

Welcome to



THE OLD GLOBE



Welcome to another thrilling year at The Old Globe! We couldn't be more excited about our upcoming slate of productions, and we're delighted you are here tonight to share one of them with us.

We begin with two delectable nostalgia pieces—the first, *Sky Girls*, is a new piece by dazzling young playwright Jenny Laird that tells the touching story of five young World War II-era women pilots during their intense training period at Avenger Field. The second is an old chestnut of the theatre, *Bus Stop*, by one of the country's master chroniclers of Midwestern life, William Inge. This production marks the Globe's first foray into this prize-winning work, and my dear friend and Associate Artist Joe Hardy is just the director to give this classic tale of love its glimmering wings to soar on the Old Globe stage.

We have much to look forward to as well this season, including a passionate drama set in Castro's Cuba, penned by the recent Pulitzer Prize-winner Nilo Cruz; Arthur Miller's latest and arguably most fascinating work — *Resurrection Blues* — a brilliant satire that takes on politics, religion and the media with an unbending eye; not to mention Stephen Wadsworth's acclaimed adaptation of Moliere's deliciously decadent *Don Juan*. The summer brings even more excitement with the revival of a tradition 20 years absent: Shakespeare in repertory. One resident company will perform three of the Bard's most glistening gems — *Antony and Cleopatra*, *As You Like It*, and *The Two Noble Kinsmen* in the lovely outdoor setting of the Lowell Davies Festival Theatre. What a sumptuous theatrical feast!

The Old Globe's reputation for Shakespeare has reached far and wide over the last several decades, and I'm pleased to have had the opportunity recently to share the Globe's own special version of *Henry IV* with the Lincoln Center Theatre in New York. Many of the Globe's own Associate Artists were featured, including Richard Easton and Dakin Matthews, as well as posse of our MFA graduates, who held their own and more with the likes of Kevin Kline and Byron Jennings. The Globe's reputation for Shakespeare has long been recognized by you, our patrons, here at home, and we can't thank you enough for your support of this important work over the years.

Welcome once again to this new theatrical year, and all the best to you and yours throughout 2004.

JACK O'BRIEN
Artistic Director



2003 was a dynamic year for The Old Globe — three world premieres, the return of Kathy Najimy to her hometown in the acclaimed *Dirty Blonde*, plus two thrilling Shakespeares which brought national acclaim to the Globe, including a "Top Ten of 2003" nod for *Julius Caesar* in *The New York Times*. I am also pleased to report that the size of our audiences grew dramatically this year from a growing roster of season subscribers!

2004 is shaping up to be even more exciting, commencing with *Sky Girls*, which follows five female flyers as they strive to become WW II Air Force service pilots; and Pulitzer Prize-winner William Inge's *Bus Stop*, which offers a nostalgic look at American hopes and dreams.

We are extremely enthusiastic about this summer's Shakespeare Festival, which showcases three Shakespeare productions performed in repertory by a resident acting company. Producing this Festival allows the Globe to reconnect with our past, enhance service to the institution's artistic mission, serve a larger local and regional audience, and expand our education and outreach programs. Jack O'Brien has selected renowned young director Darko Tresnjak to serve as the Artistic Director of this ambitious artistic project which promises to be the theatrical event of the year!

The Old Globe's education department is adding several new programs to better serve many more of our community's young people. These new programs include Shakespeare Unplugged, a five-part study of the life and times of William Shakespeare including in-service training for teachers, guest artist visits to classrooms, attendance at the Globe's productions and much more. Additionally, the Young Globe Shakespeare Conservatory provides an interactive summer experience for young people that explores the Bard's work, culminating in a performance in the Cassius Carter Centre Stage. We've been hard at work this past year building and improving all of our outreach programs, and I look forward to bringing you updates on this exciting process.

Finally, I would like to thank all of you who joined us this past year by becoming a subscriber or by making a donation. Our donors recognize that ticket sales only cover 50% of our production and operating costs, and your generous contributions are especially necessary during these challenging economic times when arts organizations all struggle to maintain their fundraising goals. We truly appreciate your support of our venerable San Diego non-profit institution, and we thank you, in advance, for your continued support in 2004.

