

# Welcome to THE OLD GLOBE

Dear Friends,

One of the joys of presenting a season of plays is to offer world premiere productions of texts that go on to enjoy abundant lives in the American theatre. Just as rewarding is the opportunity to call attention to plays which have not received the appreciation due them. Richard Greenberg's *The Violet Hour* received glowing reviews in its first two regional productions. Then, despite best efforts and intentions, it suffered through a snake-bit New York staging in which much of what could go wrong did. Of Mr. Greenberg's 25 plays, it is one of his very best, and we're delighted to bring it to you. Harry Kondoleon was one of the last half-century's most original American playwrighting voices. His body of work, cut short by his death at age 39 in 1994, was full of heart and humanity. *Christmas on Mars* shows him to best advantage.

The Old Globe has enjoyed a celebrated reputation for artistic success and community support over the past 70 years. Our community has helped the Globe raise the necessary funds over the years to rebuild our theatres after two devastating fires, to expand our educational programming to reach more than 40,000 young people annually, and to launch 17 Broadway-bound world premieres in the last 20 years. These accomplishments would not have been possible without the support of our donors and subscribers, whose gifts and belief in the Globe over decades have sustained us. We cherish that support.

As we look toward our 75th anniversary in 2010, we recognize the importance of securing the long-term artistic and financial stability of this organization. To that end, we recently launched a major campaign to raise \$75 million in the next five years.

Announced on March 16 with commitments of more than \$42 million, this campaign has been led by landmark gifts of \$20 million from Donald and Darlene Shiley and \$10 million from Conrad Prebys. We are extremely grateful and humbled by this unprecedented philanthropy, which ranks at the very top of support given to arts organizations in San Diego and throughout the country. While these extraordinary contributions – which are earmarked for facilities, endowment and special projects – are critical to the long-term health of the Theatre, they do not lighten our need for, and the importance of, each and every gift given by donors to the annual fund.

We greatly appreciate your continued purchase of tickets and your contributions, so that the Globe can continue to offer world-class performances and education programs now and for many years to come.



LOUIS G. SPISTO  
*Executive Director*



JACK O'BRIEN  
*Artistic Director*



JERRY PATCH  
*Resident Artistic Director*



# 2006 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**

**Donald and Darlene Shiley**

**Sheryl and Harvey P. White**

**Karen and Donald Cohn**

**Valerie and Harry Cooper**

**Supervisor Pam Slater-Price  
and the County of San Diego**

**Anonymous**



**WELLS  
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Season Sponsors receive the ultimate level of access, recognition, benefits and services. To join this most cherished group of friends, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.



THE OLD GLOBE

P R E S E N T S

# CHRISTMAS ON MARS

BY

Harry Kondoleon

SCENIC DESIGN  
Nick Fouch

COSTUME DESIGN  
Angela Balogh Calin

LIGHTING DESIGN  
David Lee Cuthbert

SOUND DESIGN  
Paul Peterson

STAGE MANAGER  
Diana Moser

DIRECTED BY  
Kirsten Brandt

Casting by Samantha Barrie

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Playwrights Horizons, Inc. New York City, in association with New York Theatre Workshop,  
produced the original production of CHRISTMAS ON MARS Off-Broadway in 1983.

CHRISTMAS ON MARS by Harry Kondoleon is presented by arrangement with Dramatists Play Service, Inc., in New York.

# Cast of Characters

## IN ORDER OF APPEARANCE

Bruno.....	David Furr
Audrey.....	Sarah Grace Wilson
Nissim.....	Jack Ferver
Ingrid.....	Colette Kilroy
Stage Manager.....	Diana Moser

### SETTING:

ACT ONE: July

ACT TWO: December

The large main room of an apartment in a city.

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.*

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in Spanish, please request it from an usher.



### Students Experience the Magic of Theatre Through "All The World's A Stage"

In 1994, two teenage Australian boys killed a motorist by playing a game of kicking stones from a freeway overpass. Their tragic and compelling story led to the writing of one of the most engaging plays ever written for young people.

In October, the Globe will offer a touring production of the award-winning play, *The Stones*, to reach more than 6,000 middle- and high-school students throughout San Diego County.

*The Stones* "is an extraordinary two-man show for teenage audiences," wrote *The New York Times*. Australian artists Stefo Nantsou and Tom Lycos have created a wildly imaginative, entertaining and thought-provoking work that offers no easy answers; the play empowers young people to think about consequences of their decisions.

