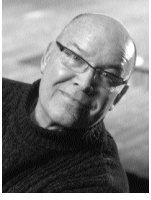


Welcome to THE OLD GLOBE



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

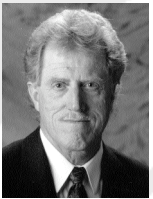


Welcome to the Globe's 70th Anniversary Summer Season. As we did in 1935 at the California Exposition, we are again presenting Shakespeare in repertory, with the high level of production you've come to expect from the Globe. In addition to the Shakespeare Festival, we are presenting another homage to 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.

The Lipinsky Family

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THE OLD GLOBE

P R E S E N T S

MOONLIGHT AND MAGNOLIAS

BY
Ron Hutchinson

SCENIC DESIGN
Alexander Dodge

COSTUME DESIGN
Robert Morgan⁺

LIGHTING DESIGN
Phil Monat

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Lisa Porter

PRODUCTION SUPERVISOR
Craig Noel

DIRECTED BY
John Rando

⁺ Associate Artist of The Old Globe
Casting by Liz Woodman and Brendon Fox

The world premiere of *Moonlight and Magnolias* was originally produced by The Goodman Theatre, Chicago, Illinois on May 15, 2004,
Robert Falls, Artistic Director, Roche Schulfer, Executive Director.

Originally produced in New York City, by the Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Grove, Executive Director, on March 3, 2005.

Cast of Characters

IN ALPHABETICAL ORDER

David O. Selznick.....	Dan Castellaneta
Miss Poppenghul.....	Meagen Fay
Ben Hecht.....	David Manis
Victor Fleming.....	Tom McGowan
Stage Manager.....	Lisa Porter
Assistant Stage Manager.....	Monica A. Cuoco

SETTING:

February 1939, David O. Selznick's office at Selznick International Studios, Culver City, CA
There will be one 15-minute intermission.

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

Synopsis

Three weeks into the filming of *Gone With the Wind*, producer David O. Selznick has halted production, dissatisfied with an inferior screenplay and director whose style and pace are not in harmony with his. Recognizing that his professional reputation, financial stability, societal status and even the fate of his family rest on the success of this enormous and risky project, Selznick summons the proven “script doctor” Ben Hecht and larger-than-life director Victor Fleming to his studio offices, determined to engage their services. But obstacles soon arise. Hecht has not read the novel and is convinced that a Civil War picture will never make money. Fleming is in the middle of filming *The Wizard of Oz* and questions whether anyone — especially Hecht who is unfamiliar with the characters and the plot — is up to the monumental task of reducing a 1,030-page book into a 130-page screenplay. Enticed by the promise of a sizeable fee, Hecht reluctantly agrees to devote five days to the project; contracted under the studio system, Fleming has no other choice but to agree. With nothing but a stockpile of peanuts and bananas, Selznick locks the three men into his office and they begin the marathon creative session ...

— Robert Ford

Tres semanas después de haber comenzado la filmación de *Gone With The Wind*, el escenógrafo David O. Selznick paró la producción insatisfecho con la calidad inferior de guión, el estilo del productor y el paso en el que se conducían las cosas, ya que iba todo en desharmonía con él. Reconociendo que su reputación profesional, estabilidad económica, nivel social y hasta la cara de su familia descansan en el éxito de este enorme y riesgoso proyecto, Selznick comparece al ya probado y bien conocido guionista Ben Hecht y al virtuoso director Victor Fleming a las oficinas de su estudio, convencido de contratar sus servicios, pero los obstáculos surgen rápidamente. Hecht no ha leído la novela y está convencido de que una película de la guerra civil nunca producirá dinero. Fleming se encuentra en plena filmación de *The Wizard of Oz* y cuestiona si existe alguien que pueda crear dicho trabajo monumental como el de reducir un libro de 1,030 páginas al guión de 130 páginas, especialmente alguien como Hecht, quien no conoce ni los personajes ni la trama. Seducido por la promesa de una paga extraordinaria, Hecht renuente acuerda dedicar cinco días al proyecto. Contratado bajo el sistema del estudio cinematográfico, a Fleming no le queda otra opción más que estar de acuerdo. Sin nada más que un montón de cacahuates y plátanos, Selznick encierra a los tres hombres en su oficina y empiezan una sesión de maratón de creatividad ...