LOUIS G. SPISTO
Executive Director

Sponsors

Our 2004 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 *Sky Girls*:

The Globe Guilders

The Globe Guilders have been an essential part of the Globe family since 1955. Now with over 500 dedicated members, their fund raising events (including the renowned Oscar de la Renta Fashion Show), and their gracious hosting of the theatre's Company Calls provide invaluable support to the Theatre.

The Guilders are also committed to supporting the Globe's award-winning education programs, such as The Young Globe Shakespeare Conservatory, an intensive summer theatre experience for teens, and a special two-week training workshop in London for students in The Old Globe/USD Master of Fine Arts program. Prior production sponsorships include *The Faith Healer*, *Dinner with Friends*, *Over the River and Through the Woods*, *Cymbeline*, and *Full Gallop*.

The Globe Guilders remain a permanent connection to the Globe's magnificent past and play a vital role in our future.

We are also grateful to
our Media Sponsor:





THE OLD GLOBE

P R E S E N T S

SKY GIRLS

BY

Jenny Laird

SCENIC DESIGN

Russell Metheny

COSTUME DESIGN

Holly Poe Durbin

LIGHTING DESIGN

Jennifer Setlow

SOUND DESIGN

Lindsay Jones

STAGE MANAGER

Stephen M. Kaus*

DIRECTED BY

Brendon Fox

Sky Girls was originally produced by Northlight Theatre, Chicago, Illinois.

Si desea una sinopsis de esta obra en Español, favor de pedirselo al acomodador que le entregó este programa.
If you would like a synopsis of this play in Spanish, please request it from an usher.

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

DeLang.....	KRISTEN FIORELLA*
Jackie Cochran.....	JUDITH HAWKING*
Lil.....	BREEAN JULIAN*
Breeny.....	JENNI-LYNN MCMILLIN
Mags.....	SARAH RAFFERTY*
Bishop.....	CAROLYN STONE

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

Setting: Avenger Field, Sweetwater, Texas, 1944.
There will be one 10-minute intermission.

Profiles



Kristin Fiorella

(DeLang)

THE OLD GLOBE: Debut. OFF-BROADWAY: *What She Found There, The Person I Once Was, This Property is Condemned, The Red Coat*. REGIONAL: *Breath, Boom* (understudy), *You Never Can Tell* (understudy), Yale Rep; *Twelfth Night, The Dining Room*, Chatauqua Theatre. FILM: *Curse of the Starving Class* (leading role with Kathy Bates and James Woods). EDUCATION: Ms. Fiorella graduated from Yale School of Drama last spring; she received her BFA from Columbia University.



Breean Julian

(Lil)

THE OLD GLOBE: Debut. OFF-BROADWAY: *Vincent*, Bottle Factory Theatre; *Swordmaster*, Second Avenue Tisch Theater. REGIONAL: *Seven-Eleven*, Guthrie Theater; *Boy Gets Girl*, Merrimack Rep; *The Perfect Wedding*, Old Log Theater; *The Legacy of Anne Frank*, Jungle Theater. TV: *Guiding Light*. EDUCATION: Ms. Julian received her BA from the University of Minnesota and her MFA from NYU's Graduate Acting program.



Judith Hawking

(Jackie Cochran)

THE OLD GLOBE: Debut. BROADWAY: *Ivanov* (with Kevin Kline), Lincoln Center; *Voices in the Dark* (with Judith Ivey), Longacre Theater. OFF-BROADWAY: *Living Out*, Second Stage; *Marco Polo*, Signature Theatre; *Police Boys*, Playwrights Horizons; *Julius Caesar*, Public Theatre; *Avow*, Directors Company; *Hunting Morels*, Manhattan Class Company; *Clay*, Women's Project. REGIONAL: *Lovers and Executioners* (Helen Hayes Best Actress nominee), Arena Stage; *Hearts*, Long Wharf Theatre; *A Christmas Carol, Learned Ladies*, McCarter Theatre; *Lost Electra*, Asolo Theatre; *Slaughter City*, American Rep; *Invisible Man*, Cleveland Rep; *The Love Song of J. Robert Oppenheimer*, Cincinnati Rep; *Love's Labour's Lost, The Taming of the Shrew*, Colorado Shakespeare; *The Comedy of Errors, Richard II*, Garden Grove Shakespeare; *Inconstant Lovers*, Great Barrington.

