

UPCOMING

2007 SUMMER SHAKESPEARE FESTIVAL

HAMLET
TWO GENTLEMEN OF VERONA
MEASURE FOR MEASURE
June 16 - Sept 30, 2007
Lowell Davies Festival Theatre



HAY FEVER

July 14 - Aug 19, 2007
Old Globe Theatre



A CATERED AFFAIR

Sept 20 - Oct 28, 2007
Old Globe Theatre



OSCAR AND THE PINK LADY

Sept 20 - Nov 4, 2007
Cassius Carter Centre Stage

Dear Friends,

The 2007 Summer Season at the Globe is one of our most exciting and ambitious yet. The centerpiece, of course, is the nationally-recognized Shakespeare Festival, now in its fourth year with a repertory company. The Globe has been one of the country's premiere producers of Shakespeare since the Theatre's inception in 1935, and this year we offer three of the Bard's most important works: *Hamlet*, *The Two Gentlemen of Verona* and *Measure for Measure*. We are fortunate that our acclaimed director Darko Tresnjak, fresh from a major success in New York and London, continues as Festival Artistic Director.

Noel Coward's wickedly funny *Hay Fever*, directed by Robert Longbottom — one of today's most sought-after directors — plays in the Old Globe Theatre, with the magical comedy *Bell, Book and Candle*, directed by Tresnjak, in the Cassius Carter Centre Stage.

This summer the Globe "campus" reaches beyond Balboa Park to downtown's historic Spreckels Theatre, where we'll be producing the west coast premiere (becoming the national tour) of the Tony Award®-winning musical, *Avenue Q*. Still one of the biggest recent hits on Broadway, *Avenue Q* is a hilarious show that's perfectly suited to summer in San Diego!

We have much to look forward to as well — with the recently-announced 2007/08 winter schedule, highlighted by four world-premieres: *A Catered Affair*, starring and written by the legendary Harvey Fierstein, a new stage version of the popular MGM movie musical *The Band Wagon*, Hershey Felder's world premiere, *Beethoven, As I Knew Him*, and *In this Corner*, a Globe commission about famed boxer Joe Louis.

This unprecedented slate of productions would not be possible without the support of our donors and subscribers. We urge each and every one of you to support the Globe in any way that you can during our \$75 million campaign for the Theatre's facilities needs, education programs and endowment. Through this important campaign, as well as through your continued annual support, the Globe will remain San Diego's cultural landmark and continue to serve generations to come.



LOUIS G. SPISTO
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JERRY PATCH
Resident Artistic Director



Season Sponsors

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

The Legler Benbough Foundation

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

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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

BELL, BOOK AND CANDLE

BY

John van Druten

SCENIC DESIGN

Alexander Dodge

COSTUME DESIGN

Emily Pepper

LIGHTING DESIGN

Matthew Richards

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Lisa Porter

DIRECTED BY

Darko Tresnjak

Casting by Samantha Barrie

Cast of Characters

IN ORDER OF APPEARANCE

Gillian HolroydMelinda Page Hamilton
 Shepherd HendersonAdrian LaTourelle
 Miss HolroydDeborah Taylor⁺
 Nicky HolroydJohn Lavelle
 Sidney Redlitch.....Gregor Paslawsky

Stage ManagerLisa Porter

Setting: Gillian Holroyd's apartment in the Murray Hill district of New York City.
 There will be one 15-minute intermission.

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

⁺ Associate Artist of the Old Globe

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.

COUNTY OF SAN DIEGO SUPPORTS THE ARTS

The Old Globe would like to thank **Supervisor Pam Slater-Price** and **Supervisor Bill Horn** for their extraordinary commitments to the Globe's Capital and Endowment Campaign through Community Projects funds.

Through the County's Community Projects program and the County's Community Enhancement program, many non-profit organizations receive funding for programs that improve the quality of life for County residents and promote economic development and tourism.

In 2007, The Old Globe will receive funding through the County's Community Enhancement Program and the theatre is grateful to the entire San Diego County Board of Supervisors for their generous support.



