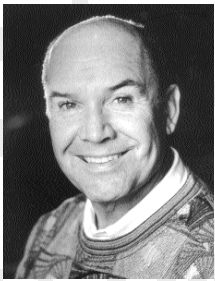


Welcome to



THE OLD GLOBE



A glorious welcome to all!!!
And just look what a load of new treasures your Old Globe has in store!
Brilliant director, Dan Sullivan, returns to uncork his searing vision of *Julius Caesar*, if ever, a play for our own time, and one that has not been seen in Balboa Park for much too long with an astonishing cast...

Hometown heroine Kathy Najimy brings to the Globe her inimitable presence and the brilliant performance of Claudia Shear's *Dirty Blonde* that pretty much stopped the New York theatre crowd in its tracks, in James Lapine's staging, directed here by Gareth Hendee...

That wildly wicked David Ives returns to the intimacy of the Carter with another bundle of hilarious and idiosyncratic looks at each and every one of us with *Time Flies*, directed by Matt August in his welcome directorial debut...

And finally, Brendon Fox gives us the glowing *Much Ado About Nothing* and welcomes back to the Globe one of our favorite actors as Benedick, the irresistible Billy Campbell...

Words of explanation or qualification are hardly necessary. A bumper crop, and each one "Globe-guaranteed" to please. We're truly happy to have you with us.

JACK O'BRIEN
Artistic Director



Thank you for joining us for another exciting Summer Festival at The Old Globe.

We have so much to celebrate this summer – two of Shakespeare's most beloved plays, *Julius Caesar* and *Much Ado About Nothing*; the hilarious *Time Flies*; and the Broadway hit *Dirty Blonde*. There is a flurry of activity off stage as well, with our "Real Globe" summer theater camp, where middle and high schools students come to The

Old Globe for an intense experience in every aspect of the theater, from designing sets to performing their own version of Shakespeare's *The Tempest*. Just one of many outstanding educational outreach programs at the Globe, which include the award-winning, bilingual playwriting program, Teatro Meta, the annual Language Arts Awards, as well as the Playguides program and Insights Seminars, which offer learning opportunities surrounding each production for both children and adults.

These programs would not be possible without the strong support of our Members. With the cuts in government and corporate support that all non-profit organizations are facing, we rely even more heavily on the support from individuals who love the work we do. I encourage you to not only subscribe to the Globe as an endorsement of the art and artists on our stages, but to help secure the continued health of the theatre through membership in our annual fund. You may be receiving a friendly call in the coming months from one of our staff whose job it is to secure membership support for our annual fund campaign. We know how much you value your theatre-going experiences at the Globe, and I sincerely hope you will give our knowledgeable Globe representatives a moment of your time when they contact you later in the summer and ask you to contribute to this beloved institution you obviously enjoy.

Once again, thank you so much for being with us at the Globe this summer, and thank you, in advance, for your continued support. As we celebrate the glorious accomplishments of this great theatre and plan for its future, we remember and pay tribute to our closest friends at The Old Globe.

LOUIS G. SPISTO
Executive Director

Sponsors

Our 2003 Season Sponsors continue a tradition of annual leadership gifts of \$50,000 or more to The Old Globe that help us sustain the highest possible quality of work appearing on our stages. We are deeply grateful to these most generous donors.

The Lipinsky Family
Donald and Darlene Shiley
Anonymous
Sheryl and Harvey P. White
Karen and Donald Cohn
**WELLS
FARGO**

We also gratefully acknowledge our generous sponsors of this production of *Time Flies*:



and

The Mandell Weiss Charitable Trust

San Diego National Bank, a vital part of the San Diego community for the last 20 years, believes that being a good corporate citizen makes good business sense and contributes to community pride. San Diego National Bank management, staff and board members contribute time and money to more than 350 community organizations in San Diego. Christopher L. Crockett, SDNB Senior Vice President, represents the bank on The Old Globe's Board of Directors and is a member of the Development Committee.

The Mandell Weiss Charitable Trust has sponsored numerous Globe productions over the past eight years, including *The Merry Wives of Windsor*, *Macbeth*, *Things We Do For Love*, the world-premiere of *The Boswell Sisters*, and last year's hit *Beyond Therapy*. Through its generous support of the entire San Diego theatre community, the Trust ensures that the vision and legacy of philanthropist Mandell Weiss continues to endure.

We extend our sincerest thanks to San Diego National Bank and the Mandell Weiss Charitable Trust for their continued endorsement of the Globe's artistic endeavors.