International credits include: *My Cousin Rachael*, Vertigo Theatre (Canada); *North*, Grand Theatre (Canada); *Geeks in Love*, Citadel Theatre (Canada); *As It Is In Heaven*, Edinburgh. TV: *Law and Order: SVU*, *Third Watch*, *Another World*, *Santa Barbara*, *One Life to Live*. FILM: *Bug*, *He Who Shouts*, *The Devil and Daniel Webster* (Directed by Alec Baldwin).



Jenni-Lynn McMillin

(Breeny)

THE OLD GLOBE: *Much Ado About Nothing*, *Julius Caesar*. With The Old Globe/USD Professional Actors Training Program: *Twelfth Night*. OFF-BROADWAY: *Jack and Jill*, Ensemble Studio Theatre; *But Above All*, Access Theatre; *Catholica*, HERE. REGIONAL: *The Mahabharata*, McCarter Theatre (workshop); *My Fair Lady*, Santa Monica Playhouse; *Catholica*, Mark Taper Forum; *Hair*, Brea Civic Light Opera. Ms. McMillin is a founding member of the New York based theatre company Theatre MITU. EDUCATION: Ms. McMillin is a graduate of UCLA.



Sarah Rafferty

(Mags)

THE OLD GLOBE: *Collected Stories*. OFF-BROADWAY: *You Never Can Tell*, Roundabout Theatre Co; *Gemini*, Second Stage. REGIONAL: Credits include *A Midsummer Night's Dream*, Huntington Theatre Co; *Getting Frankie Married*, South Coast Rep; *It Pays to Advertise*, *The Beaux Strategem*, Yale Rep; *A Woman in Mind*,

Berkshire Theatre Festival; *Sylvia*, Philadelphia Theatre Company, Delaware Theatre Company; *Black Sheep*, Barrington Stage. FILM: *The Cup*, *Speakeasy*. TV: Credits include *Six Feet Under*, *Without a Trace*, *Good Morning Miami*, *The Practice*, *CSI*, *CSI: Miami*, *The District*, *Tremors*. EDUCATION: Ms. Rafferty is a graduate of the Yale School of Drama.



Carolyn Stone

(Bishop)

THE OLD GLOBE: Debut. With The Old Globe/USD Professional Actor Training Program: *Twelfth Night*. OFF-BROADWAY: *The Mistress of the Inn*, Handcart Ensemble. REGIONAL: *Gun-Shy*, Salt Lake Acting Company; *The Last Night of Ballyhoo*, Provo Theatre Company; *Romeo and Juliet*, *Crimes of the Heart*, Actors' Rep Theatre Ensemble. EDUCATION: Ms. Stone received her BA in Acting from BYU.

Jenny Laird

(Playwright)

Jenny Laird is a Resident Playwright at Chicago Dramatists, where her play *Ballad Hunter* received its premiere and a Joseph Jefferson Nomination for Outstanding New Work. She is also the recipient of Chicago's Cunningham Prize for playwriting, Mill Mountain Theatre's New Play Award and an Illinois Arts Council Playwriting Fellowship. Most recently, her play *Only the Sound*, also produced by Chicago Dramatists, garnered the 2003 Jeff Award for Best New Work. Her plays have been seen at a variety of theatres including The Women's Project, The Road Theatre, The Asylum, API, Stage 3, Rivendell Theatre Ensemble, Horizon Theatre Company, and the Utah Shakespeare Festival, among

others. *Sky Girls* was originally commissioned and subsequently produced by Northlight Theatre. The play also received developmental and production grants from the NEA as well as a slot at the 2002 New Harmony Project. Prior to her recent move to New York, Jenny taught playwriting at DePaul University.