GREG COX, DISTRICT 1,
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Production Sponsors

***BELL, BOOK AND CANDLE* is supported, in part,
by the following generous sponsors:**

Deni and Jeff Jacobs

Deni and Jeff Jacobs have been loyal subscribers and donors to The Old Globe for years, and in 2007 Deni will not only Co-Chair the Globe Gala but will also host the Gala Underwriters' Party at their new home in La Jolla. Jeff serves as Executive Vice President and President of Global Development for QUALCOMM, which has been a Globe Season Sponsor since 2004. Deni and Jeff are also involved amongst other charitable activities, with Big Brothers and Big Sisters, the Challenged Athletes Foundation, Educational Enrichment Systems, San Diego Sports Council and the Haas School of Business at UC Berkeley.

U.S. Bank

For more than a decade, U.S. Bank has supported The Old Globe's Education Programs including The Shakespeare Initiatives for Young People; and this year, thanks to the support of Senior Vice President and Regional Manager Jim Wening, the Bank has expanded its support to sponsor this production of *Bell, Book and Candle*. U.S. Bank improves communities through contributions to nonprofit organizations in the priority areas of affordable housing and economic opportunity, education and artistic and cultural enrichment. John Rebelo, former U.S. Bank Board Member and Chairman and CEO of Peninsula Bank, currently serves on the Globe's Board of Directors.

THE OLD GLOBE EDUCATION PROGRAMS

Enrich...Enlighten...Entertain and Engage



Student Matinees

In-School Touring Production

**Professional Development
for Teachers**

Literacy Initiatives

Theatre Tours and More!

To learn more about The Old Globe Education programs, contact Roberta Wells-Famula, Director of Education: rwells-famula@TheOldGlobe.org
To volunteer, contact Education Associate Raúl Moncada: rmoncada@TheOldGlobe.org

2007 Board of Directors



Dear Friends,

In 1947, Globe Founding Director Craig Noel – ever the visionary – created one of the nation's first theatre education and outreach programs, which has grown into an extensive series of activities that

engage elementary through college students, as well as adults, educators and actors in training.

This year, more than 45,000 will participate in the Globe's Education and Outreach Programs, which include reading initiatives for underserved schools, student matinee performances and lectures with artists and performers.

Through the Theatre's Capital and Endowment Campaign, The Old Globe is raising funds to build the new Karen and Donald Cohn Education Center, as part of the new Conrad Prebys Theatre Center. This facility will greatly enhance the Globe's ability to present education and outreach programs, performances and workshops.

I am pleased to be a part of this exciting project and want to thank each of you who help support the theatre's education and artistic programs through your annual donations.

Kathryn Hattox
Kathryn Hattox, Chair,

Board of Directors

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*Executive Committee Member



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.

The Need for Endowment Help Secure The Old Globe For Generations to Come

Since 1935, The Old Globe has been an integral thread in the cultural fabric of San Diego, and with increasing attendance, balanced budgets and national recognition, The Old Globe is in one of the strongest positions in its history and is poised to secure the theatre for generations to come.

The most critical long-term need at The Globe today is to grow its endowment. An endowment is a protected investment fund that earns interest, which will provide the theatre with a reliable income stream to supplement its annual ticket sales and donations.

As part of the current campaign – Securing a San Diego Landmark – the Globe is actively seeking commitments to its endowment through planned gifts, bequests and other estate planning options.

The Old Globe would be pleased to meet with you to discuss your goals for leaving a lasting gift to the Theatre. Of course, you should also consult with your tax and legal advisers. We want this to be a “win/win” situation!

For more information, please contact Director of Development, Todd R. Schultz at (619)231-1941 x2310 or TSchultz@TheOldGlobe.org.

The following are examples of some of the many ways you can form partnerships with The Old Globe that are advantageous to you as well as to the theatre:

MAKE AN OUTRIGHT GIFT – By making outright gifts of cash, appreciated securities and real estate you will receive immediate income tax deductions and recognition of your gift at the Globe.

DONATE FROM YOUR IRA – If you are age 70 or older, you can make cash gifts to the Globe and other charities totaling \$100,000 a year from your IRA without incurring income tax on the withdrawal. Act fast to take advantage of this tax provision as it expires in 2007.

