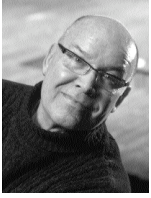


Welcome to THE OLD GLOBE



Loyal and Beloved Theatregoers ... What a bustling, busy, and exciting Festival season we have spread before us! A restored Shakespeare repertory, under the continually dancing baton of Darko Tresnjak; a comedy of manners wrapped around the writing of the film *Gone With The Wind*, directed by the gifted John Rando, and a glimpse at the scribblings of none other than Ann Landers, under the direction of the fabled Tom Moore.

But it is not of fiction I wish to speak, but of the newest plate set at our staff dinner table: Jerry Patch. As my own leash stretches beyond the horizon to the East Coast and farther, we have brought the wit and acumen of dazzling Mr. Patch into the fold, a man of impeccable reputation garnered over the years at our sister theatre, South Coast Repertory, where he has guided some of the most exciting new plays into daylight put before contemporary audiences.

And now, as Resident Artistic Director, he steps up to our stove, white toque on his head, and spices galore in his hands. Welcome him, watch him, encourage him, and introduce yourselves. Some of the best drama in the Park will not only be on our stages this summer, but being cooked up in our offices as well! We're lucky whichever way we look!

JACK O'BRIEN
Artistic Director

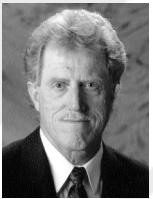


Welcome to the Globe's 70th Anniversary Summer Season. As we did in 1935 at the California Exposition, we are again presenting Shakespeare in repertory, with the high level of production you've come to expect from the Globe. In addition to the Shakespeare Festival, we are presenting another homage to the period when the Globe was first formed — the new comedy *Moonlight and Magnolias*, about the making of *Gone With The Wind*, on the Globe stage; and a world premiere about beloved columnist Ann Landers in the Carter. What a wonderful way to celebrate the Globe's anniversary and our Founding Director Craig Noel's 90th birthday.

As we think about this milestone, we reflect upon what this Theatre has meant to our community and indeed the nation. With our renowned Shakespeare Festival, the many world-premieres we've sent to Broadway, and the countless classical and contemporary works we've mounted over the years, we have truly set the standard for excellence in the industry. And we're not resting on our laurels; the 2005/06 season holds more gems in store, including a thrilling musical starring Broadway legend Chita Rivera and a major new work directed by Tony Award-winner Twyla Tharp with music by Bob Dylan.

We look to you, especially in this anniversary year, to help continue the legacy of excellence and service that has always been central to The Old Globe. As you know, ticket sales cover only 55% of our operating costs, and we rely on your tax-deductible contributions to ensure our continued outstanding artistic and educational outreach programs. We hope you will lend your support to the Globe in this celebratory season and for many seasons to come.

LOUIS G. SPISTO
Executive Director



As a newcomer joining The Old Globe's artists, staff and audiences for a summer of outstanding theatre, there are many things at which I already marvel. I am privileged:

To be a part of collaboration with theatrical visionary Jack O'Brien, from whom I learn something new each day, and Lou Spisto, an outstanding leader, whose devotion to the Globe and daily commitment to make it better sets a standard for all of us working here. To be enthralled by the craft and creativity shown by the Globe's artisans — a sublime collection of theatrical talent I'd match with any group, anywhere — as they give dimension and support to the designs they realize on the Globe's stages.

To be swept along by the energy, intelligence and bottomless good will of the Globe's administrative leadership and staff. To work with the volunteers who love the Globe enough to dedicate their time towards creating that same enthusiasm in others. To serve a superb group of artists who merge their talents to bring our finest plays to life anew each time they and their art take the stage. To join with audiences who delight in and are taught by the plays' thoughts and feelings.

It is this community that makes the Globe the unique and special place it is. But it is also its place in Balboa Park — a stunning display of architecture, gardens, and homes for art — that calls us as a community to share concerns of the spirit, as surely as the tolling of its steeple bells. And, as in any hallowed place, we are renewed. Thanks for coming.

JERRY PATCH
Resident Artistic Director

2005 Season Sponsors

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

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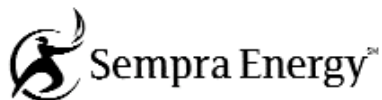
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THE OLD GLOBE

P R E S E N T S

The Lady With All The Answers

BY
David Rambo

drawn from the life and letters of Ann Landers with the cooperation of Margo Howard

STARRING
Randy Graff

SCENIC DESIGN
Ralph Funicello⁺

COSTUME DESIGN
Robert Blackman

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

VOICE & SPEECH COACH
Jan Gist

STAGE MANAGER
David O'Brien

DIRECTED BY
Tom Moore

⁺ Associate Artist of The Old Globe

The Lady With All The Answers is supported by a grant from
the James Irvine foundation

Synopsis

Late on a June night in Chicago in 1975, advice columnist Ann Landers is hard at work. While writing the next column for her sixty million readers, her daughter, Margo, phones to check up on her. Landers — whose real name is Eppie Lederer — explains that she's been distracted, sorting through twenty years of her past columns in order to assemble her favorites into a book.

The letters from her readers cover a startling range. One woman asks if it's okay to do her housework in the nude. Another confesses that he's fed up after thirty years of enduring his wife's attempts to master playing the accordion.

Eppie takes pride in the reach of the daily column, knowing that many readers send it on to give others a hint, or to say "I told you so." A mention in her column prompted over a million pieces of mail to Washington, resulting in passage of the National Cancer Act.

Eppie attempts to finish the column in her typewriter, but the letters she sorts through recall significant events from her life. A less welcome intrusion is the call from her identical twin sister Popo, who is also an advice columnist known as Dear Abby. Finally, she withdraws to work in her favorite setting: her custom-built bathtub.