— AnaElvia Sánchez Teruel, Traductora

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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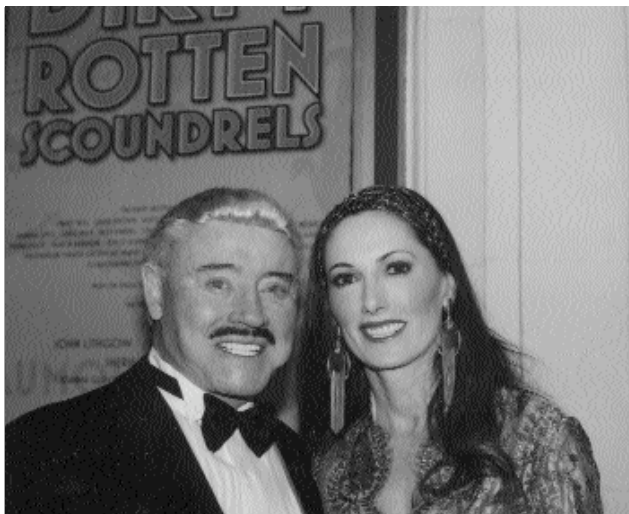


The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Chairwoman Pam Slater-Price and The County of San Diego, The James Irvine Foundation, The Shubert Foundation, The National Endowment for the Arts, Weingart-Price Fund at The San Diego Foundation, 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.

The Old Globe's production of *Moonlight and Magnolias*
is generously sponsored by

Valerie and Harry Cooper



Harry and Valerie Cooper at the Broadway premiere of *Dirty Rotten Scoundrels*. Photo: Star Black.

The Old Globe is pleased to recognize Valerie and Harry Cooper as sponsors for this production. Over the years, the two have played increasingly important roles at the Globe. Valerie currently serves as a member of the Globe's Board of Directors, and was a Co-Chair of last year's wildly successful *Dirty Rotten Scoundrels* Gala. Harry is serving as a Co-Chair of the 2005 Globe Gala, slated for September 17th. This year also marks their inaugural year of support among the Globe's esteemed Season Sponsors.

Valerie and Harry are active throughout San Diego, supporting the San Diego Museum of Art, La Jolla Playhouse and the San Diego Opera. In her spare moments, Valerie can be found on the hunter/jumper circuit with one of her prize-winning horses.



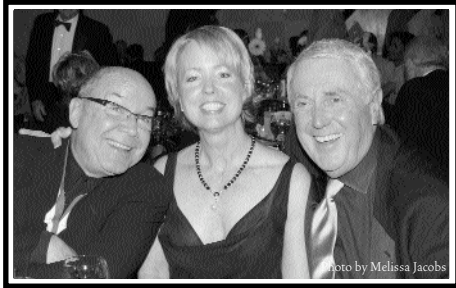
As part of its commitment to support arts and cultural programs that enhance the quality of life in San Diego, Sempra Energy has been a long-time partner of the Globe's artistic endeavors. In addition to Season support and sponsorship of educational youth programs for over a decade, Sempra Energy has been a production sponsor for *Damn Yankees*, *The Full Monty*, and Dr. Seuss' *How the Grinch Stole Christmas!* Sempra Energy is represented on the Globe's Board of Directors by Thomas S. Sayles, Vice President, Governmental & Community Affairs.

Congratulations to Sempra Energy for its community leadership in supporting the important arts and education programs in the region, and we are pleased to recognize it as a sponsor of *Moonlight and Magnolias*.

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



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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.

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 unhinges 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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MAKING MAGIC IN HOLLYWOOD

By Playwright Ron Hutchinson

Vegetarians shouldn't visit sausage factories, and maybe people who love the movies shouldn't see plays about how movies really get made. But it's too late now — you're in the theatre with this program in your hand.

This play is about the making of one very great movie 60 years ago in the Golden Age of the Hollywood studio system. That system is long gone but guess what? Movies still get made in much the same way. The physical production (sets, costumes, casting) takes place parallel to the writing of the screenplay. But the thing about parallel lines is that they never meet.

Consequently, now as back then, in the last weeks, days, hours or seconds before shooting (and often, after principal photography has begun) there's a mad scramble to finally get the script right.

That's where guys like Ben Hecht came in then and where guys like me come in today. In 25 years as a re-write man, I've been parachuted into movie locations in places such as Morocco, Mexico, Australia, Hungary, South Africa and really bizarre, exotic places such as Burbank, to work very much as Hecht does in the play. That's to put in 20-hour days to fix what needs fixing — story structure, character, dialogue — with the Director tearing his hair out waiting for the pages and the Producer employing charm, flattery, threat, moral blackmail and every other means of persuasion short of physical violence to keep me punching out the words.

Often the results are as dire as you'd expect, and the Script Doctor's patient doesn't survive the operation. Sometimes, as with *Gone With The Wind* (GWTW), this intense, financially rewarding but life threatening process results in movie magic when the skills and craftsmanship of those in the room result in something that's more than the sum of their individual skills.