We are also grateful to
our Media Sponsor:





THE OLD GLOBE

P R E S E N T S

Time Flies

BY
David Ives

SCENIC DESIGN

David Ledsinger

COSTUME DESIGN

Holly Poe Durbin

LIGHTING DESIGN

Chris Rynne

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Julie Baldauff*

DIRECTED BY

Matt August

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.

Casting by: Brendon Fox & Liz Woodman, C.S.A.

BABEL'S IN ARMS

The Desert, circa 1000 BC

Gorph MARK SETLOCK*
 Cannaphilt DAVID ADKINS*
 Businesswoman NANCY BELL*
 High Priestess MIA BARRON*
 Eunuch JEFFREY BRICK

TIME FLIES

A Pond

Horace MARK SETLOCK*
 May MIA BARRON*
 David Attenborough DAVID ADKINS*
 Frog JEFFREY BRICK

THE GREEN HILL

A Journey

Jake DAVID ADKINS*
 Sandy NANCY BELL*
 Ensemble MIA BARRON*, JEFFREY BRICK, MARK SETLOCK*

INTERMISSION

THE MYSTERY AT TWICKNAM VICARAGE

Roger's Drawing Room

Roger DAVID ADKINS*
 Sarah NANCY BELL*
 Dexter MARK SETLOCK*
 Mona MIA BARRON*
 Jeremy JEFFREY BRICK

BOLERO

An Apartment

Man MARK SETLOCK*
 Woman NANCY BELL*

LIVES OF THE SAINTS

A Church Basement

Flo MIA BARRON*
 Edna NANCY BELL*
 Ensemble JEFFREY BRICK, DAVID ADKINS*, MARK SETLOCK*

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.

Profiles



David Adkins

(*Cannaphilt, David Attenborough, Jake, Roger*)

THE OLD GLOBE: Debut. BROADWAY: National Actor's Theatre. OFF-BROADWAY: *Boy Gets Girl*, Manhattan Theatre Club; *Sabina*, Primary Stages; *Immaculate Misconception* (written by Carl Djerassi, creator of the birth control pill). REGIONAL: Most recently, *Going Native*, Long Wharf Theatre; *Colussus of Rhodes*, ACT-San Francisco; also credits at the Goodman Theatre, Center Stage, ACT - Seattle, Denver Center Theater, Huntington Theatre. TV: *Law & Order, Trinity, SVU, Blaq Jaq* (pilot), *Ben Franklin* (mini series). FILM: *The Thomas Crown Affair*. EDUCATION: Juilliard.



Mia Barron

(*High Priestess, May, Mona, Flo*)

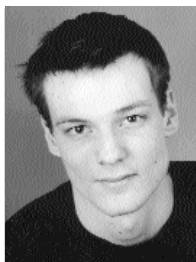
THE OLD GLOBE: Debut. OFF-BROADWAY: *She Stoops to Comedy, The World Over*, Playwrights Horizons; *Bread and Roses*, New York Theatre Workshop; *QED, (u/s)*, Lincoln Center. REGIONAL: *Sixteen Wounded* (directed by Matt August), Long Wharf Theatre; *Heartbreak House, Springtime for Henry*, Huntington Theatre; *The School for Scandal, Ah, Wilderness!*, Guthrie Theatre; *Heaven Can Wait*, Westport Country Playhouse; *A Breath Short of Breathing*, New York Stage and Film; *Macbeth*, California Shakespeare Festival; *The Rivals*, Acting Company, National Tour; *Tartuffe, Diary of a Scoundrel*, New Jersey Shakespeare Festival;

Sarita, Berkshire Theatre Festival. Co-creator of vaudeville inspired show, *Big Times*, Ohio Theatre, HERE. TV: *Guiding Light, Amy's Rules*. EDUCATION: Ms. Barron holds an MFA from the Graduate Acting Program at NYU.



Nancy Bell

(*Businesswoman, Sandy, Sarah, Woman, Edna*)
THE OLD GLOBE: Debut. OFF-BROADWAY: *Polish Joke*, Manhattan Theatre; *Owners*, New York Theatre Workshop. REGIONAL: Credits at South Coast Rep, Berkeley Rep, A Contemporary Theatre, McCarter Theatre, Dallas Theater Center, Studio Arena Theatre, Baltimore Center Stage, Berkshire Theatre Festival, Cincinnati Playhouse, St. Louis Rep, Papermill Playhouse, among others. FILM: *An American Tragedy, Thirst*. TV: *Chicago Hope, Law & Order, Law & Order: SVU, Mad About You, Newsradio, Star Trek: Voyager, Major Payne, The Journey of Alan Strange, Guiding Light, Just Act Normal*.