As part of "All The World's A Stage," the Globe's production of *The Stones* will be inventively staged as the actors shift seamlessly between adult and teen characters in this powerful piece. Teachers can access the online study guide to promote classroom discussion of issues – responsibility, peer pressure, and human rights – raised by the play.

To schedule a performance for your school or community site, please contact Raúl Moncada via email at [RMoncada@TheOldGlobe.org](mailto:RMoncada@TheOldGlobe.org) or call (619) 238-0043 x2141.



We are pleased you have joined us for another memorable production in our celebratory 70th Anniversary year.

By now you have certainly heard the exciting news of our \$75 million Capital Campaign, "Securing a San Diego Landmark," and we couldn't be more pleased with the community's early response in helping launch this endeavor. Ensuring the Theatre's long-term stability is the primary goal of this campaign and will be achieved through three areas; 1) an enhanced endowment; 2) new and improved facilities; and 3) increased support for special artistic projects.

However, during this campaign for facilities and endowment, it's imperative to keep in mind the Globe must still raise \$7 million annually to produce some of the highest quality theatre performances in the country. Now more than ever, your annual contribution is needed, and I hope you'll consider increasing your support of San Diego's great artistic landmark. I am honored to serve as Chair of The Old Globe's Board of Directors, and on behalf of the Board of Directors, I thank you for making the Globe a part of your life.

Kathryn Hattox, *Chair,*  
*Board of Directors*

## Board of Directors

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*\*Executive Committee Member*

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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

# Production Sponsors

This production of *Christmas on Mars*  
is generously sponsored by

## Alan Benaroya

The Old Globe is pleased to recognize Alan Benaroya as the sponsor for this production. In addition to his production sponsorship, Alan is also a member of the Craig Noel League and a supporter of the Globe's Capital Campaign - "Securing a San Diego Landmark."

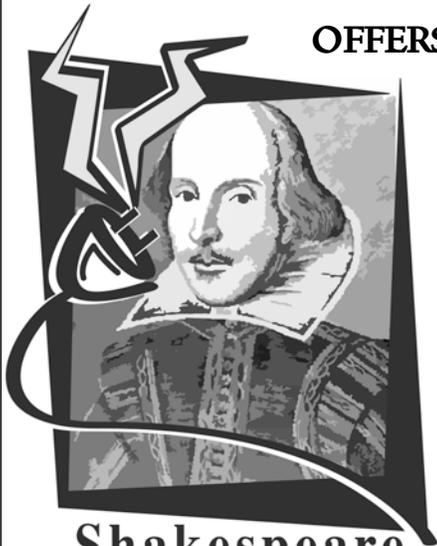
The Old Globe and Board of Directors are extremely grateful for Alan's generosity and his love of theatre, and we consider him a very dear friend.



As part of an ongoing commitment to supporting arts and cultural programs that enhance the quality of life in San Diego, Sempra Energy has been a long-time partner of the Globe and its artistic endeavors. In addition to dedicated support of educational programs for youth for more than a decade, Sempra Energy has helped launch two of the Globe's Broadway-bound musicals – *The Full Monty* and *Damn Yankees*.

The Old Globe salutes Sempra Energy and shares the belief that strong, thriving artistic and cultural programs contribute to the economic growth and vitality of San Diego.

## THE GLOBE'S SHAKESPEARE FESTIVAL OFFERS EDUCATIONAL OPPORTUNITIES



### Shakespeare UNPLUGGED

#### SHAKESPEARE UNPLUGGED!

The work of The Old Globe goes beyond the stage and into schools through the Globe's unique education program, "Shakespeare Unplugged!" Globe teaching artists offer student groups a guided exploration of Shakespeare's world. Students participate in an intensive study of the Globe's 2006 Summer Shakespeare productions: *A Midsummer Night's Dream*, *Othello* or *Titus Andronicus*, before they come to the Globe for an unforgettable theatrical experience. Pre-show workshops can be tailored for students in middle school, high school or college. For additional information, contact our Group Sales Manager at (619) 238-0043 x2408.

#### "FOLLOW THE BARD" TOURS

Middle and high school student groups are invited to take a field trip to the Globe for a behind-the-scenes "Shakespeare Scavenger Hunt." Throughout the tour, students discover how the magic of theatre is created on the Globe's three stages and search for hidden objects that introduce details of Shakespeare's plays and characters, as well as Elizabethan history and folklore. For reservations or more information about tours, contact Holly Ward at (619) 238-0043 x2142.

