

## UPCOMING

### SHAKESPEARE FESTIVAL

June 18 - October 1  
Lowell Davies Festival Theatre

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### Hershey Felder as GEORGE GERSHWIN ALONE

September 9 - October 22  
Old Globe Theatre

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### DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

November 11 - December 24  
Old Globe Theatre

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### LA PASTORELA

December 7 - 24  
Cassius Carter Centre Stage

Dear Friends,

It has been an exhilarating summer at The Old Globe. We began with our Open House in June, which drew thousands of visitors to experience what goes on behind the scenes at this extraordinary three-theatre complex. Our Summer Shakespeare Festival garnered raves from critics and audiences across the board, while our production of *The Sisters Rosensweig* was one of the best-selling plays in Globe history.

We now begin our 2006/7 Winter Season with the acclaimed production of *Hershey Felder as George Gershwin Alone*, a fascinating musical play about the life and work of one of America's most celebrated composers. The Carter plays host to *Pig Farm*, a co-world premiere by Tony Award-winner Greg Kotis (*Urinetown*) that takes a satirical look at farming in America today.

This fall the Globe will be represented heavily on Broadway as well. In October, last season's sold-out production of the Twyla Tharp/Bob Dylan musical, *THE TIMES THEY ARE A-CHANGIN'*, will open at the Brooks Atkinson Theatre, and just two weeks later, our annual holiday favorite – *Dr. Seuss' How the Grinch Stole Christmas!* – will open at the Hilton Theatre. 2006 will have seen four Globe shows playing in New York, including *Dirty Rotten Scoundrels*, and the thrilling *Chita Rivera: The Dancer's Life*, bringing the total to 19 Globe shows that have transferred to Broadway!

These incredible offerings would not be possible without your ongoing support. To consistently produce these works of the highest caliber, send shows to Broadway, and offer the unparalleled plays and artists you've come to expect on our stages — requires a devoted patron and donor base. Having recently launched a \$75 million capital campaign to help build the Globe's endowment and enhance our facilities, we rely on your tax-deductible contributions more than ever to ensure our continued commitment to artistic excellence and to help sustain the Theatre's esteemed place among the nation's leading arts organizations, as well as within the cultural fabric of the San Diego community.



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**

**Donald and Darlene Shiley**

**Sheryl and Harvey P. White**

**Karen and Donald Cohn**

**Conrad Prebys**

**Valerie and Harry Cooper**

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

**Anonymous**



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

## PIG FARM

BY

Greg Kotis

SCENIC DESIGN

**Takeshi Kata**

COSTUME DESIGN

**Jenny Mannis**

LIGHTING DESIGN

**Chris Rynne**

SOUND DESIGN

**Paul Peterson**

FIGHT DIRECTOR

**Steve Rankin†**

STAGE MANAGER

**Esther Emery**

DIRECTED BY

**Matt August**

Casting by Samantha Barrie

Developed in collaboration with Roundabout Theatre Company, New York, New York.  
Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director.

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†Associate Artist of The Old Globe

# Cast of Characters

## IN ORDER OF APPEARANCE

Tom .....	Ted Kōch
Tim .....	Ian White
Tina .....	Colleen Quinlan
Teddy .....	Ken Land
Stage Manager .....	Esther Emery

Setting: A pig farm somewhere in the U.S.

There will be one 15-minute intermission.

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

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

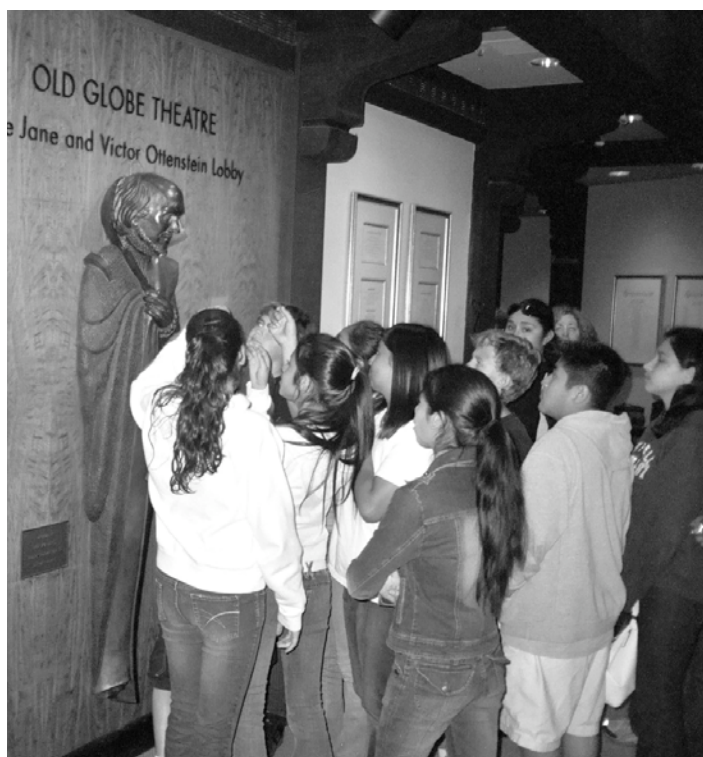
## “FOLLOW THE BARD” TOURS

Middle and high school student groups are invited to take a field trip to the Globe for a behind-the-scenes “Shakespeare Scavenger Hunt.” Throughout the tour, students discover how the magic of theatre is created on the Globe’s three stages and search for hidden objects that introduce details of Shakespeare’s plays and characters, as well as Elizabethan history and folklore.