Jeffrey Brick

(*Eunuch, Frog, Jeremy*)

THE OLD GLOBE: *Pericles, The Taming of the Shrew*. With The Old Globe/USD Professional Actor's Training Program: *The Misanthrope, The Winter's Tale, Psychopathia Sexualis, The Two Gentlemen of Verona, Heartbreak House*. OFF-BROADWAY: *Much Ado About Nothing*, John Houseman Theatre; *Hamlet*, Theater Ten-Ten. REGIONAL: *Cymbeline, Henry IV, parts 1 and 2; A Midsummer*

Night's Dream, The Matchmaker, The Theatre at Monmouth; *Twelfth Night*, Folger Shakespeare Library. NATIONAL TOURS: *Othello, Twelfth Night, The Roaring Girl*, Shenandoah Shakespeare. EDUCATION: Mr. Brick holds a BFA in Acting from Marymount Manhattan College.



Mark Setlock

(*Gorph, Horace, Dexter*)

THE OLD GLOBE: Debut. BROADWAY: *Rent*. OFF-BROADWAY: credits at Rising Phoenix Rep, Target Margin, New Georges, Primary Stages, and Tiny Mythic; member of the Vineyard Theatre's Community of Artists. REGIONAL: credits at Adirondack Theatre Festival, Huntington Theatre Company. Mr. Setlock will direct and appear in *Fully Committed* at Portland Center Stage this season (2000 Outer Critics Circle Award for best solo performance, Drama Desk nomination) which he created with playwright Becky Mode. Film: *New Suit*. EDUCATION: Mr. Setlock is a graduate of the ART Institute at Harvard University.

David Ives

(*Playwright*)

David Ives was born in Chicago, and educated at Northwestern University and Yale School of Drama. A 1995 Guggenheim Fellow in playwriting, he is probably best known for his evening of one-act comedies, *All in the Timing*, which ran for over 600 performances off-Broadway, and was subsequently presented in many cities here and abroad. The show won the Outer Critics Circle Playwriting Award, and was included in *The Best Plays of 1993-94*, and in the 1995-96 season was the most performed play in the country, after Shakespeare

productions. Two other well-known evenings of short comedies include, *Mere Mortals*, which enjoyed an extended off-Broadway run in 1997-98, and *Lives of the Saints*, which premiered at Philadelphia Theatre Company and later at the Berkshire Theater Festival in 1999. Four of his short comedies have been included in the *Best Short Plays of the Year* volumes. His new play, *Polish Joke*, had its world premiere at A Contemporary Theatre in Seattle in 2001, and was produced by Manhattan Theatre Club in February 2002. He is presently writing *Batman: The Musical* with composer Jim Steinman for Warner Brothers and the adaptation of *The Little Mermaid* for Buena Vista Theatrical Group (Disney).

Matt August

(Director)

THE OLD GLOBE: Resident Assistant in 1998; *Judith* (lab). BROADWAY: Associate Director to Jack O'Brien for the upcoming *Henry IV*, also, *Imaginary Friends*, *The Invention of Love*, *The Full Monty* national tours, Director of *The Full Monty*, Australia. OFF-BROADWAY: *16 Wounded*, Cherry Lane Alternative; *The Merry Wives of Windsor*, *Romeo and Juliet*, National Shakespeare Company; *Velvet Ropes*, Drama League; Howard Barker's *Judith*, HERE. REGIONAL: *16 Wounded* (starring Martin Landau), Long Wharf Theatre; *Jump Rope*, Next Stages at Boston Playwrights. Mr. August has served as Assistant Director to Tony Award winner John Rando three times, Nicholas Martin twice, Gordon Davidson, Libby Appel, Joseph Hardy, Robert Wilson; and was The Acting Company's Staff Repertory Director from 1999-2000. Awards: Drama League Fellow, Phil Killian Directing Fellow from Oregon Shakespeare Festival. EDUCATION: MFA- California Institute of the Arts.