When she returns, she has completed most of the column, one unlike any other. This prompts her to recall other times she broke new ground: her frank discourses on sexual topics, and her unpublicized trip to Vietnam in 1968 to visit hospitalized service men and women. Finally, another day's work for the world's most widely read columnist comes to an end.

Una noche de junio en Chicago en el año de 1975, Ann Landers, columnista de consejos, se encuentra trabajando arduamente.

Mientras que escribe la siguiente columna para sus sesenta millones de lectores, su hija Margo la telefona para saber cómo se encuentra. Landers, quien en realidad se llama Eppie Lederer, le explica que se encuentra algo distraída ya que se ha puesto a revisar columnas de los pasados veinte años para poder armar un libro con sus selecciones favoritas.

Las cartas de sus lectores son de un sorprendente rango de variedad. Una mujer le pregunta si es malo hacer los quehaceres al desnudo. Otro lector le confiesa estar arto de aguantarse 30 años de que su mujer trate de aprender a tocar el acordeón.

Eppie toma orgullo en el poder tocar a sus lectores, sabiendo que muchos de ellos mandan cartas para ver si otros la captan o para poder decir "ya ves, te lo dije." Una de sus columnas logró reunir un millón de cartas a Washington, resultando en la aprobación del Acto Nacional Contra el Cancer.

Eppie procura terminar de escribir la columna en su máquina de escribir, pero las cartas que separa le recuerdan acontecimientos significativos de su vida. Un acontecimiento no muy bien recibido es la llamada telefónica de su hermana gemela, Popo, quien también es una columnista de consejos conocida como Dear Abby. Finalmente se retira a trabajar en su ámbito favorito: una tina hecha a la medida.

Cuando regresa, casi ha terminado la columna, resultando en una columna sin igual. Esto la lleva a recordar otros tiempos cuando presentó innovadores temas, tales como sus sinceros discursos de temas sexuales y la visita que jamás se publicó — y la cual hizo en el año de 1968 — a Vietnam, con el propósito de visitar a los hombres y mujeres militares que se encontraban hospitalizados. Finalmente el día de trabajo termina para la mundialmente reconocida columnista.

— AnaElvia Sánchez Teruel, Traductora

Setting

Chicago, Lake Shore Drive. Night, Late June, 1975.

There will be one 15-minute intermission.

Board of Directors



Thank you for joining for us for one of the remarkable plays in our Festival 2005 season. One of the great strengths of The Old Globe is the variety of productions presented throughout the year. Two of our summer offerings, *Moonlight and Magnolias*, and *The Lady With All The Answers*, are new plays by this country's leading contemporary playwrights. These two delightful productions serve as a great complement to the three dynamic Shakespeare productions being presented on the outdoor stage.

2005 marks the 70th Anniversary of The Old Globe. In addition to our recent 70th Anniversary Open House, be sure to join us to celebrate Founding Director Craig Noel's 90th Birthday on August 25th. This will be a very special event to honor a very special friend to whom we all owe the very existence of this theatre. Please also mark your calendars for the 2005 Globe Gala on September 17. The Gala will feature the world premiere of the Broadway-bound musical, *Chita Rivera: The Dancer's Life*, starring the inimitable Ms. Rivera herself, and will be followed by an elegant dinner and dancing to the Wayne Foster Orchestra.

Thank you for continuing to make the Globe a part of your life. The support you give — as a subscriber and contributor — is essential to keeping theatre of this caliber on the Globe's stages, and is truly appreciated. Many thanks, and enjoy the show!

Sheryl White, Chair,
Board of Directors

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, Chairwoman Pam Slater-Price and The County of San Diego, The James Irvine Foundation, The Shubert Foundation, The National Endowment for the Arts, Weingart-Price Fund at The San Diego Foundation, Mandell Weiss Charitable Trust, and The San Diego Foundation's Arts & Culture Grants Program.

The Old Globe Theatre's 2005 Shakespeare Festival is part of *Shakespeare in American Communities: Shakespeare for a New Generation*, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Production Sponsors

The Old Globe's production of *The Lady With All The Answers* is generously sponsored by



The Old Globe is proud to recognize California Bank & Trust as a sponsor for its production of *The Lady With All The Answers*. California Bank & Trust is a long-time supporter of the Globe, providing volunteer and major financial support for several productions. The bank's previous production support has included *Dinner with Friends*, *Julius Caesar* and *Pericles*. Sandra Redman, Senior Vice President and Manager of California Bank & Trust's Private Banking Division, serves on the Globe's Board and is a member of the Nominating Committee.

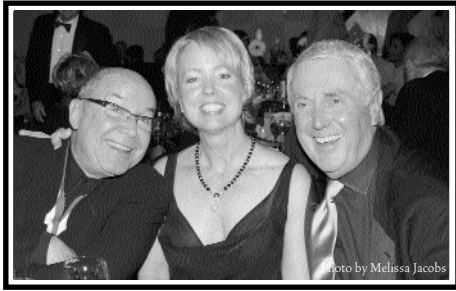
THIS SUMMER AT THE GLOBE
2005 SHAKESPEARE FESTIVAL
June 19 - October 2 (in a rotating schedule) | in our beautiful outdoor Lowell Davies Festival Theatre

 <p>THE COMEDY OF ERRORS Directed by Darko Tresnjak</p> <p>Prepare to burst with laughter as two sets of identical twins, separated at birth, cause mass confusion and uncontrollable mirth in Shakespeare's most beloved comedy!</p>	 <p>MACBETH Directed by Paul Mullins</p> <p>Three witches stoke the fire of Macbeth's murderous intentions in this irresistible story of greed and betrayal. One of the greatest tragedies of all time, <i>Macbeth</i> will leave you haunted by the chilling spirits left in its wake.</p>	 <p>THE WINTER'S TALE Directed by Darko Tresnjak</p> <p>Destructive jealousy unites King Leontes, causing him to lose everything he holds dear. Only an infant left in the wild, an oracle's proclamations and a statue magically coming to life can lead to his redemption and a happy ending for all.</p>
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Executive Producers - Leadership Gifts

The Executive Producers are a special group of friends who believe that The Old Globe plays an essential role in this community. Each has made a recent leadership gift of \$1,000,000 or greater to significantly enhance The Old Globe today, paving a bright future for the Globe in years to come:

\$5,000,000 or greater



Sheryl and Harvey P. White

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We applaud the leadership and vision of these truly wonderful friends. To learn more about becoming an Executive Producer, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

Listing represents gifts received after January 2000.