For reservations or more information about tours, contact Holly Ward at (619) 238-0043 x2142.



## Education Experiences



# Board of Directors



Dear Friends,

Children throughout San Diego County are returning to their classrooms, and The Old Globe is joining them with some of our best education programs yet. With these programs, the Globe provides learning experiences for young audiences through the exploration of language, history and human nature.

For our in-school touring program this fall the featured play is *The Stones*, a powerful story of two teenagers who discover the harsh consequences of seemingly harmless decisions. Based on a true story, *The Stones* was written specifically for at-risk youth and helps encourage discussions about peer pressure


and personal responsibility.

Other Globe education programs this fall include the Shakespeare Initiatives and the ever-popular Grinch Children's Initiatives, which includes more than 14,000 free and discounted tickets for children to attend a performance of *Dr. Seuss' How the Grinch Stole Christmas!*

Education programs are a significant component of the Globe's mission. Currently through our Capital Campaign, The Old Globe is raising critical funds to build a new Education Center on the Globe campus. This facility will greatly enhance the Globe's ability to present education and outreach programs, performances and workshops.

To support these efforts, we are seeking special funding, and many of you will soon receive gift requests by mail. Please consider giving generously to help the Globe and its mission to reach out to students throughout our community.

On behalf of the Board, I thank you for making the Globe a part of your life.

  
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.

# Production Sponsors

The Old Globe would like to thank the following sponsors:

## JAKE AND J. TODD FIGI

Jake and J. Todd Figi have been supporters of The Old Globe for many years. Jake currently serves on the Board of Directors of the Globe and is a Co-Chair of this year's 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 a Trustee, Co-Chair of the 21st Century Campaign, and 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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## the James Irvine foundation

*Expanding Opportunity for the People of California*

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

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

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

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

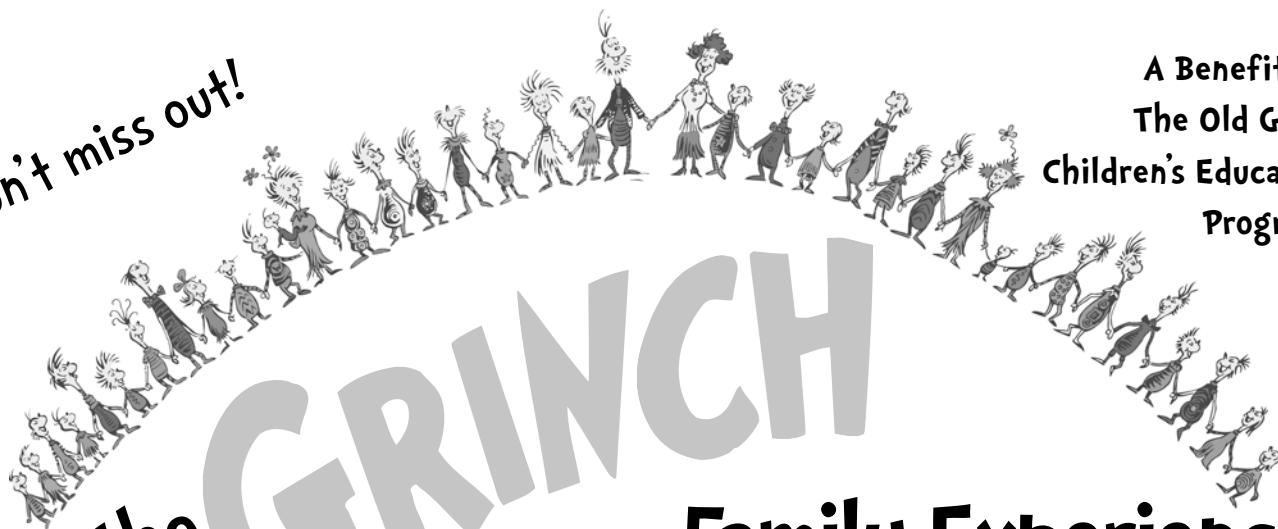
Top right: Randy Graff, *The Lady with All the Answers*; photo by Craig Schwartz

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



Don't miss out!

A Benefit for  
The Old Globe  
Children's Education  
Programs



the

# GRINCH

## Family Experience

Sunday, December 3

**Reserve your place early for the family event of the year!**

(Last year's event sold out - buy your tickets now!)

**11:00 am** Exclusive Luncheon & Merriment

**2:00 pm** Special matinee Performance

Together, you and your child will experience the **Magic of Theatre** and the **Merriment of Who-ville** in an afternoon where you **play, sing**, and have a **FUNtastic time**.



