Dear Friends,

The Globe is pleased to introduce San Diego audiences to the talented playwright Itamar Moses, who is an important writer on the New York scene and is growing in reputation across the country. Moses’ play, *The Four of Us*, is a world premiere about success, jealousy and friendship.

The Globe was delighted to begin 2007 with the exciting and important new musical, *ACE*, running through February 18. We believe it is one of the most unique and beautiful new works in some time.

Looking ahead to the spring and summer, Amy Freed’s *Restoration Comedy*, a new large-scale production, plays in the Old Globe Theatre while former San Diegan Annie Weisman’s comedy *Hold Please* will perform in the Carter. Additionally, two powerful and iconic works, August Wilson’s *Two Trains Running* and Edward Albee’s *Who’s Afraid of Virginia Woolf?* make their return to the Globe stages. This summer, one of Broadway’s most entertaining musicals, *Avenue Q*, and the magical comedy *Bell, Book and Candle* join our annual Summer Shakespeare Festival.

As you know, your generous support allows the Globe to offer these high-caliber productions as well as the extensive educational and outreach activities in the community. With ticket sales covering only a portion of the cost of production and education effort expenses, your generosity is essential to our success. Every gift makes a difference and a wide range of recognition and benefits are provided for all levels of sponsorship.

Thank you for your support in 2006 and we look forward to seeing you again in the coming year.
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater. These gifts are critical to maintaining the Theatre’s high quality of artistic programming and award-winning work in the community.

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

THE FOUR OF US

BY

Itamar Moses

SCENIC DESIGN
Kris Stone

COSTUME DESIGN
Markas Henry

LIGHTING DESIGN
Russell Champa

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Tracy Skoczelas

DIRECTED BY
Pam MacKinnon

Casting by Samantha Barrie
**Cast of Characters**

**IN ORDER OF APPEARANCE**

David ......................................................................................................................... Sean Dugan
Benjamin ..................................................................................................................... Gideon Banner

Stage Manager .......................................................................................................... Tracy Skoczelas

*The Actors and Stage Manager employed in this production are member 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.

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**CITY OF SAN DIEGO:**
**MAJOR PLAYER IN THE FUNDING OF ARTS & CULTURE**

Each year, the City of San Diego provides critical financial support to 83 organizations through a rigorous application process managed by the Commission for Arts and Culture. Through this program, the City is The Old Globe’s largest single donor in support of annual artistic projects and education programming for schools.

City funding for arts and culture is derived from the Transient Occupancy Tax (TOT), a 10.5% tax paid by tourists visiting San Diego. The city allocates less than 1% of total TOT proceeds to the Commission for Arts and Culture for distribution to non-profit organizations.

Each year the Commission appoints community volunteers to evaluate organizations — alongside the Commissioners themselves — based on artistic programming, educational activities, administrative stability, board leadership and programs for underserved populations.

In 2006, the 83 funded organizations had combined operating budgets of more than $120 million and had an enormous economic impact on the region. The Old Globe alone produces an economic impact of more than $8.6 million generated by cultural tourists attending the summer Shakespeare Festival.

The Old Globe applauds the City of San Diego and the Commission for Arts and Culture for their vision for a vibrant and successful San Diego.
PERFORMANCES

Production Sponsors

The Old Globe would like to thank the following sponsors who have generously underwritten this production of THE FOUR OF US...

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 The Four of Us 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 classic works, revivals and large-scale musical projects.

A few of the Globe productions supported by The James Irvine Foundation:
Top left: Chita Rivera, The Dancer’s Life; photo by Joan Marcus
Bottom left: Michael Arden and Charlie Neshyba-Hodges, THE TIMES THEY ARE A-CHANGIN’; photo by Craig Schwartz
Top right: Colleen Quinlan and Ted Koch, Pig Farm; photo by J.T. MacMillan
Bottom right: Patch Darragh and Kristen Bush, The Violet Hour; photo by Craig Schwartz

THE JESSIE POLINSKY ARTISTIC FUND

The Old Globe is proud to include The Jessie Polinsky Artistic Fund as a production sponsor of The Four of Us.