GONE WITH THE WIND: *The Blockbuster*

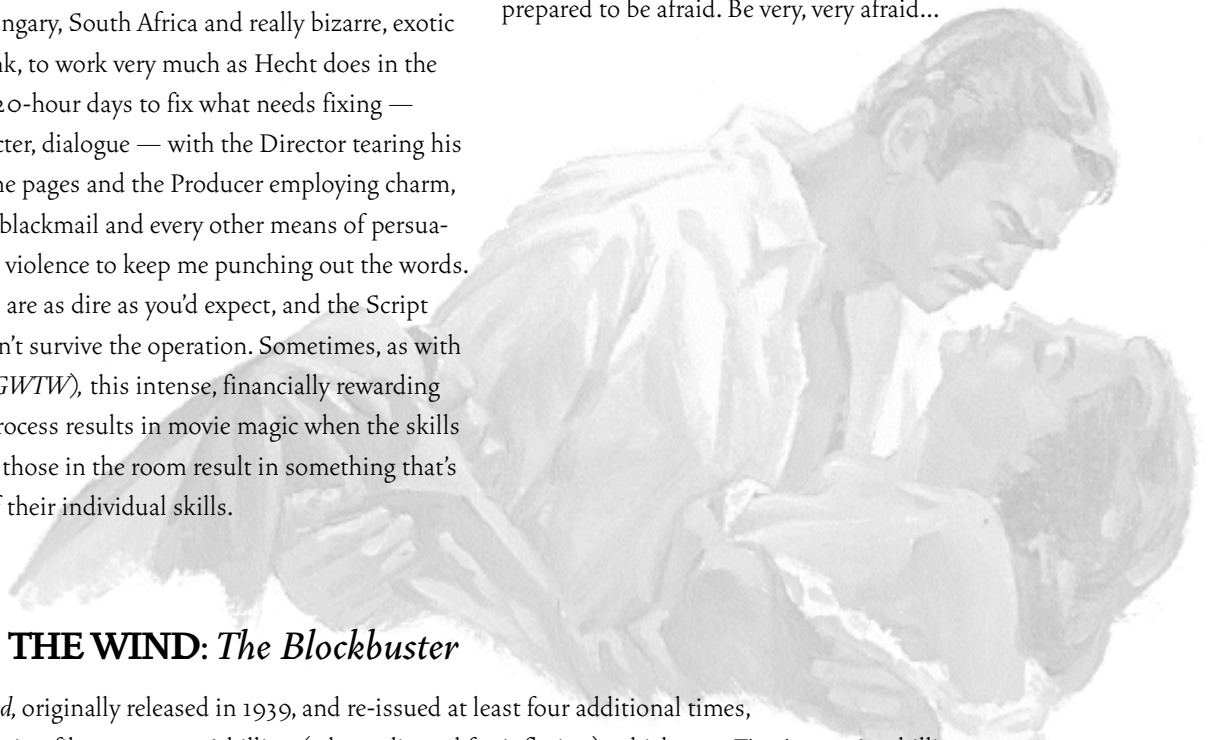
- *Gone With The Wind*, originally released in 1939, and re-issued at least four additional times, is the highest grossing film ever, at \$3.8 billion (when adjusted for inflation), which tops *Titanic* at \$1.834 billion.
- The film was rough-cut at six hours, and edited to three and one-half hours running time, with one intermission.
- The movie was challenging in many respects: three years in the making, epic in proportion, hiring 50 speaking actors and 2400 extras. It was shot in Technicolor, with a musical score by Max Steiner, and a record-breaking (at that time) investment of over \$4 million.
- The nationwide search for an actress to play Scarlet O'Hara, lasting for two years, resulted in the casting of British actress Vivien Leigh.
- *Gone With The Wind* had heavy competition in a year of outstanding pictures including *The Wizard of Oz*, *Wuthering Heights*, *Goodbye Mr. Chips*, *Ninotchka*, *Mr. Smith Goes to Washington*, and *Stagecoach*. The landmark film received 13 Academy Award nominations, and won 10, including Best Picture, Best Director, Best Actress, a posthumous award for Best Screenplay, credited to Sidney Howard (although it was substantially written by numerous others, including Ben Hecht, represented in *Moonlight and Magnolias*).

The ringmaster of this lunatic enterprise is always the Producer. Too often in Hollywood plays he's the butt of the writer's most bitter jokes; written as the vulgarian who stands between the genius of the creative team and its pristine vision. But I've worked there long enough to know that he or she is actually the hero of the town and the pillar that holds the whole thing up.

In the writing of perhaps the greatest of them all, David O. Selznick, I've tried to redress the balance of received opinion a little. (And besides, they cut the checks and I want to work again.)

The play is based on the memoirs and written recollections of those who were in that particular room in Hollywood in February 1939, especially Ben Hecht. None of them wanted to dwell too long on the individual horrors of that week, when they had only a few days to rescue the most ballyhooed movie of all time from oblivion, so I've used my own background to fill in the gaps.

This is how it was done then; I guarantee this is how it's still done, in two movies out of three, today. If you want to keep your illusions intact, make a run for the Exit now. If not, watch and be prepared to be afraid. Be very, very afraid...