Dr. Seuss' **How  
The GRINCH  
STOLE  
CHRISTMAS!**

Book & Lyrics by Timothy Mason

Music by Mel Marvin

Directed by Jack O'Brien



**reservations & more information**

(619) 231-1941 x2317

[GrinchFamilyExperience@TheOldGlobe.org](mailto:GrinchFamilyExperience@TheOldGlobe.org)

**Your heart may just grow three sizes that day!**

Lead Corporate Underwriter:



**TORREY PINES BANK**

# Profiles

## TED KÖCH

(Tom)



BROADWAY: *The Pillowman*, *Death of a Salesman*, *Cat on a Hot Tin Roof*. OFF-BROADWAY: *Meshugah*, *Naked Angels*, *The Chaos Theories*,

*Shotgun Productions*. NATIONAL TOUR: *Death of a Salesman*. REGIONAL: *Sweet Bird of Youth*, Williamstown Theater Festival; *True West*, Arena Stage (Helen Hayes nomination, Outstanding Lead Actor); *Ella*, Crossroads Theatre; *Broadway*, Pittsburgh Public; *A Streetcar Named Desire*, Buffalo Studio Arena; *Orphans*, CT-20 Ensemble (Joseph Jefferson Award, Best Actor); *As You Like It*, Goodman Theatre; *Guys and Dolls*, North Carolina Theatre; *Macbeth*, Next Theatre. TV: *The Sopranos*, *The West Wing*, *Law & Order*, *Law & Order Criminal Intent*, *Ed*, *Third Watch*, *Hack*, *Guiding Light*, *Chicago Hope*, *Early Edition*. FILM: *A Crime*, *Griffin and Phoenix*, *Hannibal*, *Autumn in New York*, *Dinner Rush*, *Strangers*, *Death of a Salesman* for Showtime.

## KEN LAND

(Teddy)



THE OLD GLOBE: *Dr. Seuss' How the Grinch Stole Christmas!* ('04 and '05) BROADWAY: *The Scarlet Pimpernel* (all three ver-

sions); *Victor/Victoria* with Julie Andrews and Liza Minelli. OFF-BROADWAY: *The Gig*, Manhattan Theatre Club; *Little Shop of Horrors*, Orpheum Theatre; *The Death of Von Richthofen*, Public Theatre. NATIONAL TOURS: *Sweet Charity* (dir. Bob Fosse), *The Scarlet Pimpernel*, *Little Shop of Horrors* (dir. Howard Ashman), *The Secret Garden*, *Evita* (dir. Harold Prince). REGIONAL: *Sex Sex*

*Sex Sex Sex & Sex*, Matrix Theatre, LA; *Romeo and Juliet*, Goodspeed; *I'm Not Rappaport*, *The Sunshine Boys*, Birmingham Theatre; *Guys and Dolls*, Indiana Rep. FILM/TV: *Back to You and Me*, *44 Minutes: A Shootout in North Hollywood*, *Cloned*, *Boston Legal*, *Six Feet Under*, *Law & Order*, *Malcolm in the Middle*, *Law & Order: SVU*, *Strong Medicine*, *Judging Amy*, *The District*, *Crossing Jordan*, *One on One*, *Star Trek: Voyager*.

## COLLEEN QUINLAN

(Tina)



OFF BROADWAY: *Almost Maine*. NEW YORK: *Armless*, NY Fringe Festival/Vineyard Theatre; *A Home Without...*, Lincoln Center Play Lab;

*A Woman's Work*, The Working Group; *The Eight...*, The Duplex. REGIONAL CREDITS: *The Rose Tattoo* and *Betty's Summer Vacation* (both starring Andrea Martin), Huntington Theatre, Williamstown Theatre Festival, The Cape Playhouse and Hartford Theatre Works. FILM: *The Limbo Room* and *Never Forever*.

## IAN WHITE

(Tim)



THEATRE: *The Merry Wives of Windsor*, *A Christmas Carol*, *Proof*, Trinity Repertory Company; *It Isn't the Moon*,

Manhattan Theatre Source; *Smart*, Lark Play Development Center; *Trumpet* (readings), The Public Theater; *The Seagull*, *The Infernal Machine*, *Yemaya's Belly*, *Killer Joe*, *The Moliere Project*, *Galileo*, *All's Well That Ends Well*, *Machinal*, *Mud Prints*, Brown/Trinity

Consortium; *Othello*, *Translations*, *A Bright Room Called Day*, *Henry V*, *Julius Caesar*, Brown University. EDUCATION/TRAINING: MFA in Acting, Brown University/Trinity Rep Consortium (Providence, RI); BA in Theatre, Brown University (Providence, RI).

## GREG KOTIS

(Playwright)

Greg Kotis wrote the book and co-wrote the lyrics for *Urinetown The Musical*, for which he won two Tony Awards in 2002. His new play, *Pig Farm*, opened at the Roundabout Theatre in New York City this June. Currently, he is developing two new musicals, including *Yeast Nation (the triumph of life)*, an original story that tells the tale of the dawn of life on Earth, and *The Man in the White Suit*, a musical version of the 1951 Alec Guinness film. Other plays include *Eat the Taste*, *Jobey and Katherine*, *Baron von Siebenburg Melts through the Floorboards*, and *Give the People What They Want*. Greg lives in Brooklyn with his wife Ayun, his daughter India, and his son Milo.

