

## UPCOMING

### TWO TRAINS RUNNING

April 21 - May 27, 2007  
Old Globe Theatre



### Edward Albee's WHO'S AFRAID OF VIRGINIA WOOLF?

May 19 - June 24, 2007  
Cassius Carter Centre Stage



### 2007 SUMMER SHAKESPEARE FESTIVAL HAMLET

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



### AVENUE Q

June 30 - August 5, 2007  
Spreckels Theatre (Downtown)



### HAY FEVER

July 14 - August 19  
Old Globe Theatre



### BELL, BOOK AND CANDLE

August 4 - September 9, 2007  
Cassius Carter Centre Stage

Dear Friends,

The Globe is thrilled to bring to its stages two such different yet equally evanescent comedies as the next two shows in our 2006/2007 season. In the Old Globe Theatre we welcome back director and Tony Award®-winner John Rando, who is at the helm of *Restoration Comedy* by Pulitzer Prize finalist Amy Freed. On the Cassius Carter Centre Stage, we are pleased to bring back Old Globe favorite Kirsten Brandt to direct award-winning playwright Annie Weisman's workplace comedy, *Hold Please*.

Thus far 2007 is proving to be another remarkable year for the Globe. The new musical *ACE* delighted audiences of all ages, playing to emotion-filled standing ovations at each and every performance. As part of the Globe's free student matinee program, two special performances of *ACE* were given for over 1,200 middle and high school students who cheered ecstatically. Our audiences, were equally enthusiastic about the world premiere of Itamar Moses amusing, unique and important *The Four of Us*.

These new and inventive works and the Globe's essential Education programs could not be possible without your help. As you know, ticket sales cover only a portion of the cost of these projects, and your annual donation is key to our being able to serve this community.

Once again we thank you for your devotion and your continued support.



LOUIS G. SPISTO  
Executive Director



JACK O'BRIEN  
Artistic Director



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 Lipinsky Family**

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THE OLD GLOBE

P R E S E N T S

# HOLD PLEASE

BY

Annie Weisman

SCENIC DESIGN

Michael Vaughn Sims

COSTUME DESIGN

Mary Larson

LIGHTING DESIGN

David Lee Cuthbert

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Monica A. Cuoco

DIRECTED BY

Kirsten Brandt

Casting by Samantha Barrie

Commissioned and first produced by South Coast Repertory.

HOLD PLEASE by Annie Weisman is presented by arrangement with Dramatists Play Service, Inc., in New York.

# Cast of Characters

## IN ORDER OF APPEARANCE

Erika .....Stephanie Beatriz  
 Agatha .....Kandis Chappell<sup>+</sup>  
 Jessica .....Kate Arrington  
 Grace .....Starla Benford

Stage Manager .....Monica A. Cuoco

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.

<sup>+</sup> Associate Artist of The Old Globe

Setting: Present, an office building in an inland area of Southern California.  
 There will be one 15-minute intermission.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.  
 If you would like a synopsis of this production in Spanish, please request it from an usher.

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



On March 13, 2006 more than 140 donors attended a "Meet the Artist" event with Sandy Duncan, photo by Nowell Wisch



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



On October 16, 2007 donors enjoyed learning more about the life of Hershey Felder.

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

Globe artists who have participated in the "Meet the Artist" series include Sandy Duncan, Hershey Felder, Darko Tresnjak, Marion Ross, Paul Michael, Jerry Patch, Jack O'Brien, Robert Taylor and Richard Oberacker.

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

# Production Sponsors

**The Old Globe would like to thank the following sponsors who have generously underwritten this production of *HOLD PLEASE* . . .**

## **Jake and Todd Figi**

Jake and Todd Figi have been supporters of The Old Globe for many years. Jake currently serves on the Board of Directors of the Globe and served as a Co-Chair of the 2006 Globe Gala, and Todd was a Co-Chair of the 70th Anniversary Globe Gala in 2005. The Figis are actively involved arts patrons and volunteers in San Diego. Todd is Co-Chair of the 21st Century Campaign, President-Elect and current Executive Vice President of the Museum of Contemporary Art San Diego, where Jake is also active. Todd has also served on the Board of the San Diego Museum of Man for four years. They are avid collectors of Latin American Art and reside in La Jolla with their two dogs, Niki and Guapo.