DAVID O. SELZNICK ... *and his Father-In-Law*

David O. Selznick was the son of silent movie director Lewis J. Selznick, who lost his fortune in the 1920s. He entered the film business as a script reader at MGM, left to work at Paramount, then RKO, and returned to MGM in 1933 after marrying Louis B. Mayer's daughter, Irene. Mayer, studio boss of MGM, at that time the most successful movie studio in the world, had come to Hollywood from New England, where he had grown up the son of a scrap metal salesman. He rapidly parlayed ownership of one renovated movie theater into the largest theater chain in New England, and then into Metro Pictures Corporation in New York and Hollywood, where he established Louis B. Mayer Pictures. Purchased in 1924 by Marcus Loew, the company evolved into Metro-Goldwyn-Mayer and Louis was appointed studio head. Mayer's strongly held moral standards for films produced crowd pleasing family fare, while his production chief, Irving Thalberg, preferred works with high literary standards.

It was Selznick who assumed that role as he rose in the organization. He set up his own production company, Selznick International, in 1936 and dove into production for *Gone With The Wind*. At this time he had already produced several literary works for the screen including *David Copperfield*, *A Tale of Two Cities*, *Anna Karenina*, and *The Adventures of Tom Sawyer*, and was preparing to film *Rebecca*. Many referred to *GWTW* as "Selznick's folly" thinking the hugeness of the task and the budget to film a book about the Civil War was doomed to failure. The rest is history.

BEN HECHT : "*The Great Hack Genius*"*

With an incredibly varied output as a screenwriter, director, producer, playwright and novelist, Ben Hecht is said to have been known as the "Shakespeare of Hollywood." He earned screen credits, alone or in collaboration, for the stories or screenplays of some 70 films, authored 35 books, and co-authored with Charles MacArthur the acclaimed stage play, *The Front Page*; and had his own TV talk show in New York in the early 1950s and 1960s. Amazingly, this does not begin to cover his many accomplishments.

He began as a newspaperman in Chicago, where he met Charlie MacArthur and began their writing partnership, and where Hecht wrote for the avant garde theatre movement. He often claimed to hate Hollywood, but couldn't resist the lure of the easy money. He won the screenwriting Oscar at the very first Academy Awards. A second screenwriting Academy Award came for *The Scoundrel*, which he and MacArthur wrote, directed and produced for their friend Noel Coward.

Early on he met the young David O. Selznick in New York and they became lifelong friends and collaborators, although Hecht frequently went un-credited on Selznick's productions. This was especially true on *GWTW*, which he assumed writing under protest, believing it to be racist, melodramatic, and without even a glimmer of a chance for success.

**Attributed to Joseph Epstein, Professor of Literature and Writing at Northwestern University*



VICTOR FLEMING: *Accidental Director*

Victor Fleming entered the film business almost by accident — as a stunt driver — and worked his way up through film crews to become a cameraman, then cinematographer, and finally co-director of Douglas Fairbanks' *When the Clouds Roll By*. At Paramount he was noted for Clara Bow vehicles and Westerns including *The Virginians*, a film that helped ensure Gary Cooper's stardom and created a lifelong friendship. Moving to MGM in 1932, he proved himself in a variety of successful films, including *Treasure Island*, *Captains Courageous* and *Test Pilot*.

His two greatest directing coups took place in 1939, when he took over directing chores first on *The Wizard of Oz* and then for *Gone With The Wind*, when he was asked by David O. Selznick and Clark Gable to replace George Cukor. He earned an Academy Award for his direction of *GWTW*, although when Selznick offered him a percentage of the profits rather than a salary, he turned it down saying, "Don't be a damn fool, David. This picture is going to be one of the biggest white elephants of all time."

Dan Castellaneta

(David O. Selznick)



Dan, a Chicago native, co-starred on the Emmy-winning *The Tracey Ullman Show* and on the ABC series *Sibs*. He received three Emmys for his voice work as Homer,

Krusty, Grandpa and others, on *The Simpsons*. His other television work includes: *Frasier*, *Friends*, *That 70's Show*, *NYPD Blue*, *Everybody Loves Raymond*, *Yes, Dear*, *Reba*, *Star Gate SG1* and *Arrested Development*. His feature film work includes *The Client*, *Forget Paris*, *Love Affair*, *War of the Roses*, *Nothing in Common*, *My Giant*, *The Settlement*, Neil Simon's *Laughter on the 23rd Floor* for Showtime and the NBC movie *Charlie's Angels: Behind the Camera* as Aaron Spelling. In Chicago, he performed with famed comedy troupe The Second City. In LA, Dan starred in the Geffen Playhouse production of *The Underpants*. He won a Dramalogue Award for his performance in *Tom & Jerry*, as part of Showtime's Act One Series. He created the stage role of Harvey Pekar, the underground cartoonist, in the long-running hit production of *American Splendor* at Theater/Theater in Hollywood. He also performed and co-wrote the acclaimed comedy show *Deb & Dan's Show*, which he starred in with his wife Deb Lacusta, at The Improvisation. Dan recently made his New York debut in the title role of *The Alchemist* and also performed his one man show *Where Did Vincent Van Gogh?* in LA, New York, Chicago, The Edinburgh Theatre Festival and Aspen HBO Comedy Festival. His writing credits include: *The Tracey Ullman Show* and *The Simpsons*.