## MATT AUGUST

(Director)

THE OLD GLOBE: *Time Flies*, *The Food Chain*, *Imaginary Friends*, Associate Director, Resident Assistant Director 1998 season. BROADWAY: *How the Grinch Stole Christmas!* (upcoming), *Henry IV*, *Imaginary Friends*, *The Invention of Love*, *The Full Monty*, National Tour, Associate Director. OFF-BROADWAY: *Two Gentlemen of Verona*, The Acting Company; *Sixteen Wounded*, Cherry Lane; *Mimesophobia*, SPF; *Romeo and Juliet*, National Shakespeare Co; *Meet John Doe*, NYMTF. REGIONAL: *A Christmas Carol*, Ford's Theater; *Baby Taj*, Theatreworks, CA; *Sixteen Wounded*, Long Wharf Theatre; *All in the Timing*, *Complete History of America Abridged*, Hanger Theatre; *The Real Dr. Strangelove*, LATW; ...And Jesus

*Moonwalks on the Mississippi*, Sundance Theatre Lab; *Jump Rope*, Next Stages; Oregon Shakespeare Festival Killian Fellow; New York Stage and Film; Mark Taper Forum; Huntington Theatre; assistant to Robert Wilson, Orlando; EDUCATION: Drama League Fellow; MFA, CalArts.

## **TAKESHI KATA**

(Scenic Design)

NEW YORK: *Birth and After Birth*, *The Intelligent Design of Jenny Chow*, Atlantic Theatre Co; *A Small Melodramatic Story*, LAByrnth; *Orson's Shadow*, Barrow St. Theatre; *BFE*, Playwrights Horizons; *The Last Sunday in June*, *The Pavilion*, *Where We're Born*, Rattlestick; *Gone Missing*, *The Civilians*, *The Happy Journey* and *Pullman Car Hiawatha*, Keen Company. REGIONAL CREDITS: *Boston Marriage* (dir. David Mamet), Geffen Playhouse; *Rosencrantz and Guildenstern Are Dead* (dir. Darko Tresnjak), *Romeo and Juliet*, *Bus Stop*, *The Sugar Syndrome*, Williamstown Theatre Festival; *BFE*, Long Wharf Theatre; *Heaven*, Yale Repertory Theatre; Alley Theatre, Hartford Stage, Dallas Theatre Center, American Players Theatre, Skylight Opera Theatre, Milwaukee Shakespeare, Southern Rep, Triad Stage. EDUCATION: MFA, Yale School of Drama; BFA, Ithaca College Department of Theatre Arts.

## **JENNY MANNIS**

(Costume Design)

NEW YORK: *The Right Kind of People*, Primary Stages; *Dog Sees God*, Century Center; *Pen*, *Manic Flight Reaction*, Playwrights Horizons; *The Intelligent Design of Jenny Chow*, The Atlantic; *Swimming in the Shallows*, Second Stage; *Living Room in Africa*, *Orange Flower Water*, Edge; *Heddatron*, *Boozy*, Les Freres Corbusier; *The Cherry Orchard*, Classical Theater of Harlem; *The Happy Journey* and *Pullman Car Hiawatha*, Keen Company; *Animal Farm* (2004 Drama Desk Award nomination), Synapse Productions;

*Where We're Born*, Rattlestick. REGIONAL: *Romeo and Juliet*, *Bus Stop*, Williamstown Theatre Festival; *Sleuth*, Bay Street; *Titus Andronicus*, Milwaukee Shakespeare; *Kingdom of Earth*, Yale Repertory Theatre. EDUCATION: MFA from the Yale School of Drama (Leo Lerman Fellowship in Design).

## **CHRIS RYNNE**

(Lighting Design)

THE OLD GLOBE: *Lincolnesque*, *Trying*, *The Lady with All the Answers*, *Vincent in Brixton* (San Diego Critics Circle Award), *The Food Chain*, *Two Sisters and a Piano*, *Blue/Orange*, *Time Flies*, *Knowing Cairo*, *Beyond Therapy*, *The SantaLand Diaries* (2001); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actor Training Program: *Twelfth Night*, *All in the Timing*, *The Winter's Tale*, *Two Gentlemen of Verona*, *Macbeth*, *Getting Married*. ELSEWHERE: *La Boheme*, *La Traviata*, *Norma* (Associate Designer), San Diego Opera; *Wind in the Willows*, South Coast Rep; *Tosca*, *Turandot*, Madison Opera; U.S. premiere of Noel Coward's *Star Quality* at the Pasadena Playhouse; *Luis Valdez's Mummified Deer*, San Diego Rep; *Hedwig and the Angry Inch*, Cygnet Theatre; *Collected Stories*, *Smell of the Kill*, *The Rainmaker*, *Travesties*, *The Importance of Being Earnest*, *A Perfect Ganesh*, *Summer and Smoke*, *The African Company Presents Richard III*, *Auntie Mame*, North Coast Rep; *The Mystery of Irma Vep*, *Fifth of July*, *Boys in the Band*, *Love! Valour! Compassion!* (Patté Award), *Destiny of Me*, *Diversions* Theatre; *Crazy for You*, Starlight Theatre.

## **PAUL PETERSON**

(Sound Design)

THE OLD GLOBE: *The Sisters Rosensweig*, *Christmas on Mars*, *The Violet Hour*, *Trying*, *The Constant Wife*, *The Prince of L.A.*, *The Lady with All the Answers*, *Moonlight and Magnolias*, *Lobby Hero*, *Misalliance*, *Vincent in*

*Brixton*, *I Just Stopped By to See the Man*, *Fiction*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *The Food Chain*, *Two Sisters and a Piano*, *Resurrection Blues*, *Bus Stop*, *Rough Crossing*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Knowing Cairo*, *Loves & Hours*, *Splendour*, *All My Sons*, *Faith Healer*, *Smash*, *An Infinite Ache*, *Compleat Female Stage Beauty*, *Betrayal*, *The SantaLand Diaries*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Pavilion*, *Enter the Guardsman*, *The Boswell Sisters*, *Vita and Virginia*, *The Countess*, *Crumbs from the Table of Joy*, *Orson's Shadow*, *God's Man in Texas*, *Travels with My Aunt*. ELSEWHERE: Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversions 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.

