



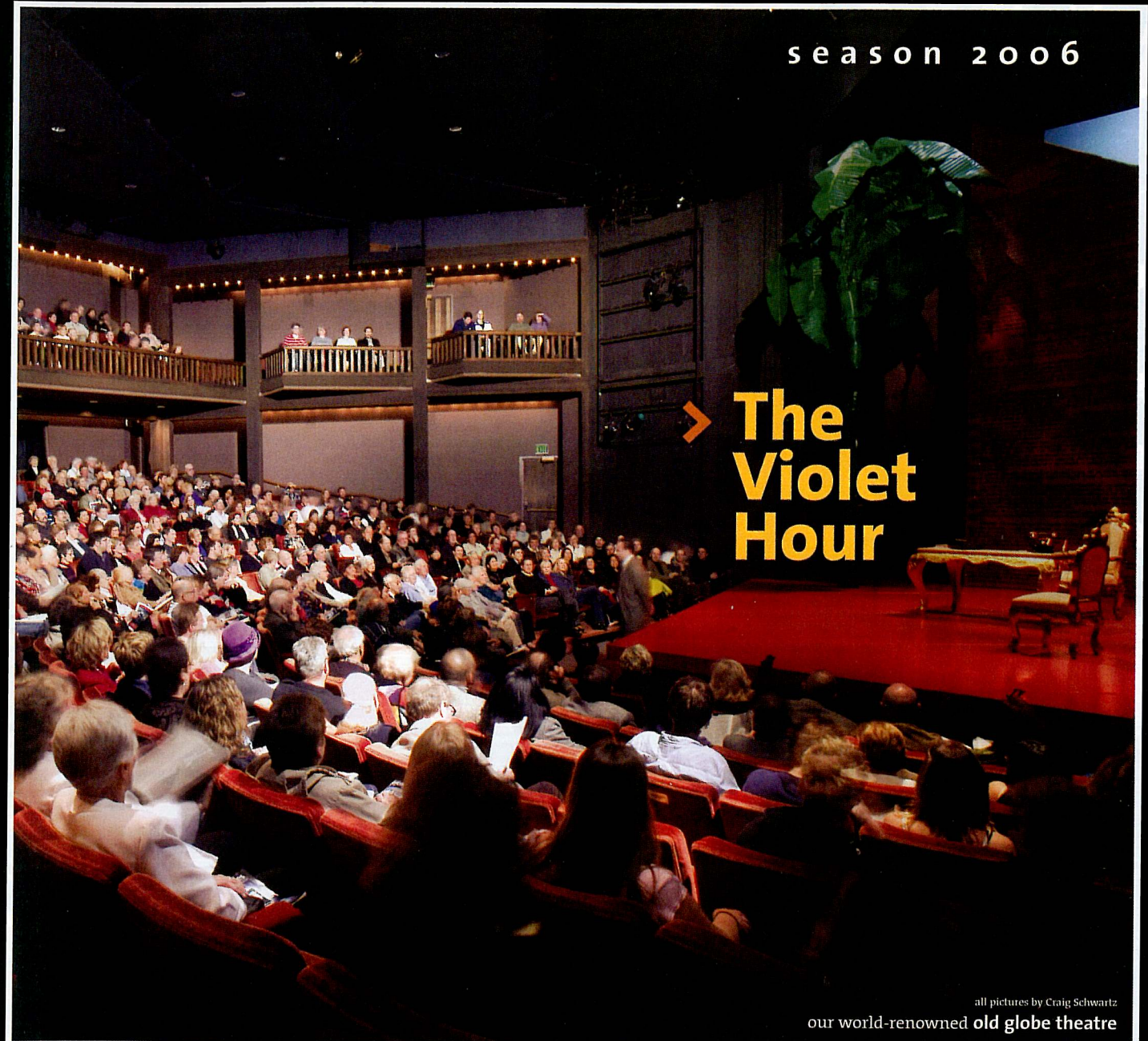
THE OLD GLOBE

performances

at the **OLD GLOBE THEATRE**

MAY 2006

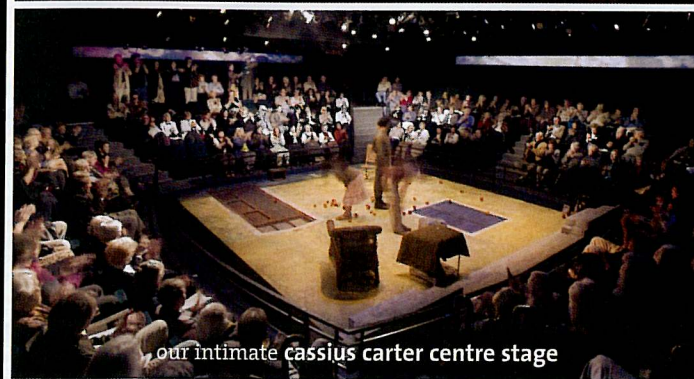
season 2006



> The Violet Hour

all pictures by Craig Schwartz

our world-renowned old globe theatre



our intimate cassius carter centre stage



our beautiful outdoor lowell davies festival theatre

Dear Friends,

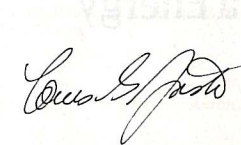
One of the joys of presenting a season of plays is to offer world premiere productions of texts that go on to enjoy abundant lives in the American theatre. Just as rewarding is the opportunity to call attention to plays which have not received the appreciation due them. Richard Greenberg's *The Violet 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 playwriting 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 that has 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