David Ledsinger

(Scenic Design)

THE OLD GLOBE: *Knowing Cairo*, *All My Sons*, *The SantaLand Diaries*, *The Pavilion*, *The Countess*, *Crumbs from the Table of Joy*, *Orson's Shadow*, *The Seagull*, *Three Days of Rain*, *Blues for an Alabama Sky*. With The Old Globe/University of San Diego Professional Actor Training Program: *Macbeth*, *As You Like It*, *The Winter's Tale*, *Twelfth Night*. ELSEWHERE: *Amy's View*, San Jose Rep; *Together in the Fires of Delight*, *Forcefields*, Malashock Dance & Co; *Parallel Lives*, *The Kathy and Mo Show*, Actors Theatre of Phoenix; *How I Learned to Drive*, San Diego Rep; *The Ghost Sonata*, *Phenomenal Acceleration*, *Sweet Charity*, *My Marriage to Earnest Borgnine*, *Demonology*, *Free Will & Wanton Lust*, Sledgehammer Theatre; *Dominion*, Mark Taper Forum/New Works Festival; *Romeo and Juliet*, Cape Fear Regional Theatre; *Candide*, *The Mad Restaurant*, The Original Theatreworks. Mr. Ledsinger is the recipient of an NEA/TCG Design Fellowship.

Holly Poe Durbin

(Costume Design)

THE OLD GLOBE: *Beyond Therapy*, *An Infinite Ache*. OFF-BROADWAY: *The Daughter in Law*, Mint Theatre; *Gershwin Alone*, Tiffany Theatre. REGIONAL: *Much Ado About Nothing* (with Brendon Fox), Shakespeare LA; *The Winter's Tale*, Missouri Repertory Theatre; *The Cherry Orchard* (starring Marsha Mason), Santa Fe Stages; *The Berlin Chalk Circle* (with John Fleck and Megan Mullally), Evidence Room Theatre; *Collected Stories* (with Linda Lavin and Samantha Mathis), Geffen Playhouse; also credits at Cincinnati Playhouse, Mark Taper Forum, St. Louis Repertory Theatre. On London's West End: *The Wood Demon*, Playhouse Theatre; *Miss Evers Boys*, London Barbican Center. FILM: *Movie Magic*, with Steven Spielberg as Narrator; *In Pursuit*, with Claudia Schiffer and Daniel Baldwin. TV: *Last Chance*, a cable series about Amelia Earhart. Ms. Durbin received her BA from Vanderbilt

University and her MFA from UCLA School of Theater, Film and Television. She currently heads the Costume Design program at SDSU.

Chris Rynne

(Lighting Design)

THE OLD GLOBE: *Knowing Cairo*, *Beyond Therapy*, *The SantaLand Diaries* ('01), Associate designer for Dr. Seuss' *How the Grinch Stole Christmas!*. Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/University of San Diego Professional Actors' Training Program: *All in the Timing*, *The Winter's Tale*, *Two Gentlemen of Verona*, *Macbeth*, *Getting Married*. ELSEWHERE: U.S. premiere of Noel Coward's *Star Quality* at the Pasadena Playhouse; Associate designer for *Norma*, San Diego Opera; Luis Valdez' *Mummified Deer*, San Diego Rep; *Travesties*, *Importance of Being Earnest*, *A Perfect Ganesh*, *Summer and Smoke*, *The African Company Presents Richard III*, *Auntie Mame*, North Coast Rep; *Irma Vep*, *Fifth of July*, *Boys in the Band*, *Love! Valour! Compassion!* (Patté Award), *Destiny of Me*, *Diversionary Theatre*; *Crazy for You*, Starlight Theatre. TV: Lighting Designer for the 2001 San Diego Sockers commercials. EDUCATION: Mr. Rynne holds a B.A. in Theatre from UCSD.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *Pentecost*, *Knowing Cairo*, *Loves & Hours*, *Splendour*, *All My Sons*, *Faith Healer*, *Smash*, *An Infinite Ache*, *Compleat Female Stage Beauty*, *Betrayal*, *The SantaLand Diaries*, Dr. Seuss' *How the Grinch Stole Christmas!*, *The Pavilion*, *Enter the Guardsman*, *The Boswell Sisters*,

Vita and Virginia, The Countess, Crumbs from the Table of Joy, Orson's Shadow, God's Man in Texas, Travels with My Aunt. ELSEWHERE: *The Magic Fire*, Milwaukee Rep; POP Tour (1999 & 2000), La Jolla Playhouse; *Sic, A Knife in the Heart, Richard III, The Chairs, Demonology, Alice in Modernland*, Sledgehammer Theatre; *Forever Plaid*, Backstage at Aubergine; *Gross Indecency*, Diversionary Theatre; also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Repertory Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The 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.