# *Leadership Gifts to The Old Globe*

The Old Globe would like to recognize and thank the following generous individuals, who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

**Donald and Darlene Shiley**

\$10,000,000 or greater

**Conrad Prebys**

\$5,000,000 or greater

**Sheryl and Harvey P. White**

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\$1,000,000 or greater

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**Mrs. Helen Edison**

**The Stephen and Mary Birch Foundation**



The Old Globe, 1935

## David Furr

(Bruno)



THE OLD GLOBE: Debut. BROADWAY: *Who's Afraid of Virginia Woolf?* (Nick, with Kathleen Turner and Bill Irwin); *The Rivals*, *King Lear* (with Christopher Plummer) at LCT.

NEW YORK: *Golden Prospects*, *Tim and Scrooge*. REGIONAL: *All My Sons*, Denver Center (Ovation Award nomination); *Hamlet*, *Two Gentlemen of Verona*, *Arcadia*, *The Taming of the Shrew*, *Iago*, *Misalliance* and others, Alabama Shakespeare Festival; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; *Love's Labour's Lost*, Shakespeare Theatre of New Jersey; *I Hate Hamlet*, *Cyrano*, Cleveland Playhouse; *Hamlet*, *Romeo and Juliet*, *Henry IV part 1*, *Macbeth* and others, North Carolina Shakespeare Festival. Roles for Pioneer Theatre, Colonial Theatre, Virginia Stage, Nebraska Shakespeare, Charlotte Repertory and others. FILM/TV: *All My Children*, *Guiding Light*, *Have a Good One*, *Leroy*.

## Sarah Grace Wilson

(Audrey)



THE OLD GLOBE: Debut. OFF-BROADWAY: *The Story*, The Public Theatre (original cast); *The Voyage of the Carcass*, Greenwich St. Theatre; *Three More Sleepless Nights*, The Drama League; *Far*

*Away*, NYTW (u/s). REGIONAL: *The Prime of Miss Jean Brodie*, The Studio Theatre; *Three Sisters*, A.R.T. and The 2006 Edinburgh Festival; *Othello*, California Shakespeare Theatre (Dean Goodman Award for Principal Performance); *The Story*, Long Wharf Theatre; *Six Degrees of Separation*, Guthrie Theatre; *Wintertime*, A.C.T.-Seattle. WORKSHOPS: NY Stage and Film, McCarter Theatre, Guthrie Lab, Classic Stage Co, Director's Theatre of NY, New Georges, MCC Playwright's Coalition, Rising Phoenix Rep. FILM: *The Last Romantic*, *Leadcatcher*, *Dark September Rain*. EDUCATION: The Juilliard School (John Houseman Award).

## Jack Ferver

(Nissim)



THE OLD GLOBE: Debut. OFF-BROADWAY: *But I'm a Cheerleader*, *Betty's Summer Vacation*, *Summer Lovin'*, *Black Milk Quartet*. REGIONAL: *Camelot*, Arena Stage; *The Square*

*Root of Minus One*, The Market; *Princess Turandot*, Williamstown Theatre Festival and Westport Country Playhouse; *Rosencrantz and Guildenstern Are Dead*, Williamstown Theatre Festival and Long Wharf Theatre; *Dead End*, Williamstown Theatre Festival and the Huntington Theatre; *Spring Awakening*, The Hangar. FILM: *Outside Providence*, *Way Off Broadway*, *The Devil and Daniel Webster*. TV: *Strangers with Candy*. Self Created Works: *Eshge Khoda va Sheitan or God and Satan Fucking* (with his partner Mathew Rogers), Dixon Place; *Why Can't Condi Sleep?*, BRIC and Makor; *Cliterature*, *Camille vs. Karen*, HERE, The Culture Project, BRIC and The Oni Gallery; *Bad Dating*, The Oni Gallery; *The Ophelia Project*, The Culture Project.