## **STEVE RANKIN**

(Fight Director)

THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. He has been staging fights for The Old Globe for the past 20 seasons, including the 2006, 2005 & 2004 Summer Shakespeare Festivals, *Pentecost*, *Compleat Female Stage Beauty*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like it*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *Othello*, *The Taming of the Shrew*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar*, *Henry V* and *Richard II*. BROADWAY: *Henry IV Parts 1 & 2* (directed by Jack O'Brien), *Jersey Boys*, *Twelfth Night*, *Getting Away with Murder*,

*Dracula the Musical, The Who's Tommy, Anna Christie, The Real Inspector Hound, Two Shakespearean Actors.* OFF-BROADWAY: *The Night Hank Williams Died* and Richard Dresser's *Below the Belt*. REGIONAL: La Jolla Playhouse, Mark Taper Forum, Ahmanson, Geffen Playhouse, Center Stage, GeVa, Asolo, Philadelphia Drama Guild, Virginia Stage Company and the Actors Theatre of Louisville. FILM: *Renaissance Man, Human Error, Tumbleweeds*. OPERA: San Diego Opera and the Metropolitan Opera.

## ESTHER EMERY

(Stage Manager)

THE OLD GLOBE: 2006 Shakespeare Festival, *Trying, Chita Rivera: The Dancer's Life, Himself and Nora*, 2004 Shakespeare Festival, *Two Sisters and a Piano*. With The Old Globe/USD Professional Actor's Training Program: *Twelfth Night, Relatively*

*Speaking. With The Old Globe Education Department: If the Shoe Fits.* REGIONAL: *A Christmas Carol* (2004 and 2005), San Diego Repertory Theatre; *Uncle Vanya*, La Jolla Playhouse. ELSEWHERE: *Rapunzel, The Lost Players; The Breeze, The Gust, the Gale and the Wind*, La Jolla Playhouse POP Tour; *Nickels and Dimes*, Two Clowns Entertainment; *A Divine Comedy, Festival of Christmas* (2002), Lamb's Players Theatre; *Triple Espresso*, Triple Espresso LLC; *The Merry Wives of Windsor, Beehive, Forever Plaid, The Outfit*, Idaho Repertory Theatre.

## ADDITIONAL STAFF FOR THIS PRODUCTION

Casting Consultant .....Mele Nagler  
Assistant Director/  
Drama League Fellow ...Jaime Castañeda  
Production Assistant ....Cassidy Lubben

## UNDERSTUDIES

Tom ..... Chip Brookes  
Tim ..... Chris Bresky  
Tina ..... Summer Shirey  
Teddy ..... Rhett Henckel

## SPECIAL THANKS

The Stein Family Farm in National City



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.



The Old Globe/University of San Diego  
MFA in Acting program presents  
William Shakespeare's

# MUCH ADO ABOUT NOTHING

Directed by Richard Seer

November 11 - 19, 2006  
Cassius Carter Centre Stage

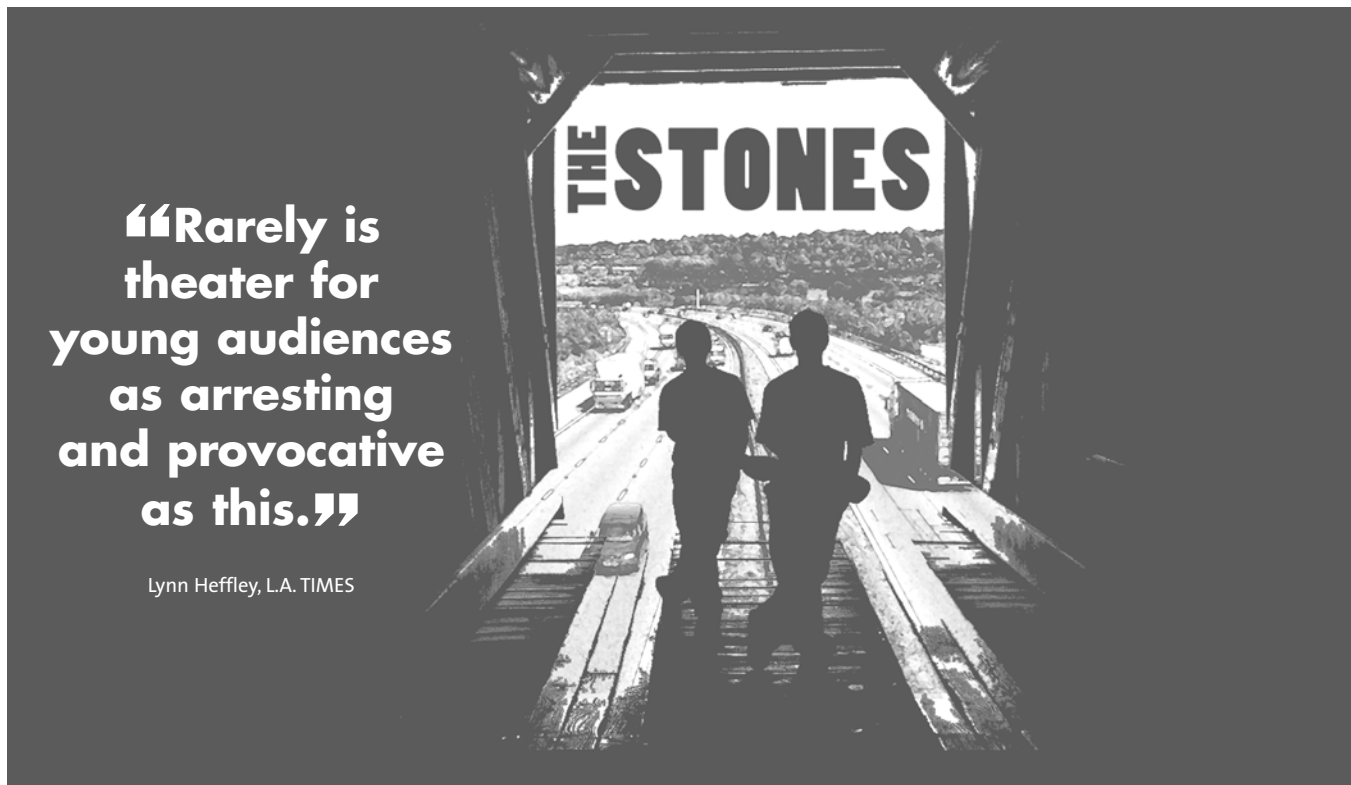
Tickets on sale at The Old Globe box office.  
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# Education Experiences

