

Upcoming at The Old Globe

THE SISTERS ROSENSWEIG

July 15 - August 20
Old Globe Theatre

SHAKESPEARE FESTIVAL

June 18 - October 1
Lowell Davies Festival Theatre

Hershey Felder as GEORGE GERSHWIN ALONE

September 9 - October 22
Old Globe Theatre

PIG FARM

September 23 - October 29
Cassius Carter Centre Stage

DR. SEUSS'

HOW THE GRINCH STOLE CHRISTMAS!

November 11 - December 24
Old Globe Theatre

LA PASTORELA

December 7 - 24
Cassius Carter Centre Stage



Dear Friends,

Welcome to The Old Globe's 2006 summer season. We kick off the season with our renowned Shakespeare Festival, which dates back to the Globe's roots in 1935. From that time to this, the Globe has been one of the premiere presenters of Shakespeare in the country, and this summer is no exception, with *A Midsummer Night's Dream*, *Othello* and *Titus Andronicus* – in its debut production at the Globe – running in nightly rotation in the Lowell Davies Festival Theatre. The Shakespeare Festival is once again headed up by celebrated director Darko Tresnjak, who helms *Midsummer* and *Titus*, while acclaimed director Jesse Berger, whose recent production of *The Revenger's Tragedy* was a hit in New York, will direct *Othello*.

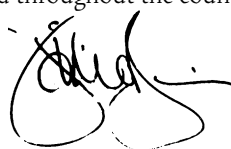
In addition, we are pleased to present Pulitzer Prize-winner Wendy Wasserstein's delightful *The Sisters Rosensweig* in the Old Globe Theatre, and an intriguing political play, *Lincolnesque*, making its world premiere in the Cassius Carter Centre Stage.

We have much to look forward to next season as well, with the recently-announced 2006/2007 winter schedule, highlighted by the world-premiere of Kenneth Lonergan's *The Starry Messenger*, starring Matthew Broderick, as well as the critically-acclaimed musical play *George Gershwin Alone*, and the world premiere of *Pig Farm* by the Tony Award-winning author of *Urinetown*. Subscriptions to last year's season broke all box office records, so we encourage you to subscribe now to guarantee your seats to this dynamic new slate of plays.


These thrilling summer and winter seasons would not be possible without the support of our donors and subscribers, whose dedication over the last 70 years has helped the Globe become San Diego's cultural landmark and one of the nation's most prestigious producing theatres. We hope you will renew your dedication to the Globe during our recently-launched \$75 million capital campaign to help build the Theatre's endowment and enhance our facilities with a new second stage and a state-of-the-art education center. Through this important campaign, as well as your continued annual support, the Globe will remain a cultural gem in this community and throughout the country.



LOUIS G. SPISTO
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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.

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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.



THE OLD GLOBE

P R E S E N T S

LINCOLNESQUE

BY

John Strand

SCENIC DESIGN

Michael Fagin

COSTUME DESIGN

Anne Kennedy

LIGHTING DESIGN

Chris Rynne

SOUND DESIGN

Lindsay Jones

STAGE MANAGER

Monica A. Cuoco

DIRECTED BY

Joe Calarco

Casting by Samantha Barrie

Cast of Characters

IN ORDER OF APPEARANCE

Francis	T. Ryder Smith
Leo	Leo Marks
Secretary of War/Daly	James Sutorius
Carla/Doctor	Magaly Colimon
Stage Manager	Monica A. Cuoco

Setting: Washington, DC, present day

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.



Donors Get a Peek Behind the Scenes: Meet the Artist Series

Through the Globe's new "Meet the Artist" series, you can learn more about the lives of Globe actors and directors, as they talk candidly about their careers, personal interests and lives in the theatre. These evenings begin with an hors d'oeuvre reception, followed by a presentation by an artist, who talks about his or her career and takes questions from the audience.

The "Meet the Artist" series includes artist interviews each year, offered as complimentary events for annual donors of \$500 or more. This series of events is just one of the many ways we can thank you for your support of this great theatre, and we hope you can attend one or more "Meet the Artist" programs in the future.

Next Up...

Monday, October 16—Hershey Felder, actor, playwright, Steinway concert artist and star of *George Gershwin Alone*, an enchanting musical biography, which begins at the Globe on September 9.

To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.

Board of Directors



Dear Friends,

Since 1935 The Old Globe has played an enormous role in the San Diego community, serving as a cultural icon and artistic leader. To guarantee that the Globe can continue providing the highest quality programs in the future, we must do what we can today to ensure the Globe's long-term stability.

To this end, many thoughtful theatre-goers are joining the Craig Noel League — our planned-giving program. To join this group, you can simply inform us that you have included The Old Globe in your estate plans. As a Craig Noel League member, you can make a difference for generations to come, by designating your gift for the Globe's endowment.

As a member of the Globe Finance and Investment Committees for many years, I am pleased to report that the Globe's endowment is currently well managed by our investment management team at Goldman Sachs. This endowment will generate significant returns over the coming years. To learn more about planned giving and the endowment, please contact our Development Office at (619) 231-1941 ext. 2310.