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THE VILLAS
AT THE GRAND DEL MAR

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A Manchester Grand Resort

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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

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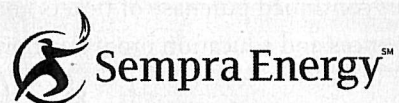
Karen and Donald Cohn

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Anonymous

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QUALCOMM



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.



P R E S E N T S

THE VIOLET HOUR

BY

Richard Greenberg

SCENIC DESIGN
David Korins

COSTUME DESIGN
Robert Blackman

LIGHTING DESIGN
Matthew Richards

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Leila Knox

DIRECTED BY
Carolyn Cantor

Casting by Samantha Barrie

Commissioned and first produced by South Coast Repertory.
Originally produced in New York City by Manhattan Theatre Club,
Lynne Meadow, Artistic Director; Barry Grove, Executive Producer,
at the Biltmore Theatre on October 16, 2003.

Cast of Characters

IN ORDER OF APPEARANCE

John Pace Seaverling.....Lucas Hall
 Gidger.....T. Scott Cunningham
 Denis McCleary.....Patch Darragh
 Jessie Brewster.....Christen Simon
 Rosamund Plinth.....Kristen Bush
 Stage Manager.....Leila Knox
 Assistant Stage Manager.....Monica A. Cuoco

SETTING:

John Pace Seaverling's office and its anteroom in a Manhattan tower.
 April 1919. Early afternoon to early evening.

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.

Address: <http://www.TheOldGlobe.org>



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 check out our education programs
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 Visit us at www.TheOldGlobe.org

2006 Board of Directors



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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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.

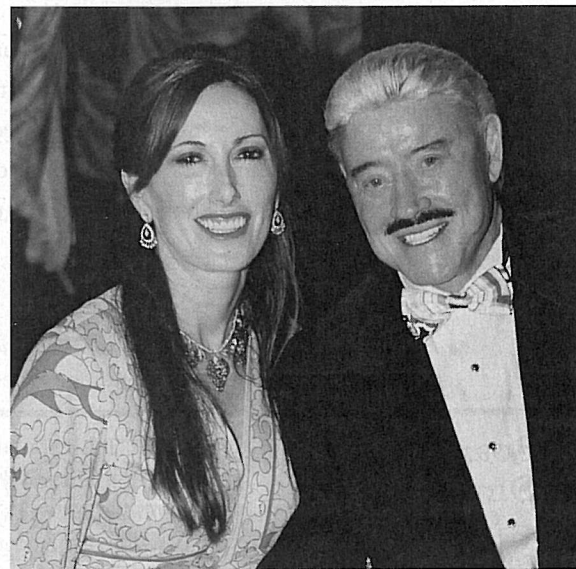
Production Sponsors

This production of *The Violet Hour*
is generously sponsored by

Valerie and Harry Cooper

The Old Globe is pleased to recognize Valerie and Harry Cooper as sponsors for this production. Over the years, the two have played increasingly important roles at the Globe. And in 2006 the Coopers have again agreed to play a leadership role as Season Sponsors. In addition, Valerie serves as a member of the Globe's Board of Directors, and is a Co-Chair of the 2006 Globe Gala. Harry was a Co-Chair of last year's tremendously successful Gala. This is the Cooper's second production sponsorship, having supported *Moonlight and Magnolias* last summer.