Julie Baldauff (Stage Manager)

THE OLD GLOBE: *The Full Monty, What the World Needs Now, The Doctor Is Out, Pilgrims, Puddin' N Pete, Hedda Gabler, Twelfth Night, The King of the Kosher Grocers, Burning Hope, Out of Purgatory, From the Mississippi Delta, Breaking Up, Mr. Ricky Calls a Meeting, Shirley Valentine, Romeo and Juliet, The School for Scandal, As You Like It, Our Town.* BROADWAY: *The Play What I Wrote, The Full Monty, Fool Moon, Getting Away With Murder, The Little Foxes, The Rehearsal, Summer and Smoke.* OFF-BROADWAY: *Pride's Crossing, Hapgood, Arms and the Man, You Never Can Tell.* REGIONAL: *The Children of Heracles* (directed by Peter Sellers), European tour and American Repertory Theatre; *Fool Moon*, Kennedy Center.

Liz Woodman Casting

(Casting)

THE OLD GLOBE *Splendour, Loves & Hours, Knowing Cairo, Pentecost, Compleat Female Stage Beauty, An Infinite Ache, All My Sons, Faith Healer, Pericles, The Taming of the Shrew, Twelfth Night, The Boswell Sisters, A Midsummer Night's Dream, Art, Dinner with Friends, The Countess, Love's Labour's Lost, The Trojan Women, The Full Monty, God's Man in Texas, Orson's Shadow, Cymbeline, Things We Do For Love, Private Eyes, The Weir, Bedroom Farce, Blues for an Alabama Sky, Paramour, Romeo and Juliet, The Old Settler, Cowgirls, All in the Timing.* REGIONAL: The Alley Theatre, Hartford Stage. FILM: *The Lunch Date* (Academy Award). TV: *Loving* (Artios Award nomination), *Another World, Texas Dottie.* ELSEWHERE: Ms. Woodman has cast many plays in New York, from *Sugar Babies* to *Timon of Athens* (National Actors Theatre) to *Cowgirls, The Full Monty* and *A Thousand Clowns* with Tom Selleck. She cast *Not About Nightingales* for Trevor Nunn in both London and New York. Currently, she is the casting director for the national company of *The Full Monty* (Artios Award Nomination). MEMBERSHIPS: Casting Society of America, ATAS, League of Professional Theatre Women.

ADDITIONAL STAFF

Assistant Scenic DesignerAmanda Stephens
Assistant Costume DesignerLucien Anselmo
Production InternAmy Bristol
Directing InternJessica Beck
Assistant to the Director.....Jonathan Cohn

UNDERSTUDIES

Roles played by
Mia Barron Karen Zippler
Roles played by
Nancy Bell Deborah Heinig
Roles played by
Mark Setlock Rod Brogan
Roles played by
David Adkins Christopher Gottschalk
Roles played by
Jeffrey Brick Antonie Knoppers

The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

ssdc The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

Why Write for Theater?

— by David Ives

In the high school I attended, we had an extraordinary tradition that I doubt existed in many other American schools. This was an all-boys Catholic seminary sandwiched among Chicago's Lithuanian, Irish, and black neighborhoods. Discipline was strong, the syllabus demanding. We would-be priests were groomed for gravitas.

Paradoxically, at the end of a student's fourth year, he could take part in creating and performing in what was called "The Senior Mock," a show that sent up the school's faculty. All the students attended, near-riotously, and it was considered bad form for a faculty member not to be present. The school's hard-nosed rector had to clear the script beforehand, but he censored only obscenities, stetting even the most merciless satirical slices. I myself played Mr. Hild, the chain-smoking English teacher who coached the track team (while smoking); I also wrote a song mocking a particularly free-thinking religion teacher, and sang it, a cappella, in front of a crowd of six hundred. My classmate Frank Boyle, otherwise somber, portrayed that same hard-nosed rector in a bald cap which he shined onstage with Turtle Wax.

I wrote my first play when I was nine, but somehow "The Senior Mock" not only focused my attention on theater in a new way, it gathered up — I now see — all the threads that have gone into theater since Aeschylus. No show I've been involved with in the thirty years since then has been more fundamentally theatrical, or has been fundamentally different. We pimply adolescents didn't stop to think we were doing the same thing as Aristophanes in 400 BC. We just wanted, desperately and joyously, to mirror the world we'd come to know in our four years together, to have a say about it, to hint what we'd change about it, and to celebrate what had made us laugh about it before we left it at graduation. That same year I saw a matinee of Edward Albee's *A Delicate Balance* and, even as I sat there agape in the balcony, I knew there could be no better or more exciting calling. I left the path to the priesthood and forked onto the road to playwriting.