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## **Mary Beth Adderley-Wright and Richard Wright, and Elizabeth Adderley**

Mary Beth Adderley-Wright and Richard Wright are both long-time San Diegans who have enjoyed The Old Globe for many years. Mary Beth is an active member of The Old Globe's Board of Directors. She also serves on the Vanderbilt Board of Trust and the Board of South Coast Repertory. Richard is supportive of San Diego's live theatre and local fine arts venues. He is a retired Air Force officer whose passion turned from flying to sailing. He is a Staff Commodore of the Ancient Mariners Sailing Society — a group dedicated to the preservation and promotion of classic sea vessels. Along with Mary Beth's daughter Elizabeth, the two regularly attend The Old Globe, and encourage friends and colleagues to do the same. In addition, Richard and Mary Beth further support the Theatre by hosting dinners in their home featuring artists and other members of The Old Globe's creative team.

Thanks to support from many generous contributors, The Old Globe is one of the leading theatres in the United States and a cultural icon in San Diego. Join these donors today by calling (619) 231-1941 ext. 2311 and contributing to the theatre's annual fund in support of artistic and education programs.

# 2007 Board of Directors



Dear Friends,

Many of us attending the Globe today have seen this organization grow from a respected community theatre to one of the most prominent theatres in the United States. The Old Globe is truly a San Diego landmark, and it is incumbent upon us – the current subscribers, donors and attendees – to ensure this cultural icon's future.

A solid endowment is the key to securing that future. When I established my estate plans, I chose to join the Craig Noel League – the Globe's planned giving program – as the Globe has been a family tradition, and I want to ensure that future generations can enjoy this great theatre.

The Globe offers estate-planning partnerships that are advantageous to you now, your heirs and the theatre. To learn more about planned giving, please contact our Development Office at (619) 231-1941 ext. 2309.

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

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

## BOARD OF DIRECTORS / OFFICERS

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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 Craig Noel League

## CRAIG NOEL LEAGUE MEMBERS

Deferred Giving Society of The Old Globe

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## The Importance of Endowment

### *Help Secure The Old Globe for Generations to Come*

With an annual budget of \$19 million, The Old Globe is one of the ten leading theatres, out of more than 2,000 in the United States. However, compared to other prominent performing arts organizations throughout the country, the Globe has a small endowment of only \$3 million. As part of the "Capital and Endowment Campaign: Securing a San Diego Landmark," The Old Globe is seeking to address this critical need with your support.

The purpose of an endowment is to secure the theatre for the long term, to ensure financial stability through leaner economic times. As a rule, an institution like the Globe needs an endowment approximately two to three times the size of its annual budget, which would be an endowment of a minimum of \$40 million.

By drawing on the interest earned from the endowment, the theatre receives a reliable annual income to supplement annual ticket sales, regular



Craig Noel, Founding Director

annual contributions, grants, sponsorships and other earned income. Endowment gifts are typically made through estate plans and other planned giving options, and to this end the Craig Noel League was created. This league is named in honor of the Globe's Founding

Director, Craig Noel, who has been associated with this theatre since 1937, and guided the Globe to become one of the nation's most successful not-for-profit theatres.

Members of the Craig Noel League have notified the Globe of their intent to include the Globe in their estate plans. We look forward to hearing from you about joining the Craig Noel League. Please contact Brad Ballard at (619) 231-1941 x2309 and help preserve the Globe for generations to come.