LEAVE A BEQUEST – In your will or trust, you can designate the Globe as a beneficiary and that amount will be deductible in determining your taxable estate.

CREATE A CHARITABLE TRUST – While helping the Globe, you and/or your heirs can benefit now or in the future by receiving income for life or for a period of years; you will receive an immediate charitable deduction on your income tax and will avoid capital gains taxes.

CRAIG NOEL LEAGUE MEMBERS

Planned Giving Society of The Old Globe

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David and Debbie Hawkins	Alice B. Nesnow		
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Melinda Page Hamilton

(Gillian Holroyd)



THE OLD GLOBE: *All My Sons*. OFF-BROADWAY: *Our Lady of Sligo*. REGIONAL: *The Royal Family*, Ahmanson Theater;

Cyrano de Bergerac, Cleveland Play House; *To Fool the Eye*, Guthrie Theatre; *The Royal Family*, Arena Stage; *The Seagull*, George Street Playhouse. FILM: *Sleeping Dogs Lie*, *Promised Land*, *Ted's MBA*. TV: *Desperate Housewives*, *Nip/Tuck*, *Raines*, *Everwood*, *CSI NY*, *CSI Miami*, *Medical Investigation*, *Numbers*, *Enterprise*. EDUCATION/TRAINING: Ms. Hamilton received her MFA in Acting from NYU's Tisch School of The Arts.

Adrian LaTourelle

(Shepherd Henderson)



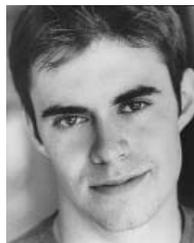
THE OLD GLOBE: Debut. NEW YORK: *The Dazzle*, Roundabout; *Democracy Project*, NY Theatre Workshop; *Texarkana Waltz*, The Kirk

Theatre; *Sherlock Holmes*, NY Fringe Festival; *Bloody Poetry*, Synapse Productions; *Dido*, *Queen of Carthage*, Target Margin Theatre; *The Propaganda Plays*, Dixon Place. REGIONAL: *Thom Pain (Based on Nothing)*, Dallas Theater Center; *Enchanted April*, San Jose Repertory; *Private Lives*, Virginia Stage Company; *Big Love*, *Experiment with an Air Pump*, *The Seagull*, *Inexpressible Island*, Dallas Theatre Company; *The Mystery of Irma Vep*, Triad Stage; *1984*, *Kiss of Blood*,

Arden of Faversham, Empty Space Theatre; *Measure for Measure*, *The Inspector General*, *The Glass Menagerie*, Yale Repertory Theatre. FILM/TV: *Without a Trace*, *Boston Legal*, *Numbers*, *Guiding Light*, *Little Crumb*, *Trust Me*, *The Temp*, *Science Sleuths*. TRAINING: MFA, Yale School of Drama; Sanford Meisner.

John Lavelle

(Nicky Holroyd)



THE OLD GLOBE: Debut. BROADWAY: *The Graduate*. OTHER NEW YORK THEATRE: *The Merchant of Venice* and *The Jew of Malta*

(in Repertory), Duke Theatre; *Burleigh Grimes*, New World Stages; *Rope*, Zipper Theatre; *Spatter Pattern*, Playwrights Horizons; *Twelfth Night*, The Connelly Theatre; *Jude*, Marilyn Monroe Theatre; *Death from Above*, Caurchan; *Boy's Life*, Access Theatre. REGIONAL: *On the Razzle*, Williamstown Theatre Festival; *Much Ado About Nothing*, La Jolla Playhouse; *The Merchant of Venice*, Royal Shakespeare Company in Stratford-upon-Avon. FILM: *Frozen Impact*, *The Sandpiper*, *August*. TV: *The Black Donnellys*, *Law & Order: Trial by Jury*, *Guiding Light*, *All My Children* and *Sixteen to Life*.

