Molly Quillin-McEwanPub Staff
Rose Espiritu, Stephanie Rakowski,
Stephanie ReedGift Shop Supervisors
Security/Parking Services

Rachel "Beahr" GarciaSecurity/
Parking Services Supervisor

Irene HerrigAssociate Supervisor of Security
Dallas Chang, Sherisa Eselin, Bernardo Holloway
Janet Larson, Jeffrey NeitzelSecurity Officers
Nicole Apple, Patricia Ceja, Deborah Elliott,
Stephanie Eberl, Nicole Hagemeyer,
Michael WattsParking Lot Attendants
Andrew Ashton, Taylor SchmelingV.I.P. Valet
Attendants

Jack O'BrienArtistic Director Emeritus
Craig NoelFounding Director