Meagen Fay

(Miss Poppengul)



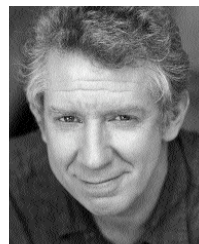
THE OLD GLOBE: Debut. BROADWAY: *Stepping Out*, *Loot*. OFF-BROADWAY: *Twelfth Night*, New York Shakespeare Festival; *Orwell That Ends Well*, The Village Gate; *I Sent*

a Letter to My Love, Primary Stages. REGIONAL: *The Pleasure of His Company*, *Gaels of Laughter*, Gaiety Theatre, Dublin; *Lysistrata*, Dublin Theatre Festival; *The Way of the World*, A

Day in the Death of Joe Egg, *Exit the King*, *All's Well that Ends Well*, *A Servant of Two Masters*, *Love's Labour's Lost*, Court Theatre; *Hide and Seek*, The Body Politic Theatre; Member of The Second City Resident Company, Chicago; *The Downside*, Pasadena Playhouse; *Merton of the Movies*, The Geffen. TV: Series Regular: *O'Hara, Carol and Company*, *Woops*, *Homecourt*, *Love and Marriage*, Stephen King's *Kingdom Hospital*, *Tales of the City*. Recurring: *Roseanne*, *Mad About You*, *Malcolm in the Middle*, *Bernie Mac*, *Six Feet Under*. FILM: *Dirty Rotten Scoundrels*, *Big Girls Don't Cry*, *The Country Bears*, *The Home of Phobia*, *Catch That Kid*, *Rising Sun*, *Magnolia*, *Extreme Dating*.

David Manis

(Ben Hecht)



THE OLD GLOBE: *Loves & Hours*. BROADWAY: *The Rivals*, *Henry IV*, *Morning's at Seven*, *Arcadia*, *Abe Lincoln in Illinois*. OFF-BROADWAY: *Rough Crossing*, The New Theater; *Henry*

IV, parts one and two, NYSF. REGIONAL: credits include the Guthrie, Mark Taper Forum, Baltimore Center Stage, Actors Theater of Louisville, Alley Theatre, Dallas Theater Center, Yale Rep, Long Wharf, Hartford Stage, The Shakespeare Theater in DC, and The Acting Company. FILM: *Dahmer*, *The Crawl Space*. TV: A telekinetic weatherman on *The X-Files*, *Law & Order: CI*, *Monk*, *The Guardian*, *Boston Public*, *Frasier*, *Dave's World*, *One Life To Live*. As a writer: *Testosterone Poisoning*, a one-man show, and *Kissing Your Evil Twin*, a short film. EDUCATION: University of Washington.

Tom McGowan

(Victor Fleming)



THE OLD GLOBE: *Rounding Third*. BROADWAY: *Chicago*, *Ivanov*, *La Bete* (Tony nominee, Drama Desk Nominee, Outer Critics Circle Award Winner). OFF-BROADWAY: *The Food*

Chain (Obie Award Winner), *A Few Stout Individuals*, *The Winter's Tale*, *Coriolanus*. REGIONAL: *All in the Timing*, Geffen Playhouse; *School for Wives*, *Loot*, *Our Town*, La Jolla Playhouse; *A Christmas Carol*, Dallas Theater Center; *The Boys Next Door*, Actor's Theatre of

Louisville; *Ivanov*, *The Solid Gold Cadillac*, *The Miser*, Yale Repertory Theatre. FILM: *Bad Santa*, *After the Sunset*, *Ghost World*, *Family Man*, *True Crime*, *As Good as it Gets*, *Bean*, *The Birdcage*, *Heavyweights*, *Mrs. Parker and the Vicious Circle*, *Sleepless in Seattle*. TV: *Frasier*, *Everybody Loves Raymond*, *Curb Your Enthusiasm*, *Judging Amy*, *ER*, *Down the Shore*. EDUCATION: Mr. McGowan holds a BFA from Hofstra University and an MFA from Yale School of Drama.

Ron Hutchinson

(Playwright)

Theatre work includes *Rat in the Skull*, Royal Court Theatre, Wisdom Bridge, Public Theatre, NY, Mark Taper Forum; an adaptation of Mikhail Bulgakov's *Flight* at the Royal National Theatre and *Head/Case* at the Royal Shakespeare Theatre and the Soho Theatre. *Moonlight and Magnolias* was performed at The Goodman Theatre in 2004 and at the Manhattan Theatre Club in Spring 2005, where it received the Outer Critics Circle John Gassner Award for Best New American Play of the 2004-5 season. He has lived in Los Angeles for the past twenty-five years where he is an Emmy Award-winning TV writer. Recent projects include the Emmy-nominated *Traffic: The Mini-Series*, the upcoming *The Ten Commandments* and a sci-fi mini-series *Darwin's Children*. He also writes and rewrites movies: most recently Fox Pictures *Flight of the Phoenix*. He dedicates this play to the memory of the late John Frankenheimer, mentor and friend.