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



VALERIE AND HARRY COOPER

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

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Karen and Donald Cohn

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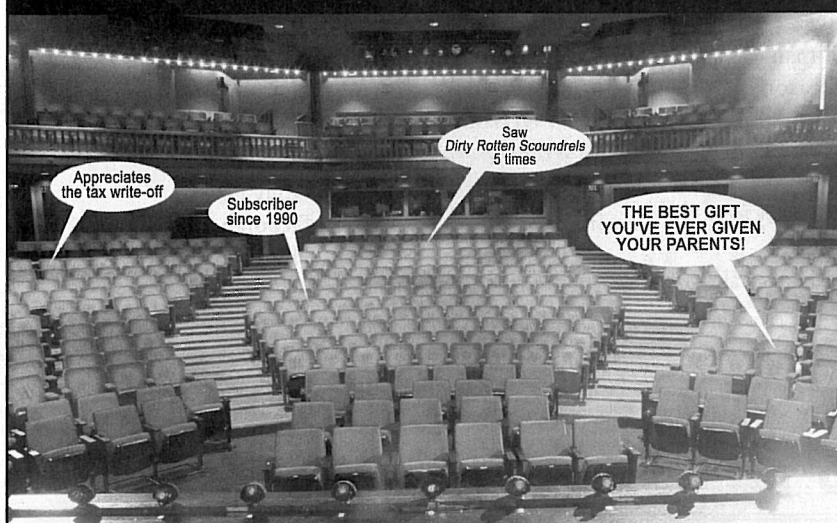
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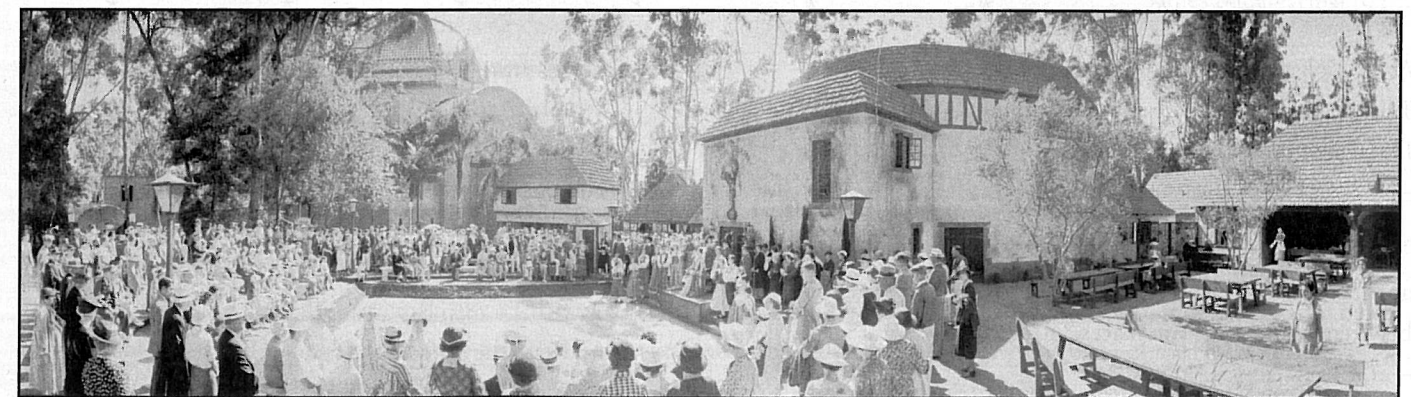
SPONSOR A SEAT TODAY AND HAVE YOUR NAME
INSCRIBED INTO GLOBE HISTORY!

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.

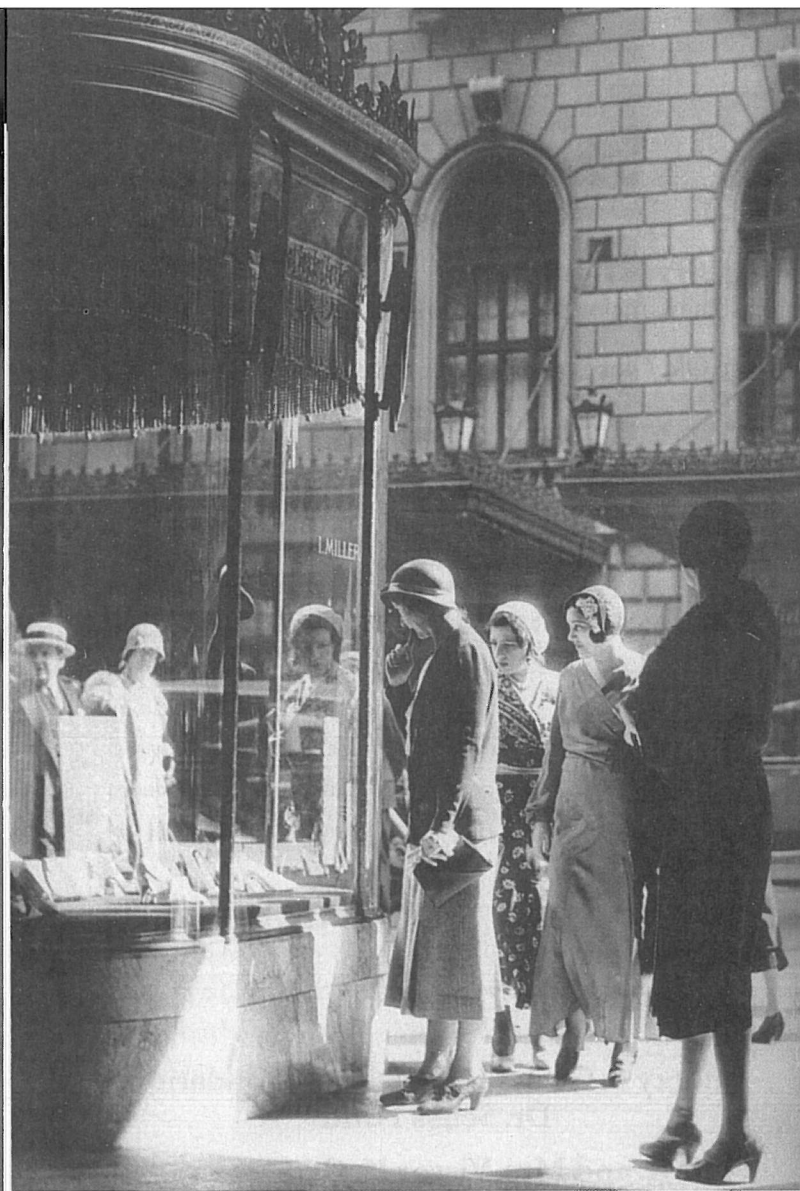
Installing these beautiful new seats and carpeting has been a major undertaking, and we hope you will help us defray the costs by naming one or more of the new seats. Sponsor a seat for \$5,000, and we will inscribe your name on a brass arm-rest plaque, as a visible acknowledgment of your leadership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