# Profiles

## Kate Arrington

(Jessica)



THE OLD GLOBE: Kate Arrington is happy to appearing for the first time at The Old Globe. Other theatre work includes *King Lear*, Goodman

Theatre; *The Violet Hour*, Steppenwolf Theatre Company and South Coast Repertory; *The Pain and the Itch* and *The Well-Appointed Room*, Steppenwolf Theatre Company; *Everett Beekin*, Lincoln Center Theatre; *Far and Wide*, Mint Theatre; *Sexy Saint James* and *Three Sisters*, HERE Arts Center; *Boom*, Classic Stage Company. Kate is a graduate of Northwestern University and a member of Steppenwolf Theatre Company as of 2007.

## Stephanie Beatriz

(Erika)



THE OLD GLOBE: Debut. OFF-BROADWAY: *The Adventures of Barrio Grrrl!*.

REGIONAL: *Summer and Smoke* (with Amanda Plummer), Hartford Stage and

Paper Mill Playhouse; *The Clean House*, TheatreWorks CA; *Anna in the Tropics*, Pittsburgh Public Theatre; *Misterioso-119* (US premiere), Berkshire Theatre Festival; *Yemaya's Belly* (world premiere), Portland Stage Company; *The Hot L Baltimore*, Macklanberg Playhouse; *Gaggle of Saints*, The Warehouse Theatre; *Cinderella*, Okoboji Summer Theatre. NATIONAL TOUR: *Romeo and Juliet*, Theatreworks USA. EDUCATION: Ms. Beatriz received her BFA from Stephens College.

## Starla Benford

(Grace)



THE OLD GLOBE: Debut. BROADWAY/NATIONAL TOURS: *A Streetcar Named Desire*, *Cat on a Hot Tin Roof* (with Ned Beatty), *The Vagina Monologues*, 1st

National Tour/National Broadway Award nomination for Best Actress; *Macbeth*. OFF-BROADWAY: *Macbeth*, Theatre for a New Audience; *Stonewall Jackson's House* (Obie Nomination, Best Play), American Place Theatre; *Hecuba*, 45 Bleeker. REGIONAL: *Trouble in Mind*, Baltimore Center Stage; *A Streetcar Named Desire*, Cleveland Playhouse; *From the Mississippi Delta* (CT Critics Circle award), Stanford Theatre Works; *Antony and Cleopatra*, Shakespeare Theatre; *The Oresteia*, *Misalliance*, American Repertory Theatre; *Eastville*, Connecticut Repertory Theatre; *The Venetian Twins*, Guthrie Theatre. INTERNATIONAL: *Doubt* (Irish premiere), Abbey Theatre, Dublin. FILM: *J.O.B.*, *Half Nelson*, *United 93*, *Sorry Haters*, *Our Song*, *A Perfect Murder*, *Blank Check*, *Tree Shade*. TV: *Law & Order*, *Third Watch*, *New York Undercover*, *Law & Order: SVU*, *Save the Dog* (Disney Channel), *As the World Turns*, *One Life to Live*, *All My Children*. EDUCATION/TRAINING: MFA, American Repertory Theatre, Institute at Harvard University.

## Kandis Chappell Associate Artist

(Agatha)



THE OLD GLOBE: More than 25 productions including *The Constant Wife*, *The Winter's Tale*, *The Comedy of Errors*, *Julius Caesar*, *Henry V*,

*Collected Stories*, *Intimate Exchanges*, *The*

*Dining Room*, *King Lear*, *The Merchant of Venice*. BROADWAY: *Rumors*, *Getting Away with Murder*, *Pride's Crossing*. REGIONAL: *Doubt*, Seattle Rep; *The Guardsman*, Arcadia, Huntington Theatre; *Woman in Mind*, *The Magic Fire*, Milwaukee Rep; *Intimate Exchanges*, *Three Tall Women*, Intiman Theatre; San Jose Rep; ACT; Williamstown; Arizona Theatre Company; and more than 15 productions at South Coast Rep. EDUCATION: Ms. Chappell holds a BA from SDSU.