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please contact Michele Prosser
at (619) 231-1941 x2311.

CASSANDRA AT MY KITCHEN TABLE

If you think for a moment about reading Ann Landers in the daily paper, you'll probably get a vivid recollection of your breakfast table. The table I remember is the pumpkin-colored Formica "breakfast bar" set with apple-green Melamine dishes in our rural Pennsylvania kitchen around 1970. I had just been deemed old enough to have a cup of coffee with breakfast. I had also just started reading the newspaper every morning, and thus discovered Ann Landers' column.

I thought her masthead photo looked like one of those prim squares who railed against rock music and hippies, but the stuff she printed — wow!

In the repressed, euphemism-laden years before Oprah, Dr. Phil, and tell-all Talk Radio, Ann Landers gave us both permission and a much-needed vocabulary to openly discuss alcoholism, homosexuality, out-of-wedlock pregnancy, incest, venereal disease, masturbation, depression, impotence, frigidity — and more. It seemed she'd take on any question or concern — no matter how sensitive — and respond with her distinct blend of directness, compassion and sassy wit.



ANN'S BATH TUB OFFICE WHERE SHE OFTEN WROTE HER COLUMNS.

Husbands of non-responsive wives were counseled, "Many are cold, but few are frozen." She chided a letter carrier who complained that housewives on his route were still in sleepwear at breakfast, "You ain't ever been a woman at eight o'clock in the morning."

Concerned that an American G.I. was rushing into a marriage with a Vietnamese girl he'd met in country, she advised, "Make sure your two feet are planted on good old terra firma — and the firma the betta." To the woman who wrote that she wanted to marry her fiance's father, Landers snapped, "Drop Daedalus." Though her core values were staunchly rooted in her Midwestern childhood, she was able to change with the times.

She came to know it's unrealistic to expect that every bride be a virgin (though intercourse for high-schoolers remained off-limits). While one of the first to deal publicly and compassionately with homosexuality, it took decades for her to understand that it wasn't an illness. Ultimately, she even supported civil unions for gay couples. She found pornography "rotten," but thought censorship was a greater evil. With time, legalization and regulation of prostitution struck her as sane public health policy, and she even wrote in defense of decriminalizing marijuana.

The column she wrote for 47 years was really a conversation with us as we navigated the most socially turbulent era in our nation's history. That conversation with her audience inspired the form of *The Lady with All the Answers*. You have a role to play in this dialogue, and I think you'll find it easy to perform: just think back and remember your breakfast table.

Dear Ann ...

"I think someone could go back 100 years from now and say, 'What was America like in the latter half of the 20th century?' And all they would need do is read every one of Ann Landers' columns in order."

— Rick Kogan, Ann's final editor, *Chicago Tribune*

Sources: *A&E Biography: Ann Landers, America's Confidante*; *Eppie* by Margo Howard; *Ann Landers: America's Mom* by Rick Kogan



NEW YEAR'S DAY COLUMN

Every New Year's Day, Ann Landers ran the same column. But she felt it applied to every day of the year. In part, it read:

Make this coming year better than all the others. Vow to do some things you've always wanted to do but "couldn't find the time."

Call up a neglected friend. Drop an old grudge. Share a funny story. A good laugh can be better than any medicine.

Vow not to make a promise you don't think you can keep. Pay a debt. Give a soft answer.

Encourage some youth to do his or her best. Share your experience and offer support. Young people need role models more than they need critics.

Apologize when you realize you are wrong. An apology never diminishes a person. It elevates.

Try to understand a point of view different from your own.

When your temperature reaches the boiling point, ask yourself, "Will it matter a week from today?" Laugh the loudest when the joke is on you.

The way to have a friend is to be one. We are all connected by our humanity and we need each other.

Return those books you borrowed. Reschedule that missed appointment. Clean out your closet.

Take better care of yourself. Pass up that second helping. Walk tall and smile more. You'll look ten years younger.

Don't be afraid to say, "I love you." Say it again. They are the sweetest words in the world.

If you have love in your life, this new year can be the best one ever.

"She's always blunt, she's always been honest, she's always been sexy ... People realize that from her heart, she's telling the truth. There aren't a lot of people who do that." — Barbara Walters

"Eppie's great contribution is giving us through her column a sense of community, a sense that we all share problems." — Walter Cronkite

"I've never seen anybody who has so consistently works hard, doesn't get bored, doesn't let anybody else do it for her. I think that's a key to the fact that the quality of the column, the tone of the column, remains at such a high level. So she never really goes out of fashion."

— Jim Hoge, former editor, *Chicago Sun-Times*

"Without question she helped shape for the better the social and sexual landscape of this country."

— Hugh Hefner, *Playboy*

"She was convinced that if any one thing could serve as a solution to all manner of problems, it was kindness." — from Ann Landers' final column, written by her daughter, Margo Howard

Credits for pages 14-15

COLUMN 1: Original Old Globe Shakespeare Company (1935); Craig Noel in *The Distaff Side* (1937); Craig Noel (1947), photo by Edward Sievers; Cast of *Mr. Roberts* (1953).