If you want to work in the art form that most profoundly sets up a glass to human life, then the theater is for you. After all, the world doesn't present itself to us as printed words, or pigment on canvas, or sculpted marble or bronze, or dancers moving to music, or fixed two-dimensionally on looping celluloid, but as human bodies moving three-dimensionally in space and in real time, talking to each other or to us or to themselves, working something out to the music of the human voice. Our lives happen in voices: in inner monologue and outer dialogue, in scenes of interwoven tension and resolution with comic byplay. As drama. As comedy. As a live, local, handmade event. As theater.

All social interaction is inescapably political, and if you're looking to work in a social (and political) art form, then the theater is also for you. Again, it can't be coincidence that Western drama was born in ancient Athens at exactly the same moment as democracy, because theater and democracy germinate from the same idea: that it's good for people to put their differences aside and pool their talents and experience, so that out of mutual collaboration something fine — maybe something brilliant, maybe even something lasting — can be made. As a playwright, you don't work alone. You've got actors, a director, designers all helping to shape what you write, challenging it, exploring it, then — like life — the company disbands and moves on.

So much for the high road. There are a million other, more mundane reasons to write for the theater. Because your spouse keeps telling you that your life as a podiatrist would make a terrific play. Because you want to commem-

orate a parent or an uncle or a sibling or a friend. Because you want to resuscitate a failed marriage or affair and make your lost spouse or lover speak again. Because you want to send a letter to the dead by way of the living. Because you saw *The Star-Spangled Girl* at your community theater and think you can do better. Because you find actors smart, perceptive, and unimaginably gallant and you want to hang out and have drinks with them on a regular basis. Because you glimpsed two tramps waiting beside a road, or an old man raging on a heath, or saw a man and woman arguing outside the bus window – and you want to imagine out loud what was going on and why and who those vanished people were. Because you have some voices in your head that won't be still. Because you want to do something really difficult – to chase down the elusive element that makes a very, very few plays good or even great and immortal, yet somehow escapes all those many other plays.

Or because you feel like it.

Or because you don't have any choice.

Because you have to.

Director's Note

— Matt August

I always said that if I couldn't make myself laugh, how could I possibly make anybody else laugh? Fortunately for me, (and you) I've been cracking up over David Ives' plays ever since I began working with John Rando on *All in the Timing* as the resident Assistant Director here in '98, and then later with Rando and Ives on *Lives of the Saints*. I'm giggling again with Ives now in delight and anticipation for what we might do with this new collection of his plays, two of which have never been seen before. I've linked these particular six plays together because they cover the arc of human relationships – which are not always funny but which are always beautiful. From the two buddies in *Babel's in Arms*, to a first date in *Time Flies*, to a mid-life crisis with *The Green Hill*, to the complications of extra-marital affairs in *The Mystery at Twickenam Vicarage*, to the real and imagined fears that break people apart in *Bolero*, to the friendship of two widows in *Lives of the Saints*, we'll travel through Ives' zaniness, his fantasies, his fears and celebrations of human resilience. So sit back, and laugh with us, sigh with us, escape with us.

dirty blonde



Kathy Najimy in *Dirty Blonde*;
photo by Joan Marcus.

BEFORE MARILYN...
BEFORE MADONNA...
THERE WAS MAE.

"I made myself platinum, but I was born a dirty blonde."

A Southern California premiere starring acclaimed actress and San Diego native Kathy Najimy (July 20 – Aug 24), reprising her Broadway starring role. Part love story, part vaudeville and completely entertaining, *Dirty Blonde* is the story of Jo and Charlie, obsessive Mae West fans who forge a friendship based on their shared passion for the salacious eye-rolling and thinly veiled innuendo of Hollywood's first sex kitten. As Jo, Najimy regales audiences with tender and often hilarious re-enactments of key moments in Mae West's ground-breaking career and scandalous life.

For mature audiences.

Performances Aug 25 – 30 star Sally Mayes (*She Loves Me*, *Dirty Blonde* national tour).

By Claudia Shear | Directed by James Lapine and Gareth Hendee
July 20 - August 30 | Old Globe Theatre

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*much
ado
about
nothing*

“I love you with so much of my heart that none is left to protest.”

In this charming and suspenseful battle of the sexes, young lovers Hero and Claudio are set to be married. To pass the time, they conspire to set a “lover’s trap” for Benedick, an arrogant confirmed bachelor, and Beatrice, his favorite sparring partner. Meanwhile, the evil Don Jon conspires to break up the wedding by falsely accusing Hero of infidelity. Witty wordplay, passionate poetry and clever plot turns abound in this delightful comedy – perfectly set under the stars in Balboa park!