## Annie Weisman

(Playwright)

*Hold Please* premiered at South Coast Rep, and was produced at New York's Working Theatre. OTHER PLAYS: *Be Aggressive* (La Jolla Playhouse premiere, produced in Dallas, Chicago, Houston, Atlanta, Portland and elsewhere). UPCOMING PLAYS: *The Surf Report* (South Coast Rep Commission) and *The Essential Alice*, a musical scheduled for 2008 at La Jolla Playhouse with composer Michael Friedman and director Des McAnuff. GRANT/AWARDS: NEA/TCG Playwrights Grant and San Diego's Patté Award for Best New Play, Susan Smith Blackburn Finalist. PUBLICATIONS: Dramatists Play Service, Vintage's *Under Thirty: Plays for a New Generation* and Smith and Kraus' *Best New Plays*. TELEVISION: *Dead Like Me* (Showtime), *Inconceivable* (NBC), and the upcoming *Heartland* (TNT). Member of Dramatists' Guild and Writer's Guild and graduate of Williams College. Love to Bill.

## Kirsten Brandt

(Director)

THE OLD GLOBE: *Christmas on Mars*, *Lobby Hero*, *The Intelligent Design of Jenny Chow* (San Diego Critic's Circle Award). Ms. Brandt was the Artistic Director of Sledgehammer Theatre from 1999-2005 where she produced 23 pro-

ductions, including nine world premieres and five west coast premieres. During her tenure, she directed 15 shows including *When the World Was Green*, *A Dream Play*, *Macbeth*, *A Knife in the Heart* (KPBS Patté Award), *The Universal Monster Show*, *Richard III*, the rock opera *Alice in Modernland*, *Furious Blood* (KPBS Patté Award), *Sweet Charity* (Backstage West Garland Award), and wrote and directed *The Frankenstein Project* (KPBS Patté Award) and *NU: Part I & III*. Her acclaimed production of Kelly Stuart's *Demonology* was adapted for radio broadcast on KPBS-FM. Her play *Berzkergäng* received a KPBS Patté Award for "Outstanding Production" in 2003. REGIONAL: *A Christmas Carol*, San Diego Rep; Sarah Schulman's *The Burning Deck*, La Jolla Playhouse; *The Bird and the Waterfall*, Show N' Tale Productions, Vancouver BC; *The Laramie Project*, Sierra Repertory Theatre; *Deporting the Divas* and *Brave Smiles...*, Diversionary Theatre. She has directed for UCSD's MFA program, The Fritz, Playwrights Project, New Dramatists, NYU Tisch School of Drama, and A.S.K. Theatre Projects in Los Angeles. Brandt studied playwriting at the University of Birmingham, England and directing at UCSD and has trained with the SITI Company. She is the recipient of the San Diego Critic's Circle Award for "Creative Achievement" in 2003. She is currently a lecturer at the University of California, Santa Cruz and the Resident Director at San Jose Repertory Theatre where she will be directing *Rabbit Hole* in May. She is the proud mother of Sophia Grace.

### **Michael Vaughn Sims**

(Scenic Design)

THE OLD GLOBE: *A Body of Water*. Michael was recently honored by the San Diego Theatre Critic's Circle with the 2006 Craig Noel Award for Outstanding Set Design for his work on the Globe's production of *A Body of Water*. He is

currently serving as a design advisor for the inaugural season of the American National Theater which will present its first production in New York this November. ADDITIONAL CREDITS: Guthrie Theater, South Coast Repertory; Milwaukee Repertory; Yale Repertory; Florida Stage; Center Stage; Cleveland Play House; George Street Playhouse; Acting Company; Drama Dept; Alabama Shakespeare; New Jersey Shakespeare; California Shakespeare; Pennsylvania Shakespeare; TheatreWorks/USA; Juilliard Drama Division; Curtis Institute of Music; Skylight Opera; Chautauqua Theater Company; Blue Light Theater. TEACHING: Ohio University; Princeton University. Michael holds his MFA from Yale School of Drama and is a member of United Scenic Artists (IATSE) in the set and costume design categories.