Brendon Fox

(Director)

THE OLD GLOBE: *Much Ado About Nothing*, *Beyond Therapy*, *An Infinite Ache*, *The SantaLand Diaries*, *The Countess*, *Private Eyes*. Mr. Fox is an Associate Director for the Globe. With The Old Globe/University of San Diego Professional Actor Training Program: *Getting Married*. REGIONAL: *The Pavilion*, Merrimack Rep; *Arms and the Man*, Alabama Shakespeare Festival; *Much Ado About Nothing*, LA Shakespeare Festival; *Romeo and Juliet*, *The Floatplane Notebooks*, Cape Fear Regional Theatre. ELSEWHERE: *Twelfth Night*, Academy of Classical Acting, The Shakespeare Theatre; *Much Ado About Nothing*, Borealis Theatre Co; *Arms and the Man*, *Pericles*, greasy joan & co; *Richard II*, Writers Theatre Chicago; *Heartbreak House*, Shaw Chicago; *Don Juan in Hell*, Bailiwick Rep; *Cloud 9*, Diversionary Theatre; *Sir Patient Fancy*, The Juilliard School.

Russell Metheny

(Scenic Design)

THE OLD GLOBE: *All in the Timing*. OFF-BROADWAY: *Mere Mortals*, *The Rothschilds*. REGIONAL: Credits at Geffen Playhouse, Shakespeare Santa Cruz, Missouri Rep, Pasadena Playhouse, Goodman Theatre, Indiana Rep, Philadelphia Theatre Co, Geva Theatre, Buffalo Studio Arena, Shakespeare Theatre, The Studio Theatre, DC. Metheny's most recent productions include *Top Dog/Underdog*, *Arcadia*, *The York Realist*, *The Invention of Love*, *Indian Ink* and *Machinal*. Mr. Metheny designed the third phase renovation of The Studio Theatre, DC, including two new theatres, production facilities and acting conservatory.

Holly Poe Durbin

(Costume Design)

THE OLD GLOBE: *An Infinite Ache, Beyond Therapy, Time Flies*. OFF-BROADWAY: *The Daughters-in-Law*, The Mint Theatre. REGIONAL: *Much Ado About Nothing* (with Brendon Fox), Shakespeare LA; *The Winter's Tale*, Missouri Rep; *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 and 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. EDUCATION: Ms Durbin received her BA from Vanderbilt University and her MFA from UCLA School of Theater, Film and Television.

Jennifer Setlow

(Lighting Design)

THE OLD GLOBE: *An Infinite Ache*. REGIONAL: *Proof*, San Diego Rep; *Haroun and the Sea of Stories*, Berkeley Rep; *The Pavilion*, Merrimack Rep; also credits at Theatre de la Jeune Lune, Malashock Dance, Diversionary Theatre, North Coast Rep, Fritz Theatre, bk soul dance, Sledgehammer Theatre, Renaissance Theatre, Black Dahlia Theatre, Nancy Hauser Dance Company. EDUCATION: Ms. Setlow holds a BA in Theatre from Swarthmore College and an MFA in Lighting Design from UCSD.

Lindsay Jones

(Sound Design)

A composer/sound designer for theatre and film based in both Chicago and Los Angeles, Lindsay is thrilled to be returning to the Globe where previously he designed *Much Ado About Nothing* and *Beyond Therapy*. Off-Broadway

credits include the world premiere of A.R. Gurney's *O Jerusalem* at The Flea, *Beautiful Thing* at the Cherry Lane Theatre and *Closet Land* at New York Performance Works. Regional credits include Center Stage, Goodman Theatre, South Coast Repertory, Utah Shakespearean Festival, Alliance, Missouri Rep, Steppenwolf, People's Light and Theatre, Meadow Brook, Repertory Theatre of St. Louis, Chicago Shakespeare, The Juilliard School, Indiana Repertory, Milwaukee Repertory, Madison Repertory, Court, American Players, Northlight and Human Race Theatres, as well as many others. In the last four years, Lindsay has received 2 Joseph Jefferson Awards and 7 nominations for his work in Chicago theatre, and is the first sound designer to win the Michael Maggio Emerging Designer Award. Lindsay and his wife Jamie Pachino are currently writing their first musical *Hubbin' It: On The Road with Bob Wills and The Texas Playboys*, which will premiere in Chicago with Roadworks Productions in 2004. Their much more exciting collaboration, however, is the birth of their first child, Huck.