Gregor Paslawsky

(Sidney Redlitch)



THE OLD GLOBE: *The Two Noble Kinsman*, *Antony and Cleopatra*, *As You Like It*, *Pericles*. OFF-BROADWAY:

Princess Turnadot, *Hotel Universe*, Blue Light Theatre; *The Sadness of Others*, *PegLeg!*, *Not Dead Yet*, *Mixed Message*; *The Phantom Lady*, SoHo Rep; *Egypt*, Target Margin. REGIONAL: *The Unseen*, Actors Theatre Louisville; *Travesties*, *Moving Picture*, *The Skin of Our Teeth*, *The Hot L Baltimore*, *Rosencrantz and Guildenstern Are Dead*, Williamstown Theatre Festival; *Travesties*, *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; *Princess Turnadot*, Westport Country Playhouse; *The Ruling Class*, Wilma Theatre; *Blood Knot*, New Mexico Repertory; *Waiting for Godot*, *Hamlet*, *School for Scandal*, *The Time of Your Life*, *Twelfth Night*, North Carolina Shakespeare Festival; *Macbeth*, London Shakespeare Company; FILM: *Alien Siege* (Sci-Fi).

Deborah Taylor

ASSOCIATE ARTIST

(Miss Holroyd)



THE OLD GLOBE: Shakespeare Festival 2004: *As You Like It*, *Antony and Cleopatra*, *Twelfth Night*; *The Magic Fire*, *Wonderful Tennessee*, *Out of*

Purgatory, *Interior Decoration*, *The Snow Ball* (also at Hartford Stage and Huntington Theatre), *Season's Greetings*, *Yankee Wives*, *A Midsummer Night's Dream*, *As You Like It*, *Hamlet*, *The Dining Room*, *The Seagull*, *Ring 'Round the Moon*, *The Rivals*, *Henry IV, Part I*, *The Winter's Tale*, *Othello*. ELSEWHERE: *The Magic Fire*, Berkeley Rep; *The Beaux Strategem*, Hartford Stage; *The Women*, Royal Alexandra Theatre, Toronto; *Holiday*, *Breaking the Silence*, *Tonight We Improvise*, Shaw Festival; *Whose Line Is It Anyway?*,

Ah, Wilderness!, A Place to Stay, Studio Arena Theatre; *The Miser*, Stagewest. FILM: *Sea of Love*, *The Brother from Another Planet*, *Lianna*. TV: *Murphy Brown*, *Star Trek*, *Cop Rock*, *Knightswatch*, *NYPD Blue*.

Darko Tresnjak

(Director)

THE OLD GLOBE: *Hamlet*, *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Winter's Tale*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Titus Andronicus*. ELSEWHERE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theater Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot*, *The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon*, *The Blue Demon*, Huntington Theatre; *Hay Fever*, *Princess Turandot*, Westport Country Playhouse; *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theater; *A Little Night Music*, *Amour*, Goodspeed Opera House; *La Dispute*, UCSD. OPERA CREDITS: *Die Zauberflöte*, Opera Theater of Saint Louis; *Orfeo ed Euridice*, *Il Trovatore*, *Turandot*, Virginia Opera; *Turnadot*, Opera Carolina; *Il Barbiere di Siviglia*, Florida Grand Opera; *Die Zauberflöte*, Florentine Opera Company; *La Traviata*, *Der Fliegende Holländer*, *Die*

Fledermaus, and the American premiere of *May Night*, Sarasota Opera. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and two Patté Awards for his direction of *The Winter's Tale* and *Titus Andronicus*. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppet theatre. He was educated at Swarthmore College and Columbia University and teaches acting and directing at UCSD. Upcoming projects include *Antony and Cleopatra* for Theatre for a New Audience and the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg* for Los Angeles Opera, conducted by James Conlon.