### **Mary Larson**

(Costume Design)

THE OLD GLOBE: *Lobby Hero*, *The Intelligent Design of Jenny Chow* REGIONAL: 2005 POP Tour, *Bay*, *Spectacles of Doom*, *A Feast of Fools*, La Jolla Playhouse; *A Christmas Carol*, *Working*, *A Streetcar Named Desire*, *Hamlet*, *Spunk* (Dramalogue), *Burning Dreams*, *The Dybbuk*, *Ruby's Bucket of Blood*, San Diego Repertory Theatre; *When the World Was Green* (*A Chef's Tale*), *A Dream Play*, *Macbeth*, *Phaedra in Delirium*, *Medea*, *Queen of Colchester*, [sic], *A Knife in the Heart*, *The Universal Monster Show*, *Richard III*, *The Devil's River*, *Alice in Modernland*, *The Ghost Sonata*, *Furious Blood*, *Phenomenal Acceleration*, *True West*, *The Frankenstein Project*, Sledgehammer Theatre; *Cross Dressing in the Depression*, Sledgehammer and Theatre E; *Hamlet*, *Two Gentlemen of Verona*, *Waverly Gallery*, *Still Life*, *Orphans*, *Midsummer Nights Dream*, *Uncle Vanya*, New Village Arts. EDUCATION: Mary holds an MFA in Theatre from the University of California, San Diego.

### **David Lee Cuthbert**

(Lighting Design)

The OLD GLOBE: *Rounding Third*, *Faith Healer*, *The Intelligent Design of Jenny Chow*, *Lobby Hero* and *Christmas on Mars*. BROADWAY: Billy Crystal's *700 Sundays*. REGIONAL: *Who's Afraid of Virginia Woolf*, *Cinderella*, *Engaged*, *King Lear* and *As You Like It*, Shakespeare Santa Cruz; *Piano Lesson*, ART (Dean Goodman Choice Award), *Hannah and Martin*, and *Moonlight and Magnolias*, San Jose Rep; *An Evening with Billy Crystal*, *The Burning Deck*, *I Think I Like Girls*, *A Feast of Fools* and *Diva*, La Jolla Playhouse; *Zoot Suit*, *Bandido*, *Jaywalker*, *Women Who Steal* (sets, lights and projections) and *A Christmas Carol* (2002-2004), San Diego Rep. He conceived and was Production Designer for *A Christmas Carol 1941*. Mr. Cuthbert was an Artist-in-Residence for Sledgehammer Theatre from 1999 to 2004, working on 16 productions in lighting, scenic and projection design, earning six awards for design excellence, including a San Diego Critic's Circle Award for his design of *A Knife in the Heart*. ELSEWHERE: South Coast Rep, The Group at Strasberg, PCPA Theaterfest, Magic Theatre, A Contemporary Theater, Intiman, Syracuse Stage, Indiana Rep and PS122. National Tours include *700 Sundays* (US, Canadian and Australian), *The History (and Mystery) of the Universe*, and two tours with the New Pickle Circus. INTERNATIONAL: *Terminal*, directed by Joseph Chaikin, which premiered in Belgrade. He is a Professor of Design at UC Santa Cruz.

### **Paul Peterson**

(Sound Design)

THE OLD GLOBE: Over 50 productions, including: *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, Diversionsary 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.

**Monica A. Cuoco**  
 (Stage Manager)

THE OLD GLOBE: *Ace, Lincolnesque, The*

*Violet Hour, The Prince of LA, Moonlight and Magnolias, 2004 Summer Shakespeare Festival, Pentecost.* TOUR: *Twelfth Night, The Invisible Man*, Aquila Theatre Company.  
 REGIONAL: *Intimate Apparel*, San Diego Rep; Aquila Theatre's *Comedy of Errors*, La Jolla Playhouse; *The Tempest, Othello, The Two Gentlemen of Verona*, Shakespeare on the Green. EDUCATION: BA in Theatre from Western Michigan University and MFA in Stage Management from UCSD.

