

UPCOMING

ACE

January 13 - February 18, 2007
Old Globe Theatre

RESTORATION COMEDY

March 3 - April 8, 2007
Old Globe Theatre

HOLD PLEASE

March 31 - May 6, 2007
Cassius Carter Centre Stage

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

Dear Friends,

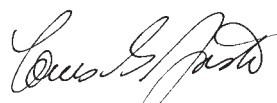
The Globe is pleased to introduce San Diego audiences to the talented playwright Itamar Moses, who is an important writer on the New York scene and is growing in reputation across the country. Moses' play, *The Four of Us*, is a world premiere about success, jealousy and friendship.

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.

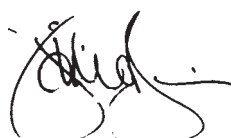
Looking ahead to the spring and summer, Amy Freed's *Restoration Comedy*, a new large-scale production, plays in the Old Globe Theatre while former San Diegan Annie Weisman's comedy *Hold Please* will perform in the Carter. Additionally, two powerful and iconic works, August Wilson's *Two Trains Running* 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.



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.

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



THE OLD GLOBE

P R E S E N T S

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

DavidSean Dugan
BenjaminGideon Banner

Stage ManagerTracy 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.

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.

THE OLD GLOBE'S EXECUTIVE DIRECTOR LOU SPISTO WITH
MAYOR JERRY SANDERS AND HIS WIFE RANA SAMPSON AT THE
2006 GLOBE GALA. PHOTO: PAUL NESTOR



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 \$42 million on the City of San Diego with \$8.6 million generated by cultural tourists attending the summer Shakespeare Festival.

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

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.

2007 Board of Directors



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
 Kathryn Hattox, Chair,
 Board of Directors

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*Executive Committee Member



The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

WELLS FARGO FOUNDATION



Old Globe Board Member and President of the Wells Fargo Foundation of California Dean Thorp with actor John Lithgow at the opening night party for *Dirty Rotten Scoundrels*.

“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

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Anita and Tracy Crider

Pamela and Hal Fuson

Audrey S. Geisel

Kathryn and John Hattox

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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.

Profiles

Sean Dugan

(David)



THE OLD GLOBE: Debut. OFF-BROADWAY: *Nerds, Valhalla, Corpus Christi, Flesh & Blood, Shakespeare's R & J*. REGIONAL: *Three Sisters, Enrico Four, Antigone, The*

Doctor's Dilemma, Loot, Richard II, Idiots Karamazov, Cripple of Inishmaan, American Repertory Theatre; *The Seagull, Henry IV Parts 1 & 2*, California Shakespeare Festival; *Spring Forward, Fall Back*, Theatre J and Vineyard Playhouse. NATIONAL TOUR: *Swiss Family Robinson*. FILM/TV: *Trust the Man, Company Man, Overnight Sensation, Law & Order: Criminal Intent; Law & Order: Special Victims Unit, The Beat, Oz*. EDUCATION: B.A. Theater Arts, Brandeis University.

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 Theater; *King O' The Moon*, Merrimack Repertory Theater; *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 *3F, 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 *Equivalent*s (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 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 Promenade Theater, 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)

THE OLD GLOBE: *Pig Farm, 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: Centerstage, Milwaukee Rep, La Jolla Playhouse,

Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Tracy Skoczelas

(Stage Manager)

THE OLD GLOBE: *THE TIMES THEY ARE A-CHANGIN'*, Summer Shakespeare Festivals ('04 - '06), *Vincent in Brixton, I Just Stopped By to See the Man, Dirty Rotten Scoundrels, The Food Chain, Two Sisters and a Piano, Bus Stop, Rough Crossing, Much Ado About Nothing, Julius Caesar, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Splendour, Pericles, All My Sons, Compleat Female Stage Beauty, Betrayal, Smash, Memoir, Dr. Seuss' How the Grinch Stole Christmas!* ('01-'06), *Twelfth Night, A Midsummer Night's Dream, Henry V, The Trojan Women.* EDUCATION: BFA, University of North Carolina at Greensboro.

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



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.

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.



JOAN BAEZ AND BOB DYLAN DURING THE CIVIL RIGHTS MARCH IN WASHINGTON D.C., 1963

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 beaux, 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.

GOES BAD. . .

Whenever a friend succeeds, a little something in me dies.

~ Gore Vidal



(LEFT) ERNEST HEMINGWAY; (RIGHT) F. SCOTT FITZGERALD

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.



(LEFT) ANN LANDERS;
(RIGHT) ABIGAIL VAN BUREN

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS,
PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.

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

About the Playwright - Itamar Moses



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 all 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 and 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

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LEFT - RIGHT: JUSTIN HARLIN AND CHRISTOPHER BUSS, *THE STONES*

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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

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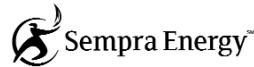
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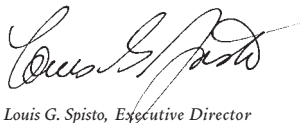
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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*, *Happgood* (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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