By William Shakespeare | Directed by Brendon Fox
August 30 - October 12 in the outdoor Lowell Davies Festival Theatre



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Twelfth Night

by William Shakespeare
November 15 - November 23, 2003
Cassius Carter Centre Stage

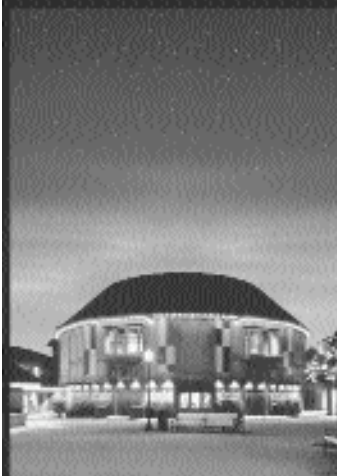
Two shipwrecked twins discover things are not always what they seem in the magical land of Illyria. Love, laughter, and hijinks fill the air in Shakespeare's romantic masterpiece.

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Instructor: Diane Sinor

*much ado
about nothing*

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Performance: August 30*
Insights Seminar: September 8
*or your own subscription date

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insights seminars

Insights Seminars are offered for each Summer Festival 2003 production and provide patrons with an opportunity to be more closely connected to the work on stage and backstage at The Old Globe. Artists from all phases of the productions meet with patrons in a lively exchange of ideas and insights that enhance the theatre-going experience.

Insights Seminars begin at 7pm in the theatre where the production is performed and conclude with an informal champagne reception. Reservations are requested.

Insights Seminars are FREE to all members and subscribers. For those not in either category, single seminars are \$5.00.

SUMMER FESTIVAL 03 INSIGHTS SEMINARS SCHEDULE

Dirty Blonde	July 28
Time Flies	August 4
Much Ado About Nothing	September 8

For questions regarding **Insights Seminars**, or to make your reservations, call (619) 231-1941, x2140 or e mail us at insights@theoldglobe.org.

Insights Seminars are made possible with the generous support of the City of San Diego Commission for Arts and Culture, the County of San Diego, and the California Arts Council.



619-23-GLOBE | www.TheOldGlobe.org



THE OLD GLOBE

2003 Board of Directors



Welcome home to The Old Globe. We're pleased that you're here.

There are changes in the air. We hope you'll approve. One change is the return to our original name. We're "The Old Globe" again, after a period of marketing ourselves as "The Globe Theatres." We learned from that experiment that the theatrical world cannot resist calling us by the name we grew up with, "The Old Globe," so we decided to go back to using it ourselves.

On our three stages themselves, you'll find a lot more that's new at The Old Globe. In the year ahead, we will continue to bring meaningful works to you from the great masters of classical theatre like Shakespeare and Moliere. What a treat to have them both on our current production schedule. We also look forward to having you join us for plays by some of the world's leading contemporary playwrights, including Arthur Miller, William Inge, Tom Stoppard and Nicky Silver, among others.

We're working hard at being accessible to you off-stage, as well as on-stage. Have you logged on to our new web site? Please try it out for your next subscription, or for your next purchase of individual tickets. Encourage your out of town guests to do so, as well. The site is filled with information about our productions, artists, staff, history, events for supporters, and much, much more. We thank American Express for the grant which allowed us to develop this site, and we invite you to visit us there, at www.theoldglobe.org.

Well, the lights seem to be dimming. It's time to sit back and enjoy the performance. One last thing. Please let us know, from time to time, how we're doing. We'll succeed in keeping The Old Globe new, only with your thoughtful advice. We look forward to it. Now, on with the show!

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This theater 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; and also under an agreement with the Society of Stage Directors and Choreographers (an independent, national labor union), and the International Alliance of Theatrical Stage Employees Local 122.

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BRONZE (\$50 to \$249): 10% discount on purchases at the Helen Edison Gift Shop; discount on subscriptions to *American Theatre* magazine; complimentary backstage tour and reception; free admission to Insights Seminars; complimentary subscription to *Upstage*; invitation to the annual members' meeting; ticket exchange fee waived (in person, by phone or via fax) • **SILVER** (\$250 to \$499) all Bronze benefits, plus: listing as a contributor in program magazine for one year; Discounts at participating restaurants for pre- and post-show dining; Service charge waived for all single ticket purchases • **GOLD** (\$500 - \$999) all Silver benefits, plus: one complimentary admission for two to the Lipinsky Family Suite (VIP Lounge); two *Bard Cards* for desserts or beverages at Lady Carolyn's Pub; \$10 gift certificate for purchases at the Gift Shop (no cash exchange value); two complimentary blanket rentals for Festival productions • **PLATINUM** (\$1,000 - \$1,499) all Gold benefits, plus: one additional admission for two to the Lipinsky Family Suite (total of 2); four additional *Bard Cards* (total of 6); complimentary 12 oz. bag of Globe gourmet roasted coffee or specialty tea selection (available through the Helen Edison Gift Shop).

