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.

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.
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 PRESENTS

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.
CAST OF CHARACTERS

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

BOLER
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.
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; Colossus 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.

Nancy Bell
(Businesswoman, Sandy, Sarah, Woman, Edna)

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.

Jeffrey Brick
(Eunuch, Frog, Jeremy)

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 currently 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**

(Actor, Director)


**David Ledsinger**

(Scenic Design)


**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: *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 Repertoire Director from 1999-2000. Awards: Drama League Fellow, Phil Killian Directing Fellow from Oregon Shakespeare Festival. EDUCATION: MFA- California Institute of the Arts

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)


**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,*
**Liz Woodman Casting**  
*(Casting)*


**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.

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**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 Grocer, 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, Haggard, Arms and the Man, You Never Can Tell.

**REGIONAL:** The Children of Hercules (directed by Peter Sells), European tour and American Repertory Theatre; Fool Moon, Kennedy Center.

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**ADDITIONAL STAFF**

Assistant Scenic Designer .......... Amanda Stephens
Assistant Costume Designer .......... Lucien Anselmo
Production Intern ...................... Amy Bristol
Directing Intern ........................ Jessica Beck
Assistant to the Director ............. Jonathan Cohn

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**UNDERSTUDIES**

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

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EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

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The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local 657, IATSE.
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, stitting 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-
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 Twicknam 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.

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 Twicknam 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.
“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
“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
Illyria awaits you.

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.

Call today for tickets to this annual sell-out! The Old Globe Box Office (619) 23-GLOBE

Presented by The Old Globe/University of San Diego Master of Fine Arts in Drama Program
Visit www.globemfa.org for more information
by William Shakespeare
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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 7 pm 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, x 2140 or e-mail us at insights@theoldglobe.org.

Califonia
Arts Council

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
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!

Paul I. Meyer, President, Board of Directors

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The Old Globe is supported in part by grants from the City of San Diego Commission for Arts and Culture, the California Arts Council, the County of San Diego and the National Endowment for the Arts; and is a constituent of the Theatre Communications Group and a member of the League of Resident Theatres and the San Diego Performing Arts League.

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.
The Old Globe rewards its members with the following exclusive benefits, services and events:

**General Membership:**

**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).

**The Circle Patrons:**

The Circle Patrons play an important role and provide significant financial support by making gifts of $1,500 or more. Circle Patron membership includes the following special benefits and services: **CRAIG NOEL CIRCLE** ($1,500 - $2,499) all Platinum benefits, plus: unlimited admission to the Lipinsky Family Suite; personal VIP ticket service; four additional Bard Cards (total of 10); Invitations to all Circle Patron events; listing as a contributor in *Upstage*, the Globe’s quarterly newsletter; priority upgrades on subscription seating. • **PLAYRIGHT CIRCLE** ($2,500 - $4,999) all Craig Noel Circle benefits, plus: two complimentary meals form the Lipinsky Family Suite menu; collector’s edition of Shakespeare’s works (upon request); listing as a contributor on lobby signs in Old Globe Theatre lobby; Listing as a contributor on Globe website (upon request). • **FOUNDER CIRCLE** ($5,000 - $9,999) all Playwright Circle benefits, plus: complimentary admission for two to a Circle Patron event of your choice; two additional Lipinsky Family Suite meals (total of four). • **DIRECTOR CIRCLE** ($10,000 - $24,999) all Founder Circle benefits, plus: complimentary valet parking for one performance of each production; two house seats to a performance of your choice; access to host a reception or meeting at The Old Globe; eligibility for production sponsorship in the Cassius Carter Centre Stage ($15,000 and above; please call for details).

**Production Sponsorships:**

($25,000 and above): Many individual and corporate members at the Diamond Circle level choose to direct their support toward sponsorships of productions or specific education programs. Additional benefits for production sponsorships at this level include prominent recognition at The Old Globe, as well as many special VIP privileges.

For more information about membership at any level, please contact The Old Globe development department at (619) 231-1941, ext. 2309.
The Old Globe, the flagship of San Diego's performing arts community, maintains a long-standing reputation as one of this country's leading non-profit theatres. The ability to uphold this standard, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 4,000 individuals, businesses, and foundations. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and many other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight:

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- The San Diego Union-Tribune
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“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.

