

UPCOMING

SEA OF TRANQUILITY

Jan 12 - Feb 10, 2008
Old Globe Theatre



THE AMERICAN PLAN

Feb 23 - Mar 30, 2008
Cassius Carter Centre Stage



DANCING IN THE DARK

(Based on the classic
MGM musical
"The Band Wagon")
Mar 4 - April 13, 2008
Old Globe Theatre



THE GLASS MENAGERIE

April 12 - May 18, 2008
Cassius Carter Centre Stage



HERSHEY FELDER'S BEETHOVEN, AS I KNEW HIM

May 3 - June 8, 2008
Old Globe Theatre



Dear Friends,

On behalf of my colleagues, Jerry Patch and Darko Tresnjak, and all of our staff and artists, I welcome you to The Old Globe for this set of new plays in the Cassius Carter Centre Stage and the Old Globe Theatre.

Our Co-Artistic Director, Jerry Patch, has been closely connected with the development of both *In This Corner*, an Old Globe-commissioned script, and *Sea of Tranquility*, a recent work by our Playwright-in-Residence Howard Korder, and we couldn't be more proud of what you will be seeing. Both plays set the stage for an exciting 2008, filled with new work, familiar works produced with new insight, and a grand new musical (*Dancing in the Dark*) based on a classic MGM musical from the golden age of Hollywood.

Our team plans to continue to pursue artistic excellence at the level expected of this institution and build upon the legacy of Jack O'Brien and Craig Noel. I've had the joy and honor of leading the Globe since 2002, and I believe we have been successful in our attempt to broaden what we do, keep the level of work at the highest of standards, and make certain that our finances are healthy enough to support our artistic ambitions. With our Board, we have implemented a \$75 million campaign that will not only revitalize our campus but will also provide critical funding for the long-term stability of the Globe for future generations.

It is these future generations that I am thinking about as we begin the year. I am most concerned about the Globe's ability to reach and educate young people. We do a great deal each year to reach almost 50,000 people with our Education and Outreach programs. We must do even more.

When you support The Old Globe, you are supporting the 6th largest non-profit theatre in the country (out of over 2,000) and I assure you that we will do everything possible to keep your trust by creating great theatre and making certain that young people in our community continue and strengthen their connection to this art form.

Again, Happy 2008 and welcome to this production!

LOUIS G. SPISTO
CEO/Executive Producer

Season Sponsors

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

The Legler Benbough Foundation

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**Supervisor Pam Slater-Price
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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

IN THIS CORNER

BY

Steven Drukman

SCENIC DESIGN

Lee Savage

COSTUME DESIGN

Tracy Christensen

LIGHTING DESIGN

Tyler Micoeau

SOUND DESIGN

Lindsay Jones

FIGHT DIRECTOR

Steve Rankin⁺

VOICE AND DIALECT COACH

Jan Gist

STAGE MANAGER

Diana Moser

DIRECTED BY

Ethan McSweeney

Casting by Samantha Barrie

⁺ Associate Artist of The Old Globe

Cast of Characters

| | |
|-------------------------------|-------------------|
| Joe Louis..... | Dion Graham * |
| Max Schmeling..... | Rufus Collins * |
| The Announcer and others..... | T. Ryder Smith * |
| The Trainer and others..... | Al White * |
| The Reporter and others..... | David Deblinger * |
| The Nurse and others..... | Katie Barrett * |
| The Boxer..... | John Keabler ♦ |
| Stage Manager..... | Diana Moser * |

Time: 1930 - 1970

Place: The Ring

There will be one 15-minute intermission

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

♦ Student from The Old Globe/University of San Diego Master of Fine Arts Program

Special Thanks To: Marie Fukumoto and The Boxing Company, San Diego; Jim Lampley, HBO Sports; Tony Palafox; Pablo Keyfauber

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

In This Corner is supported, in part, by the following generous sponsors:

AT&T

AT&T has a history of support for The Old Globe and sponsored two of the Globe's Broadway-bound musicals – *Chita Rivera: The Dancer's Life* and *Dirty Rotten Scoundrels* – as well as past productions of *George Gershwin Alone, Da, Play On!, Imaginary Friends, The White Rose, The Old Settler* and *Jar the Floor*. AT&T is recognized for unparalleled communication services and for its long-standing commitment to public service and philanthropy – including significant support for the arts. Locally, the company remains actively involved throughout the San Diego community and is represented on the Globe Board of Directors by Area Vice President, Tim MacDonald.

The Edgerton Foundation

The Edgerton Foundation recently launched a new initiative to support the development of original theatrical works by helping fund exceptional projects that could ultimately join the American repertoire of widely performed plays and musicals. The world-premiere production of *In This Corner* by Steven Drukman was selected to receive one of the first Edgerton Foundation New American Play Awards in 2007. The Old Globe applauds the Edgerton Foundation's willingness to foster the inherently demanding creative process needed to create a new work of lasting merit.