Alexander Dodge

(Scenic Design)

THE OLD GLOBE: *The Sisters Rosensweig* and *Moonlight and Magnolias*. BROADWAY: *Old Acquaintance*, *Butley* (w/Nathan Lane), *Hedda Gabler*. OFF-BROADWAY: *The Water's Edge*, Second Stage; *Measure for Pleasure*, Public Theater; *Observe the Sons of Ulster* (Lortel Award), *Chaucer in Rome*, Lincoln Center; *Force Continuum*, *Sexual Perversity in Chicago*, Atlantic; *The Downtown Plays*, TriBeCa Theater Festival. REGIONAL: Alley, Arena, BTF, Centerstage, Chicago Shakespeare, Denver Center, Dallas

Theater Center, Geffen Playhouse, Huntington Theatre, Mark Taper Forum, Williamstown, Yale Rep. INTERNATIONAL: The Gate-Dublin, Theatre Calgary, Stratford Festival. OPERA: (all sets and costumes) *Il Trittico* (Berlin), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg), and *Lohengrin* (Budapest). Mr. Dodge is a graduate of the Yale School of Drama.

Emily Pepper

(Costume Design)

THE OLD GLOBE: Debut. *Villa America*, Williamstown Theatre Festival; *Blood Wedding*, *10 Thousand Things*; *Frankenstein*, New World Stages; *The Diary of Anne Frank*, *Driving Miss Daisy*, Delaware Theatre; *Our Town*, Two River Theatre; *Frankenstein*, New Jersey Performing Arts Center (NJPAC); *Golden Boy*, Atlantic Acting Co; *Fizz*, Ohio Theatre; *Evensong*, TBG Arts Center; workshop production of *Zhivago* (dir. Des McAnuff and Paris Commune), La Jolla Playhouse; *La Dispute*, *A Streetcar Named Desire*, *Richard III*, *The Seagull*, *Desperadoes In Dreamland*, *Two Hands Very Tired* and *500 Words*, University of California, San Diego; *Shoes*, Slant Theatre Project. Assisted on *Meditations on Virginity*, Ninth International Theatre "Confrontations" Festival Lublin, Poland. Emily holds an MFA in design from University of California, San Diego.

Matthew Richards

(Lighting Design)

THE OLD GLOBE: *The Violet Hour*, directed by Carolyn Cantor. NEW YORK: *One Loss Plus*, BAM; *Pen*, Playwrights Horizons; *A Small Melodramatic Story*, The Public/LAByrnth; *Living Room in Africa*, Edge Theater Company; *Seussical*, Lucille Lortel; *Eve-olution*, Cherry Lane; *Islands*, New Victory Theater; *Active Eye*; ARS Nova; *The Flea*; *Naked Angels*; New York Stage and Film, Rattlestick. REGIONAL: *What the Butler Saw* (directed by Darko Tresnjak), Huntington Theatre; *Romeo and Juliet*, Williamstown; *The Rabbit Hole*, Geffen Playhouse; *Don Giovanni*, Wolf Trap; Alliance Theatre; Baltimore Center Stage; Barrington Stage Co; Bay Street Theatre; Cleveland Playhouse; Dallas Theater Center; Delaware Theater Company; Hangar Theatre; Hartford Theatre Works; Skylight Opera; St. Louis Rep; Syracuse Stage; Triad Stage; Yale Rep. EDUCATION: University of Massachusetts, Yale School of Drama.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 50 productions, including: *Hay Fever*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please, Restoration Comedy*, *The Four of Us*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Boswell Sisters*, *Crumbs from the Table of*

Joy. ELSEWHERE: Centerstage, 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.

Lisa Porter

(Stage Manager)

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

ADDITIONAL STAFF FOR THIS PRODUCTION

Assistant DirectorCaitlin Moon
 Assistant Lighting DesignChris Walsh
 Production AssistantErin Albrecht



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.

MFA 20th Anniversary



CELEBRATING 20 YEARS OF CLASSICAL ACTOR TRAINING

In 1987, Globe Founding Director Craig Noel and University of San Diego Vice-President and Provost Sally Furay, RSCJ, established The Old Globe/University of San Diego Master of Fine Arts acting program, which has resulted in one of the most acclaimed classical training programs in the United States.

To celebrate the 20th Anniversary of the MFA program, Globe donors and USD faculty dined together on the Donald and Darlene Shiley Stage in the Old Globe Theatre on Monday, June 18 with entertainment by current MFA students and graduates.