The Old Globe, 1935



Richard Greenberg credits this 1920s photo from I. Miller shoe shop on Fifth Avenue (which appears in *New York, An Illustrated History* by Ric Burns and James Saunders) as one of the images which inspired *The Violet Hour*. The shop served afternoon tea during style seminars.

* * * *

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine waits,
Like a taxi throbbing waiting.
— T.S. Eliot, "The Wasteland"

"It's that time that wonderful New York hour when the evening's
about to reward you for the day — The violet light you walk
between that hastens you places."
— *The Violet Hour* (Denny)

There is no such thing as an omen. Destiny does not send us
heralds. She is too wise or too cruel for that.
— Oscar Wilde

THE VIOLET HOUR

Tripping the light fantastic

While exploring the capricious nature of time, a theme which permeated his brilliant *Three Days of Rain*, Richard Greenberg, one of theatre's finest writers, re-creates an early era in the American century. Having made it through World War I, a new breed of men returns home, convinced the future belongs to them.

To experience a Greenberg play is to question our very notions of the past, present and future. Greenberg says, "Time is something that concerns me a lot in my life. I'm always trying to construe time ... I'm trying to understand it subjectively, understand how it operates, and, in a way, understand how it feels. I've been trying to put that on stage for a number of years, a number of plays."

Steppenwolf Theatre Company's *Backstage Magazine* commented, "Beyond their thematic exploration of time, Greenberg's plays often question what it means to live in the moment. There is sense of reflection on our conceptions of the past, countered by the uncertain pressures of the future upon the present in all of his work."

* * * *

... It is fitting the workman
Who tried to chisel a dove for my headstone
Made it look more like a chicken.
For what is it all but being hatched,
And running about the yard,
To the day of the block?
Save that a man has an angel's brain
And sees the ax from the fist.
— Edgar Lee Masters, "Franklin Jones,"
Spoon River Anthology



THE GREENBERG SEASON

Richard Greenberg was introduced to The Old Globe's audiences with the production of his brilliant *Three Days of Rain*, a Pulitzer Prize finalist and one of the most admired American plays of the last two decades. A few seasons later he returned with his Tony Award-winner, *Take Me Out*, which became the best-selling non-musical play in Globe history.

This season's production of *The Violet Hour* at the Globe joins an array of new plays by Mr. Greenberg premiering across the country. Admired, maybe even envied by his fellow writers for his facility and fecundity, he has manic phases of working: he wrote three plays in less than a month in 2004. In fact, these works simmer in him for months or even years until he feels they are ready to be written down.

Four plays were introduced this season. *A Naked Girl on the Appian Way* began the skein at New York's Roundabout Theatre Company, followed by *The Well Appointed Room* at Chicago's Steppenwolf Theatre Company. *Bal Masque* premiered at Theater J in Washington, DC, this spring, and *The House in Town* will open in June at New York's Lincoln Center Theater.

Only when Noel Coward is frivolous does he become in any sense profound. Frivolity ... was an act of freedom, of disenchantment. His frivolity celebrates a metaphysical stalemate, calling it quits with meanings and certainties ... Frivolity acknowledges the futility of life while adding flavour to it.

— John Lahr, *Coward the Playwright*

He shows his splendor
in a little room,
he says to us,
be glad
and laugh,
be gay.
— Hilda Doolittle, "Projector"

Things have changed since those times up in "G"
Others they are wand'ers but they all feel just like me
They'd part with all they've got, could they once more walk
With their best girl and have a twirl on the sidewalks of New York
— "Sidewalks of New York," James W. Blake and Charles E. Lawler

New York had all the iridescence of the beginning of the world ... This was the greatest nation and there was gala in the air.
— F. Scott Fitzgerald, 1919

Lonely and inexplicable as the sphinx rose the Empire State Building and, just as it had been a tradition of mine to climb to the Plaza (Hotel) roof to take leave of the beautiful city, extending as far as the eyes could reach, so now I went to the roof of the last and most magnificent of towers. Then I understood—everything was explained. I had discovered the crowning error of the city, its Pandora's box. Full of vaunting pride the New Yorker had climbed here and seen with dismay what he had never suspected, that the city was not the endless succession of canyons that he had supposed, but that it had limits—from the tallest structure he saw with the awful realization that New York was a city after all and not a universe, the whole shining edifice that he had reared in his imagination came crashing to the ground.