COLUMN 2: Cassius Carter Centre Stage, photo by Ken Howard; Jack O'Brien (1969); Old Globe Fire (1978); Kelsey Grammer in *Henry V* (1978). COLUMN 3: (L-R) Craig Noel,

Deborah May and Melora Marshall in *As You Like It* (1982), photo by Ken Howard; Queen Elizabeth II at Old Globe (1983), photo by Alan Pagenhart; Lowell Davies. COLUMN 4:

Joanna Gleason and Chip Zien in *Into the Woods* (1986), photo by J.P. Weiss; Cast of *Damn Yankees* (1993), photo by Ken Howard; David Brannen as the "Grinch" (2003), photo by Craig Schwartz; Cast of *The Full Monty* (2000), photo by Craig Schwartz. COLUMN 5: Jack

O'Brien with his Tony Award, photo courtesy of Bruce Glikas/Broadway.com; Sara Surrey and Dan Snook in *Antony and Cleopatra* (2004), photo by Craig Schwartz; (L-R) John

Lithgow, Norbert Leo Butz and Sherie Rene Scott in *Dirty Rotten Scoundrels* (2004), photo by Craig Schwartz; Chita Rivera.

Randy Graff



(*Eppie Lederer*)
THE OLD GLOBE:
A...My Name Is Still Alice.
BROADWAY: *Fiddler*
on the Roof (Drama
League and Outer
Critics Circle nomina-
tions), *A Class Act*
(Tony® and Drama

Desk nominations), *Moon Over Buffalo*,
Laughter on the 23rd Floor, *City of Angels* (Tony
and Drama Desk Awards), *Falsettos*, *Les*
Misérables (Helen Hayes nomination), *High*
Society, *Grease*. OFF-BROADWAY: *The Long*
Christmas Ride Home (Vineyard Theater Drama
League nomination), *Hotel Suite*, Roundabout;
Do Re Mi, Encores!; *A...My Name Is Alice*,
Village Gate; *Coming Attractions*, Playwrights
Horizons. REGIONAL: *Edgardo Mine*,
Hartford Stage; *A Little Night Music*, Kennedy
Center; *Rough Crossing*, McCarter Theater, and
other regional performances. TV/FILM: *Keys*
to Tulsa, *Moon Over Broadway*, *Law & Order*, *Ed*,
Mad About You, *The Tonight Show*. RECORD-
INGS: *Randy Graff Sings Cy Coleman*, *Fiddler on*
the Roof, *City of Angels*, *A Class Act*, *Les Misérables*,
Do Re Mi and *High Society*.

David Rambo

(Playwright)

David Rambo was last represented at The Old
Globe with his play *God's Man in Texas*, a pro-
duction recreated by L.A. TheatreWorks and
broadcast on NPR. After its premiere at the
23rd Annual Humana Festival of New
American Plays, that play went on to be one of
the most produced plays in the country. Rambo's
work has been seen at dozens of major regional
theatres including the Huntington Theatre Com-
pany, Denver Center Theatre, Alliance Theatre,
Actors Theatre of Louisville, Cincinnati Playhouse
in the Park, Repertory Theatre of St. Louis, North-
light Theatre and the Florida Stage. His all-new
adaptation of Lerner & Loewe's rarely seen gem,
Paint Your Wagon, was an audience favorite
last season at the Geffen Playhouse last season,
directed by Gil Cates. In February, the Magic
Theatre in San Francisco will premiere his next
play, *The Ice-Breaker*. His adaptations of classic
screenplays have been staged to benefit the
Actors Fund of America, including *All About Eve*
with Stockard Channing, Calista Flockhart, Tim
Curry, Angela Lansbury

and Kirk Douglas; and *Sunset Boulevard* with
Anjelica Huston and Sir Ben Kingsley. His
Adam's Rib adaptation for L.A. TheatreWorks
starred Anne Heche and Adam Arkin on NPR.
He is on the writing staff of *CSI: Crime Scene*
Investigation, the most-watched drama on TV.

Tom Moore

(Director)

BROADWAY: *'night Mother* (Pulitzer Prize, Tony
nomination), *Grease* (ran for eight years), *Over*
Here (the Andrews Sisters, Tony nomination),
Once in a Lifetime, *Division Street*, *Moon Over*
Buffalo (featured in documentary *Moon Over*
Broadway), *The Octette Bridge Club*, *Frankenstein*
(short lived, but legendary). RESIDENT THE-
ATRE: The Old Globe: *The Importance of Being*
Ernest, *Fallen Angels*; Mark Taper Forum/
Ahmanson: *Division Street*, *A Flea in the Ear*, *A*
Month in the Country, *Wild Oats*, *'night Mother*,
Henceforward, *Hay fever*, *The Royal Family*;
American Conservatory Theatre: *Three Sisters*,
Little Foxes, *Hotel Paradiso*, *Knock, Knock*, *Boys in*
Autumn; Williamstown Theatre Festival: *Hay*
Fever, *Madwoman of Chaillot*, *Our Town*; La Jolla
Playhouse: *The Cherry Orchard*; American
Repertory Theatre: *'night Mother*, *Traveler in the*
Dark; Santa Fe Stages: *The Cherry Orchard*;
Peterborough Players (Artistic Director): *You*
Can't Take it with You, *The Hostage*. FILM: *'night*
Mother, *The Journey*, *Geppetto*. TV: *ER* (Emmy
nomination), *L.A. Law* (Emmy nomination),
Mad About You (Emmy nomination), *Mismatch*,
Gilmore Girls, *The Court*, *Cheers*, *Ally McBeal*,
The Wonder Years (Humanitas Prize), *Civil Wars*,
Almost Grown, *Northern Exposure*, *Boston Common*,
Maybe It's Me, *Something So Right*, *Nothing Sacred*,
Dharma and Greg, *Class of '96*, *Picket Fences*,
Cybill, *Pride and Joy*, *Felicity*, *Suddenly Susan*,
Late Line. Pilots: *First Years*, *50 Minute Man*,
The Flamingo Kid. TV Movies: *Maybe Baby*, *Fine Things*.
EDUCATION: BA Purdue University; MFA Yale
School of Drama, DFA (honoris causa) Purdue
University; Fellow, American Film Institute.
CIRCUS ARTS: Performing on The Flying
Trapeze.