On behalf of the Board of Directors, I thank you for making the Globe a part of your life. We hope that you will continue to be involved as a patron and a supporter. Enjoy the show!

Kathryn Hattox, 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, Supervisor Pam Slater-Price and The County of San Diego.

Production Sponsors

The Old Globe's production of *Lincolnesque* is generously sponsored by

the James Irvine foundation

Expanding Opportunity for the People of California

The mission of The James Irvine Foundation is to expand opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation generously supports the arts, fostering creativity and nurturing a rich cultural environment throughout California. Thanks to a three-year grant of \$500,000, The Old Globe now has a comprehensive play development program that is yielding exciting world-premiere theatre like *Lincolnesque* for San Diego audiences to enjoy. With the Foundation's support, the Globe's broad repertoire is expanding to include more new plays as well as classical works, revivals and large-scale musical projects.

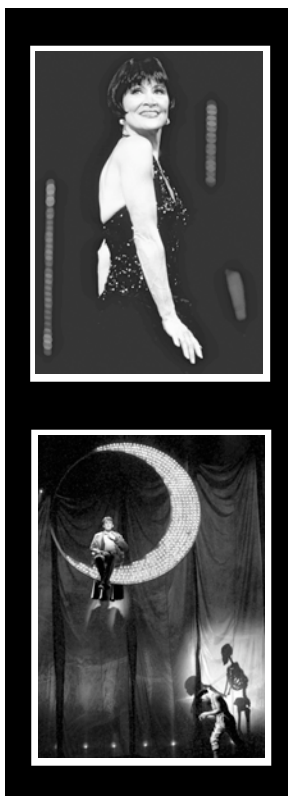
A few of the Globe productions supported by The James Irvine Foundation:

Top left: Chita Rivera, *The Dancer's Life*; photo by Joan Marcus

Bottom left: Michael Arden and Charlie Neshyba-Hodges, *THE TIMES THEY ARE A-CHANGIN'*; photo by Craig Schwartz

Top right: Randy Graff, *The Lady with All the Answers*; photo by Craig Schwartz

Bottom right: Patch Darragh and Kristen Bush, *The Violet Hour*; photo by Craig Schwartz



Mandell Weiss Charitable Trust

Mandell Weiss, a Romanian immigrant who became one of San Diego's most prominent business leaders, contributed millions of dollars to enrich San Diego during his lifetime – which lasted an amazing 102 years. After helping build the Mandell Weiss Center for the Performing Arts and the Mandell Weiss Forum for the University of California,

San Diego and La Jolla Playhouse, he said "I get a kick out of giving. I have one heck of a time doing it, and I wish more people would do the same."

The Mandell Weiss Charitable Trust is dedicated to preserving Mr. Weiss' legacy and continues to share his love of theatre with future generations. On behalf of San Diego's vibrant theatre community – one of the strongest in the country – we applaud Mandell Weiss, whose generous spirit still thrives on stages throughout San Diego.



A few of the Globe productions sponsored by The Mandell Weiss Charitable Trust:

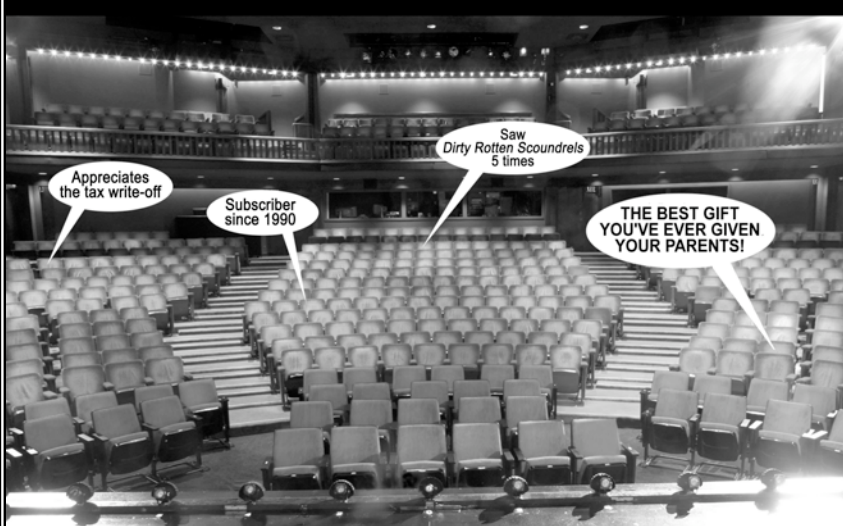
Top left: Anna Cody and Paul Michael Valley, *Beyond Therapy*; photo by Sandy Huffaker

Bottom Left: Adam Stein and Mary Bacon, *Don Juan*; photo by Craig Schwartz

Top right: Elizabeth Heflin and Jeffrey Nordling, *The Taming of the Shrew*; photo by Craig Schwartz



CELEBRATE 2006 AND SPONSOR A SEAT IN THE GLOBE THEATRE



SPONSOR A SEAT TODAY AND HAVE YOUR NAME
INSCRIBED INTO GLOBE HISTORY!

The Old Globe Theatre now has new seats, thanks to the generosity of many of our community members, bringing your comfort level up to that of Globe performance quality.