Special guest for the evening was **Darlene Shiley**, who, along with her husband Donald, has given extraordinary support to the MFA program through gifts to both The Old Globe and University of San Diego.

Lead Presenting Sponsor of the MFA 20th Anniversary Celebration was **Audrey Geisel**. Additional generous supporters included **Ronald F. Brown, Louis Yager Cantwell Foundation, Mary H. Clark, Kathy Hattox, Tish and Jere Horsley, Jeanette Stevens** and **San Diego Sheraton Hotel and Marina**.

The Old Globe would like to thank these and the many other donors who helped make this a tremendously successful event.

PHOTOS: 1. Deborah Szekely, Audrey Geisel, Darlene Shiley, Mary Clark. 2. MFA Director Richard Seer, Sandy Redman, MFA Graduate Peter Smith. 3. Kathy Hattox, Julie Sullivan. 4. Sally Furay, RSCJ. 5. MFA Student Chris Bresky, Audrey Geisel, MFA Student Nathaniel McIntyre. Photos by Nowell Wisch.

From "How A Play Is Born, by John van Druten" Originally published by The New York Times, November 30, 1952

The non-creative person has an idea that silence and physical beauty, a still moonlight night or a woodland glade in the sunlight, can provide a sudden thrust of ideas that never comes to him in his ordinary life. I could wish that this were so. My own ideas for plays have come to me anywhere; they have come in the city, in the country, in cars and trains. I have never known where to turn for them. I have learned that I cannot turn anywhere and that I must wait for them to happen...

...It was G. K. Chesterton who urged that one should do everything possible to remind oneself of them, trying, as he put it, to fall in love with one's wife all over again every single day. It is an excellent idea. And wonder is the artist's sharpest weapon...

...I have found that the mechanical problems of playwriting are easiest of achievement for me while I am driving a car. I think that is because I can forget my body and my sense of myself...

...I remember a day when I was planning a new play. I was driving the car on the long empty roads of the desert. Scenes were constructed in my head effortlessly. Then I came to a small town. There was a stop sign and I obeyed it. Instantly I became aware again that I was driving a car, that I was I, and that I was planning a play. The real (or apparently real) world sprang to life again. It took me a long while to get back to the job because I had become



conscious that I was doing it.

That "I" is the important word. It is the word that must be forgotten, and forgotten not deliberately but involuntarily in the absorption of the task. Quite often, when I have a scene to write, with no

more than the barest idea of what is it to contain, I will go to my desk and sit at the typewriter, saying: "Well, let's see what happens." Very often something quite presentable happens. And quite often I have no idea where it happened from, whence I brought those lines down onto the machine.

I have said somewhere before that writing dialogue is very much like being a stenographer behind a screen, taking down words from the characters one can hear but not see. I am aware that this sounds like an affected thing to say but I think that almost every artist would bear it out when he speaks of the days when the work goes well. When it goes badly, when the words refuse to come and have to be coaxed and wooed, then one feels that the job is of one's own doing, one's own achievement. That is a somewhat depressing realization.

There have been explanations of this that involve the subconscious and its approval of the task on which one is engaged. If the

(continued on page 14)



HARRIET HARRIS AND MARGARET COLIN, IN *OLD ACQUAINTANCE* 2007, ROUNDBOUT THEATRE COMPANY; PHOTO SARA KRULWICH, THE NEW YORK TIMES

The scenic design for *Bell, Book and Candle* was inspired by the architecture of Eero Saarinen, best known for his design of the TWA Flight Center Building at JFK International Airport. His sleek, modern designs can be found all over the United States: the Gateway Arch in St. Louis, and Washington's Dulles International Airport. A significant feature of the few homes he designed was the sunken living room, or "conversation pit," (photo left) a trademark of Saarinen's contemporary style. The conversation pit expanded the space surrounding the living room, creating an airy, modern feel to an otherwise traditional set-up.

The Witch's Craft

The following is excerpted from *PERSUASIONS OF THE WITCH'S CRAFT* (Harvard U. Press, 1989), an anthropological study of the practice of witchcraft in contemporary England by the American anthropologist, T. M. Luhrmann

Modern magic is a mixture of many different activities and ideas: paganism, astrology, mysticism, the range of alternative therapies, even kabbalism. People practice as individuals or as members of groups which come and go in a fluctuating population, although some groups have stayed in tact for decades.