Ralph Funicello Associate Artist

(Scenic Design)

THE OLD GLOBE: 2005 and 2004 Summer
Shakespeare Festivals, *Julius Caesar*, *Pericles*,
The Taming of the Shrew, *The Trojan Women*, *Henry V*,
The Merry Wives of Windsor, *The Hostage*,
Paramour, *Romeo and Juliet*, *Othello*, *The Comedy of*
Errors, *Pride's Crossing*, *Macbeth*, *American Buffalo*,

Private Lives, *The Gate of Heaven*, *Mister Roberts*,
Henry IV, *Dancing at Lughnasa*, *Hedda Gabbler*,
The Way of the World, *Twelfth Night*, *King Lear*,
Ghosts, *Interior Decoration*, *From the Mississippi Delta*,
The Winter's Tale, *Mr. Rickey...*, *Bargains*, *The Tempest*,
The Merchant of Venice, *The White Rose*, *Hamlet*,
Our Town, *Driving Miss Daisy*, *Measure for Measure*.
ELSEWHERE: Mr. Funicello has designed
scenery on and off-Broadway and for many the-
atres across the country, including Lincoln
Center, American Conservatory Theatre, A
Contemporary Theatre, Mark Taper Forum,
Arizona Theatre Co, Seattle Rep, Berkeley Rep,
Milwaukee Rep, Denver Center Theatre
Company, Guthrie Theatre, South Coast Rep,
Oregon Shakespeare Festival, Williamstown
Theatre Festival, Intiman Theatre, Stratford
Festival, New York City Opera and Houston
Grand Opera. He currently holds the position of
Powell Chair in Set Design at SDSU.

Robert Blackman

(Costume Design)

Robert Blackman was the Costume Designer for
Star Trek: Enterprise, which recently ended after
four seasons. He won an Emmy Award in 1991-
92 for *Star Trek: The Next Generation* and has
received nine nominations (three each for *Star*
Trek: The Next Generation, *Star Trek: Deep Space*
Nine and *Star Trek: Voyager*). His film work
includes *'night Mother*, *The Running Man*, *Stones for*
Ibarra and *Star Trek VII: Generations* and *Star Trek*
X: Nemesis. His recent theatrical work includes
set and costume design for various productions
of *Lost Highway* and *Love, Janis*, costume design
for *Uncle Vanya* at the Geffen Playhouse, and set
design for *The Winter's Tale* and *A Christmas Carol*
at the Denver Center Theatre. He is happy to be
back at The Old Globe and in this century.

Chris Rynne

(Lighting Design)

THE OLD GLOBE: *Vincent in Brixton*, *The Food*
Chain, *Two Sisters and a Piano*, *Blue/Orange*, *Time*
Flies, *Knowing Cairo*, *Beyond Therapy*, *The SantaLand*
Diaries ('01); Assistant designer for over 30 pro-
ductions on the Globe and Festival stages. With
The Old Globe/USD Professional Actor
Training Program: *Twelfth Night*, *All in the Timing*,
The Winter's Tale, *Two Gentlemen of Verona*, *Macbeth*,
Getting Married. ELSEWHERE: *La Boheme*, *La*
Traviata, *Norma* (Associate Designer), San Diego
Opera; *Wind in the Willows*, South Coast Rep;
Turandot, Madison Opera; U.S. premiere of Noel
Coward's *Star Quality* at the Pasadena Playhouse;

Luis Valdez's *Mummified Deer*, San Diego Rep; *Hedwig and the Angry Inch*, Cygnet Theatre; *The Rainmaker*, *Travesties*, *The Importance of Being Earnest*, *A Perfect Ganesh*, *Summer and Smoke*, *The African Company Presents Richard III*, *Auntie Mame*, North Coast Rep; *The Mystery of Irma Vep*, *Fifth of July*, *Boys in the Band*, *Love! Valour! Compassion!* (Patté Award), *Destiny of Me*, *Diversionsary Theatre*; *Crazy for You*, Starlight Theatre. TV: Lighting Designer for the 2001 San Diego Sockers commercials.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *Moonlight and Magnolias*, *Lobby Hero*, *Misalliance*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Fiction*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *The Food Chain*, *Two Sisters and a Piano*, *Resurrection Blues*, *Bus Stop*, *Rough Crossing*, *Blue/Orange*, *Time Flies*, *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; *Bronze*, *A Dream Play*, *Kid Simple*, *Nu*, [sic], *A Knife in the Heart*, *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, Sledgehammer Theatre (Associate Artist); also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Rep, *Diversionsary 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.

Jan Gist

(Voice and Speech Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002, including: *Dirty Rotten Scoundrels*, *Pentecost*, *Himself and Nora*, and ten Shakespeare productions. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: *Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide*, *Major Barbara*, Oregon

Shakespeare Festival; *Hobson's Choice*, *Season Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five full seasons at Utah Shakespeare Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association and at their conferences. She has also presented many workshops internationally, such as "Shakespeare's Shapely Language" and "Rotating Repertory." This year, The Voice Foundation Symposium has invited her to speak on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program.

David O'Brien

(Stage Manager)

BROADWAY: *Sweet Charity*, *Fiddler on the Roof* ('90 and '04), *Noises Off*, *Stones in his Pockets*, Neil Simon's *The Dinner Party*, *Cats*, *Indiscretions*, *Guys and Dolls*, *Cyrano the Musical*, *Three Men on a Horse*, *Catskills on Broadway*. TOUR: *Bette Middler's Divine Miss Millennium Tour*, *Chicago* (Cellblock Tour), *Cats*.