Installing these beautiful new seats and carpeting has been a major undertaking, and we hope you will help us defray the costs by naming one or more of the new seats. Sponsor a seat for \$5,000, and we will inscribe your name on a brass arm-rest plaque, as a acknowledgment of your leadership in Globe support.

The Old Globe begins the 21st Century with national and international artistic presence like never before. Reserve your place in the history of The Old Globe by calling our Development Office at (619) 231-1941 x2309 today.



The William Randolph Hearst Foundations Support Education at the Globe

Thousands of young people are being introduced to Shakespeare's legacy, thanks, in part, to a major grant from The William Randolph Hearst Foundations. This generous gift helps support the Globe's *Shakespeare Initiatives for Young People*, a year-round series of programs, which includes:

THE ROMEO Y JULIETA BI-NATIONAL PROJECT - an intensive bi-national program featuring free public performances of a bilingual adaptation of the Shakespeare classic by 60 students from the U.S. and Mexico.

SHAKESPEARE UNPLUGGED! - introduces young people to Shakespeare's theatrical world and unforgettable performances of his work through pre-show presentations and live performances at the Globe.

ALL THE WORLD'S A STAGE - a Globe initiative to produce plays for young audiences that recently gave 9,905 students the opportunity to see *Androcles and the Lion*. This fall, the Globe will offer touring performances of *The Stones*, a wildly imaginative, entertaining and thought-provoking work about teens taking responsibility for their actions.

FOLLOW THE BARD TOURS - students see how magic is created onstage as they delve into the details of Shakespeare's plays and characters during a "Shakespeare Scavenger Hunt" through the labyrinth that makes up the Globe's theatre complex.

PROFESSIONAL DEVELOPMENT FOR EDUCATORS - workshops, lectures and discounted subscriptions for teachers.

On behalf of the San Diego County students served by *The Shakespeare Initiatives for Young People*, The Old Globe applauds The William Randolph Hearst Foundations for helping the Globe provide quality arts programming for schools throughout this community.



ROMEO Y JULIETA PROJECT

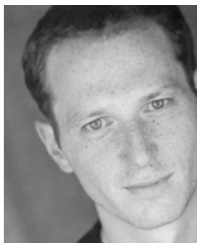
Magaly Colimon (Carla/Doctor)



THE OLD GLOBE: Debut. REGIONAL: *Lost Creek Township*, Crossroads Theatre; *A Midsummer Night's Dream*, Yale Rep; *For Colored Girls...*,

Steppenwolf; *The Fun*, Ruby Theatre. OFF-BROADWAY: *Jitney*, Union Square Theatre; *Exhibit #9*, Theatre Outrageous; *A Dream of Wealth*, Urban Stages; *The Taming of the Shrew*, Public Theatre. FILM: *Yes Madame!*. TV: *The Closer*, *ER*, *LAX*, *Sex in the City*, *Law & Order*, *Law & Order SVU*, *Law & Order Criminal Intent*, *Guiding Light*, *All My Children*. EDUCATION: Ms. Colimon received an MFA in Acting from Yale School of Drama.

Leo Marks (Leo)



Leo Marks is thrilled to be making his Old Globe debut. OFF-BROADWAY/REGIONAL: *Somewhere in the Pacific*, Playwrights

Horizons; *Dead End*, Ahmanson; *A Perfect Wedding*, Kirk Douglas Theatre; *Major Barbara*, South Coast Rep; *Huck Finn* and *Comedy of Errors*, Actors' Theatre of Louisville. TV/FILM: *Six Feet Under*, *NYPD Blue*, *The Practice*, *Frasier*, *Homicide*, *Law & Order* (Classic and SVU), *Gilmore Girls*, *Meet Joe Black*. He's a member of LA's Evidence Room ("LA's most valuable rising theatre" – LA Times), and he helped create New York's Elevator Repair Service ("The best young performance group in town" – Village Voice). He was recently profiled in Backstage West's "Master's Corner" column.

T. Ryder Smith (Francis)



THE OLD GLOBE: Debut. NEW YORK: *I Have Loved Strangers*, Summerworks; *The Wooden Brecks*, MCC; *Apparition*, Splinter

Group; *Thom Pain (based on nothing)*, Daryl Roth Theatre; *The Gods are Pounding My Head*, Ontological; *Lipstick Traces*, Foundry Theatre; *She Stoops to Comedy*, Playwrights Horizons, and Glen Berger's *Underneath the Lintel* for which T. received a Drama Desk nomination as Outstanding Solo Performer. REGIONAL: *Big Love*, ATL's Humana Festival; *Stage Beauty*, The CATE, Santa Fe Stages, The Wilma, Dallas Theatre Center and others. TV/FILM: *Conviction*, *Law & Order*, the feature *Brainscan*, and various voices on the animated TV series *The Venture Brothers*.