John Rando

(Director)

THE OLD GLOBE: *Lucky Duck*, *The Taming of the Shrew*, *All in the Timing*, *The Comedy of Errors*, *A Moon for the Misbegotten*, *Sylvia*. BROADWAY: *Urinetown*, the Musical (Tony Award®, Outer Critics Circle Award), Neil Simon's *The Dinner Party*, *A Thousand Clowns* and the upcoming *The Wedding Singer*. Other New York credits include: *The Pajama Game*, *Do Re Mi*, *Strike Up the Band!* for City Center Encores!. OFF-BROADWAY: *The Downtown Plays*, The Drama Department; *Bright Ideas*, Manhattan Class Company; *Polish Joke*, Manhattan Theatre Company; *Rounding Third*, *Mere Mortals*, John Houseman Theatre; *The Venetian Twins*, Pearl Theatre; *Things You Shouldn't Say Past Midnight*, Promenade Theater. REGIONAL: Credits at: Mark Taper Forum, Geffen Playhouse, Berkshire Theatre Festival, Cleveland Playhouse, Actor's Theatre of Louisville, Syracuse Stage, Playmaker's Rep,

Portland Stage Company, The Acting Company. Mr. Rando was a Drama League Directing Fellow and holds an MFA from UCLA.

Craig Noel

(Production Supervisor)

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he has directed more than 220 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 Old Globe during the past 65 years has resulted in the establishment of the Shakespeare Festival in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. His recent directorial assignments include *The Pavilion*, *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s Noel served as dialogue director for 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre, Tokyo. Described by *Variety* as the *eminence grise* of San Diego theatre, Noel is one of the few San Diegans to have an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." Additional honors include the Governor's Award for the Arts; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year; San Diego Press Club Headliner Award; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors (1984); Shiley Award for Lifetime Achievement (1999 Patté); Member, College of Fellows of the American Theatre. He is particularly proud of the following two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle.

Alexander Dodge

(Scenic Design)

THE OLD GLOBE: Debut. BROADWAY: *Hedda Gabler*. OTHER NEW YORK: *Observe the Sons of Ulster...* (Lortel Award), *Chaucer in Rome*, Lincoln Center Theater; *The Downtown Plays*, TriBeCa Theater Festival and Drama Dept; *Force Continuum*, *Sexual Perversity in Chicago*, Atlantic Theatre; *The Rivals*, The Acting Co; *Viva Las Vegas*, Cucaracha; *It Changes Every Year*, *Sons and Fathers*, Malaparte. REGIONAL: The Alley, Arena Stage, Baltimore Center Stage, Berkshire Theatre Festival, Chicago Shakespeare Theater, Dallas Theater Center, Geffen Playhouse, Huntington Theatre (2002 Norton Award, 2002 IRNE Award), Stratford Festival of Canada, Triad Stage, Williamstown, Yale Rep. OPERA: *Lohengrin*, Budapest; *Der Waffenschmied*, Munich; *The Flying Dutchman*, Würzburg and upcoming *Il Trittico*, Deutsche Oper Berlin. Mr. Dodge is a graduate of the Yale School of Drama.

Robert Morgan Associate Artist

(Costume Design)

THE OLD GLOBE: Since 1977, designed scenery and/or costumes for 35 productions, among them: *Vincent in Brixton*, *The Full Monty*, Dr. Seuss' *How the Grinch Stole Christmas*, *A Midsummer Night's Dream* ('78 & '85), *Macbeth* ('79 & '96), *Twelfth Night* ('83 & '01), *Romeo and Juliet* ('80 & '99), and *King Lear* ('81 & '93). ELSEWHERE: New York, on and off-Broadway; London's West End; Maria Theresa's private theatre at the Schoenbrunn Palace in Vienna; regional theatres across the United States. From 1987-1992, Mr. Morgan served as Director of the Theatre Division at Boston University's School For the Arts. He lives with his wife and four children in Vermont's rural Northeast Kingdom.

Phil Monat

(Lighting Design)

THE OLD GLOBE: *All in the Timing*, *Albee's People*. REGIONAL: Over 350 productions throughout the country, including shows at Seattle Rep, Pittsburgh Public, Cincinnati Playhouse, Mark Taper Forum, Studio Arena Theatre, Repertory Theatre of St. Louis, La Jolla Playhouse, GeVa Theatre, McCarter Theatre, Alley Theatre of Houston, Huntington Theatre, Alabama Shakespeare Festival, Milwaukee Rep, and Kansas City Repertory Theatre, among others. BROADWAY: *Sly Fox*, *Finian's Rainbow*, *Sally Marr...* and

Her Escorts. OFF-BROADWAY: *Woman Before a Glass* (Obie Award), *Adult Entertainment*, *Berlin to Broadway with Kurt Weill*, *Hello Muddah, Hello Faddah*, *Visiting Mr. Green*, *Mere Mortals*, *The Boys in the Band*, *Three Tall Women*, *Camping with Henry & Tom* (1995 Lucille Lortel Award), *The World Goes Round with Kander & Ebb*, *Goblin Market*, *Lady Day at Emerson's Bar & Grill*. In New York he has also designed at Playwrights Horizons, Lincoln Center Theater, Circle Repertory Theatre, The New York Shakespeare Festival, Manhattan Theatre Club, The WPA Theatre, Second Stage, The Vineyard Theatre, and is active in Industrial and Architectural lighting design.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *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, Diversionary 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.