## Colette Kilroy

(Ingrid)



THE OLD GLOBE: Debut. ELSEWHERE: *Julius Caesar*, New York Shakespeare Festival; *Neddy*, American Place Theatre; *Quills*, Geffen Playhouse; *Safe in Hell*, *The Homecoming*, *Tom Walker*, *Dimly*

*Perceived Threats to the System*, *Triumph of Love*, *Night and Her Stars*, South Coast Repertory; *The Real Thing*, Pasadena Playhouse; *Two Headed*, John Anson Ford Amphitheatre; *Life During Wartime*, La Jolla Playhouse; *The Winter's Tale*, *Measure for Measure*, New Jersey Shakespeare Festival; *The Cherry Orchard*, Centre Stage; *The Miser*, *Sarcophagus*, Yale Repertory Theatre. FILM: *Me and You and Everyone We Know*, *The Place We Call Earth*, *The Ice Storm*. TV: *CSI Miami*, *Without a Trace*, *Numbers*, *Judging Amy*, *Ally McBeal*, *The Profiler*, *Shannons Deal*. EDUCATION: MFA Yale School of Drama.

## Harry Kondoleon

(Playwright)

In addition to *Christmas on Mars*, Harry Kondoleon's best-known plays include *The Vampires*, *Zero Positive*, *Slacks and Tops*, *The Fairy Garden*, *The Cote D'Azur Triangle*, *The Brides*, *Rococo*, *The Poets' Corner*, *Anteroom*, *Play Yourself*, *Love Diatribe*, *The Houseguests*, and *Saved or Destroyed*. His plays have been performed at theaters across the country and around the world, and they have earned him two Obie Awards, the Oppenheimer/Newsday Award, and a Drama-Logue Award. In addition, he has received Fulbright, Rockefeller, NEA, and Guggenheim fellowships. Several of his plays were published by Theater Communications Group in an anthology entitled *Self Torture and Strenuous Exercise*. He is also the author of a volume of poetry, *The Death of Understanding*, and two novels, *The Whore of Tjampuan* and *Diary of a Lost Boy*. The latter was published by Alfred A. Knopf in 1994, two months before he died of complications from AIDS at age 39.

## Kirsten Brandt

(Director)

THE OLD GLOBE: *Lobby Hero*, *The Intelligent Design of Jenny Chow* (San Diego Critic's Circle Award). Ms. Brandt was the Artistic Director of Sledgehammer Theatre from 1999-2005 where she produced 23 productions, including nine world premieres and five west coast premieres. During her tenure, she directed 15 shows including *When the World Was Green*, *A Dream Play*, *Macbeth*, *A Knife in the Heart* (KPBS Patté Award), *The Universal Monster Show*, *Richard III*, the rock opera *Alice in Modernland*, *Furious Blood* (KPBS Patté Award), *Sweet Charity* (Backstage West Garland Award), and wrote and directed *The Frankenstein Project* (KPBS Patté Award) and *NU: Part I & III*. Her acclaimed production of Kelly Stuart's *Demonology* was adapted for radio broadcast on KPBS-FM. Her play *Berzerkergeäng* received a KPBS Patté Award for "Outstanding Production" in 2003. Other credits include: *A Christmas Carol*, San Diego REP; Sarah Schulman's *The Burning Deck* for La Jolla Playhouse; *The Bird and the Waterfall*, Show N' Tale Production, Vancouver BC; *The Laramie Project* for Sierra Repertory Theatre; *Deporting the Divas* and *Brave Smiles...* for Diversionary Theatre. She has directed for UCSD's MFA program, The Fritz, Playwrights Project, New Dramatists, NYU Tisch School of Drama, and A.S.K. Theatre Projects in Los Angeles. Brandt

studied playwriting at the University of Birmingham, England and directing at UCSD and has trained with the SITI Company. She is the recipient of the San Diego Critic's Circle Award for "Creative Achievement" in 2003. She is currently a lecturer at the University of California, Santa Cruz and the proud mother of Sophia Grace.

## Nick Fouch

(Scenic Design)

THE OLD GLOBE: *Lobby Hero*. ELSEWHERE: *Romance, The Goat, or Who Is Sylvia*, San Diego Rep (KPBS Patté Award for Scenic Design); *Macbeth, Kid Simple, When the World Was Green*, Sledgehammer Theatre; *Limonade Tous les Jours*, Moxie Theatre; *Chrysalis: Rapechild*, produced and directed by Esther Emery; *Hecuba*, 6th@Penn Theatre (KPBS Patté Award for Scenic Design); *Love's Fire, Tongue of a Bird*, Stone Soup Theatre. EDUCATION: Nick holds a BFA in Scenic Design and Technical Direction from The University of Idaho.