Established in 1986 by longtime Globe supporters Jeannie and Arthur Rivkin, the Jessie Polinsky Artistic Fund is a permanent endowment that assists The Old Globe in presenting a variety of artistic projects. Since its inception, the Fund has helped to underwrite more than 15 mainstage productions, from Henry IV and The SantaLand Diaries to The Oldest Living Confederate Widow Tells All and A Midsummer Night’s Dream. With this endowment, the Globe will continue to recognize the family and memory of Mrs. Polinsky through a production sponsorship each year.

PERFORMANCES MAGAZINE  p5
Dear Friends,

With the recent completion of a tremendously successful 2006, I write to thank you, our dedicated subscribers and donors. With record ticket sales and unprecedented support, once again the San Diego community has shown its enthusiasm and commitment to this great theatre.

We couldn’t be happier with the success of the past 12 months. Three Globe productions were so successful that extra performances were added, setting box office records, and four Globe musicals played on Broadway in 2006. Our Education and Outreach programs grew to reach more than 45,000. In March we successfully launched “Securing a San Diego Landmark,” a critical $75 million five-year campaign for capital and endowment.

As we venture into 2007, I remind you that the stewardship of a major non-profit organization like The Old Globe requires constant care and steadfast support. I hope that in 2007 you will return again and again for productions at The Old Globe, and I urge you to increase your involvement as a donor. For 71 years, The Old Globe has been a leader in San Diego culture, and with your support our future is extremely bright. Please join me in helping to make 2007 another record year for this great theatre.

Kathryn Hattox, Chair, Board of Directors
Donor Spotlight

WELLS FARGO FOUNDATION

“Charitable giving and volunteering in San Diego is more than just an opportunity to share with others,” says Dean Thorp, Regional Vice President of the Wells Fargo Foundation. “It's an opportunity to build a network that will have a role in San Diego’s future. It’s a chance to be a part of what’s happening in this wonderful city.”

In the last year, the Wells Fargo Foundation has donated $2.4 million to organizations in San Diego County. Mr. Thorp explains, “We do more than just donate our money; we donate the time and talents of our team members. At most of the organizations that receive Foundation grants, you'll find employees of the Foundation volunteering their personal time as well. We’ve found that volunteerism really helps to develop our team members, and we’re proud of our philanthropic work, not just in San Diego but throughout our whole footprint.”

The Foundation places special focus on educational programming. “While we support job training programs, affordable housing programs and literacy programs, we are always trying to support programs that help underserved youth to be exposed to the performing arts. Programs that bring the performing arts to children help to serve our main objective of building stronger communities.”

The Wells Fargo Foundation’s continued support of The Old Globe is an example of charitable giving at its best. Not only does the Foundation make regular donations to the Globe’s Annual Fund and educational programming, but Dean Thorp has served on the Globe’s Board of Directors for five years. Friends like Dean Thorp and the Wells Fargo Foundation help to ensure that the Globe will continue to serve the San Diego Community for years to come.

The Old Globe would like to recognize the following supporters who participated in

Bridge to Broadway 2006

Lisa and Steve Altman
Alan Benaroya
Anita and Tracy Crider
Pamela and Hal Fuson

Audrey S. Geisel
Kathryn and John Hattox
Tish and Jere Horsley
Conrad Prebys

Gaby and Rich Sulpizio
Sheryl and Harvey White
Carolyn Yorston
Ellen and Tim Zinn

Bridge to Broadway is a special program to help raise funds that launch Globe productions destined to play on the Great White Way. To date 19 Globe plays and musicals have gone to Broadway, four of which played in New York in 2006.

The Old Globe is grateful to the donors listed above, and as participants in the Bridge to Broadway program they had the opportunity to enjoy a private dinner in one of New York’s finest restaurants, attend the opening-night performance of The Times They Are A-Changin’ or Dr. Seuss’ How The Grinch Stole Christmas!, and the opening-night cast party.

For more information on participating in the Bridge to Broadway program, contact Brad Ballard, Associate Director of Development at (619) 231-1941 x2309.