Liz Woodman

(Casting)

THE OLD GLOBE: 2005 Summer Shakespeare Festival, *I Just Stopped By to See the Man*, *Fiction*, 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Julius Caesar*, *Much Ado About Nothing* (Artios Award nomination), *Blue/Orange*, *Rough Crossing*,

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

Lisa Porter

(Stage Manager)

THE OLD GLOBE: *Blue/Orange*. INTERNATIONAL: Ms. Porter has stage managed international tours for Mikhail Baryshnikov, Laurie Anderson, Richard Foreman, and Singaporean director Ong Keng Sen. She has collaborated with independent filmmaker Hal Hartley on three films and his play *Soon*, which premiered at the Salzburg Festival. BROADWAY: Substitute Stage Manager for *Les Misérables, The Lion King*. OFF-BROADWAY: *Everybody's Ruby, Venus, Saturn Returns, Henry V*, The Public Theater. REGIONAL: *Venus, Uncle Vanya, Betty's Summer Vacation, The Taming of the Shrew*, Yale Repertory Theatre. EDUCATION: Ms. Porter holds an MFA from the Yale School of Drama and is currently the head of the graduate stage management program at UCSD.

Monica A. Cuoco

(Assistant Stage Manager)

THE OLD GLOBE: 2004 Summer Shakespeare Festival, *Pentecost* (intern). TOUR: *Twelfth Night, The Invisible Man*, Aquila Theatre Company. REGIONAL: Aquila Theatre's *Comedy of Errors*, La Jolla Playhouse. *The Tempest, Othello, The Two Gentlemen of Verona*, Shakespeare on the Green. EDUCATION: BA in Theatre from Western

FOR THIS PRODUCTION

Additional Staff

Fight Director.....Steve Rankin
Assistant Director.....Sara Angell-Isom
Assistant to Craig Noel.....Robert Ford
Assistant Scenic Design.....Amanda Stephens
Assistant Costume Design.....Charlotte Devaux
Assistant Lighting Design.....Craig Dettman
Voice and Speech Consultant.....Jan Gist
Douglas Pagliotti
Stage Management Intern.....Natashja Kelly

Special Thanks

The playwright would like to thank Danny Selznick, Sally Fleming and Kurt Gensen for their help in preparation for the writing of this script.



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.

ssdc

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

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.

The Craig Noel League



Craig Noel League Co-chairs Carolyn Yorston (left) and Sally Furay (right) with Artistic Director Craig Noel.

We hope you'll consider joining the Craig Noel League, the planned giving society of The Old Globe. The time has come to secure the future of the Globe — which has enriched our lives and nourished us for nearly 70 years — so that it will do the same for generations to come. Many thoughtful friends are ensuring The Old Globe's future by leaving gifts in their wills and estate plans to help us in this effort. The League honors today these thoughtful friends whose generosity will sustain the excellence of The Old Globe for generations.

Examples of ways friends are helping include making simple bequests, gifts of life insurance, gifts of real estate, and charitable trusts. For more information, please contact Planned Giving Officer Brad Ballard at (619) 231-1941 x2309 or via e-mail at plannedgiving@TheOldGlobe.org. Thank you.

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Craig and Mary Hunter	Laurie Dale Munday	Dolores and Rod Smith	Carolyn Yorston
Barbara Iredale*	Stanley Nadel and Cecilia Carrick	John and Cindy Sorensen	<i>*Deceased</i>
		Marje Spear	

JOIN US TO WISH CRAIG NOEL A VERY HAPPY 90TH BIRTHDAY ON AUGUST 25!

For more information, call Amanda Sitko at (619) 231-1941 x 2317 or ASitko@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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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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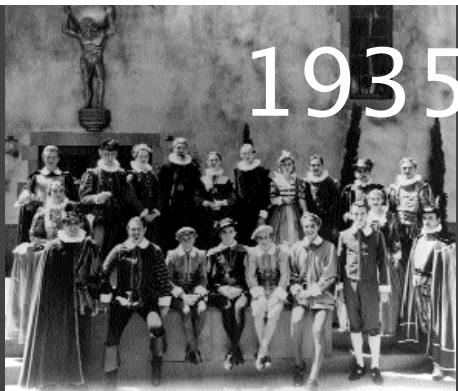
**Deceased*



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 repertory 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.



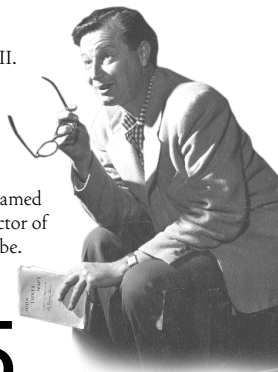
194

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.



