



Old Globe Theatre | Cassius Carter Centre Stage | Lowell Davies Festival Theatre

News

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THE OLD GLOBE PRESENTS **WORLD PREMIERE OF *LINCOLNESQUE***

JOHN STRAND'S FASCINATING NEW PLAY EXPLORES CONTEMPORARY POLITICS **AND THE LEGACY OF ABRAHAM LINCOLN**

San Diego – The Tony Award®-winning Old Globe is pleased to present the world-premiere of *Lincolnesque*, by John Strand, directed by Joe Calarco, playing in the Cassius Carter Centre Stage **August 5 through September 10** (press opening: August 10).

Lincolnesque is an exciting new play that shows audiences the intriguing world of Washington election campaigns through the eyes of two brothers: Leo – a speech writer for a struggling congressional candidate; and Francis, an intelligent and passionate individual, who just happens to believe he's Abraham Lincoln. When Leo begins to use some of Francis' historical words for inspiration, the level of politics is raised to new heights...but the truth behind Francis' famous alter ego could be exposed in this touching and funny new play about brotherhood, loyalty and the corruption of politics in America.

The cast of *Lincolnesque* includes Magaly Colimon as “Carla,” Leo Marks as “Leo,” T. Ryder Smith as “Francis” and James Sutorius as “Daly/Secretary of War.”

The production team includes Joe Calarco, director; Michael Fagin, scenic design; Anne Kennedy, costume design; Chris Rynne, lighting design; Lindsay Jones, sound design; and Monica Cuoco, stage manager.

Tickets for *Lincolnesque* are available by calling (619) 23-GLOBE, on the Globe website at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park. Ticket prices range from \$19 to \$56.

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John Strand's most recent plays include *Lorenzaccio*, an adaptation of Alfred de Musset's 1834 French classic, which premiered at The Shakespeare Theater, directed by Michael Kahn; and the book for the musical, *The Highest Yellow*, with a score by Michael John LaChiusa, at Signature Theater. His other plays include *Lovers and Executioners*, winner of the Charles MacArthur Award for Outstanding New Play; *The Diaries*, commissioned by Signature Theater and nominated for the MacArthur; and *Tom Walker*, commissioned by Arena Stage; *Otabenga*, directed by Michael Kahn at Signature Theater; *The Miser*, an adaptation of the Molière play set in Regan-era America, at Arena Stage; *Three Nights in Tehran*, a comedy about the Iran-Contra affair, at Signature Theater; and *The Cockburn Rituals*, at Woolly Mammoth Theater. He recently completed *Charity Royal*, an adaptation of Edith Wharton's *Summer*, for Arena Stage. John spent 10 years in Paris, where he worked as a journalist and drama critic, writing in English and French. While there, he was director of New York University's Experimental Theater Wing in Paris. He lives in the Washington, DC area with his wife and four children.

Joe Calarco is the adaptor/director of *Shakespeare's R&J* which ran for a year in New York and earned him a Lucille Lortel Award. He also directed the play's premieres in Chicago (5 Jeff Award nominations including Best Play and Best Director) and Washington, DC (Helen Hayes Award nominations for Best Play and Best Director). *R&J* completed a celebrated run in London's West End in late 2003, for which he received honorable mention from the Evening Standard Awards committee for his direction. He directed the critically-acclaimed world premiere of the musical *Sarah, Plain and Tall* at the Lucille Lortel Theatre in New York. He also directed Julia Jordan's *The Summer of the Swans* at the Lucille Lortel and Ms. Jordan's play *Boy* for Primary Stages. He is an Artistic Associate at Signature Theatre in Arlington, VA where he has directed productions of *Urinetown*, William Finn's *Elegies: a song cycle* (3 Helen Hayes nominations including Best Musical), the world premiere of Norman Allen's *Nijinsky's Last Dance* (4 Helen Hayes Awards including Best Play and Best Director), *Side Show* (4 Helen Hayes Awards including Best Musical and Best Director), and the world premiere of his own play, *in the absence of spring*, which premiered in New York at Second Stage as the inaugural production of their New Plays Uptown series. Other regional credits include *The Last Five Years* and *Elegies: a song cycle* at Philadelphia Theatre Company, *A Midsummer Night's Dream* at The Shakespeare Theatre, *My Fair Lady* and *Of Mice and Men* at The Hangar Theatre, *Edward II*, *Suddenly Last Summer*, *To Kill A Mockingbird*, *Keely & Du*, *Educating Rita* and *How I Got That Story* at the Kitchen Theater Company, and many others. He directed *Twice Charmed: an original twist on the Cinderella story* by Michael Weiner and Alan Zachary for Disney Creative Entertainment. He recently directed the premiere of *The Mistress Cycle* by Beth Blatt and Jenny Giering for The New York Musical Theatre Festival for which he also directed a reading of the musical *Liberty Smith* (book by Eric Cohen and Mark Madnick, music by Michael Weiner, lyrics by Adam Abraham). He also recently directed a presentation of *Meet John Doe* by Andrew Gerle and Eddie Sugarman for the National Alliance for Musical Theatre (NAMT). As a writer, his adaptation of *Antigone* was workshopped at the National Theatre in London. He is currently writing the book for the musical *Golden Gate* with composer Richard Pearson Thomas for Second Stage and the book for the musical *The Mysteries of Harris Burdick* with composer Chris Miller and lyricist Nathan Tysen, which had its West End premiere in conjunction with Mercury Musical Developments in London. He served as resident playwright at Expanded Arts, Inc. for two years. He has been the Joseph Papp artist in residence at Second Stage, is one of New York Theatre Workshop's "usual suspects," and is a Drama League directing fellow.