PHOTO: SKYLAR STARRS SIBEN AS “CINDY-LOU WHO” AND JAY GOEDE AS THE “GRINCH” IN THE OLD GLOBE’S ANNUAL HOLIDAY PRODUCTION OF DR. SEUSS’ HOW THE GRINCH STOLE CHRISTMAS!
PHOTO BY CRAIG SCHWARTZ.
Sean Dugan
(David)


Gideon Banner
(Benjamin)

THE OLD GLOBE: Debut. NEW YORK: Big Bill, Lincoln Center Theatre; Blue Man Group, NYC, Boston, Chicago; Untitled Short Play, Naked Angels; Authorial Intent/Idea, Manhattan Theatre Source; The Franklin Thesis, Les Freres Corbusiers; Troilus and Cressida, Shakespeare in the Wild; I Was Tom Cruise, NY Fringe Festival. REGIONAL: Big Bill, Ubu Roi, Sincerity Forever, Williamstown Theatre Festival; Galileo, Yale Repertory Theatre; King O’The Moon, Merrimack Repertory Theatre; Rope, Stoneham Theatre; Oedipus, Pleasance Theatre, London; Who’s Afraid of Virginia Woolf?, Ubiquity Stage; Tartuffe, Yale Dramat; Tis Pity She’s a Whore, Taming of the Shrew, Macbeth, Yale Shakespeare Company. FILM/TV: Treading Water, I’d Rather be Dead. TRAINING: The Actors Center; British-American Dramatic Academy, London; B.A., Yale University, Theater Studies. Resident Artist, Atlantic Center for the Arts/Eric Bogosian.

Itamar Moses
(Playwright)

Itamar Moses is the author of the full-length plays Outrage, Bach at Leipzig, Celebrity Row, The Four of Us, Yellowjackets, Back Back Back, and Completeness, and various short plays and one-acts. His work has appeared Off-Broadway and elsewhere in New York, at regional theatres across the country and in Canada, and has been published by Faber & Faber, Heinemann Press, Playscripts Inc., and Vintage. He has received new play commissions from The McCarter Theater, Playwrights Horizons, Berkeley Repertory Theatre, The Wilma Theater, and Manhattan Theatre Club. Itamar holds an MFA in Dramatic Writing from NYU and has taught playwriting at Yale and NYU. He is a member of the Dramatists Guild, MCC Playwrights Coalition, Naked Angels Writers Group, and is a New York Theatre Workshop Usual Suspect.

Pam MacKinnon
(Director)

NEW YORK: Itamar Moses’ Bach at Leipzig, New York Theatre Workshop; Erin Courtney’s Alice the Magnet with Clubbed Thumb; Caryl Churchill’s Mad Forest, Juilliard; John Fugelsang’s All the Wrong Reasons, New York Theatre Workshop (upcoming). REGIONAL: David Mamet’s Romance at The Goodman, Edward Albee’s Peter and Jerry: Homelife and The Zoo Story at Hartford Stage; Edward Albee’s The Goat or, Who Is Sylvia? at The Alley; Gina Gionfriddo’s After Ashley at Philadelphia Theatre Co.; Victor Lodato’s 3E,4F at the Magic.

Kris Stone
(Scenic Design)

Kris Stone’s designs have been seen throughout the United States and Europe in over 100 productions and was recently selected to represent the U.S. in Stage Design at the upcoming Prague Quadrennial for Equivalents (Project Arts Centre, Dublin) and Iphigenia at Aulis (The San Jose Rep). Recent designs include: Private Lives (The Long Wharf Theatre - CT); Brundibar, the Sendak/Kushner opera (New Victory in NYC, Berkley Rep, & Yale Rep); the past Humana Festival (The Actors Theatre of Louisville); The Underpants (The Alliance - Atlanta); As You Like It (California Shakespeare Theatre); and Everyday (Dublin Theatre Festival). Upcoming designs include: A new play called God’s Ear (Classic Stage Co. & New Georges, NYC) and I Am My Own Wife (Hartford Stage – Connecticut).