**CALL TODAY TO BRING THE THRILL OF LIVE THEATRE TO  
YOUR SCHOOL!**

*A life can change in an instant.*

**DON'T LET YOUR CHILD MISS THIS COMPELLING PLAY EXPLORING  
ACTIONS AND CONSEQUENCES.**



## THE STONES

THE STONES

By Tom Lycos and Stefo Nantsou

Directed by Lise Bruneau

October, 2006

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

The Old Globe presents the acclaimed play, **THE STONES**, as part of its theatre for young audiences touring program. Based on a true story, **THE STONES** presents two teenagers who playfully dare each other to commit various pranks escalating to a stone-tossing competition from a freeway overpass which ends with tragically unexpected results. The teens instantly collide with the law and the consequences of their actions.

**THE STONES** is a theatrical roller coaster ride as two actors portray all the characters in the story. The high-energy performances are thrilling to audiences of all ages. This topical story will inspire deep thought and powerful classroom discussions on the consequences of one's actions. The traveling production is adaptable to any venue. Study guides are available.



Photo credit: Delta Hunter

## TITLES BY KOTIS (UH-OH...)

Greg Kotis' show titles make theatre marketing directors nervous.

Kotis' Broadway debut was the infamously-titled *Urinetown*, a collaboration with composer Mark Hollmann that began at the New York Fringe Festival, and then burst onto the Great White Way with a new comic vision. *Urinetown*, in spite (or because?) of its title, ran for more than two years on Broadway and went on to win three Tony Awards, and was nominated for Best Musical. The story of a town that charges its citizens a fee to use public urinals, *Urinetown's* outrageous premise and irreverent style struck a chord with critics and audiences alike.

*Urinetown* came out of Kotis' trip to Paris, where public toilets are for rent. He wondered how an American city might react if their right to free toilet use was taken away, and began creating the show with Hollmann, with whom Kotis shares what he calls an "offbeat, unlikely humor."

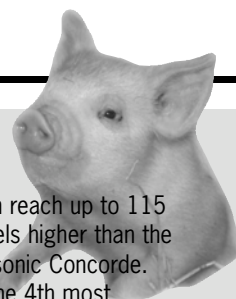
"[With *Urinetown*] we wanted to be funny and be true to how we see things," Kotis told *Playbill* magazine. "We're trying to reveal things we think we know [about] organizations, consumption — and that we live in a time of peril whether we know it or not."

*Pig Farm* began with a similar train of thought. In 1999, Kotis was reading a news-

## PIG FARM FACTS:

- A pig's tail indicates how the pig is feeling. A curly tail shows health and happiness while a straight tail shows sickness or distress.
- Pigs can drink up to 4 gallons of water a day.
- Factory-raised pigs never see the light of day. Male and female pigs never meet. The sows are artificially inseminated.
- Factory sows give birth to and wean litters of 8 to 12 piglets, producing 3 or more litters a year.
- Piglets are separated from the pigs to keep them from being eaten. They also need special attention, including being kept in warm temperatures.
- Pigs have no sweat glands: they rely on shade and water to keep cool. Some barns have sprinkler systems for cooling pigs. So, "sweating like a pig" is not sweat at all.
- A pig's squeal can reach up to 115 decibels, 3 decibels higher than the sound of a supersonic Concorde.
- The pig is rated the 4th most intelligent animal.
- One sow produces 3.5 gallons of manure and waste per day.
- Each 220-pound live hog produces about 145 pounds of saleable pork, including ham, pork chops and sausages, bacon, ribs, ground pork, hocks and stewing meat.
- North Carolina and Iowa rank highest in pork production.
- In the past 15 years, the number of pig farms has dropped from 600,000 to 157,000, yet the country's pig inventory has remained the same; 3% of the nation's pig farms produce more than 50% of the nation's pork.