The Actor and Stage Manager employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

FOR THIS PRODUCTION

Additional Staff

Production Assistant.....Jami Talbott

Special Thanks

Furs by Graf



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.



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



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



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



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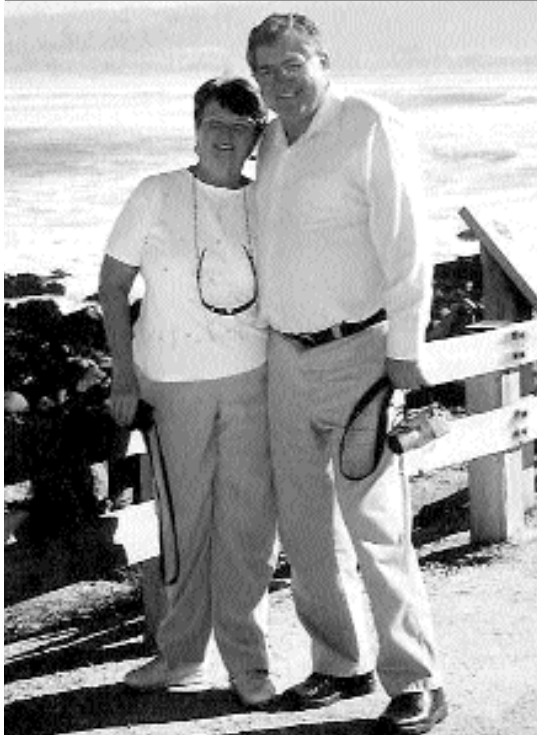
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THE CRAIG NOEL LEAGUE

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Through Planned Gifts*



CRAIG AND MARY HUNTER

Craig and Mary Hunter have been enjoying shows at The Old Globe for many years. Mary started her association with the Theatre in 1979 as a volunteer usher. When she met Craig in 1989, he became an usher as well, and over the years the couple has enjoyed countless Globe productions, including *Macbeth*, *The White Rose*, *Greater Tuna* and *Breaking Legs*.

“I know it may sound corny,” Craig notes, “but it’s really fun for us to be a part of the Globe family. We enjoy meeting all of the actors and seeing what’s going on backstage.”

This past year, Craig and Mary also became tour docents for the theatre. Why? To pass along their joy for the Globe to the next generation of theatre lovers. “Right now the schoolchildren we take on tours may just be little kids, but they are also the artists and audience members of tomorrow. We hope to share all the Globe has to offer with each of them.”

The Hunters are leaving a gift to The Old Globe through their estate. “We may not have really deep pockets,” says Craig, “but we still care a great deal about the Globe. The Globe has been such a big part of our life that we’d like to do something to help the theatre’s future.”

Many thoughtful friends are helping to secure The Old Globe’s future by leaving gifts in their wills and estate plans. We hope you might also be so moved to join them in helping to sustain the theatrical excellence of The Old Globe for years to come. We’d love to hear from you, so that we might recognize your generosity and thoughtfulness through membership in the Craig Noel League, our planned giving society. For information on leaving a lasting gift to the Globe, or to speak with one of our estate advisors, please contact Brad Ballard at (619) 231-1941 x2309 or via e-mail at plannedgiving@TheOldGlobe.org.



CRAIG NOEL, Founding Director

During Craig Noel’s distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when he made his debut as an actor. Two years later he accepted his first directorial assignments, staging four of the season’s seven productions.

Since then, Craig has guided the organization through its metamorphosis from a community theatre of the highest standards to one of the nation’s most successful not-for profit theatres. In doing so, he has enriched the quality of life in San Diego for generations of citizens who have become today’s theatre-goers and arts supporters.



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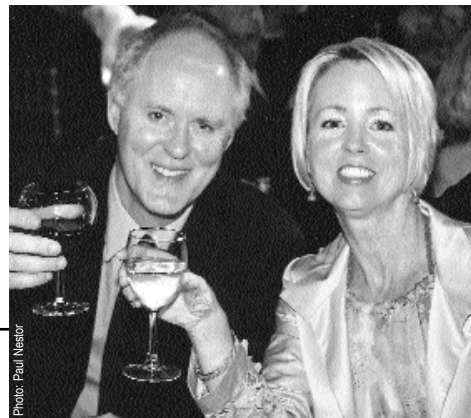
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AUDREY GEISEL AND THE GRINCH.

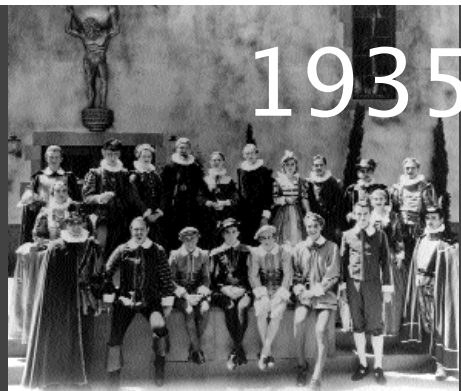


JOHN LITHGOW AND SHERYL WHITE AT
THE 2004 GLOBE GALA.



The Old Globe traces its beginnings to the 1935 California Exposition, when the Theatre was temporarily erected to house popular 50-minute presentations of Shakespeare's plays. It has since grown into an internationally-acclaimed, Tony Award®-winning regional theatre that has stood as San Diego's flagship arts institution for seven decades. Today, of the over two thousand professional theatres in the country, the Globe ranks in the top ten – in number of productions, annual budget and quality of work. Craig Noel, who celebrates his 90th birthday this year, has been a part of the Globe's history for nearly all of its 70 years, and it is his vision that steered the Globe from a community theatre to the year-round professional organization it has become. Along the way he brought in many outstanding actors, designers and directors, including two-time Tony-winner Jack O'Brien, who became the Globe's Artistic Director in 1981.