James Sutorius (Secretary of War/Daly)



THE OLD GLOBE: Debut. BROADWAY: *Conversations with My Father*, *Hamlet*, *The Cherry Orchard*. OFF-BROADWAY: *Sexual*

Perversity in Chicago. REGIONAL: leading roles in *Hamlet*, Cleveland Playhouse and Indiana Rep; *The Crucible*, South Coast Rep; *Uncle Vanya*, *The Price*, Seattle Rep; *Macbeth*, Chicago Court Theatre; *One Flew Over the Cuckoo's Nest*, Stage West; *The Devil's Disciple*, Arizona Theatre Co; *Les Liaisons Dangereuses*, Pasadena Playhouse; *2 Lives*, George Street Playhouse; *A Perfect Wedding*, Kirk Douglas Theatre; *A Man for All Seasons*, Nevada Conservatory Theatre; *Much Ado About Nothing*, Shakespeare Festival/LA; *The Seagull*, Matrix Theatre. TV: Movies of the Week include *Skokie*, *On*

Wings of Eagles, *A Death in Canaan*, *Space, Prototype*, *My Breast* and *A Question of Love*. Other TV credits and appearances include *The Andres Targets*, *CSI*, *ER*, *The Practice*, *The X-Files*, *Ally McBeal*, *Charmed*, *Chicago Hope*, *Party of Five*, *The Profiler*, *The Pretender*, *Quantum Leap* and scores of others.

John Strand (Playwright)

John Strand's most recent plays include *Lorenzaccio*, his adaptation of Alfred de Musset's 1834 French classic, which premiered at The Shakespeare Theatre, directed by Michael Kahn; and the book for the musical, *The Highest Yellow*, with a score by Michael John LaChiusa, at Signature Theatre. His other plays include *Lovers and Executioners*, winner of the Charles MacArthur Award for Outstanding New Play; *The Diaries*, commissioned by Signature Theatre and nominated for the MacArthur; *Tom Walker*, commissioned by Arena Stage. Additional plays include *Otabenga*, directed by Michael Kahn at Signature Theatre, nominated for the MacArthur; *The Miser*, an adaptation of the Molière play set in Regan-era America, Arena Stage; *Three Nights in Tehran*, a comedy about the Iran-Contra affair, Signature Theatre; *The Cockburn Rituals*, Woolly Mammoth Theatre. John has received multiple play writing commissions from South Coast Repertory, Arena Stage and Signature Theatre. He recently completed *Charity Royal*, an adaptation of the Edith Wharton novel *Summer* for Arena Stage. John spent 10 years in Paris, where he worked as a journalist and drama critic, writing in English and French. While there, he was director of New York University's Experimental Theatre Wing in Paris. His plays are published by Dramatic Publishing, Inc., Chicago. He currently lives in the Washington, DC area with his wife and four children.

Joe Calarco

(Director)

THE OLD GLOBE: Debut. OFF BROADWAY: Shakespeare's *R&J* (adaptor/director, Lucille Lortel Award, also Chicago Jeff Award nomination, Washington, D.C. Helen Hayes Award nomination, London's West End-Evening Standard Award honorable mention, and Tokyo); *Sarah, Plain and Tall*, *The Summer of the Swans*, *Boy*, Primary Stages; *...in the absence of spring...* (writer/director), Second Stage - included in The Best Stage Scenes of 2004; *The Mistress Cycle* by Beth Blatt and Jenny Giering, New York Musical Theatre Festival. Artistic Associate at Signature Theatre in Arlington, VA. *Assassins*; the world premiere of Norman Allen's *Nijinsky's Last Dance* (Helen Hayes Award); *Side Show* (Helen Hayes Award); *Elegies: a song cycle* (Helen Hayes nomination); *Urinetown* (Helen Hayes Award). REGIONAL: *The Last Five Years* (Barrymore Award), *Elegies* (Barrymore nomination), Philadelphia Theatre Company; *A Midsummer Night's Dream*, The Shakespeare Theatre; *My Fair Lady*, *Edward II*, The Hangar Theatre; *Suddenly Last Summer*, The Acting Company; *To Kill A Mockingbird*; *Keely & Du*; *Educating Rita*; *How I Got That Story*, *Goodnight Desdemona*, *Goodmorning Juliet*, The Kitchen Theatre Company; *Babes in Arms*, *Godspell*, Rochester Youth Summer Theatre. RECENT: *Twice Charmed*: an original twist on the Cinderella story by Michael Weiner and Alan Zachary for Disney Creative Entertainment; the musical *Broadcast* by Nathan Christensen and Scott Murphy for Playwrights Horizons; and the musical *The Burnt Part Boys* by Marianna Elder, Chris Miller and Nathan Tysen at Barrington Stage Company. As a writer, his adaptation of *Antigone* was workshopped at the National Theatre in London. He is writing the book for the

musical *Golden Gate* with composer Richard Pearson Thomas for Second Stage and the book for the musical *The Mysteries of Harris Burdick* with composer Chris Miller and lyricist Nathan Tysen, which had its West End premiere in conjunction with Mercury Musical Developments in London. He was a contributor to *The Audience*, conceived and directed by Jack Cummings III for The Transport Group, Steven Alper and Sarah Knapp (*The Immigrant*) wrote the song for their segment. His play *My Vacation in Paris* premiered in Virginia at Signature Theatre this past year and they have commissioned his new play, *Holding Pattern*, which will be read at the Kennedy Center in September. He served as resident playwright at Expanded Arts, Inc. for two years. He has been Joseph Papp artist-in-residence at Second Stage, is one of New York Theatre Workshop's "usual suspects," and is a Drama League directing fellow. Graduate: Ithaca College. UPCOMING: *Floyd and Clea Under the Western Sky* at Playwrights Horizons. www.JoeCalarco.net