— compiled by Jaime Castañeda



paper account of Hurricane Floyd's devastation in North Carolina, which left 100,000 factory pigs drowned and floating in neighboring rivers.

"It was a catastrophe of biblical proportions," Kotis said in an interview with the Roundabout Theatre Company's Randy Gener. "Pig farming has gone from 200 years ago [where] you had a small number of pigs on the farm that you would slaughter periodically — to today where we have these industrial confinement factory farming operations."

He was alarmed by the "apocalyptic vision" of thousands of dead pigs, and began to think of two men discussing a pig count.

"I wanted to know who these men were," he said in an L.A. Times interview with Jan Breslauer. "[I wanted to know] why knowing the number of pigs mattered."

His exploration of human consumption and its consequences will take an alternate form in his next project, another musical collaboration with Hollman, appropriately-titled (for Kotis, anyway) *Yeast Nation*.

"[It's] a very odd piece that takes place underwater, in the primordial soup," he said.

For all the humor and provocation in the titles of his shows, his intent in writing is clear. "What makes sense to me is this: Our situation as a people is, I suspect, going to be tougher and tougher, if we believe the scientists. [But] we're collectively choosing to look the other way. ...That insecurity is why I feel I'm connected to this issue — the world is fragile and very delicate."

At least for now, we have the luxury of still being able to laugh at those apocalyptic predicaments of the characters in Kotis' plays. Ironically, that laughter might bring us to take them seriously.

—Kim Montelibano Heil

*More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness; the other, to total extinction. Let us pray we have the wisdom to choose correctly.*

—Woody Allen



Colleen Quinlan and Ted Kõchi;  
photo by J.T. MacMillan



Dennis Weaver and James Arness from  
*Gunsmoke*, photo The Fifties Web



## HOW YA GONNA KEEP 'EM DOWN ON THE FARM?

Greg Kotis' *Pig Farm* begins in the manner of many Hollywood westerns. A lone hero (say Gary Cooper in *High Noon*) — or a hero, his sidekick and his good woman (say Matt, Chester and Kitty from *Gunsmoke*) fuss and fret on a fateful showdown day, trying to beat outrageous odds dead set against them.

The circumstances in those films were always as heightened and overblown as the alliteration used above to describe them; and always the white hats, like the Duke or Clint, were clearly distinguished from the black ones.

Those westerns embodying American myths of success and right vs. wrong came out of simpler times, when opportunities and new technologies abounded, and the world was beset by two villains with brush-mustaches who between them killed tens of millions without reason. Where Hitler and Stalin were concerned, there was no question as to the color of their hats, even to many of their own citizens.

But in half a century, the world has changed, and those changes have come less

from military force than from the forces of economics. Consider: in 1950, a can of tennis balls cost nearly \$3; in 2006 that can, now a plastic tube, can be bought for \$2.25. A golf ball that sold for \$1 in 1950 costs less than a dollar today. Technological advances and marketing competition have turned profit margins razor thin, and those companies and entrepreneurs that can't compete disappear from the market.

The same has been true for the American farmer. Despite price supports and other band-aid remedies, prices paid for farm produced foods in America have not kept pace with inflation. Today the price of pork chops is up six times (\$.60 to \$3.60 per lb.) over 1953's prices; wages for equivalent work are up 15-20 times higher. Farmers must make up ground lost in pricing with volume. For pig farmers, it has meant raising and selling more pigs with the same resources, and cutting corners wherever possible.

The metaphor of Kotis' pig farm is true for most of America. Today labor and salaried workers are paid a smaller percentage of employers' total budgets than at any time since record keeping began in 1947. As competition intensifies and margins shrink, entrepreneurs are saddled with more and

more fixed costs and government regulation. And government is charged by law to regulate economic activity that threatens public health, welfare and the environment.

"There are expectations from the last century that don't match up with life as we now live it," said director Matt August. "The play's tensions come from American myths and promises from earlier generations set against the realities of an increasingly hostile economic environment; one that is becoming more 'them versus us,' if not 'every man for himself.' It's the American dream turned upside down by diminishing returns."

Amazingly, Kotis makes a comedy out of all this by taking the melodramatic style and simpler values of the American western and placing them in today's complex stew of turmoil, conflicting interests and eroded ideals. What's good for the pig farmer — say sludge dumping — is no good for the public or the EPA. What's good for the government — say increased regulation — is punishing the small businessman. And what's good for the consumer — lower prices that eliminate profit margins — puts the pig farmer out of business.

Winston Churchill's statement that democracy is the worst form of government, except for all the others, has been often been paraphrased into a comment on capitalism. We must admit it *is* cutthroat — but it also preserves initiative, rewards excellence, and provides the kind of opportunity America has always promised.

Part of Kotis' view is that the black hats and white hats of yesteryear have now all run together and become shades of gray. There are no pure heroes or villains on Kotis' pig farm, and he serves it all up, in all its comic absurdity, without apology, without finger-pointing or blame, and without suggestions for solutions.

Apparently, as it should be in a democracy, that last part is up to us.

— Jerry Patch

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

# Donor Spotlight: Conrad Prebys

"I live everyday like it's my last," says Conrad Prebys, "and I'm having a hell of a time doing it!" Mr. Prebys is the owner of Progress Construction and Management Company. He is also one of San Diego's greatest charitable philanthropists.