Markas Henry
(Costume Design)

Scenic and Costume Designs: The Great American Trailer Park Musical (Dodger Stages), Old Wicked Songs (Scenery/Costumes) (Playhouse 91/ Promenade/ Geffen), The Complete Works of William Shakespeare (Abridged) (Century), After the Rain (Theatre 4), The Last Session (47 Street), and Listen to My Heart - The Songs of David Friedman (Studio 54). Escape from Pterodactyl Island (NYFF), The Marriage of Figaro (Opera Colorado), and Father Joy (SPF/ CATF) directed by Pam MacKinnon. Since 1991, Resident Designer for The Barrow Group (Drama Desk Award Best Company and Nomination of Outstanding Production for Pentecost). Briefly, costume designer for the soap opera Another World. Costume Producer: Britney Spear’s 2001 and 2004 US and World Tours. Six seasons and 24 productions as Scenic Designer for The Contemporary American Theatre Festival. Currently, Assistant Professor of Costume Design at NYU (Scenery/Costumes) (Playhouse 91/ Promenade/ Geffen), The Complete Works of William Shakespeare (Abridged) (Century), After the Rain (Theatre 4), The Last Session (47 Street), and Listen to My Heart - The Songs of David Friedman (Studio 54). Escape from Pterodactyl Island (NYFF), The Marriage of Figaro (Opera Colorado), and Father Joy (SPF/ CATF) directed by Pam MacKinnon. Since 1991, Resident Designer for The Barrow Group (Drama Desk Award Best Company and Nomination of Outstanding Production for Pentecost). Briefly, costume designer for the soap opera Another World. Costume Producer: Britney Spear’s 2001 and 2004 US and World Tours. Six seasons and 24 productions as Scenic Designer for The Contemporary American Theatre Festival. Currently, Assistant Professor of Costume
Design at the University of Colorado, Boulder. Thanks to Shelly, Stacy, and the incredible Pam.

**Russell Champa**
*(Lighting Design)*

Current and recent projects include *Eurydice* at Second Stage in NYC and Yale Rep, *Pillowman* at Berkeley Rep, *Little Foxes* at ACT, *Distracted* and *I Witness* at the Mark Taper Forum in Los Angeles, and *The Other Side* at Manhattan Theater Club. On Broadway, Russell designed Julia Sweeney’s *God Said “Ha!”* at the Lyceum Theatre. Other New York theatres Russell has designed for include the Union Square Theater, Classic Stage Company, New York Stage & Film, Primary Stages and La Mama etc. Regionally, Russell has designed for Wilma Theatre; Seattle Rep; Trinity Rep; McCarter Theater; Long Wharf Theater; Campo Santo; Williamstown Theatre Festival; The Actors’ Gang; The Kennedy Center. Thanks J + J. Peace.

**Paul Peterson**
*(Sound Design)*


**Tracy Skoczelas**
*(Stage Manager)*

**ADDITIONAL STAFF FOR THIS PRODUCTION**

Akiko Kosaka .............. Assistant to Kris Stone
Shelly Williams ........ Assistant Costume Design
Leslie Sears ............... Production Assistant
Mele Nagler ............... Casting Consultant

**UNDERSTUDIES**

John Keabler .................. David
Michael Kirby ................ Benjamin

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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.
Program Notes

On Friendship...

Friendship is always a sweet responsibility, never an opportunity.
~ Kahlil Gibran

I get by with a little help from my friends.
~ John Lennon

The greatest good you can do for another is not just share your riches, but to reveal to him, his own.
~ Benjamin Disraeli

Nothing so fortifies a friendship as a belief on the part of one friend that he is superior to the other.
~ Honore De Balzac

Friendship is unnecessary, like philosophy, like art...It has no survival value; rather it is one of those things that gives value to survival.
~ C. S. Lewis

It’s the friends you can call up at 4 a.m. that matter.
~ Marlene Dietrich

A true friend never gets in your way unless you happen to be going down.
~ Arnold H. Glasgow

It is important to our friends that we are unreservedly frank with them, and important to friendship that we are not.
~ Mignon McLaughlin