## Angela Balogh Calin

(Costume Design)

Angela is originally from Romania and currently resides in Los Angeles. She received her MFA in Set and Costume Design from The Academy of Arts in Bucharest, Romania. Angela has designed costumes and sets for stage, film and television in both the U.S. and her native country. She has 16 film credits with Cannon Films, I.R.S. Media, Full Moon Ent., P.B.S. and Romanian Film Studios. She designed over 60 theatre productions in Southern California: *A View from the Bridge, Retreat from Moscow, Dumb Show, Intimate Exchanges, Mr. Marmalade, The Lonesome West, Play Strindberg*, South Coast Rep; *The Price, The Misanthrope, The Seagull, Another Part of the Forest* (Los Angeles Drama Critics Circle Award), *The Winter's Tale* (Los Angeles Drama Critics Circle nomination), *Little Foxes* (Garland Award), *The Three Penny Opera* (Drama-Logue Award), *A Noise Within* (where she is a resident designer). She designed costumes for *A Midsummer Night's Dream* at the Hollywood Bowl, sets for *The Cherry Orchard* at Georgia Shakespeare, costumes for *Ivonna Princess of Burgundia* at the Odyssey Theatre, costumes for *Harvey* and *The Sunshine Boys* at La Mirada Center for the Performing Arts, and sets for *Ancestral Voices* at The Falcon Theatre. Angela is very pleased to be back at The Old Globe. She previously designed the set for the MFA production of *The Winter's Tale*. In her spare

time she is working on her fine arts career, having participated in more than twenty exhibitions.

## David Lee Cuthbert

(Lighting Design)

THE OLD GLOBE: *Lobby Hero, The Intelligent Design of Jenny Chow, Rounding Third, Faith Healer*. BROADWAY: Billy Crystal's *700 Sundays* directed by Des McAnuff. REGIONAL: *The Burning Deck, I Think I Like Girls, A Feast of Fools, An Evening with Billy Crystal* and *Diva* for La Jolla Playhouse; *A Christmas Carol* (2002-2006), *Women Who Steal* (Production Designer), *Jaywalker* and *Zoot Suit* for San Diego Rep; *Hannah and Martin*, ART (Dean Goodman Choice Award); *The Piano Lesson* for San Jose Rep; and over a dozen productions for Sledgehammer Theatre in lighting, scenic and projection design. ELSEWHERE: South Coast Rep, The Group at Strasberg, PCPA Theaterfest, Shakespeare Santa Cruz, The Magic Theatre, A Contemporary Theater, The Intiman, Syracuse Stage, 7 Stages and PS 122. National Tours include *The History (and Mystery) of the Universe*, and two tours with The New Pickle Circus. Internationally, David designed the 25th anniversary tour of *Terminal*, directed by Joseph Chaikin, which premiered in Belgrade. He has received a San Diego Critic's Circle Award for *A Knife in the Heart* at Sledgehammer and has received numerous KPBS Patté awards for his work. David is a Professor of Design at UC Santa Cruz.

## Paul Peterson

(Sound Design)

THE OLD GLOBE: *The Violet Hour, Trying, The Constant Wife, The Prince of L.A., The Lady With All the Answers, 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: Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego

Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry 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.

## Diana Moser

(Stage Manager)

THE OLD GLOBE: *A Body of Water, Lobby Hero, Fiction, The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis and Arizona Theatre Company. She holds an MFA in directing from Purdue University. When not doing theatre, Diana lives and travels with her husband aboard the classic wooden sailboat "Simba I." A special thanks to Sara for keeping me on an even keel when ashore.

## FOR THIS PRODUCTION

### Additional Staff

Casting Consultant.....Mele Nagler  
Production Assistant.....Cassidy Lubben  
Assistant Costume Designer.....Erin Pearson

### Understudies

Audrey.....Eve Danzeisen  
Bruno.....Matt Biedel  
Nissim.....Chris Bresky  
Ingrid.....Cara Greene



This theatre 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-829, IATSE.



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

# Harry Kondoleon's *Ferocious Fairy Tales* By Don Shewey, *The Village Voice* (1982)

Poised to take his place in a lineage of comic playwrights is Harry Kondoleon, the 27-year-old poet, painter, and dramatist who has emerged in the last two years with an armload of swoonily ornate, intensely original poetic comedies that couldn't possibly be less fashionable or "commercial."

Kondoleon's plays come in many strange shapes and sizes; some are more like poetic events than dramas. But they all share certain key elements beginning with the language, a sort of lyricism heightened at times to the point of hysteria, coupled with a poetic condensation.