### UNDERSTUDIES

Jessica . . . . . Kimberly Parker Green  
 Grace . . . . . Joy Farmer-Clary  
 Erika . . . . . Carolyn Ratteray  
 Agatha . . . . . Cara Greene

*Joy Farmer-Clary, Kimberly Parker Green and Carolyn Ratteray appear in this production courtesy of Actors' Equity Association.*

### ADDITIONAL STAFF FOR THIS PRODUCTION

Assistant Director . . . . . Carla Nell  
 Production Assistant . . . . . Cassidy Lubben

### SPECIAL THANKS

Candy Dunlap  
 Grossmont Optical  
 Pacific Pinnacle Real Estate



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.

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 Book by **JEFF WHITTY**  
 Directed by **JASON MOORE**

For mature audiences: contains strong language and full puppet nudity.

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INCLUDING THE  
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**THE OLD GLOBE**

## Women . . .

"Most of us don't have mothers who blazed a trail for us — at least, not all the way. Coming of age before or during the inception of the women's movement, whether as working parents or homemakers, whether married or divorced, our mothers faced conundrums — what should they be? how should they act? — that became our uncertainties."

— Anne Roiphe, *Raising Daughters*



"Women's art, though created in solitude, wells up out of community. There is, clearly, both enormous hunger for the work thus being diffused, and an explosion of creative energy, bursting through the coercive choicelessness of the system on whose boundaries we are working."

— Adrienne Rich



"The invention of the first practical "mechanical writing machine" in 1867, which was put on the market in 1874 by E. Remington & Sons as a "Type Writer," transformed offices and provided new opportunities for women. In 1879, Mary Foot Seymour opened the first typing school for women, who learned a skill that gave them access to male-dominated clerical jobs. Women moved rapidly into office positions until by 1900 more than 75% of all clerical workers were female — up from just 3% in 1870.

Both the typist and her machine were called "typewriters," and because this was something quite new, women with typing skills could not be accused of displacing men from their desks. Since offices were perceived as clean, safe working environments, middle-class high school graduates saw the roles of typewriter, bookkeeper, and clerk as preferable to being a factory girl."

—Juliet H. Mofford, *Women in the Workplace*, *Women's History*

## Dispatches From the

**T**he advancement of women in the workplace over the last thirty years brought with it an unforeseen irony: adverse competition between female workers.

Recently, the U.S. Department of Labor reported that the women's labor force participation rate had increased from 43% in 1970 to 59% in 2004. Furthermore, women have more job options than their predecessors; more women than ever own their own businesses, according to the U.S. Census of 2002. Despite this progress, additional studies show that women are having difficulty working together. A Gallup Poll conducted in 2002 indicated that 32% of women preferred a male boss, whereas only 23% preferred a female. Another study, conducted in 1999 by psychologist Dr. Judith Briles, stated that 75% of respondents (both male and female) reported being the subject of sabotaging behavior by a woman. Dr. Briles estimates that the damage by this "sabotage" costs American businesses \$39 billion per year.

In her 2005 book, journalist Nan Mooney interviewed over 100 women about their experiences with work-related competition. Aptly titled *I Can't Believe She Did That! Why Women Betray Other Women at Work*, the book claims that women avoid direct conflict and instead engage in covert and dishonest competition, often resulting in damaged or broken relationships.



Experts are publishing manuals on how to maintain a healthy work environment between women. Noted psychologist Dr. Lynne M. Hornyak, in her article "Competition: How Women Can Hold Their Own in the Workplace" (2003), defines "toxic vs. healthy" competition, and suggests ways that women "can move forward to embrace competition." Motivational speaker Jodell A. Raymond calls women's competition "The Dark Side of Sisterhood," and identifies reasons for detrimental work relationships, including childhood experience and generational differences.