— F. Scott Fitzgerald, *My Lost City*, 1932



Times Square, circa 1920.

Lucas Hall

(John Pace Seaver)



THE OLD GLOBE: Debut. NEW YORK: *All's Well That Ends Well* (dir. Darko Tresnjak), TFANA; *The Hasty Heart* (dir. Jonathan Silverstein), Keen Company. REGIONAL:

Romeo and Juliet (dir. Rick Lombardo), New Repertory Theater; *The Tempest* (dir. Ted Pappas), Pittsburgh Public Theater; *Cyrano* (dir. Michael Kahn), *Henry IV* parts 1 and 2 (dir. Bill Alexander), The Shakespeare Theatre; *Henry V* (dir. Ron Daniels), American Repertory Theatre. FILM: *The Love Letter*, *The Late Summer*. TV: *Guiding Light*, *As the World Turns*. TRAINING: North Carolina School of the Arts, under Gerald Freedman.

T. Scott Cunningham

(Gidger)



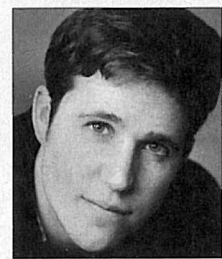
Scott is very happy to return to the Globe having appeared last year in Richard Greenberg's *Take Me Out*. He has appeared in the Broadway productions of *Love! Valour!*

Compassion!, *Design for Living* and *Tartuffe*. Off-Broadway credits include three Nicky Silver plays: *Pterodactyls* and *The Eros Trilogy* at the Vineyard Theatre, and *Fit To Be Tied* at Playwright's Horizons. He is a member of the Drama Dept. in New York City, appearing in *As Bees in Honey Drown* and *Music from a Sparkling Planet*. Other off-Broadway plays include *New England* at Manhattan Theatre Club, *Wintertime* and *The Dear Boy* at Second Stage, *What You Get and What You Expect* at NY Theatre Workshop, and a solo play, *The Chinese Art of Placement*. Recently at the Kennedy Center he played Gooper in *Cat on a Hot Tin Roof*. Regional theatre favorites include *Dinner with Friends* (directed by Daniel Sullivan at South Coast Rep), the title role of *Hamlet* for the Utah Shakespeare Festival, and appearances at Seattle Rep, Williamstown Theatre Festival, Alliance Theatre, Huntington Theatre, and several others. His films include

Serendipity, *The Out of Towners*, *People I Know*, *Our Very Own* and *Margaret*. He was a regular on TV's *Maximum Bob*, and has made guest appearances on *Law & Order*, *Law & Order: Criminal Intent*, and *Central Park West*.

Patch Darragh

(Denis McCleary)



THE OLD GLOBE: Debut. BROADWAY: *Our Town*. OFF-BROADWAY: *Ruby Sunrise*, *The Public*; *Where We're Born*, *Rattlestick*; *The Grille Room*, *Cherry Lane*;

Golden Age, Kraine Theatre. REGIONAL: *The Sugar Syndrome*, Williamstown; *Romeo & Juliet* (title role), Guthrie; *Wit*, Pittsburgh Public; *Control + Alt + Delete*, San Jose Rep; *No. 11 Blue and White*, Atlanta Humana Festival; *The Last Bridge*, George Street Playhouse; *An Empty Plate in the Cafe du Grande Boeffe*, Loot, Stamford Theater Works. TV: *Law & Order*, *Law & Order: Criminal Intent*, *Guiding Light*, *Our Town* (Showtime), *Monday Night Mayhem* (TNT Original Movie). FILM: *Lucky Eight*. EDUCATION: Juilliard.

Christen Simon

(Jessie Brewster)



THE OLD GLOBE: Debut. OFF-BROADWAY: *The Taming of the Shrew*, *As You Like It*, *American Dreams Lost and Found*, *Puddin' Head Wilson*, The Acting Company. REGIONAL:

AL: *Cloud Nine*, *Racing Demon*, *Much Ado About Nothing*, *Mother Courage*, *Tantalus* (with Sir Peter Hall and the RSC), The Denver Center. Other regional theater credits include Dallas Theater Center, Arizona Theater Company, Long Wharf Theater, Directors Company, Epic Theater, Arvada Center. FILM/TV: *Law & Order: SVU*, *Law & Order: Criminal Intent*, *Oobie* on Noggin channel, *Hungry Bachelor's Club*, *Starship Troopers*, among other credits, including voice over. EDUCATION: Graduate of The National Theater Conservatory.

Kristen Bush

(Rosamund Plinth)



THE OLD GLOBE: Debut. BROADWAY: *A Touch of the Poet*, Roundabout Theatre Co. OFF-BROADWAY: *As You Like It*, Public Theater/NYSF.