Stephen M. Kaus

(Stage Manager)

THE OLD GLOBE: Debut. OFF-BROADWAY: *Observe the Sons of Ulster Marching Towards the Somme*, Lincoln Center Theatre; *Gone Home*, Manhattan Theatre Club; *The Butter & Egg Man*, Atlantic Theater Company. REGIONAL: *Butley*, *Springtime for Henry*, *The Maiden's Prayer*, *Nixon's Nixon*, Huntington Theatre Company; *The Chekhov Cycle*, *Mother of Invention*, *Red Angel*, *Blue Bird*, *Philadelphia Here I Come!*, *Christmas In Naples*, *Hot L Baltimore*, Williamstown Theatre Festival. EDUCATION: graduate of Boston University's School of Theatre Arts.

FOR THIS PRODUCTION

Additional Staff

Assistant Scenic Design.....Amanda Stephens
Assistant Costume Design.....Shelly Williams
Production Intern.....Bri Boyd

Understudies

Jackie Cochran.....Jennifer Stewart
DeLang.....Jennifer Stewart
Mags.....Zura Young
Lil.....Edelen McWilliams

Special Thanks

Jennifer Austin
Martin Benson
Bruce Bleakley
and the staff of the
San Diego Aerospace Museum
Lorraine Evernham
David R. Stevenson
Tracey MacGowan
The Woman's Collection,
Texas Woman's University
Major John Carroll
Corporal Bravis Brown
Lance Corporal Thomas Drake
Colonel Richard Barnes
Barney Starr
Bonnie Johnston

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.



THE OLD GLOBE



Jan 24–
Feb 29
2004

BUS STOP

“One of the 20th century’s most gifted
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CURTAIN UP

By William Inge | Directed by Joseph Hardy | Old Globe Theatre

A nostalgic heartland drama revolving around a group of bus passengers stranded in a 1950s Kansas diner. From the Pulitzer Prize-winning chronicler of Midwestern life.

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“Courage is the price that life exacts for granting peace.”

—Amelia Earhart

The **WASP** — a name derived from the initials of Women’s Airforce Service Pilots, was organized during WWII to utilize the skills of American female pilots for the war effort.

28 September, 1939 Jacqueline Cochran writes to Eleanor Roosevelt suggesting that women could fly in non-combat roles, which would release male pilots for combat duty.

May, 1940 Nancy Harkness Love, a prominent female pilot, writes to Colonel Olds of the Ferrying Command suggesting that she knows of 49 women pilots with at least 1,000 hours of flight time who could ferry aircraft and take the place of commercial pilots to release them for military duty.

8 December, 1941 Following the attack on Pearl Harbor, President Roosevelt addresses Congress, declaring 7 December to be “...a day that shall live in infamy...” and signs the declaration of war.

January, 1942 General Olds advises Cochran that, based on her plan, women will immediately be hired on the same basis as male civilian pilots.

14 May, 1942 Congress establishes The Women’s Auxiliary Army Corps (WAAC), under the direction of Oveta Culp Hobby, editor of the *Houston Post*.

10 September, 1942 Women’s Auxiliary Ferrying Squadron of women pilots (WAFS) formed to ferry light military aircraft with Nancy Love in charge.

Women Airforce Service Pilots

By B.A. Bleakley

During World War II, America’s women fliers devoted their talents to the war effort with a vengeance. Because they were prohibited from flying in combat, they flew thousands of noncombat missions in the United States as members of the Women Airforce Service Pilots, or WASPs.

Their missions typically involved ferrying airplanes from factory to flying field, but also included more dangerous assignments such as target towing or simulated bombing attacks during military exercises.

They flew all types of military aircraft with an enviable safety record, and in doing so freed a great number of male pilots to fight overseas. One assignment in particular presented a problem that they were uniquely qualified to solve.

The Martin B-26 was a fast twin-engine bomber that demanded its pilot’s full attention. The relatively short wingspan gave it some critical handling characteristics that earned it

nicknames like “The Widow Maker” and less printable characterizations. Simply put, it was a good airplane that was ready to go to war, but less forgiving than its counterparts such as the A-20 and the B-25.

Deserved or not, the airplane’s reputation caused a morale problem among pilots assigned to fly it. When General of the Air Force Henry “Hap” Arnold mentioned the problem to WASP leader Jackie Cochran, she proposed a solution: “Let’s put on the girls,” she suggested.