Thy friendship oft has made my heart to ache; do be my enemy for friendship’s sake.
~ William Blake

A true friend stabs you in the front.
~ Oscar Wilde

WHEN FRIENDSHIP

F. Scott Fitzgerald was well on his way to being a celebrated young American writer when he met and befriended Ernest Hemingway. Soon after, Fitzgerald was instrumental in launching Hemingway’s career, helping to edit and promote publication of Hemingway’s first novel, *The Sun Also Rises*. But in his Paris memoir, *A Moveable Feast*, Hemingway denied that Fitzgerald had any involvement with the novel, and continued to defame him in stories and interviews after Fitzgerald’s death. Hemingway’s celebrity ultimately outpaced Fitzgerald’s, whose tumultuous career was marked by financial pitfalls, alcoholism, and a famously failed marriage. It is only through letters between the two that Fitzgerald’s championing of Hemingway – crucial to the publication that created Hemingway’s rise – came to be known.

Identical twins Esther “Eppie” Pauline Lederer and her sister, Pauline “Popo” Esther Friedman Phillips, became known as “Ann Landers” and “Abigail ‘Dear Abby’ Van Buren.” Growing up in Sioux City, IA, they attended school together through college, wore matching outfits, went on dates together and pretended to be the other to their beaus, and even had a joint wedding at 21. They split when Eppie, already a household name for her advice column, discovered her sister had started a column just like hers. “Abigail Van Buren” made no apologies for entering the same market. The sisters were not on speaking terms for years, and the veracity of their public reconciliation in 1964 was questioned by many.

JOAN BAEZ AND BOB DYLAN DURING THE CIVIL RIGHTS MARCH IN WASHINGTON D.C., 1963
GOES BAD. . .
Whenever a friend succeeds, a little something in me dies.
  ~ Gore Vidal

In 1963, Joan Baez, the “Queen of Folk” had met a young musician who had yet to hit the mainstream—named Bob Dylan. She invited Dylan to perform his songs with her onstage, an appearance that would lead to frequent duet performances and a romantic relationship. Two years later, Dylan had become a phenomenon, and their friendship crumbled. Some accounts suggest that Baez tried to hold on to the affair despite Dylan’s ill treatment of her (documented in the film Don’t Look Back), but Dylan had moved on to another relationship and to rock-and-roll. The two didn’t speak for a decade, but apparently made amends when Baez joined Dylan in his Rolling Thunder Revue tour in 1975.

On Success. . .
The exclusive worship of the bitch-goddess Success is our national disease.
  ~ William James

Formula for success: Rise early, work hard, strike oil.
  ~ J. Paul Getty

How can they say my life is not a success? Have I not for more than sixty years got enough to eat and escaped being eaten?
  ~ Logan Pearsall Smith

Success is a lousy teacher. It seduces smart people into thinking they can’t lose.
  ~ Bill Gates

Sometimes I worry about being a success in a mediocre world.
  ~ Lily Tomlin

I dread success. To have succeeded is to have finished one’s business on earth...I like a state of continual becoming, with a goal in front and not behind.
  ~ George Bernard Shaw

Nothing recedes like success.
  ~ Walter Winchell

If at first you don’t succeed, try, try again. Then quit. There’s no point in being a damn fool about it.
  ~ W.C. Fields

If at first you don’t succeed, failure may be your style.
  ~ Quentin Crisp

Don’t confuse fame with success. Madonna is one; Helen Keller is the other.
  ~ Erma Bombeck

You can’t plan for it...Success is shy—it won’t come out while you’re watching.
  ~ Tennessee Williams

It’s not enough that I should succeed—others should also fail.
  ~ David Merrick

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.
When asked why he became a playwright, Itamar Moses replies simply, “To impress girls.”

Of course, this was a response he made in an interview with himself, a quirky piece of writing that is typical of Moses’ droll sense of humor. But as he elaborates, one senses quickly that there is much more to the 29-year-old writer.