*Harry Kondoleon was a playwright constitutionally incapable of playing by the rules. A Dionysian talent dancing in the face of his own extinction, he had the misfortune not only to die from AIDS a few years before the advent of life-extending medications, but also to practice his art in an age when Apollo, with his tight-noosed aesthetic logic, remained king. If fate hadn't been so quick to shortchange Kondoleon, no doubt our theater would have done so eventually. In a world with an inexhaustible appetite for clone drama, it's always the odd-ball peg that's the problem, never the banal round hole.*

— Charles McNulty,  
*Village Voice*, 2000

Kondoleon surprises the absurd possibility out of everyday activities as a reminder that even when one is emotionally self-absorbed, ridiculous things come along that take the grace out of your sorrow, and you just have to laugh at them. But the strength from which all else flows is the passion for love, the unquenchable lust, the yearning for connection with the Other that defines the language and the form and the almost tropical feverishness of Kondoleon's plays.

Typically, Kondoleon makes no claims about what his plays "say about women" or anything like that, though he does identify with underdogs; he figures he's always been an outsider, observing from without since he was a child. The "outsider" stance has been an essential element in his aestheticism and his sense of humor. It probably goes all the way back to his father and mother, an accountant and secretary whose names are Sophocles and Athena — a joke he's never gotten over. It certainly prepared him for the odd twists and cruel jokes of life.

*For Mr. Kondoleon, theater was quite literally divine. The idea of plays, as they figured within his work, allowed mere mortals to recreate the world, to give form to voids, to transform anger into ecstasy and to speak like angels, or how angels might sound if heaven were a penthouse with views of the park. Hatred, illness and mortality could be turned into song and sunlight and then back into darkness again, with an arbitrary snap of the playwright's fingers.*

— Ben Brantley,  
*The New York Times*, 2000

FOR MORE INFORMATION ABOUT THIS PRODUCTION, PLEASE VISIT OUR WEBSITE AT [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

Harry Kondoleon, 1983  
by Peter Hujar  
Gelatin-silver print  
Courtesy Matthew Marks Gallery, New York



# Homage to a Theatrical Comet of the 80's

By Don Shewey,  
The New York Times (2000)

For a decade beginning in 1983 Harry Kondoleon was practically ubiquitous in the New York theater. He had plays produced at the Manhattan Theater Club, Second Stage, Playwrights Horizons, Theater for the New City, the Public Theater and Circle Repertory. He won the George Oppenheimer/Newsday Play writing Award for *Christmas on Mars* in 1983, the same year that he won his first Obie Award as "most promising young playwright." He won another Obie in 1993 for *The House Guests*. In that same span of time, he published a volume of poetry, mounted an exhibition of his paintings, directed several shows and wrote a number of novels as well as screenplays that were never produced. This torrent of

*The world has caught up with Harry Kondoleon in the eight years since his tragically early death. What once looked gnomic, tricky, prickly, now seems reasonable, a depiction of a place we've come to know. Harry was simply ahead of the game, not trying willfully to startle, but mapping a world in which we would duly arrive.*

— Michael Feingold,  
The Village Voice, 2002

activity came to a halt in March 1994, when he died of complications from AIDS. He had just turned 39.

...Much that goes on in the world of Kondoleon's plays escapes any explanation that biography has to offer. His sneaky way, for instance, of writing comedies that begin in recognizable living rooms and then spiral into poetry — where did it come from? That, like

the love his characters urgently seek, is a mystery that remains intact.

...He was an original. I have never known anyone who lived so relentlessly in the world of the imagination. His eye transformed everything it looked at, filling it with bright colors and feverish emotions or draining it of everything but the elegant geometry of ennui. He could write with sophistication about sex and love and deviousness and suffering, sparing none of the details of what he



The cast of the Globe's production of *Christmas on Mars* (clockwise from top): David Furr, Sarah Grace Wilson, Jack Ferver, Colette Kilroy.

called "the incurable hunger, the rampant churning, the pitiful diet of small kisses, handshakes and telephone calls." He wrote out of insatiable curiosity and almost willful not-knowing. He was like an inquisitive child, forever asking, "Why, Mommy? Why are they doing that?" In his lifetime, Kondoleon never achieved the level of recognition he wanted and deserved. He never had a breakthrough hit. Although his plays were produced by prominent theaters, they were not always produced well. Truthfully speaking, they were not easy to produce well.