REGIONAL: *Hamlet*, *As You Like It*, Nebraska Shakespeare Festival. FILM: *Something's Wrong in Kansas*. TV: *Law & Order: SVU*. EDUCATION: The Guildhall School of Music & Drama, London.

Richard Greenberg

(Playwright)

Richard Greenberg's *Take Me Out* traveled from London to New York in the first co-production of the Donmar Warehouse and New York's Public Theater, and transferred to Broadway in early 2003 where it won the Tony Award for Best Play. An associate artist with South Coast Repertory, many of his plays have premiered there, including *The Violet Hour*, *Everett Beekin*, *Hurrah at Last*, *Three Days of Rain* (Los Angeles Drama Critics Circle Award; Pulitzer Prize finalist; Olivier, Drama Desk and Hull-Warriner nominations), *Night and Her Stars*, *The Extra Man*, and most recently *A Naked Girl on the Appian Way*. His other plays include *The House in Town*, *The Well-Appointed Room*, *Bal Masque*, *The Dazzle* (Outer Critics Circle Award, Lucille Lortel and John Gassner nominations), *The American Plan*, *Life Under Water*, and *The Author's Voice*. In 2001, his adaptation of Strindberg's *Dance of Death* on Broadway starred Ian McKellen, Helen Mirren and David Straithairn. Richard Greenberg is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

Carolyn Cantor

(Director)

THE OLD GLOBE: Debut. OFF-BROADWAY: *EVE-olution*, *Cherry Lane*; *Living Room in Africa*, *Orange Flower Water*, *Stone Cold Dead Serious*, *Now That's What I Call a Storm*, Edge Theater; *The God of Vengeance*, Target Margin; *Eddie Cantor: The Apostle of Pep*, Mabou Mines. REGIONAL: *Diary of Anne Frank*, Papermill Playhouse; *The King Stag*, Williamstown Theatre Festival; *Rabbit Hole*, Pacific Playwrights Festival; *Finer Noble Gases*, *After Ashley*, O'Neill Playwrights Conference; *Nocturne*, Ojai Playwrights Conference; *Get What You Need*, Goodman Theater (workshop). TV: *Bravo Profiles: Robert Ebert* and *The Green Room*. AWARDS: Drama League Directing Fellowship, Bill Foeller and Boris Sagal Fellowships from the Williamstown Theatre Festival. EDUCATION: Dartmouth College.

David Korins

(Scenic Design)

BROADWAY: *Bridge and Tunnel*. NEW YORK: *Living Room in Africa*, *Orange Flower Water* (Drama Desk nomination), *Blackbird* (Drama Desk nomination & Hewes Design Award), *Stone Cold Dead Serious*, Edge Theater; world premiere of Christopher Durang's *Miss Witherspoon*, Playwrights Horizons/McCarter; *Passing Strange*, Public Theater; *Tryst*, Promenade; *Dog Sees God*, Century Center; *Oedipus at Palm Springs*, New York Theatre Workshop; *Swimming in the Shallows* (Lucille Lortel Award nomination), Second Stage; *Terrorism*, New Group/Play Co.; *Thom Pain (Based on Nothing)*, *Indoor/Outdoor* (Daryl Roth), world premiere of Sam Shepard's *God of Hell*. REGIONAL: A.C.T., Huntington, Berkeley Rep, Paper Mill Playhouse, Pittsburgh City Theatre, Williamstown, Bay Street. FILM: *Blackbird*, *Winter Passing* with Will Ferrell and Ed Harris (Focus), TV series on HBO and BRAVO.

Robert Blackman

(Costume Design)

Robert Blackman recently received the Spotlight Career Achievement Award in Television from the Costume Designers Guild. He was the costume designer for four Star Trek series: *The Next Generation*, *Deep Space Nine*, *Voyager*, and *Enterprise*. He won an Emmy Award in 1991-92 for *The Next Generation* and has received nine nominations. His recent theatrical work includes the American premiere of *iWitness* (costume) at the Mark Taper Forum, *All My Sons* (set) and *Cat on a Hot Tin Roof* (costume) at the Geffen Playhouse, *The Lady with All the Answers* (costume) at The Old Globe and *The Royal Family* (costume) at the Ahmanson Theatre (Ovation nomination).

Matthew Richards

(Lighting Design)

Recent and upcoming work includes: *Pen*, Playwrights Horizons; *Living Room in Africa*, Edge Company; *A Small Melodramatic Story*, LABYRINTH; *Romeo and Juliet*, Williamstown; *Hay Fever*, *The Price*, Baltimore Center Stage; *What the Butler Saw*, Huntington Theatre; *The Pavilion*, *God Hates the Irish*, *Where We're Born*, *Rattlestick*; *Don Giovanni*, Wolf Trap; *Sleuth*, Bay Street; *EVE-olution*, *Cherry Lane*; *Wau Wau Sisters*, *Ars Nova*; *Islands*, The New Victory Theater; *Omnium Gatherum*, *Naked Angels*; and productions at Active Eye, Alliance Theatre, Barrington Stage Co, Brooklyn Academy of Music, Dallas Theater Center, The Flea, The Hangar Theatre, Prospect Theatre Co, Sequitur, Skylight Opera Theatre, Triad Stage, Yale Repertory Theatre. Matthew is a graduate of the Yale School of Drama.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *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.