Women began flying the B-26 on all types of missions. They amassed over 70,000 hours of flying time in the bomber without a single fatality and only one minor accident. Their record had the desired effect: Men could hardly complain about how hard it was to fly an airplane that women could handle — could they?

Typically, it took an unappreciative Congress over thirty years to recognize the WASP’s contribution to the war effort. In 1977, legislation was finally passed granting full veteran’s benefits to the many women who served our country in this demanding capacity.



WASP class 44-7, taken December 1944.
Photo courtesy of San Diego Aerospace Museum Archive.

Jacqueline Cochran 1906 – 1980 ~ From sawdust to stardust ~



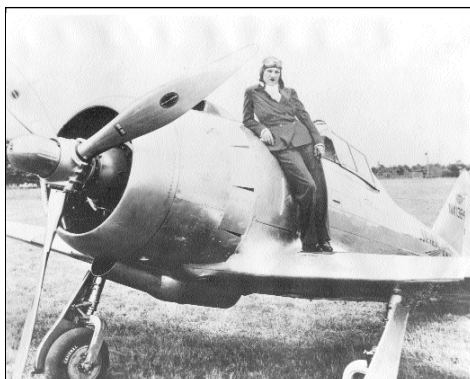
Jacqueline Cochran
Photo courtesy of San Diego Aerospace Museum Archive.

Jacqueline Cochran, aviator, was born in Muscogee, Florida, in 1906. She grew up in a number of foster homes and ended her formal education after the third grade when she began working 12-hour shifts in a cotton mill. She obtained a pilot's license in 1932 after three weeks of instruction. In 1934 she was the only female entrant from the United States in the air race between London, England and Melbourne, Australia. The following year she became the first woman to participate in the Bendix Transcontinental Race. In the same race in 1937,

Cochran won first place in the women's division and third place among all pilots, and in 1938 she won the Bendix race against a field of all male pilots.

In 1941, she was the first woman to pilot a bomber across the Atlantic, initiating her effect on United States military efforts. On 11 September, 1942, she was appointed director of women's flying training in the United States by Henry H. Arnold, then commanding general of the U.S. Army Air Forces. In that capacity, she directed all phases, both training and operational, of the Women's Airforce Service Pilots (WASP) program. She continued to serve on the general staff of the U.S. Army Air Forces as a special consultant to the Chief of Staff until 1945. In 1953 she was the first woman to exceed the speed of sound, and she was the first woman to pilot a jet aircraft across the Atlantic Ocean.

Among countless other awards, Cochran received citations from the U.S. Air Force in 1949 and 1951 for her recruiting services. She was an officer in the Civil Air Patrol, as well as a member of the President's



Jacqueline Cochran, following the 1939 Bendix race.
Photo courtesy of San Diego Aerospace Museum Archive.

Committee on Security, a Director for George Washington University, Northeast Airlines, the Air Force Academy Foundation and the National Planetarium Foundation. In 1963 she was one of two honorary members of the International Academy of Astronautics, and in June of that same year she received an appointment as Special Consultant to NASA. She has held the rank of Lieutenant Colonel in the USAF Reserves since 1948.

16 September, 1942 Cochran is appointed Director of Women's Ferrying Training to supervise the activities of all female American pilots connected to the Army Air Force. Her salary is \$1 per year.

16 November, 1942 28 women pilots report for training at Houston Municipal Airport and are designated as the 319th Army Air Forces Flying Training Detachment or WFTD.

1 July, 1943 WAAC becomes militarized and takes on the acronym WAC.



Jacqueline Cochran, mid-1960s
Photo courtesy of San Diego Aerospace Museum Archive.

5 July, 1943 The two branches of AAF women pilots (WFTD and WAFS), and those flying for ATC ferrying division, are consolidated into one branch and placed under the jurisdiction of Director of Women Pilots, Jacqueline Cochran.

4 August, 1943 WASP (Women Airforce Service Pilots) name officially designated.

20 December, 1944 Following months of legislation, WASP ceases to exist as a quasi-military unit.

Late December, 1944 WASP records marked "classified," sealed and stored in government archives for over 30 years.