*Harry's plays are the plays of a Baudelaire fop. They may be brutal, but they're written with such high-style elegance.*

— John Guare  
(playwright who  
taught Kondoleon at the  
Yale School of Drama), 2000

Although it's cold comfort, Kondoleon's legacy lives on in the admiration of other playwrights. First and foremost is Nicky Silver, whose darkly over-the-top comedies would be unthinkable without Kondoleon's example. John Patrick Shanley and Richard Greenberg have also paid homage to Kondoleon in their work. And a generation of younger playwrights — including Chay Yew, Tom Donaghy and Han Ong — cite him as an influence. It is this joy of rediscovery that [this Globe production] may encourage.

---

*As a journalist and critic, Mr. Shewey has published three books about theater and written articles for The New York Times, the Village Voice, Esquire, Rolling Stone, and other publications.*



# THE OLD GLOBE

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# THE OLD GLOBE ANNOUNCES \$75 MILLION CAMPAIGN WE STILL NEED YOUR ANNUAL FUND SUPPORT!

Recently The Old Globe Board of Directors announced the launch of a major five-year fundraising campaign, "Securing a San Diego Landmark," projected to raise \$75 million before the theatre's 75th Anniversary in 2010. Campaign Co-Chairs Karen Cohn and Harvey P. White and Executive Director Lou Spisto announced that \$42 million has been raised during the initial phase of the Campaign.

The Campaign goal is to ensure the Globe's long-term stability through three areas: enhanced facilities, endowment funds and operating support for artistic projects.

**During this five-year Campaign, the Globe must continue to raise \$7 million each year in annual contributions to support our operating budget of \$17 million. We ask those who enjoy our work to join the Globe's family of donors and help fund artistic and education programs offered to thousands of children and adults throughout this community each year.**

When you contribute to the Globe, you receive special donor benefits, including backstage tours, free lectures, restaurant certificates and a new "Meet the Artist" series, but the most meaningful benefit is knowing that you're supporting a great San Diego landmark. To learn more about these benefits and to contribute, please

The following individuals have made generous commitments to help launch The Old Globe's five-year, \$75 million Capital Campaign. We invite you to join this broad community effort to ensure the long-term stability of this great institution.

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# THE CRAIG NOEL LEAGUE

## *Paving a Bright Future for The Old Globe Through Planned Gifts*



JEANETTE STEVENS IN STRATFORD-UPON-AVON

Jeanette Stevens is an energetic supporter of San Diego's performing and visual arts. Jeanette has still-vivid memories of seeing children's theatre productions presented at the Goodman Theatre in Chicago when she was just a child. She moved to San Diego in 1956 and was soon introduced to the Globe. At first, she attended occasional productions; however, today she is hooked on The Old Globe. She is active in the community, supporting many other cultural organizations including La Jolla Music Society, the San Diego Museum of Art, and many of San Diego's dance companies.

When thinking about performances at The Old Globe, Jeanette easily recalls memories of seeing *A Midsummer Night's Dream* and *The Tempest* in the Lowell Davies Festival Theatre and having the feeling of "being transported to wonderful new worlds."

She remains strongly connected to the Globe, feeling that the theatre is like family to her. "I'm always made to feel an integral, intimate part of the Globe family and enjoy a myriad of exciting experiences, exchanges and, of course, the rich variety of theatre offered throughout the year." In addition to Globe performances, Jeanette regularly attends the theatre's Insights Seminars to gain a deeper understanding of the plays being presented. She is committed to "creatively expanding opportunities for children to learn about theatre" through the Globe's award-winning education programs.

Jeanette became a member of the Craig Noel League, the theatre's planned giving society, in June of 2004 because she "fervently believes in the concept of endowment, of investment in, and commitment to what I love, and to that which give me such boundless joy and delight." Thank you, Jeanette, for your encouragement and inspiration.

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](mailto: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.

# CITY OF SAN DIEGO: MAJOR PLAYER IN THE FUNDING OF ARTS & CULTURE

Each year, the City of San Diego provides critical financial support to 83 organizations through a rigorous application process managed by the Commission for Arts and Culture. Through this program, the City is The Old Globe's largest single supporter of annual artistic projects and education programming for schools.

City funding for arts and culture is derived from the Transient Occupancy Tax (TOT), a 10.5% tax paid by tourists visiting San Diego. The city allocates less than 1 cent of the 10.5 cents collected in TOT (hotel tax) to the Commission for Arts and Culture for distribution to non-profit organizations.