“[It was] one girl in particular. I wrote a play about this guy…and the ‘me’ character, and the character based on this girl, hooked up, in the play, and then I gave her the play to read. This is the most labor intensive and convoluted way of hitting on someone that you can possibly imagine. But like a month later I lost my virginity. And ten years later I don’t need a day job. So it all worked out pretty great.”

Unlike some established playwrights, many twice his age and with half the accolades he’s received so far in his budding career, Moses’ inability to take himself too seriously is apparent. In an interview with Portland Center Stage’s Mead Hunter during their production of Moses’ Celebrity Row, Hunter begins a question with, “A spellbinding aspect of your play is – “

Moses interrupts: “I wouldn’t say ‘spellbinding’. ‘Gripping’, maybe, or ‘unprecedented in its colossal impact.’”

Perhaps it was his upbringing in the free-thinking city of Berkeley by a psychotherapist mother and a film-professor father that gave Moses a foundation for playwriting. But as he confessed to the New York Times’ Jason Zinoman shortly after his play Bach at Leipzig debuted off-Broadway, at one point he doubted whether he could be a playwright.

“I remember being on a panel and all these playwrights had these terrible stories about their family,” Moses said. “I thought: ‘I could never be a playwright. My parents aren’t getting in my way.’”

Maybe not his parents, but apparently living in Berkeley did. In his self-interview he says that growing up in Berkeley “instilled me both with an uninformed liberal bias and with enormous skepticism of uninformed liberal biases…[It’s] a lot like dating an actress. You don’t want to leave, but, oh my god, you have to.”

So Moses moved to New York City, where, after a string of dead-end temp jobs, he was accepted to New York University’s Tisch School of the Arts graduate playwriting program. There, presumably, he learned craft and technique, but it was his affinity for comedy, combined with some memorable experiences of living in the city, that continued to inform his artistic sensibilities. Of his many day jobs he says, “It was hysterical. I mean: sad. I would probably write a revelatory series of essays about [them], but there’s already a David Sedaris.”

Still, it would take a fairly major intervention of fate for Moses to finally be discovered. His first play, Outrage, was being produced at the Wilma Theater in Philadelphia when he showed up at a panel of playwrights with only one other participant: Sir Tom Stoppard. The two ended up taking the same train back to New York that evening, and Moses handed him a copy of Outrage. Stoppard was impressed. Moses later gave him Bach at Leipzig, for which Stoppard wrote the introduction to the published version.

For all his wit and quips, Moses takes the responsibilities of playwriting itself quite seriously, as is evident in the subject matter he tackles. Outrage covers both the past and present struggle of progressive thought within academia and politics; Celebrity Row imagines a cell block where three renowned terrorists – Timothy McVeigh, Ramzi Yousef, and Ted Kaczinsky – are held. Bach at Leipzig, which tells of seven organists, including Johann Sebastian Bach, competing for a position at Leipzig’s famous Thomaskirche in 1722, uses the musical model of the fugue both in its structure and story. Leipzig is clearly influenced by the plays of Stoppard, whose lush language is often intermixed with intellectual musings and historical references.

And yet, Moses thinks he’s still got a ways to go.

“[When] I started out…the ideas that grabbed me were maybe seemingly distant from my personal experience, but that suggested a potent metaphor for something universal and human. And then I’d have to work out a plot to carry the idea. I’m less interested in that, and am training myself to begin more viscerally…So the new things I’m writing are starting more from the gut. Anyway, I guess I’m both trying to go deeper into myself and deeper into my craft. Trying being the operative word.”

It’s likely, as one who’s capable of interviewing himself with both insight and candor, that Moses won’t have to try too hard. And there’s little doubt his drive to write plays will continue to evolve and be inspired – by girls and Tom Stoppard alike.

—Kim Montelibano Heil
THE GLOBE’S LITERACY INITIATIVE

This new initiative has been developed from a component of The Grinch Children’s Initiative, through which Globe docents and Globe Teaching Artists worked with more than 1,100 students who wrote their own stories and plays in English, Spanish and French as part of the Globe Readers Program. Some of the most moving stories came from students through the International Rescue Committee, who described in detail their recent immigration to the United States from Cuba, Afghanistan and Iraq, which were read and performed on the Globe’s Cassius Carter Centre Stage this summer.