3 November, 1977 President Jimmy Carter signs a bill into legislation that provides military status for WASP.

EDUCATION AND OUTREACH PROGRAMS AT THE OLD GLOBE

The Old Globe is dedicated to providing theatrical experiences of the highest professional caliber in a nurturing environment aimed at students, educators, and the general community. By using the Shakespeare legacy as the core of our educational initiatives, we strive to strengthen the bonds with the past while creating the audiences and artists of the future.

Some of the upcoming programs that will be offered at The Old Globe include:



TEATRO META February 2 – May 5, 2004

In this annual literacy-based, bilingual program, middle and high school students explore the world of theatre through improvisation, literature and creative writing. Each year, over 400 students from San Diego County schools work with

Old Globe Teaching Artists to develop workshop productions they later present at their schools. A selection of these short plays, poems and journal-based monologues is presented at The Old Globe in a final festival, giving the students the opportunity to perform in a

professional theatre environment while sharing their work with their school communities and families.



THE PALA NATION PUPPET PROJECT February 2 – April 30, 2004

The Old Globe Education Department and San Diego puppeteer Joe Fitzpatrick have joined forces to introduce a series of classes linking Puppetry Arts with the legends of many cultures for the 4th and 5th -grade Native American students of Bonsall Elementary School. The classes will culminate in perfor-

mances of student-created pieces to be presented at Bonsall Elementary and the Marie Hitchcock Puppet Theatre in Balboa Park.



THE GLOBE STUDIO January 12 – March 7 September 25 – November 7, 2004

The Globe Studio offers acting classes in the early spring of 2004 and again in the fall for adults 18 years and older. Sessions are aimed at students in a beginner or intermediate level, as well as non-actors interested in learning public speaking and deportment in a protective, professional environment. In addition, there will be a series of special Master Classes taught by Globe Associate Artists and Staff Associates for more advanced exploration of different aspects of the profession. Special discounts are offered to Old Globe Member/Subscribers as well as San Diego Actors' Alliance members.

Spring classes will be Fundamentals of Acting, Parts 1 & 2 with Teaching Artist Patrick McBride and Scene Study, led by Teaching Artist Tony Ward.

Special Master Classes offered this period include Directing with Globe Associate Artist Joseph Hardy; An Actor's Eye-View of Shakespeare with Globe Associate Artist Jonathan McMurtry; Audition Techniques with

Globe Associate/Casting Director Brendon Fox; and Improvisation Techniques with Teaching Artist and Education Associate Raúl Moncada.



For more information or to register for a Globe Studio class, please contact our Education Department at (619) 231-1941, x2141.

The Shakespeare Initiatives:

Shakespeare
UNPLUGGED

SHAKESPEARE
UNPLUGGED –

U.S.A.

August – October, 2004

This program entails a five-part study of the life and times of William Shakespeare, designed to enhance the knowledge of teachers and high school students of English, Drama, History/ Social Studies and Advanced Placement classes.

Staff members and artists from the Globe will provide in-service training in the following areas: political climate, music, art, fashion, dance, weaponry, and much more. Each teacher will be asked to commit a portion of the next school year to the teaching of *As You Like It* or *Antony and Cleopatra*. Globe Teaching Artists will also visit participating classrooms to lead such

activities as Improvisation, Voice, Movement, and Scene Work from the plays. The Teaching Artists will then assign Shakespeare scenes for the students to perform. Next, students will attend The Old Globe's outdoor festival theatre to see

As You Like It or *Antony and Cleopatra*, including pre- and post-show discussions. The Teaching Artists will finally return to the classrooms to view and critique the assigned Shakespeare scenes.

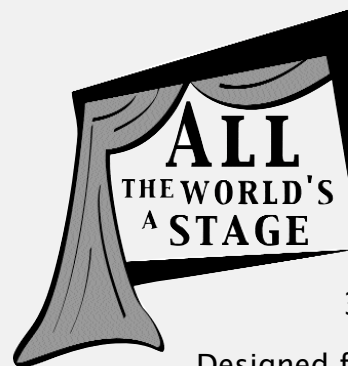
THE YOUNG GLOBE SHAKESPEARE CONSERVATORY

July 19 – August 13, 2004

This dynamic, interactive summer theatre experience is designed to immerse the students in the life of William Shakespeare. Each student will attend sessions within the theatre complex that are taught by the Globe's professional artists and technicians.