More than a quarter million patrons come to the Globe each year to attend one of the fifteen outstanding plays and musicals mounted on its three stages, totaling over 600 performances. The Globe's repertoire is unparalleled, from the renowned Shakespeare Festival to classical and contemporary works, to stunning world-premiere plays and musicals, fifteen of which – including *Into the Woods*, *The Full Monty* and *Dirty Rotten Scoundrels* – have gone on to successful runs on Broadway. The Globe also serves the community through its award-winning education programs, such as the Young Globe Shakespeare Conservatory, in-school Shakespeare programs for high school students, as well as the bi-national Romeo y Julieta Project, which serves over one thousand students in both San Diego and Tijuana each year. Through its dynamic theatrical and educational programming, its unprecedented history of artistic leadership, and its deep roots in the community, The Old Globe sets the standard for excellence in American theatre.



1935

May 29, 1935

The Old Globe debuts with repertoire of 50-minute versions of Shakespeare plays as part of the California Exposition.



December 2, 1937

Old Globe organization presents first production, *The Distaff Side*, with a young Craig Noel in the company.



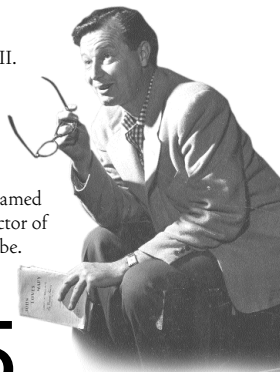
1941

1941-1947

U.S. Navy acquires Balboa Park for military purposes during World War II.

1947

Craig Noel named Artistic Director of The Old Globe.



1953

July 8, 1953

Mr. Roberts opens, replacing Shakespeare Festival for one summer and plays to capacity audiences.



1955

Globe Guilders founded by Irma McPherson.

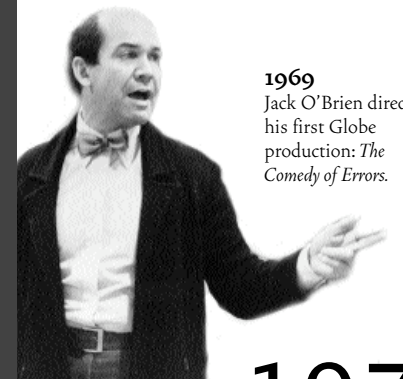
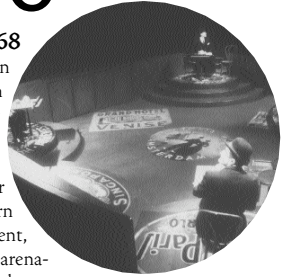
July 1959

First professional (Actors' Equity) acting company employed to perform San Diego National Shakespeare Festival.

1968

October 1968

Construction begins on Cassius Carter Centre Stage, remodeled from the former Falstaff Tavern into a permanent, 225 seat arena-style theatre.



1969

Jack O'Brien directs his first Globe production: *The Comedy of Errors*.

1974-76

1974-76

Globe launches new outreach programs, including the Globe Education Tours and the Play Discovery Program.



March 8, 1978

Arson fire destroys the Old Globe Theatre. Board of Directors meets in emergency session and vows to rebuild Theatre on same site.



June 16, 1978

Just 100 days after the fire, the 29th San Diego National Shakespeare Festival opens on newly-erected (in 52 days) Festival Stage with *Henry V*, co-directed by Craig Noel and Eric Christmas, featuring a young Kelsey Grammer.

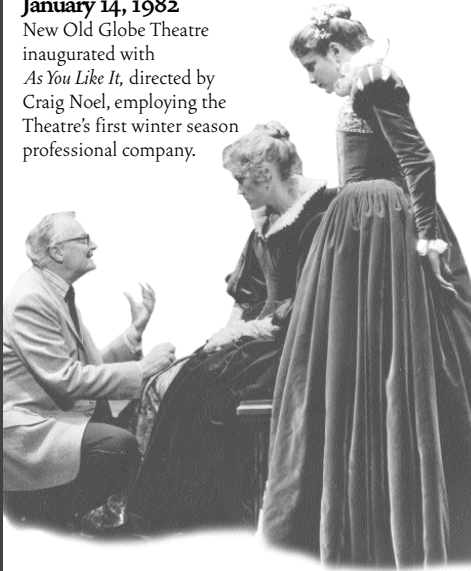
1980

January 12, 1981

Jack O'Brien named Artistic Director; Tom Hall, Managing Director; and Craig Noel becomes Executive Producer of The Old Globe.

January 14, 1982

New Old Globe Theatre inaugurated with *As You Like It*, directed by Craig Noel, employing the Theatre's first winter season professional company.



January 18, 1983

Thornton Wilder's *The Skin of Our Teeth*, directed by Jack O'Brien, is telecast live via satellite from the Globe stage for PBS' "American Playhouse."

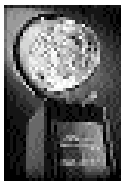


February 26, 1983

Her Majesty, Queen Elizabeth II, visits The Old Globe, unveiling sculpture of William Shakespeare in bronze by Roy Paul Madsen in Globe lobby.

June 3, 1984

The Old Globe receives the Tony Award® for outstanding achievement by a regional theatre.



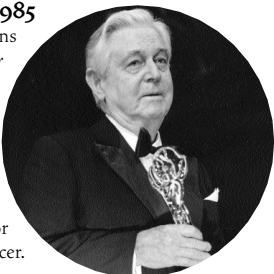
October 29, 1984

The Festival stage is completely destroyed by early morning fire.

June 7, 1985

Festival stage reopens with *A Midsummer Night's Dream*.