Each year the Commission appoints community volunteers to evaluate organizations – alongside the Commissioners themselves – based on artistic programming, educational activities, administrative stability, board leadership and programs for underserved populations.

TOT funding of arts and culture yields positive results for the entire community. In 2006, the 83 funded organizations have combined operating budgets of more than \$120 million and have an enormous economic impact on the region. The Old Globe alone produces an economic impact of more than \$42 million on the City of San Diego with \$8.6 million generated by cultural tourists attending the summer Shakespeare Festival.

The Old Globe applauds the City of San Diego and the Commission for Arts and Culture for their vision for a vibrant and successful San Diego.



## STUDY SHOWS SAN DIEGANS WILLING TO PAY TAXES TO FUND ARTS

The Arts & Culture Working Group of The San Diego Foundation has released the results of a comprehensive study of cultural participation in the San Diego region as part of the Foundation's "Understanding the San Diego Region" initiative. Some key findings of the report, entitled "pARTicipate San Diego: The Case for Increased Patronage for Arts and Culture in the San Diego Region" include the following:

- The region places high priority on increasing arts education
- San Diego's arts and culture community is under-funded
- Cultural participation needs to be deepened and expanded
- Two-thirds of San Diegans would be willing to pay more taxes to support arts and culture

On the last point, the survey found that a majority of respondents would pay tax at both the \$5 level and the \$25 level, if they knew the revenues would directly benefit arts and culture activities and facilities.

For more information, visit [www.pARTicipatesandiego.com](http://www.pARTicipatesandiego.com) or call Julie Fry, Director of Arts & Culture at The San Diego Foundation at 619-235-2300.

# 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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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](mailto: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.

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### 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 permitted 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.

## SPEAKER'S 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 Korder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-premiere 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*

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1981. Recent Globe productions: *Dirty Rotten Scoundrels*, *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: *Dirty Rotten Scoundrels* (Tony nominations, best director and musical), *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*, *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 is a member of the College of Fellows of the American Theatre.

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Davies, Stanley Einhorn,  
Arthur Faro, Andrew Fink,  
Allan Given, Pamela Malone,

Jessica Morrow,  
Ken Seper, Grant Walpole  
SUBSCRIPTION SALES REPS.

## Ticket Services

Shari Ressel  
TICKET SERVICES MANAGER

Marsi Roche  
TICKET OPERATIONS MANAGER

Tim Cole  
ASSISTANT MANAGER

Lyle Wilson  
TICKET SERVICES SUPERVISOR

April Labine-Katko,  
Shouna Shoemake  
LEAD TICKET SERVICES REPS.

Randy Acosta, John Boaz,  
Melanie Galati, Dru Garcia,  
Mame Gile, Brittany Hauselmann,  
Bernadette Hobson, John  
Houghton, Michael Knudsen,  
Jenna Long, Grace Manuel,  
Kendra McCall, Caryn Morgan,  
Amy Northcutt, Carlos Quezada,  
Josh Rowland, Jessica Seaman,  
Brandon Smithey  
TICKET SERVICES REPS.

## PATRON SERVICES

Mike Callaway  
THEATRE MANAGER

Grace Farinas  
FRONT OF HOUSE ASSISTANT

Merlin D. "Tommy" Thompson  
PATRON SERVICES REP.

Teresa McGee, Rob Novak,  
Ashley Roberts  
HOUSE MANAGERS

Dana Juhl  
FOOD & BEVERAGE MANAGER

Kristin Dishman, Ashley Gregory,  
Brandi Mahan, Roland Roberge,  
Brock Roser, Anne-Marie Shafer,  
Felicia Tobias  
PUB STAFF

Babs Behling, Rose Espiritu,  
Stephanie Rakowski  
GIFT SHOP SUPERVISORS

## Security/Parking Services

Rachel "Behr" Garcia  
SECURITY/PARKING  
SERVICES SUPERVISOR

Sherisa Eselin, Irene Herrig,  
Janet Larson, Brandi Mahan  
SECURITY OFFICERS

Chanel Boxx, Deborah Elliot,  
Sean Busby, Michael Mackey, April  
McQuerry, Sonia Paul,  
Kimberly Chesnutt  
PARKING LOT ATTENDANTS

Ryan Barsotti, Mark Brickman,  
David Nguyen  
V.I.P. VALET ATTENDANTS