The groups are astonishingly diverse. Practitioners think of themselves as, or as inspired by, the witches, wizards, druids, kabbalists, shamans, of mostly European lore, and they perform rituals and create ritual groups. They have two marked characteristics. First, they tolerate a surprising spiritual diversity. Central to the ethos is the notion that any path to a religion is a path to a spiritual reality, and whatever symbols and images one chooses are valid... Second, they practice what they call magic. They often describe themselves as magicians, perform what they call magical rites, and talk as if they expected those rites to have effects..

Magicians are ordinary, well-educated, usually middle-class people. They are not psychotically deluded, and they are not driven to practice by socio-economic desperation. By some process, when they get involved with magic, they learn to find it eminently sensible. They learn to accept its core concept: that mind affects matter, and that in special circumstances, like ritual, the trained imagination can alter the physical world.

Many non-magicians find that theory fatuous or false. But the Janus face of the outsider's bafflement and the insider's nonchalance is not unique to magic. Modern magicians are interesting because they are a flamboyant example of a very common process: that when people get involved in an activity they develop ways of interpreting which make that activity meaningful even though it may seem foolish to the uninvolved... .

Modern magicians know a way of explaining nature — science — which has been remarkably successful in its explanation and remarkably antagonistic towards ritualistic magic. They do not come from a background which accepts magic easily and their rites are novel creations: their magic cannot be explained as some burden of the past... Magicians maintain their jobs as civil servants, businessmen and computer analysts. If anything, they become more effective at their jobs. Yet they rarely suggest that their clients use magic in their transactions. All people move between different parts of their lives with ease.



KIM NOVAK, FROM 1958 FILM, *BELL, BOOK AND CANDLE*

T. M. Luhrmann was on the faculty of UCSD (1989-2000), held the Max Palevsky chair at the University of Chicago (2000-2007), and last spring joined the Anthropology faculty of Stanford University.

John van Druten



John William van Druten was born in London in 1901 to a Dutch father and an English mother. He studied law at the University of London, and became qualified as a solicitor of the Supreme Court of Judicature in England. While teaching English law and legal history at the University College of Wales, he wrote his first successful play, *Young Woodley* (1925), which was banned in England for its purported attack on the British public school system. The play's subsequent New York production earned rave reviews, and was soon after produced in London.

Playwriting and directing became van Druten's profession. In addition to *Bell, Book and Candle* (1950), he is best known for *Old Acquaintance* (1940), *The Voice of the Turtle* (1943), *I Remember Mama* (1944), and *I Am a Camera* (1951), which the musical *Cabaret* was later based on. He directed the premieres of most of his plays, and also staged the original Broadway production of Rodgers and Hammerstein's *The King and I*, starring Yul Brynner and Gertrude Lawrence. He wrote screenplay adaptations of his most successful plays, as well as a number of original screenplays, adaptations, and television scripts.

In 1944 he became a naturalized American citizen and settled into rural ranch life outside Palm Springs. Shortly after writing his autobiography, entitled *The Widening Circle* (1957), he died in his sleep at his home in Indio, California.

Program Notes (continued)

subconscious likes the thesis it will hand one all kinds of gifts, sudden and unexpected. If it is out of sympathy with the subject-matter, it will retire to sleep, leaving the conscious mind to do the work by itself.

This seems true to me, but I am not sure there is not a simpler, if deeper, solution. And that solution lies in the word "I." When I have used that phrase "Let us see what happens," I have a sense of turning to something outside myself. Yet I know, too, that what I am listening to comes from within me, although I cannot hear it unless I forget that fact. In the end I suppose I mean no more by this than lies in the

words: "Of myself can I do nothing," and that that applies not only to what may be called inspiration, but to the watchful checking that goes on in the work that follows it.

All of this which has been related to the craft of playwriting has, I think, larger applications to life. The words remain true in all fields. A removal of one's sense of a deliberately creative, wishful self is the thing that all of us need most.