Theatre is rededicated as the Lowell Davies Festival Theatre in honor of the late Mr. Davies, who was for 40 years a board officer.



November 1986

Globe presents world premiere of Sondheim's *Into the Woods*, which earns 3 Tony Awards® and 10 nominations.

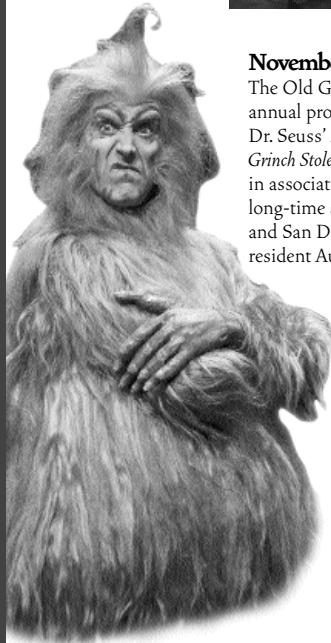
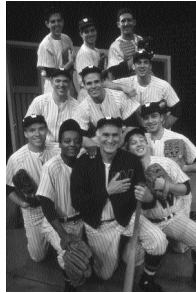
1987

Globe establishes Master of Fine Arts/Professional Actor Training Program in partnership with the University of San Diego.

1990

1993

Jack O'Brien's revival of *Damn Yankees* is a box office hit and goes on to a successful Broadway run and national tour, starring Jerry Lewis.



November 1998

The Old Globe launches annual production of Dr. Seuss' *How the Grinch Stole Christmas!* in association with long-time supporter and San Diego resident Audrey Geisel.

2000

May 2000

World-premiere of *The Full Monty*, by Terrence McNally and David Yazbek, directed by Jack O'Brien, plays to sold-out audiences at the Globe and goes onto a successful Broadway run, earning 10 Tony nominations.



2002

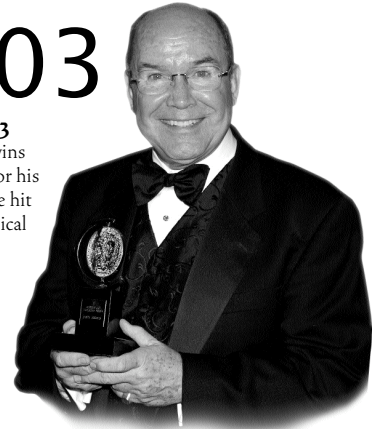
October 2002

The Old Globe names Louis G. Spisto as Executive Director.

2003

June 8, 2003

Jack O'Brien wins Tony Award® for his direction of the hit Broadway musical *Hairspray*.



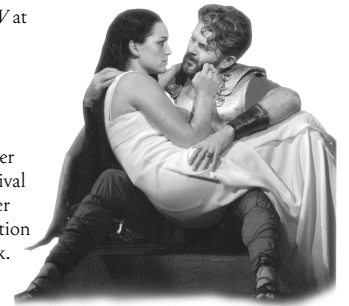
2004

June 6, 2004

Jack O'Brien wins his second consecutive Tony Award® for his direction of *Henry IV* at Lincoln Center.

June 2004

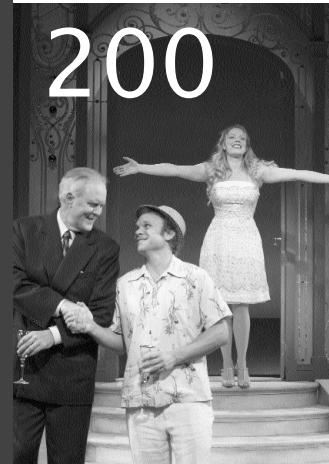
Globe revives its renowned Summer Shakespeare Festival in repertory, under the Artistic Direction of Darko Tresnjak.



2005

March 2005

Globe's world premiere of *Dirty Rotten Scoundrels* by David Yazbek and Jeffrey Lane, directed by Jack O'Brien, opens on Broadway, earning 11 Tony Award® nominations.



September 2005

Globe launches 2005/06 Season featuring renowned artists Chita Rivera and Twyla Tharp.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 3,500 individuals, businesses, foundations and government agencies. 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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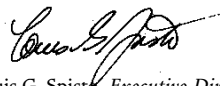
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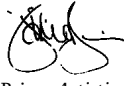
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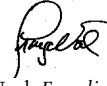
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Children five years of age and under will not be admitted to performances.

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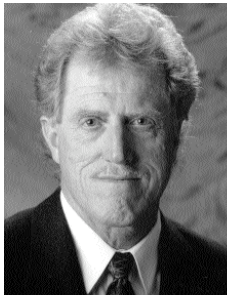
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who are available year-round to share the institution's fascinating history and exciting information about the current season of plays. Subject to their availability, several key members of the artistic and production team are also available to speak with your group. For more information on docent speakers' bureau representatives please contact Carol Green at (619) 582-1079. To find out about our artistic and production speakers please contact Erin Anderson at (619) 231-1941 x2355.



Louis G. Spisto

Executive Director

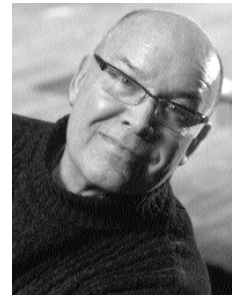
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the 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. Spisto has also 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 a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto 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, 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 theatre.



Jerry Patch

Resident Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including three Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which just opened to critical acclaim on Broadway, Margaret Edson's Pulitzer Prize-winning *Wit*, Howard Korder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-premiered plays by Richard Greenberg, including *Three Days of Rain* and *A Naked Girl on the Appian Way*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation's leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children's Theatre, which was dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



Jack O'Brien

Artistic Director

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on Broadway), *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *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: *Henry IV* (Tony Award®); *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); *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's American Playhouse. Recent awards: 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien a member of the College of Fellows of the American Theatre.

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