They will concentrate on the workings of the production process, actor training and hands-on projects related to theatre craft. Afternoons will encompass rehearsals of a production of their own creation, which will culminate in a performance at the Cassius Carter Centre Stage for friends, family, theatre staff and the Shakespeare Repertory Company. Participants will also attend the three plays of the Globe's 2004 Summer Shakespeare Festival.



ALL THE
WORLD'S
A STAGE

September 13 –
30, 2004

Designed for students in 4th, 5th and 6th grades; middle school and G.A.T.E. classes, this program offers the opportunity for Old Globe actors to take participants on a journey through a magical tapestry weaving ancient and contemporary languages, rich cultural histories, and the many different worlds of William Shakespeare's imagination. Once the students have taken the amazing journey offered in this production, our Teaching Artists will visit the classroom to engage the students in lively and creative standard-based activities.

2003 Board of Directors



In celebrating the New Year, please consider resolving to support our Theatre with an extra gift this year. I believe that The Old Globe has earned our trust and support over these past 68 years, including last year, when our own Jack O'Brien won the Tony Award® for his direction of the Broadway musical *Hairspray*, Jack then brought together Old Globe veterans Richard Easton, Dakin Matthews, Byron Jennings, and four graduates of our own Master of Fine Arts program to stage Lincoln Center's production of *Henry IV...* currently the hottest ticket in New York.

Back home, our 2004 looks equally bright! We will present several exciting new plays – one by the renowned Arthur Miller – along with an American classic and a new adaptation by Stephen Wadsworth of Moliere's *Don Juan*. To do so, we will bring some of America's leading artists to you, including Associate Artist Joseph Hardy, who returns to The Old Globe to direct the classic Midwestern drama, *Bus Stop*, and Old Globe Associate Director Brendon Fox, who will direct Jenny Laird's *Sky Girls*, a salute to the female pilots of World War II.

We love having you in our audience for productions of this quality. So, to those of you who have valiantly found babysitters under trying circumstances, braved The Merge, trekked from the Organ Pavilion, and met challenges of every other kind and character – all for the sake of being here with us to enjoy this wonderful art – let us make a resolution together. In this New Year, let us strive to keep all this wonderment alive and well in San Diego.

Welcome to our Theatre, one and all. We look forward to seeing you throughout 2004.

Paul I. Meyer, President,
Board of Directors

Board of Directors

Harvey P. White,
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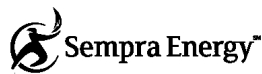
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The Craig Noel League



"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 provide for the future and secure the legacy Craig Noel and countless others fashioned for The Old Globe. The League honors those thoughtful friends who help us do so 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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For more information on
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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,
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THREE PLAYS, ONE ACTING COMPANY, 78 PERFORMANCES

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The Shakespeare Festival will be part of a five-play Summer Season, which will include productions in the Old Globe Theatre and the Cassius Carter Centre Stage.

*For further information please
phone (619) 23-GLOBE.*



THE OLD GLOBE

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.

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Louis G. Spisto, *Executive Director*

Craig Noel, *Artistic Director*

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Jacqueline Brookes
Lewis Brown
Kandis Chappell
George Deloy
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Tuesday through Saturday / noon – 8:00 pm

Sunday / noon – 8:00 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

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The Old Globe

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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 receipt for your donation.

Restrooms and Telephones

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe lobby and next to the Gift Shop.

Seating of Latecomers

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

Young Children

Children five years of age and under will not be admitted to performances.

Electronic Devices and Cameras

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

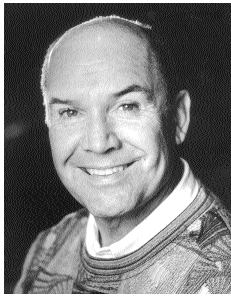
Go behind the scenes at The Old Globe to learn about the history, three stages, shops and crafts areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 for information/reservations.

SPEAKERS BUREAU

As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions, free of charge.

The Old Globe engages several knowledgeable Docents, who are available year-round to share with your group the institution's fascinating history as well as exciting information about the current season of plays.

For more information, or to book a Speakers Bureau representative, please contact Diane Sinor at (619) 231-1941 x2140 or Carol Green at (619) 582-1079.



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*, *Happgood* (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.

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