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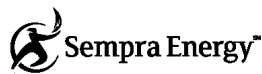
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Corporate Members enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Chris Graham at (619)231-1941, ext. 2308.

The Craig Noel League



"I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come." — Craig Noel

The Craig Noel League was established in November 2000 to build the endowment and secure the legacy Craig Noel and countless others fashioned for The Old Globe. The League honors those thoughtful friends who help to secure our future through a gift by will or trust. Please join us in thanking these very generous friends who are helping to build the Craig Noel League.

Craig Noel League Members

Securing the future through planned gifts.

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For more information on
The Craig Noel League,
please contact Brad Ballard
at (619) 231-1941, x 2309.

Endowment Gifts

Supporting the theatre in perpetuity.

The Old Globe has received gifts, dedicated to the endowment, from many generous supporters over the years. Just as past gifts to the endowment have helped to create the theatre and educational programs of today, continued support of the endowment will ensure a financially strong and artistically excellent Globe for tomorrow. Please join us in thanking these very special donors for their far-sighted support of The Old Globe.

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For more information,
please contact Brad Ballard
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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 theater.

Jack O'Brien, *Artistic Director*

Louis G. Spisto, *Executive Director*

Craig Noel, *Artistic Director*

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Jacqueline Brookes
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George Deloy
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Tuesday through Saturday / noon – 8:30 pm
Sunday / noon – 7:30 pm
Closed Holidays

PHONE (619) 23-GLOBE or (619) 239-2255
FAX (619) 239-1037

Administration

HOURS

Monday – Friday / 9:00 am – 5:00 pm

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 are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge. If you have moved, please notify the subscription office so records may be updated. Phone (619) 235-2250 during business hours or mail your change of address to the subscription office.

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 Box Office and receive a tax credit for your donation.

Restrooms & 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 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 under 5 years of age will not be admitted to performances.

Electronic Devices & Cameras

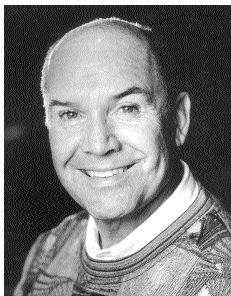
Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theater.

Direct Ear™ Listening System

For the convenience of the hearing impaired, the Direct Ear™ Listening System has been installed in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances. Direct Ear™ Listening System is provided courtesy of Sonus.

Public Tours

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and crafts areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 for information/reservations.



Jack O'Brien

Artistic Director

Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*, elsewhere: *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater, *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival) and *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS' American Playhouse. Recent awards: 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. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is the recipient of the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego.



Craig Noel

Artistic Director

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then has directed more than 221 plays of all styles and periods, and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976) His vision for the Globe during the past 60 years resulted in the establishment of the Shakespeare Festival in the late '40s, expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. Among recent directorial assignments were *The Pavilion* and *Over the River and Through the Woods*. ELSEWHERE: during the 1940s, dialogue director, 20th Century Fox Studios; former director, Ernie Pyle Theatre, Tokyo. Honors include the Governor's Award for the Arts; the mayoral proclamation of "the Year of Craig Noel" (1987) in San Diego; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year, SDSU; Honorary Doctor of Humane Letters, University of San Diego; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors; the mayor's Living Treasure Award; Member, College of Fellows of the American Theatre.



Louis G. Spisto

Executive Director

Louis G. Spisto was appointed Executive Director of The Old Globe in October 2002. He has over twenty years experience managing some of this country's leading arts organizations, where his track record for fiscal as well as artistic leadership has been highly praised. He returns to the Southern California arts community from his most recent position as Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Prior to his position at the ABT, he served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw many nationally-recognized commissioning projects. A strong advocate of arts education, he built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center at UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theater.

Jack O'Brien
Artistic Director

Louis G. Spisto
Executive Director

Craig Noel
Artistic Director

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ASSOCIATE ARTISTIC DIRECTOR

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