Michael Fagin

(Scenic Design)

THE OLD GLOBE: Debut. NEW YORK: Judith Jamison's *Reminisce* for Alvin Ailey, American Dance Theatre; *Boy*, Primary Stages; *...in the absence of spring...*, Second Stage; *Sarah Plain and Tall*, Lucille Lortel Theatre; *The Mistress Cycle*, *The Lion*, *Circumference of a Squirrel*, *Urban Stages*, David Auburn's *Skyscraper*, Greenwich House Theatre. WEST END: Shakespeare's *R & J*, Hotmouth. REGIONAL: *A Midsummer Night's Dream*, The Shakespeare Theatre; *Art*, Syracuse Stage; *Stop Kiss*, *Geva*, *Nijinsky's Last Dance* and *Four Dogs and a Bone*, Berkshire Theatre Festival; *The Last Five Years*, Philadelphia Theatre Company. Mr. Fagin has also served as production

designer for numerous film and television projects.

Anne Kennedy

(Costume Design)

THE OLD GLOBE: Debut. OFF-BROADWAY: *The Mistress Cycle*, NMTF; *Slut*, ATA Theatre; *Sarah Plain and Tall* and *Walk Two Moons*, Lucille Lortel Theatre; *Under the Bridge*, The Zipper Theatre; *Cam Jansen*, Lamb's Theatre; *Boy*, Primary Stages. REGIONAL: *Assassins*, Signature Theatre; *The Clean House*, Denver Center; *God's Man in Texas*, Playmaker's Rep; *Midwives*, *Living Out*, Roundhouse Theatre; *Marriage Minuet*, Florida Stage; *Elegies*, *The Last Five Years*, Philadelphia Theatre Company; *The Goat or Who is Sylvia?*, *Proof*, Arena Stage. She is a Signature Theatre Artistic Associate where her designs include *The Highest Yellow*, *Pacific Overtures*, *Twentieth Century*, *Hedwig and the Angry Inch*, *Floyd Collins*, *Sweeney Todd*, *Over and Over*, *A Little Night Music*, as well as *Urinetown*, *Side Show* and *The Fix*, which earned her Helen Hayes awards. Her other credits include *Book of Days*, *Anthems: Culture Clash in the District*, *On the Jump* and *All My Sons*, Arena Stage; *Nijinsky's Last Dance*, Berkshire Theatre Festival; *Tooth and Claw*, Arden Theatre Co; *The Invention of Love*, Studio Theatre; *Passion* and *Sunday in the Park with George*, Sondheim Celebration/Kennedy Center.

Chris Rynne

(Lighting Design)

THE OLD GLOBE: *Trying*, *Lady With All The Answers*, *Vincent in Brixton* (San Diego Critics Circle Award), *The Food Chain*, *Two Sisters and a Piano*, *Blue/Orange*, *Time Flies*, *Knowing Cairo*, *Beyond Therapy*, *The SantaLand Diaries* ('01); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/ USD Professional Actor Training Program: *Twelfth Night*, *All in the Timing*,

Profiles (cont'd)

The Winter's Tale, Two Gentlemen of Verona, Macbeth, Getting Married. ELSEWHERE: *La Boheme, La Traviata, Norma* (Associate Designer), San Diego Opera; *Wind in the Willows*, South Coast Rep; *Tosca, Turandot*, Madison Opera; U.S. premiere of Noel Coward's *Star Quality* at the Pasadena Playhouse; *Luis Valdez's Mummified Deer*, San Diego Rep; *Hedwig and the Angry Inch*, Cygnet Theatre; *Collected Stories, Smell of The Kill, The Rainmaker, Travesties, The Importance of Being Earnest, A Perfect Ganesh, Summer and Smoke, The African Company Presents Richard III, Auntie Mame*, North Coast Rep; *The Mystery of Irma Vep, Fifth of July, Boys in the Band, Love! Valour! Compassion!* (Patté Award), *Destiny of Me*, Diversionary Theatre; *Crazy for You*, Starlight Theatre.

Lindsay Jones (Sound Design)

THE OLD GLOBE: *Sky Girls, Much Ado About Nothing, Beyond Therapy.* OFF-BROADWAY: The world premiere of Sam Shepard's *The God Of Hell, Dedication or the Stuff of Dreams, In the Continuum, Luminescence Dating, O Jerusalem, Beautiful Thing* and *Closet Land.* REGIONAL: Center Stage, American Conservatory Theatre, Hartford Stage, South Coast Rep, Alliance Theatre, Ford's Theatre, Goodman Theatre, Actors' Theatre of Louisville, Chicago Shakespeare, Pasadena Playhouse, Steppenwolf, as well as many others. International credits include: productions in Austria, Zimbabwe, South Africa, Scotland and The Royal Shakespeare Company of England. Lindsay has received three Joseph Jefferson Awards and nine nominations, an Ovation Award, two ASCAP Plus Awards, nominations for a Barrymore Award, NAACP Theatre Award, Connecticut Critics Award and Austin Critics Table Award, and was the first sound designer to win the Michael Maggio Emerging Designer Award. Recent film scores include *Asparagus, A Stalkumentary* and *A Note Of Triumph* (2006 Academy

Award winner, Best Short Documentary) for HBO Films.