THE SHAKESPEARE INITIATIVE FOR YOUNG PEOPLE

This program provides the opportunity for high school, junior college and university students to study the life and times of Shakespeare and his plays, while enhancing their English, Drama and History/Social Studies curriculum through in-class presentations, observing rehearsals and attending a performance during the Globe’s Shakespeare Festival with pre- and post-show discussions. The Globe’s 2007 Summer Shakespeare productions include Hamlet, The Two Gentlemen of Verona and Measure for Measure. For additional information, contact our Group Sales Manager at (619) 231-1941, x2408.

OTHER EDUCATION PROGRAMS

• The Old Globe’s Outreach Touring program produces plays specially created for young audiences. In 2006 more than 5,000 students experienced live theatre performed at their own schools through this exciting program. The ’07 production will be announced in the spring.
• The Old Globe Teaching Artists present in-classroom, standards-based workshops to prepare students who will be attending productions at the theatre.
• Professional Development opportunities for teachers are available through the Education Department. Programs in Arts Integration and Theatre Arts are available.

For more information on Education programs at the Globe contact Roberta Wells-Famula, Director of Education at (619) 238-0043 x2144 or email at Rwell-famula@TheOldGlobe.org
"...every good and excellent thing in the world stands moment by moment on the razor edge of danger and must be endowed..."

— Adaptation of Thornton Wilder’s *The Skin of Our Teeth*

Like friendship, theatre is a shared experience that enriches and nourishes all who participate. The Old Globe has enriched our lives and nourished the people of San Diego for more than 70 years.

Now the time has come to secure the future of our treasured Old Globe, ensuring that it brings joy and fulfillment to others for generations.

Many friends are helping to secure the Globe’s future by leaving gifts in their wills, estates and trusts.

We hope you might be so encouraged. For information on making planned gifts to support the Globe, please contact Brad Ballard at (619) 231-1941 x2309 or via email PlannedGiving@TheOldGlobe.org. We appreciate your consideration.
GLOBE AMBASSADORS GO BEHIND THE SCENES

In 2007 The Old Globe launches the Globe Ambassadors Program, a special opportunity for donors to gain “behind the scenes” access to the inner workings of the theater.

Membership is through special invitation, based on recommendations from Globe Board Members, executive staff and other Ambassadors. Each Ambassador is asked to make an annual contribution of $2,500 or more annually, which entitles them to exclusive benefits.

With this close personal connection to the theatre, Globe Ambassadors will be better prepared to spread the word about the theatre’s artistic and education programs among relatives, friends and community members.

For further information about the Globe’s Ambassadors Program, please contact Associate Director of Development Brad Ballard at (619) 231-1941 ext. 2309 or BBallard@TheOldGlobe.org.

GLOBE AMBASSADOR DONOR BENEFITS

➤ Invitation to the Annual Board of Directors and Ambassadors Dinner;
➤ Small group lunches with the Globe’s Executive Director Lou Spisto to hear more about management, artistic goals and upcoming projects at the Globe;
➤ Recognition for the 2007 Ambassador-sponsored production of Edward Albee’s Who’s Afraid of Virginia Woolf?;
➤ Listing as an Ambassador in the Globe’s Performances program magazine;
➤ Invitation to all “Meet the Artist” events;
➤ Unlimited access to the Lipinsky Family Suite, the Globe’s VIP lounge; and
➤ VIP ticketing and personal service.
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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| | Supervisor Pam Slater-Price and the County of San Diego |
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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.

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

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we’ll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises. Ricola Cough Drops are available upon request. Please ask an Usher.
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 Bay, which opened to critical acclaim on Broadway; Margaret Edison’s Pulitzer Prize-winning Wit; Howard Korder’s Search and Destroy; Amy Freed’s The Board 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 premiers 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 Sonheim and George Furtch, 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 Satnago, A.R. Gurney’s The Snow Ball and The Cocktail Hour, Tom Dulack’s Breaking Legs, Stephen Metcalfe’s Emily.


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.