— *Kim Montelibano Heil*



# Front (Office)

**N**eela Banerjee, writing in the Business Day section of the August 10, 2001 *New York Times*, reports on a Mountain View, California, women's support group which meets the first Thursday of every month. They sit in a circle and confess: "I'm Suzann, and I'm a recovering bully broad...or maybe a relapsing one." "I came here—excuse me, I was sent here—because of my intolerance for incompetence, and for having a passion for my job that scared people to death."



Sounds like an AA meeting. But these women are raging successes, with six figure incomes earned in key executive positions. Their tough, no-nonsense ways have intimidated their subordinates, colleagues, and bosses, and brought them to Bully Broads, an executive coaching program.

It advises them to achieve even more by going back to being ladies. No more '80s activist stances. Learn to pause, be thoughtful — stammer even — cry, but talk calmly through the tears.

Nearly all the group's 17 members were sent because of their intimidating management styles. "Many of the things these women do would not be as inappropriate in a man," the program's director, Jean Hollands, said. "We want these women to be more powerful and not feel more victimized, thinking 'We don't get the same consideration men do.' We don't. So what? We've only been in the work force as leaders for 50 years. Men have a 600-year head start on us." — *Jerry Patch*



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## . . . at Work

*"I come home in the morning light  
My mother says when you gonna live your life  
right.*

*Oh mother dear we're not the fortunate ones  
And girls just want to have fun. . .*

*When the working day is done  
Girls — they just want to have fun."*

—from *Girls Just Want to Have Fun* by  
Robert Hazard; performed by Cyndi Lauper



*"Men must work, and women must weep."*

— Charles Kingsley,  
*The Three Fishers*



### 29. WORKING GIRLS

*The working girls in the morning are going to  
work — long lines of them afoot amid the down-  
town stores and factories, thousands with little  
brick-shaped lunches wrapped in newspapers  
under their arms.*

*Each morning as I move through this river of  
young-woman life I feel a wonder about where it  
is all going, so many with a peach bloom of  
young years on them and laughter of red lips and  
memories in their eyes of dances the night before  
and plays and walks.*

*Green and gray streams run side by side in a  
river and so here are always the others, those  
who have been over the way, the women who  
know each one the end of life's gamble for her,  
the meaning and the clew, the how and the way  
of the dances and the arms that passed around  
their waists and the fingers that played in their  
hair.*

*Faces go by written over: "I know it all, I know  
where the bloom and the laughter go and I have  
memories," and the feet of these move slower and  
they have wisdom where the others have beauty.  
So the green and the gray move in the early  
morning on the downtown streets.*

—Carl Sandburg, *Chicago Poems*



## **WEISMAN'S WOMEN**

*“SolomonXavierGreenspanSachs—No he’s not c’I take a message.”*

It’s a litany for the women who cover the firm’s offices in *Hold Please*, Annie Weisman’s nine-to-five workplace comedy. The eponymous quartet of partners is rarely in the office; they arrive late, leave early, and are often out of town to attend conferences, seminars and recreational retreats.

The four who hold their fort are drawn from two generations of working women. Agatha and Grace date back to the “ditto days” before copiers. They’ve been with SXG&S long enough to qualify for the rainbow benefits package. Erika and Jessica are in their mid-20s, and bring a contemporary post-feminist sensibility to the workplace, often to the distress of Agatha and Grace.

Playwright Annie Weisman, a San Diego native, illustrates the humor and heartbreak in a workplace forever changed by the feminist movement. She tracks the lives of women whose generation won important gains and the ones who followed, claiming them as their birthright.

In so doing, she steps past political correctness with confidence enough to use her four characters to re-examine what has truly been gained and lost.

## **GETTING OFF ‘HOLD’**

Her agent’s submission of her first play, *Be Aggressive*, which received its premiere production at La Jolla Playhouse in 2001, introduced Annie Weisman — the playwright — to the regional theatre scene. Until that time she had been Annie, the mid-20s assistant to the Associate Artistic Directors at the Mark Taper Forum.