Monica A. Cuoco (Stage Manager)

THE OLD GLOBE: *The Violet Hour, The Prince of LA, Moonlight and Magnolias*, 2004 Summer Shakespeare Festival, *Pentecost.* TOUR: *Twelfth Night, The Invisible Man*, Aquila Theatre Company. REGIONAL: *Intimate Apparel*, San Diego Rep; 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 Michigan University and MFA in Stage Management from UCSD.

FOR THIS PRODUCTION

Additional Staff

Casting ConsultantMele Nagler
Assistant DirectorMelinda Hall
Production AssistantCassidy Lubben



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.



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.



2006 SHAKESPEARE FESTIVAL

Now - October 1 (in repertory)

in the Lowell Davies Festival Theatre, our beautiful outdoor stage located in the heart of Balboa Park.



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NORTH COUNTY TIMES

OTHELLO
Directed by Jesse Berger



"DELIGHTFUL. SHAKESPEARE'S MOST POPULAR COMEDY BRISTLES WITH WIT AND LIFE."

SAN DIEGO UNION-TRIBUNE

"MIDSUMMER IS LOVELY. CHARMING AND ACCESSIBLE."

NORTH COUNTY TIMES

A MIDSUMMER NIGHT'S DREAM
Directed by Darko Tresnjak



"CRITIC'S CHOICE. HILARIOUS. IT RANKS WITH TRESNJAK'S BEST FOR THE OLD GLOBE."

SAN DIEGO UNION-TRIBUNE

"ENTIRELY ENTERTAINING."

NORTH COUNTY TIMES

TITUS ANDRONICUS
Directed by Darko Tresnjak
For mature audiences

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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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Mr. and Mrs. Victor H. Ottenstein

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The Stephen and Mary Birch Foundation

The Old Globe Announces \$75 Million Campaign

We Still Need Your Annual Fund Support!

“Securing a San Diego Landmark,” the Globe’s five-year fundraising campaign, was launched in March to raise \$75 million before the Theatre’s 75th Anniversary in 2010. With lead gifts from Donald and Darlene Shiley and Conrad Prebys, this Campaign has raised more than \$45 million to date.



These campaign gifts are designated for specific purposes, such as facilities construction or endowment, and do not support the Globe’s annual artistic and education programs. For this reason, **the Globe must continue to raise \$7 million each year in annual contributions – from ticket buyers and subscribers like you – to support an operating budget of \$17 million.**

Your annual contribution plays a critical role in helping fund artistic and education programs, and **we encourage you to support the Globe with a new or increased annual gift today.**

When you contribute, you receive special benefits, including backstage tours, free lectures by Globe artists and access to the Lipinsky Family Suite. To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.

LINCOLN THE POLITICIAN

When Lincoln won the nomination (for President), each of his celebrated rivals believed the wrong man had been chosen. Ralph Waldo Emerson recalled his first reception of the news that the “comparatively unknown name of Lincoln” had been selected: “We heard the result coldly and sadly. It seemed too rash, on a purely local reputation, to build so grave a trust in such anxious times...”

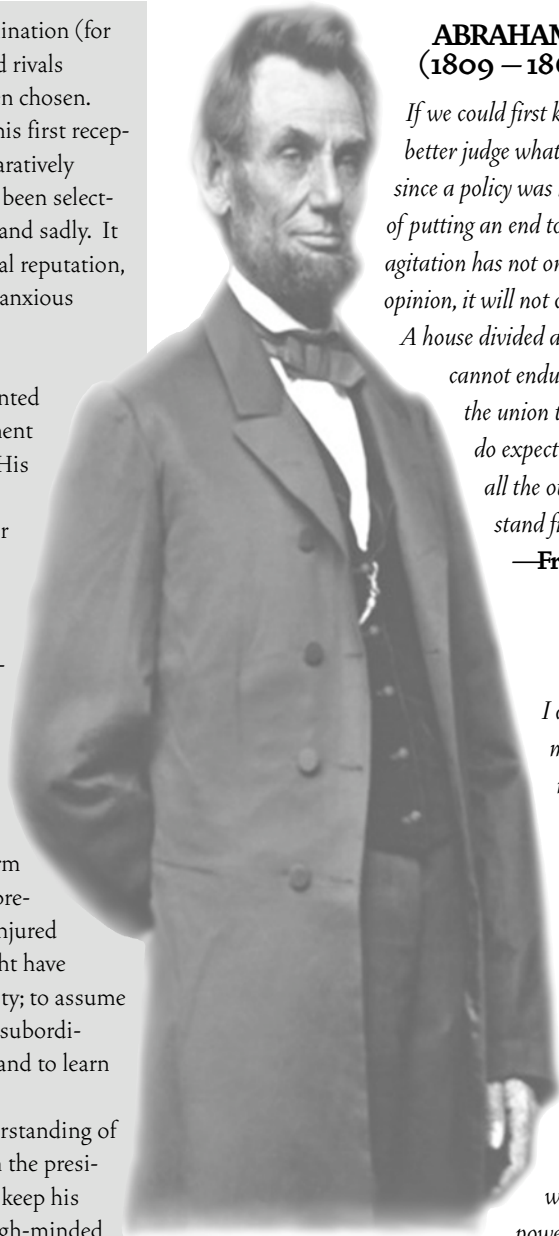
Lincoln, after winning the Presidency, made the unprecedented decision to incorporate his eminent rivals into his political family. (His main rivals became his chief cabinet officers, and three former Democrats were added to his Republican cabinet.) ... Every member of this administration was better known, better educated, and more experienced in public life than Lincoln.