195

July 8, 1953

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



1955

Globe Guilders founded by Irma McPherson.

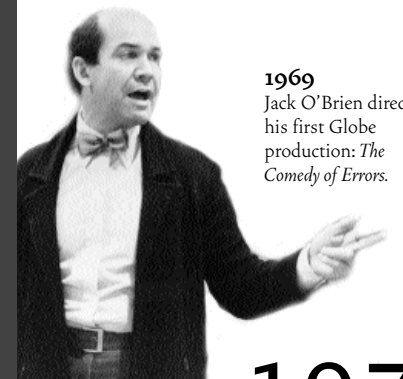
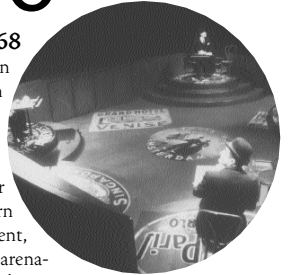
July 1959

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

196

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*.

197

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.

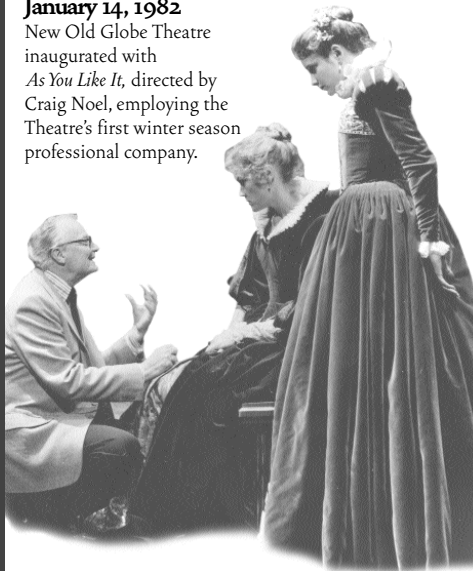
1980

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."

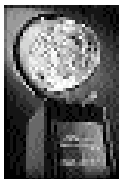


February 26, 1983

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.

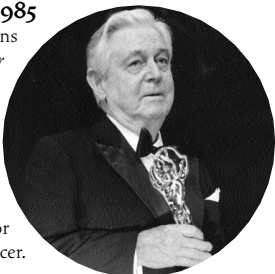


October 29, 1984

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.

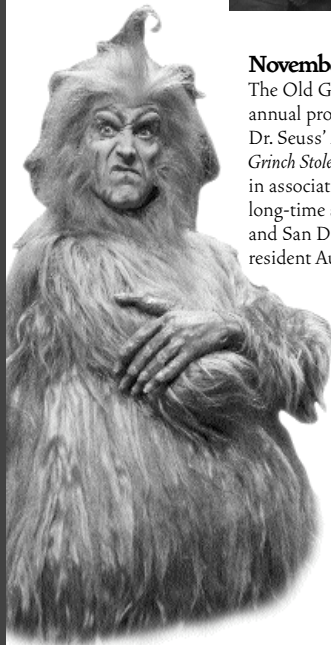
1987

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

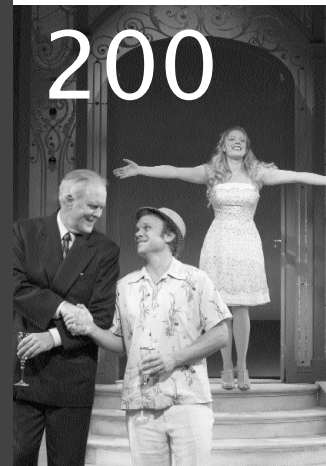
Globe revives its renowned Summer Shakespeare Festival in repertory, under the Artistic Direction of Darko Tresnjak.



200

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.

Annual Fund Donors

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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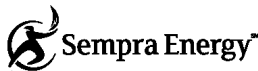
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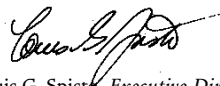
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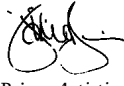
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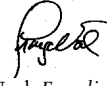
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FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org

ADMINISTRATION

HOURS

Monday – Friday: 9am – 5pm

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS / CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3 per ticket service charge, not to exceed \$12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

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 Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

Ricola Cough Drops are available upon request. Please ask an Usher.

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 Theatre 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 theatre.

SENNHEISER® LISTENING SYSTEM

For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

SPEAKERS' BUREAU

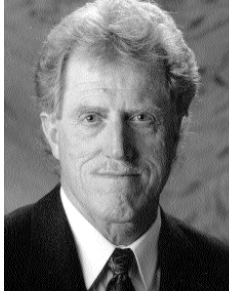
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who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

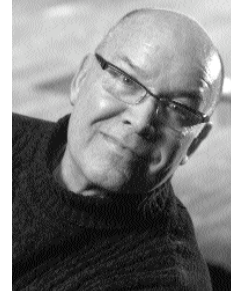
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. 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 Corder'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 is 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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