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**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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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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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.
Recent Globe productions include Artistic Director Jack O’Brien’s Labor Day world premieres of Associate Artist A.R. Gurney’s Magic Fire, How the Grinch Stole Christmas!, Friends, Twelfth Night, The Full Monty, The Seagull, The Snow Ball and Terrence McNally’s Ghosts, Hamlet, Uncle Vanya, as well as Stephen Sondheim and George F. Handel’s Sweeney Todd (Tony nominations, best director and musical) at the O'Neill Theatre, Lincoln Center Theater, The Full Monty (Tony nominations, best musical revival) and 1995), Lincoln Center; Hapgood (Lucille Lortel Award for Direction, 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.

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 305 (over 40 of which were directed by William Roueché 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 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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Matt Aylsworth, David Berzansky, Curt Carlsteen, Jim Hopper, Thomas Ibbotson, Rogelia Rosales
Carpenters
Nick Fouche
CHARGE CARPENTER, CARTER
Danny Giorgio
CHARGE SCENIC ARTIST
Edee Armand, Ken Scar
ASSISTANT SCENIC ARTISTS
J.W. Caldwell, Victoria Erbe, Marcella Lucenti, Analisa Tombrillo
Scenic Artists

Stacy Sutton
Costume Designer
Charlette Devaux
RESIDENT DESIGN ASSISTANT
Jennifer Hanson
ASSISTANT TO THE DESIGNER
Shelly Williams
DESIGN ASSISTANT, FESTIVAL
Lucien Rose Anselmo
DESIGN ASSISTANT/SHOPPER
K. Glee Brandon
DYE/PINTER
Linda Black
LEAD CARPENTER
Lビュー. M. Herman, Gwen Dunham, Marsha Kuligowski, Chris Moad, Randum Samubara
Drapers
Glória Bradford, Su Lin Chen, Ann Cilliden Grace, Susan Sachs, Sasha Reker
Assistant Carpenters
Mary Miller
Costume Designer

Nunzi Pecoraro
Assistant Designer/Stitcher
Babs Behling, Mariah Bowers, Rachel Hill, Erin Pearson, Margo Selensky, Maureen Latour, Samya Serougi, Georgia Veale, Sarah Wiley
Stitchers
Becky Hanson, Beke Shulman, Vanessa Dragoo
Crafts Assistants
Molly O’Connor
WIG & MAKEUP SUPERVISOR
Kathleen Kurz
ASSISTANT TO WIG & MAKEUP SUPERVISOR
Karen Band
WIG ASSISTANT
Beverly Boyd
HEAD DRESSER
Lisa Wylie
RUNNING CREW
Rebecca Morgan
Dresser
Angela Miller
Crew Chief, Carter
Allison Palsdowski
Dresser, Carter
Michael Dondance
Crew Chief, Festival
Traci Van Wyk, Karen Birdsell, Kristen Sauter, Tim Hooper
Dressers, Festival
Angela Land
Rental Assistant

Neil A. Holmes
PROPERTIES DIRECTOR
M.H. Schrekenes
SHOP FOREMAN
Rory Murphy
LEAD COSTUME
Jennifer G. Brawn Gittings
BUYER
Raphael Acosta, Ryan Buckalew, Patricia Butter, Kristen Stroev
Costumers
Pat Cain
PROPERTY MASTER, GLOBE
Marcus Polk
PROPERTY MASTER, CARTER
Trevor Hay
PROPERTY MASTER, FESTIVAL
James Connolly
PROPERTIES PROVIDER

Chris Rynne
INTERIM LIGHTING DIRECTOR
Tonnie Ficken
MASTER ELECTRICIAN, GLOBE
Jim Doot
MASTER ELECTRICIAN, CARTER
Kevin Liddell
MASTER ELECTRICIAN, FESTIVAL
Randy Anetsky, Jason Bieber, Charlotte Greenblatt, Fred Holt, Josh Klein, Andy Lowe, Megan Lujar, Miranda Mikes, Leah Nelman, Travis Richardson, Stephen Schmitz, Mira Suadda, Brennan Taylor, Erica Zecker
Electricians