Commissions from South Coast Repertory, Audrey Skirball-Kenis Theater Projects, and Rhode Island’s Trinity Repertory allowed Weisman to leave her day job and pursue playwriting full time.

Weisman is a fifth generation resident of Los Angeles, but she was born in San Diego where her mother, an urban planner, and her father, a physician, lived for two decades. She attended Torrey Pines High School in Del Mar, where she was a cheerleader and a fledgling writer.

She began in theatre as an actress, but immediately caught the ear of Deborah Salzer, director of San Diego’s Young Playwrights Project, with her first efforts at playwriting. Weisman’s short play, *We’re Talking Today Here*, won one of Salzer’s competitions and was given a production at The Old Globe.

Weisman went east to Williams College as an English Lit major — she was never a drama student — and spent her junior year at Oxford. After graduating, she planned on beginning graduate school, but took a job at the Taper instead.

“Each year I intended to start a graduate program, but working at the Taper became my drama school — interning and loitering around the Taper halls, hanging out with the artists who came through and seeing how they worked,” Weisman said.

In *Hold Please*, Weisman was interested in exploring “divisions between generations of women at work.”

“I found it kind of ironic that women were supposed to be nurturing and supportive of each other, but in the workplace it seemed that competition between women was more intense than it was for men.”

Her success with playwriting eventually led her into the faster-paced world of television, where she quickly built a reputation as a talented writer for shows like *Dead Like Me*, *Inconceivable* and her current assignment *Heartland*.

“Well, it’s everything that everybody says,” she laughs when asked how TV-writing compares to playwriting. “In TV, you don’t own your work at the end of the day. But when you have the chance to work with incredibly talented people, and you have the immediate gratification of seeing your work on the screen — it can be great.” She pauses. “Plays just have such a long genesis.”

She has not, however, fully traded in the world of live theatre for television. Her newest play, *The Surf Report*, was commissioned by SCR, and her musical adaptation of “Alice in Wonderland,” *The Essential Alice*, is under consideration for production at La Jolla Playhouse.

The Globe’s production of *Hold Please* marks a kind of homecoming for Weisman, who fondly remembers her childhood here. “I am definitely a product of San Diego,” she admits. “I participated in the Junior Theatre summer camp, I went through the Young Playwrights Project, and I saw plays both at the Old Globe and at La Jolla Playhouse.”

As she reflects on how this has shaped her career, she adds, “There’s also this mythic quality about California — and how it’s a place for beginnings and discovery. I think that metaphor has always informed my work.”

— *By Kim Montelibano Heil and Jerry Patch*

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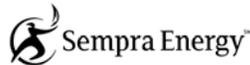
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active 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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Jack O'Brien, Artistic Director



Jerry Patch, Resident Artistic Director



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Tuesday - Sunday: noon – last curtain

Hours subject to change. Please call ahead.

**Phone** (619) 231-GLOBE or (619) 234-5623

**FAX** (619) 231-6752

**Email** Tickets@TheOldGlobe.org

**ADMINISTRATION HOURS** Monday - Friday: 9am – 5pm

**PHONE** (619) 231-1941

**WEBSITE** www.TheOldGlobe.org

**ADDRESS** The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

### ORDERING TICKETS / CHANGE OF ADDRESS

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

### UNABLE TO ATTEND?

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

### 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.

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

# Director Profiles



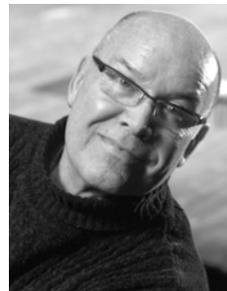
**LOUIS G. SPISTO**  
*Executive Director*

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 *Freedomland*; 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*, *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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**Jack O'Brien**  
Artistic Director

**Jerry Patch**  
Resident Artistic Director

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