Leila Knox

(Stage Manager)

THE OLD GLOBE: *Himself and Nora*, *Take Me Out*, *Dr. Seuss' How the Grinch Stole Christmas!* ('04, '05), 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About Nothing*, *Dirty Blonde*. BROADWAY: *Dirty Blonde*, *Amour*, *One Mo' Time*. REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde*; *Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky or Schmucks*, *Red*, *The Memory of Water*, Manhattan Theatre Company; *All My Sons*, *The Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight*, *Los Angeles, 1992*, Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, SITI; *Demonology*, Playwrights Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

Monica A. Cuoco

(Assistant Stage Manager)

THE OLD GLOBE: *The Prince of L.A.*, *Moonlight and Magnolias*, 2004 Summer Shakespeare

Festival, *Pentecost* (intern). 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.

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FOR THIS PRODUCTION

Additional Staff

Assistant Director.....Emily Calabrese

Assistant Costume Design.....Allison Leach

Assistant Lighting Design.....Christopher Walsh

Fighting Consultant.....Steve Rankin

Casting Consultant.....Mele Nagler

Understudies

John Pace Seaverling.....David Villalobos

Gidger.....Dan Hodge

Denis McCleary.....Rhett Henckel

Jessie Brewster.....Summer Shirey

Rosamund Plinth.....Kate Turnbull

Special Thanks

Artistic Costume by Accardi.



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-829, IATSE.



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



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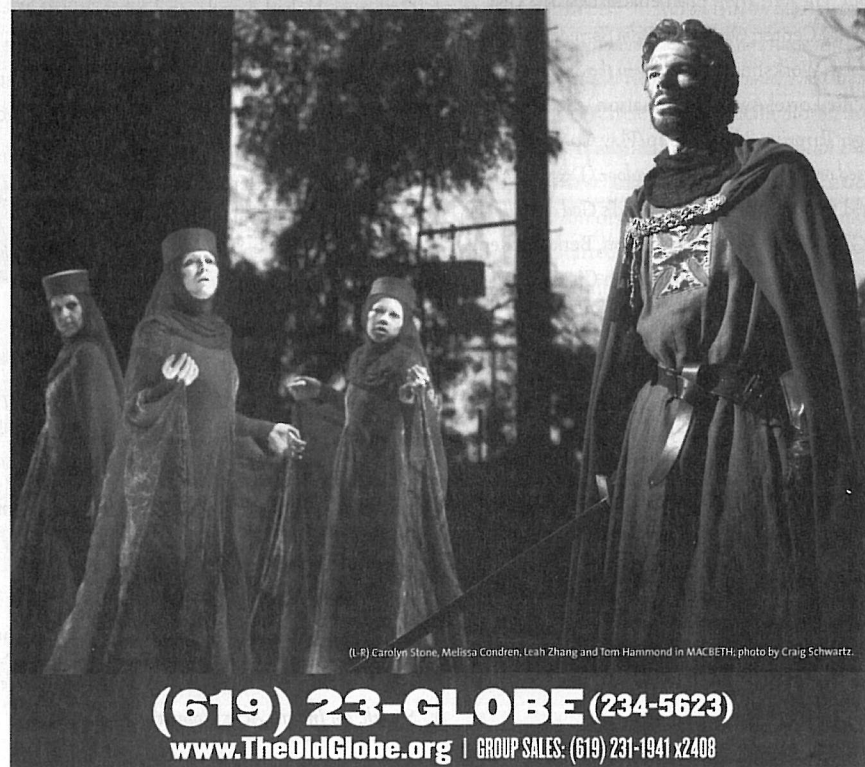
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(L-R) Carolyn Stone, Melissa Condren, Leah Zhang and Tom Hammond in MACBETH; photo by Craig Schwartz.

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THE OLD GLOBE ANNOUNCES \$75 MILLION CAMPAIGN FOR FACILITIES, ENDOWMENT AND ARTISTIC PROJECTS

On March 16, 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 in annual contributions, and it is now more critical than ever that subscribers and single-ticket buyers join the Globe's family of donors and help fund artistic and education programs offered to thousands of children and adults throughout this community.**

When you contribute to the Globe, you receive donor benefits, which include 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 contact Courtney Quinn at (619) 238-0043 x2311 or CQuinn@TheOldGlobe.org.

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.

\$20 Million and Higher
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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.



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.