Lincoln's political genius [was] revealed through his extraordinary array of personal qualities that enabled him to form friendships with men who had previously opposed him; to repair injured feelings that, left untended, might have escalated into permanent hostility; to assume responsibility for the failures of subordinates; to share credit with ease; and to learn from mistakes.

He possessed an acute understanding of the sources of power inherent in the presidency, an unparalleled ability to keep his governing coalition intact, a tough-minded appreciation of the need to protect his presidential prerogatives, and a masterful sense of timing.

His success in dealing with the strong egos of the men in his cabinet suggests that in the hands of a truly great politician the qualities we generally associate with decency and morality—kindness, sensitivity, compassion, honesty, and empathy—can also be impressive political resources.

—Doris Kearns Goodwin, *Team of Rivals: the Political Genius of Abraham Lincoln*, Simon & Schuster, 2005



ABRAHAM LINCOLN (1809 — 1865)

If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now in the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, the agitation has not only not ceased, but it has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed.

A house divided against itself cannot stand. I believe this government cannot endure, permanently half slave and half free. I do not expect the union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided. It will become all one thing, or all the other. The result is not doubtful. We shall not fail—if we stand firm, we shall not fail.

—From the “House Divided” speech, Republican State Convention, June 16, 1858.
Springfield, IL

I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battle-field, and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

—First Inaugural Address,
March 4, 1861

We say we are for the union. The world will not forget that we say this. We know how to save the Union. The world knows we do know how to save it. We hold the power and bear the responsibility. In giving freedom to the

slave, we assure freedom to the free—honorable alike in what we give, and what we preserve... The way is plain, generous, just—a way the world will forever applaud, and God must forever bless... The dogmas of the quiet past are inadequate to the stormy present... The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation.

- Annual message to Congress, December 1, 1863

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace, among ourselves, and with all nations.

—Second Inaugural Address,
March 4, 1865

THEN & NOW



If you would win a man to your cause, convince him you are his sincere friend.

(Abraham Lincoln)

You want a friend in Washington? Get a dog.

(Harry Truman)

I do the very best I can; and I mean to keep doing so until the end. If the end brings me out all right, what's said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference.

In politics, nothing happens by accident. If it happens you can bet it was planned that way.

(Franklin D. Roosevelt)

You've got to work things out in the cloakroom, and when you've got them worked out, you can debate a little before you vote. (Lyndon B. Johnson)

I'll be glad to reply to or dodge your questions, depending on what I think will help our election most. (George H.W. Bush)

Politics is not a bad profession. If you succeed there are many rewards; if you disgrace yourself, you can always write a book. (Ronald Reagan)

When I do good, I feel good. When I do bad, I feel bad. And that is my religion.

When things haven't gone well for you, call in a secretary or a staff man and chew him out. You will sleep better and they will appreciate the attention.

(Lyndon B. Johnson)

Don't pray that God's on our side, pray that we're on His side.

I've never detected any conflict between God's will and my political duty. If you violate one, you violate the other. (Jimmy Carter)

You can fool all the people some of the time, and some of the people all the time, but you cannot fool all the people all the time.

Better to remain silent and be thought a fool than to speak out and remove all doubt.

One of the common denominators I have found is that expectations rise above that which is expected. (George W. Bush)

It's no exaggeration to say that the undecideds could go one way or another. (George H.W. Bush)

It has been my experience that folks who have no vices have very few virtues.

I've looked on many women with lust. I've committed adultery in my heart many times. God knows I will do this and forgives me. (Jimmy Carter)

Nearly all men can stand adversity, but if you want to test a man's character, give him power.

You can tell a lot about a fellow's character by his way of eating jellybeans. (Ronald Reagan)

I am not a crook. (Richard M. Nixon)

Leave nothing for tomorrow which can be done today.

It's true hard work never killed anybody, but I figure, why take the chance? (Ronald Reagan)

I can only say that I have acted upon my best convictions, without selfishness or malice, and that by the help of God I shall continue to do so.

I'm a Ford, not a Lincoln. (Gerald R. Ford)

JOHN STRAND, Author



John Strand, whose *Lincolnesque* speaks directly to American political culture, actually found his playwriting calling and voice in Paris, France.