Paul Peterson
Sound Designer
Erik Carstensen
MASTER SOUND TECHNICIAN, GLOBE
Chris Judd
MASTER SOUND TECHNICIAN, CARTER
Jeremy Nelson
MASTER SOUND TECHNICIAN, FESTIVAL
Caren Heinzelman
MIC RUNNER, FESTIVAL
Patrick Seick
Technician

Jane Andujar
EXECUTIVE ASSISTANT

Information Technology
Dean Iager
Information Technology Manager
Thad Steffen
Information Technology Technician
Jenny Kazan-Mills
Human Resources Associate
Alison Chace
Maintenance
Sean La Monte
Building Manager

Violanda Corona, Ismael Delgado, Humberto Elvira, David Gaspar, Roberto Gonzalez, Margarita Meza, Jose Morales, Marta Rios
Building Staff

Lance Bower
PROGRAM COORDINATOR
Marta Carrera, Cynthia Caywood, Patricia Connolly, Gerhard Gesner, Jan Gist, Colleen Kelly, Fred Robinson, Terry Ross
MFA Faculty
James Fenberg, Corey Johnston, Robin Sanford
Roberts, Chris Rynne
MFA Production Staff

Donna Marie Cory, Patti Saraniero
DIRECTORS OF EDUCATION
Michael Smith
REGISTRAR
Holly Ward
TOUR COORDINATOR
Carol Green
SPEAKERS BUREAU COORDINATOR
David Fennel, Patrick McBride, Jonathan McMurtry, John Tesmer, Tony Ward
Dr. John Warnier
Teaching Artists

Rita Edenfield
ACCOUNTING SUPERVISOR
Jose Cortez
ACCOUNTING ASSISTANT
Diane Jenkins
ACCOUNTING ASSISTANT
Lynn Dougherty
Receptionist

Deborah Dimery
Assistant Director, Group Sales
John Donlon
Group Sales Assistant

Elisabeth Everhart
VIP Ticket Services Representative
Heather Bald, Drussilla Garcia, Mame Gile, Ashleyrose Gilham, Merilee Kunke, Mary Jan Livensparger, Nikki Maca, Jean McKissick, Raúl Moncada, Paul Ortiz, Selzenia Shaw, Brittany Summers, Lora Tange, Laurel Wirthen
Ticket Services Staff

Mike Callaway
THEATRE MANAGER
Jay Maness, Rick Page
HOUSE MANAGERS
Merlin D. “Tommy” Thompson
Patron Services Representative
Dana Juhl
FOOD & BEVERAGE MANAGER
Robert Byrd, Roland Borenge, Nicola Roberts, Felicia Tobias
Pur Staff
Megan Sullivan
FRONT OF HOUSE ASSISTANT
Kate Chadwick, Rose Espirito, Joe Kocurek
Gift Shop Supervisors
Security/Parking Services
Rachel “Beah” Garcia
Security/Parking Services Supervisor
Ed Byrd, Irene Herring, Brandi Mahan
Security Officers
Roberto Almagra, Sherisa Elston, Deborah Elliot, Jane Geren, Mark Zekeler
Parking Attendants

Karen Carpenter
ASSOCIATE ARTISTIC DIRECTOR
Michael G. Murphy
GENERAL MANAGER
Dave Henson
DIRECTOR OF MARKETING AND COMMUNICATIONS
Mark Somers
DIRECTOR OF FINANCE

Janet Hayatshahi
LITERARY ASSOCIATE
Jan Burgoyne
EXECUTIVE DIRECTOR
Janet Hayatshahi
LITERARY ASSOCIATE

Liz Eisele
ACTING ASSISTANT TECHNICAL DIRECTOR
Ellen Dieter
COMPANY MANAGER
Jan Burgoyne
PRODUCTION COORDINATOR

Benjamin Thorton
TECHNICAL DIRECTOR
Liz Eisele
ACTING ASSISTANT TECHNICAL DIRECTOR
Amanda Stephens
RESIDENT DESIGN ASSISTANT
Wendy Stymerski
DRAFTSPERSON
Matt McKinney
INTERN
Rusty Jolgen
SHOP FOREMAN/MASTER CARPENTER
Bob Dougherty
MASTER CARPENTER, FESTIVAL THEATRE
Jim Masaeck
FLYMAN, STAGE CARPENTER, GLOBE
Jeremiah Aldrich-Lutz, Stephen Aldrich-Lutz, Forrest Aylsworth