IRENE DUNNE, FROM 1948 FILM, *I REMEMBER MAMA*

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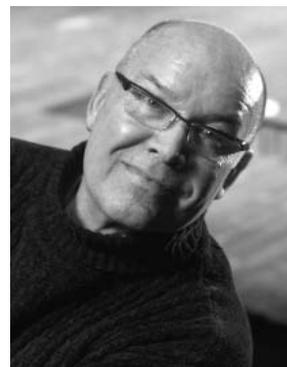


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Kathryn Hattox...in the Donor Spotlight

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"There are so many opportunities to help make a positive difference in San Diego," says Kathryn Hattox, "but nothing gets me as emotionally involved as the arts do; specifically The Old Globe." Mrs. Hattox is a native San Diegan and the Chair of the Board of Directors at The Old Globe. Although she is an incredibly active member of the Globe's leadership, this is just the current focus in a life dedicated to supporting her community.

"I think that people who have been fortunate enough to accumulate assets that they don't need for ordinary living should share them with the public," says Mrs. Hattox. "That's my theory." As a supporter of a number of local charitable organizations, Mrs. Hattox puts that theory to work everyday.

In addition to her efforts at The Old Globe, Mrs. Hattox is a long-time supporter of many of the cultural institutions in Balboa Park. She is particularly fond of the San Diego Zoo. In fact, the hippopotamus exhibit at the Zoo is named after her late husband. "Every time family members visit the Zoo, we always stop to take a look at Grandpa's hippo pool."

"I've been coming to the Globe for fifty years, and I hope that I can help to ensure that others will have that same wonderful experience."

When asked about her work in the community, she puts things succinctly, "It is meaningful to see the people in the community enjoy the things to which one has donated their time and money." And at a time when many people can't seem to find enough time to help others, Mrs. Hattox has renewed her dedication to charitable giving.

"I've decided to accelerate my giving because it is nice to see the gifts in action. There's not much point in waiting until you're dead when you can't see anything. I've been donating gifts in this community for quite a while because I've been very fortunate financially. But recently I realized that I should start giving more now. I'm hoping that people will be inspired by all of the amazing things that are going on at the Globe. I've been coming to the Globe for fifty years, and I hope that I can help to ensure that others will have that same wonderful experience."

Mrs. Hattox exemplifies the kind of community spirit that makes San Diego America's finest city. The Old Globe is proud to recognize Kathryn Hattox as a volunteer, a donor and a friend.

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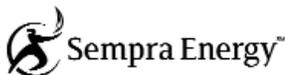
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of this theatre.



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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.

RESTROOMS AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children five years of age and under will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

SENNHEISER® LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

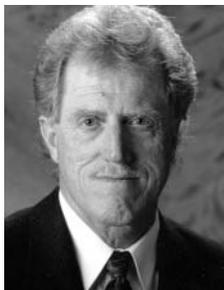
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Director Profiles



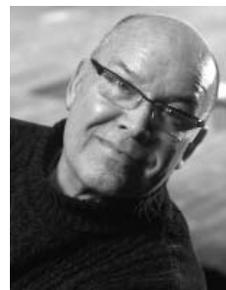
LOUIS G. SPISTO
Executive Director

Louis G. Spisto has served as 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 *Dirty Rotten Scoundrels*, *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*, which transferred to Broadway in September, 2006, along with the Globe's annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. In March, 2006, Spisto spearheaded the launch of the Globe's Capital Campaign, "Securing a San Diego Landmark," to raise \$75 million by the Theatre's 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, 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 two 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 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*, *Safe in Hell* and *Freedland*; Lynn Nottage's *Intimate Apparel* and nine world-premieres by Richard Greenberg, including *Three Days of Rain*. 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 also serves as Consulting Dramaturg for New York's Roundabout Theatre Company.



JACK O'BRIEN
Artistic Director

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1982. 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*. BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (recipient of the 2007 Tony Award® for Best Direction of a Play which won a total of 7 Tony Awards®, including Best Play), *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), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination: Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *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 is a member of the College of Fellows of the American Theatre.

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