Born in Maine and educated at the University of Massachusetts, Strand majored in ancient languages (especially Greek and Latin) and the classics, and managed to work in the study of French as well.

After college, he traveled to Paris, and ended up staying for ten years.

"I discovered a theatrical paradise in Paris," Strand recalled, "far richer than anything in the U.S., even New York City. But I had no money to see the shows. I went to an English/French periodical a couple of Canadians had started and asked if they had a theatre critic. They said no, and I said, 'Now you do.' I got to see theatre from all over the world free—Asia, eastern Europe, the Soviet Union. It lasted nine years."

Strand began to write plays, but found he couldn't viably write in English and have his plays produced while living in Paris. He had met and married his wife, Amanda, in Paris, and their first son was born there.

"I thought about writing in French—I had published a few things in *Le Monde* and other French publications—but really I was an English speaker," Strand said. "I had to go home. My wife had to practically tie me to the airplane seat to get me to leave."

Strand has written 15-20 plays and adaptations. In addition to his playwriting, he works in editing and publishing.

"I like adaptation and translation," said Strand. "You find out what other writers saw as they looked at the world, and you take those influences from the past and remake them. Even *Lincolnesque*, which is all my invention, is informed by Lincoln's rhetoric and his world view."

POLITICS IN PERSPECTIVE

Today's public figures can no longer write their own speeches or books, and there is some evidence that they can't read them either.

Gore Vidal

I believe we are on an irreversible trend toward more freedom and democracy—but that could change.

Dan Quayle

The Ten Commandments contain 297 words, the Bill of Rights 463 words, and Lincoln's Gettysburg Address 266 words. A recent federal directive regulating the price of cabbage contains 26,911 words.

Attributed to *The New York Times*

Outside of the killings, Washington has one of the lowest crime rates in the country.

**Mayor of Washington, DC
Marion Barry**

A fool and his money are soon elected.

Will Rogers

I'm not going to have some reporters pawing through our papers. We are the president.

Hillary Clinton

Suppose you were an idiot. And suppose you were a member of congress. But I repeat myself.

Mark Twain

Apart from that, Mrs. Lincoln, how did you enjoy the play?

Tom Lehrer

JOE CALARCO, Director



He's still in his 30s, but the peripatetic Joe Calarco has already directed more full productions of plays in New York, England, Japan and regionally

than he's spent years on planet earth.

He has received multiple Best Director Awards—the Helen Hayes, the Barrymore—for his work in Washington, DC and Philadelphia, and is a five-time nominee for the Joseph Jefferson Award in Chicago. Over the past four years, Calarco has directed the workshops of half a dozen new musicals aiming for Broadway and off-Broadway.

Born in Rochester, NY, Calarco studied at Carnegie Mellon University and took a degree in Performance at Ithaca College.

He began writing in 1991 "to give myself stuff to direct." His *Shakespeare's R&J*, an adaptation of *Romeo and Juliet* for four actors set in a Catholic boarding school, received a glowing notice in the *New York Times* and ran for a year there and subsequently at the Apple Tree Theater in Chicago and Arts Theatre on London's West End. He is an Artistic Associate at Signature Theatre in Arlington, VA, where his DC productions have won eight Helen Hayes Awards.

Calarco is equally at home with musicals or straight plays. "I don't have any specific style or genre" he observed. "If it's a good piece, if it's good writing, if it moves me or makes me laugh, I'll do it," he said.

Calarco was the Joseph Papp Artist-in-Residence at New York's Second Stage, is a "Usual Suspect" at New York Theatre Workshop, and a Drama League directing fellow.

"I have very romantic ideas about what theatre should do and aim for," Calarco said. "I want to be changed some way by what I see—to think or feel differently. I try to direct so that I become the audience—to get the production where I can sit back and enjoy the piece the way I believe the author intended it."

Nights At The Globe

UPCOMING "NIGHTS AT THE GLOBE"

August 17	Del Mar Night at The Globe
August 25	Wine Lover's Night
August 31	Out at the Globe
September 14	<i>Noche Bajo las Estrellas</i>
September 21	Out at the Globe
September 22	Wine Lover's Night
September 29	Thank Globe It's Friday
January 25	Out at the Globe
January 26	Wine Lover's Night
February 2	Thank Globe It's Friday
March 23	Wine Lover's Night
March 29	Out at the Globe
March 30	Thank Globe It's Friday
May 11	Wine Lover's Night
May 17	Out at the Globe
May 18	Thank Globe It's Friday

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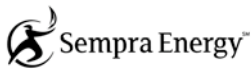
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If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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

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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.

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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.

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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 Theatre; *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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GIFT SHOP SUPERVISORS

Security/Parking Services

Rachel "Beahr" Garcia
**SECURITY/PARKING
SERVICES SUPERVISOR**

Irene Herrig
ACTING SECURITY SUPERVISOR

Sherisa Eselin, Janet Larson,
Michael Mackey, Sonia Paul
SECURITY OFFICERS

Chanel Boxx, Deborah Elliot,
Sean Busby, Kaneisha Rose
PARKING LOT ATTENDANTS

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