"After the loss of a close friend, I got to thinking that I don't exactly have a lot of birthdays left, so it's time to get prepared," says Mr. Prebys. "I suppose I've accumulated quite an estate over the years, and I plan to set up 90% of this into a charitable foundation to be distributed after I pass from this scene. However, sometimes, I have realized that it's just more fun to do it while I'm alive." While Conrad does not enjoy the term 'giving back,' he notes that "San Diego has been very good to me, and I just want to do good things with my money, such as funding worthy causes in the area. I really get a kick out of it!"

Mr. Prebys is very proud to be a long-time supporter of the East County Boys and Girls Club, and to support the arts throughout San Diego. His voice seems to fill with awe as he says, "I love the arts and always have. Thank God I have that in my life." His love of the arts in San Diego was expressed this year when Mr. Prebys donated \$10 million to The Old Globe's Securing a Landmark Capital Campaign.

As he explains it, "I know the difference between a friend and an acquaintance." As a friend of the Globe, he had the opportunity to meet one of his favorite playwrights in 2004. "I treasure a picture I have of me and my wonderful sweetheart Debbie Turner when we met Arthur Miller at The Old Globe." The quality of the Globe's productions and the dedication of its staff are another reason for Mr. Prebys' support. "I've never known a more talented group of people, and doggone it, the Globe has only one direction to go and I want to be a part of that and support it."



Conrad Prebys; photo by Sandy Huffaker

## BUILDING FOR THE FUTURE: A NEW THEATRE COMPLEX

Ensuring the long-term stability of The Old Globe is the goal of the Theatre's Capital Campaign, Securing a San Diego Landmark, and will be achieved through three key initiatives: increasing the Globe's endowment; strengthening the Theatre's annual fund; and improving facilities on The Old Globe campus.

To accomplish the facilities goal, a renovation and construction project is being planned to create a new theatre and education center on the site of the Cassius Carter Centre Stage and attached to the Old Globe Theatre. This facility will include front-of-house and backstage improvements that address current issues of safety and audience comfort, which have arisen during the 40-year life of this facility.

In recognition of his \$10 million gift, the two-theatre complex, which will house the new Education Center, lobbies, work spaces, green room, dressing rooms and Lady Carolyn's Pub, will be named the Conrad Prebys Theatre Center.

The most significant addition to the campus will be a new state-of-the-art Education Center, which will allow the Globe to expand education and outreach programs which serve more than 40,000 each year.

For more information about The Old Globe's Capital Campaign, please contact Director of Development, Todd R. Schultz at (619) 231-1941, x. 2310.



## OLD GLOBE COSTUME & PROP SALE

DATE: Saturday, October 14, 2006

TIME: 8:00 am to 2:00 pm

LOCATION: Lowell Davies Festival Theatre Stage

Just in time for Halloween!



THE OLD GLOBE

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# The Craig Noel League

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

The Old Globe has many thoughtful friends who are ensuring its future by making gifts to the Theatre in their wills and estate plans. The League honors today these thoughtful friends whose generosity will sustain the excellence of The Old Globe for generations, and we hope you'll consider joining the Craig Noel League, the planned giving society of The Old Globe. Examples of ways friends are helping include making simple bequests, gifts of life insurance, gifts of real estate and charitable trusts. For more information, please contact Associate Director of Development Brad Ballard at (619) 231-1941 x2309 or via e-mail at [PlannedGiving@TheOldGlobe.org](mailto:PlannedGiving@TheOldGlobe.org).

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### **CRAIG NOEL, Founding Director**

During Craig Noel's distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when he made his debut as an actor. Two years later he accepted his first directorial assignments, staging four of the season's seven productions.

Since then, Craig has guided the organization through its metamorphosis from a community theatre of the highest standards to one of the nation's most successful not-for-profit theatres. In doing so, he has enriched the quality of life in San Diego for generations of citizens who have become today's theatre-goers and arts supporters.

# Annual Fund Donors

The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 3,500 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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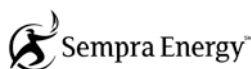
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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



Craig Noel, Founding Director

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

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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.

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

### SEATING OF LATECOMERS

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

### YOUNG CHILDREN

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

### ELECTRONIC DEVICES AND CAMERAS

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

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### PUBLIC TOURS

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



**JERRY PATCH**  
*Resident Artistic Director*

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including three Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which just opened to critical acclaim on Broadway, Margaret Edson's Pulitzer Prize-winning *Wit*, Howard Korder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-premieres plays by Richard Greenberg, including *Three Days of Rain* and *A Naked Girl on the Appian Way*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation's leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children's Theatre, which is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



**JACK O'BRIEN**  
*Artistic Director*

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on Broadway), *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out* (*Getting Away With Murder*) by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *Henry IV* (Tony Award®); *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theatre; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS's American Playhouse. Recent awards: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien a member of the College of Fellows of the American Theatre.

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Services Supervisor  
Irene Herrig .....Acting Security Supervisor  
Sherisa Eselin, Janet Larson, Michael Mackey,  
Sonia Paul .....Security Officers  
Chanel Boxx, Sean Busby, Michael Conroy,  
Deborah Elliot, Catrina McQuerry, Jeremy Neitzel,  
Kaneisha Rose .....Parking Lot Attendants  
Ryan Barsotti, Mark Brickman,  
David Nguyen .....V.I.P. Valet Attendants