CITY OF SAN DIEGO
COMMISSION FOR
ARTS AND CULTURE



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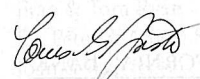
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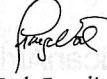
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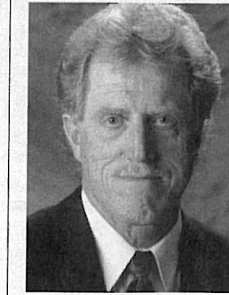
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who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



Louis G. Spisto

Executive Director

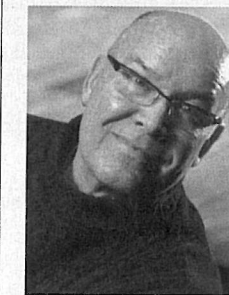
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Spisto has also served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget, all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center, UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theatre.



Jerry Patch

Resident Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including three Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which just opened to critical acclaim on Broadway, Margaret Edson's Pulitzer Prize-winning *Wit*, Howard Korder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-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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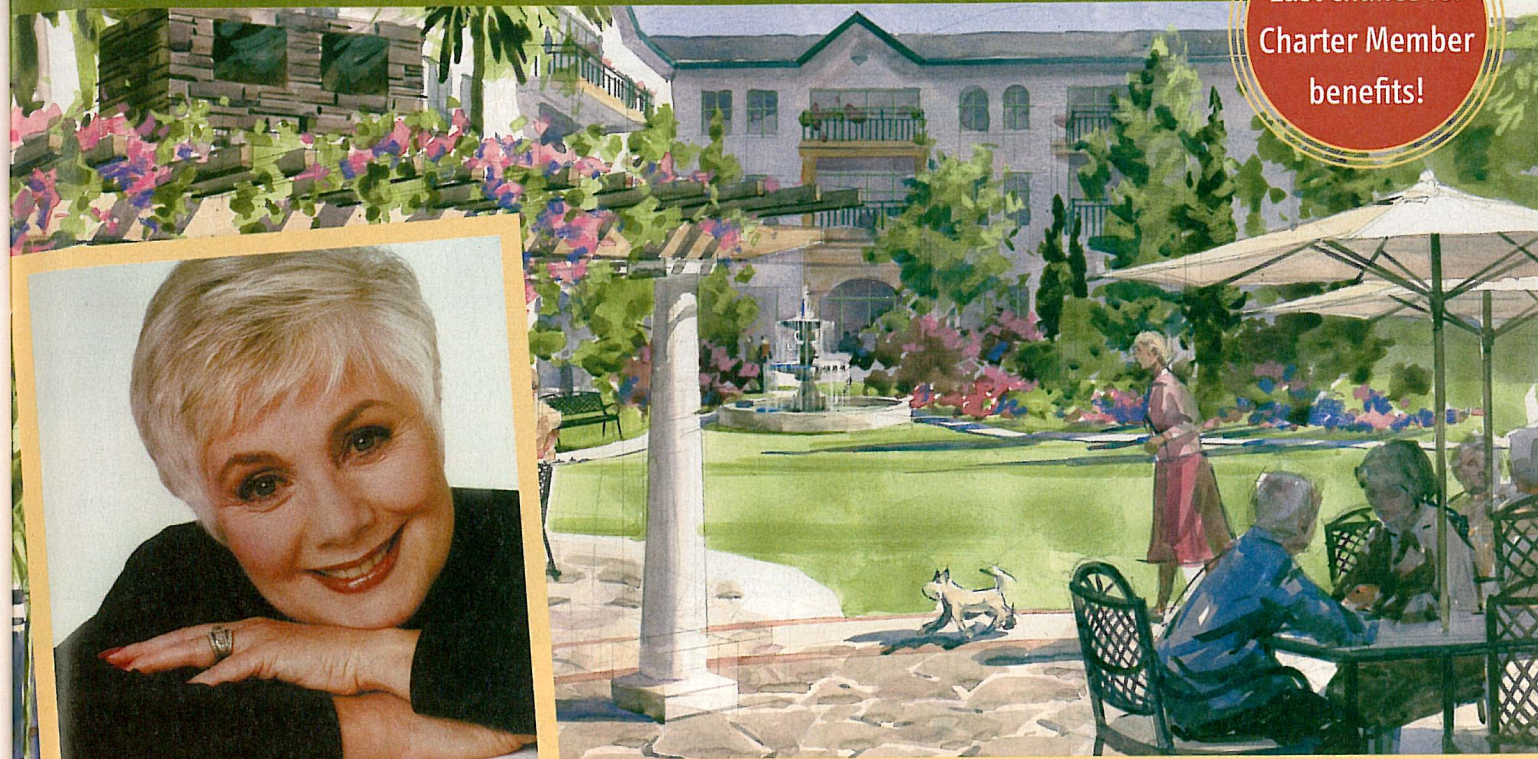
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Walnut Village: A unique perspective
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WALNUT VILLAGE
a front porch community

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www.walnutvillage.org



A permit to accept deposits has been
issued by CA Dept. of Social Services.

Join us Thursdays at 11:30 for a luncheon and informational seminar on
Retirement Living Options. RSVP.