The James Irvine Foundation

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 *In This Corner* 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.

Board of Directors



Dear Friends,

I am delighted to thank you, our dedicated subscribers and donors, for your support during The Old Globe's very successful year in 2007. The Globe's 16 productions received critical acclaim and enthusiastic audiences as the San Diego community once again showed its loyalty to our superb theatre. Last year, the Theatre also celebrated two milestones with the 20th anniversary of The Old Globe/ University of San Diego Master of Fine Arts Program and the 10th anniversary of the Globe's production of *Dr. Seuss' How the Grinch Stole Christmas!*.

The Globe's Board, actors and staff were overjoyed when on November 15, 2007, the Globe's Founding Director, Craig Noel, received the National Medal of Arts from President Bush. Craig has truly earned and richly deserves this prestigious award for his 70-year association with The Old Globe and significant lifelong contribution to American theatre.

It has been my privilege throughout the last two years to serve as The Old Globe's Board Chair and work with the Globe's dedicated Board Members, devoted volunteers, generous donors, talented actors and hard-working staff. Thank you for being here today and for supporting The Old Globe. We look forward to another great year of theatre in 2008!

Kathryn Hattox
Kathryn Hattox, Chair,
Board of Directors

BOARD OF DIRECTORS / OFFICERS

| | | | | | |
|--|--|--|---|--|---|
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*Executive Committee Member



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

The Old Globe Reorganizes Leadership Team

Leadership Gifts to The Old Globe

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

Donald and Darlene Shiley

\$10,000,000 or greater

Conrad Prebys

\$5,000,000 or greater

Sheryl and Harvey P. White

Kathryn Hattox

Karen and Donald Cohn

\$1,000,000 or greater

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**The Stephen and Mary Birch
Foundation**

In December, The Old Globe's Board of Directors announced the reorganization of its leadership team. After 26 years as the Globe's Artistic Director, Jack O'Brien retired his post and assumed the title of Artistic Director Emeritus. O'Brien, one of the most sought-after directors in the commercial and not-for-profit theatre, has served the Globe with a tenure that is remarkable for both its longevity and artistic achievement. For the past several years the demands of O'Brien's schedule have made it difficult for a full time presence at the Globe, and he felt it was time to step down and transition into this new role. Jack has left a lasting legacy at the Globe that is rivaled only by his stature in the theatre industry, and we wish him success in all his future endeavors.

Lou Spisto, who has led the Globe since 2002, will continue executive leadership of the artistic and financial program with the new title of CEO/Executive Producer. Board Chair Kathryn Hattox noted, "Lou has built an excellent team, achieved financial stability and brought the Globe's theatrical art to unprecedented heights. Our finances and the work on our stages have never been in better shape."

Jerry Patch, a nationally-respected dramaturge and an industry leader in the development of new plays — brought to the Globe by Spisto and O'Brien in 2005 to oversee day-to-day artistic operations and increase new play development — will become Co-Artistic Director with Darko Tresnjak. Tresnjak will expand his position from oversight of the Summer Shakespeare Festival to a broader role in the Globe's artistic management with Patch. Both men continue to report to Spisto and, working as they have, they are looking forward to continuing to serve this community with artistic and education programs of the highest caliber.



PICTURED LEFT TO RIGHT: DARKO TRESNJAK, LOU SPISTO AND JERRY PATCH;
PHOTO BY CAROL SONSTEIN

Craig Noel Receives National Medal of Arts

The Globe is thrilled to announce that Founding Director Craig Noel was named a recipient of the 2007 National Medal of Arts. The awards were presented to this year's honorees by President George W. Bush and Mrs. Laura Bush in an East Room ceremony at the White House on Thursday, November 15.

Established by Congress in 1984, the National Medal of Arts is the country's highest honor for artistic excellence. Award recipients are selected based on their contributions to the creation, growth, and support of the arts in the United States.

The nine 2007 National Medal of Arts Recipients include Morton Lauridsen, composer; the Lionel Hampton International Jazz Festival; N. Scott Momaday, author, essayist, poet, professor, painter; R. Craig Noel, Founding Director, The Old Globe; Roy R. Neuberger, art collector; Les Paul, guitarist, inventor; Henry Steinway, arts patron; George Tooker, painter; Andrew Wyeth, painter.

Craig's contributions to the American theatre – both locally and nationally – are legion. He has enriched the larger community through his support and encouragement of playwrights, actors and artists and through the nurturing of an entire generation of citizens who have become today's theatregoers and arts supporters. He is considered one of the “deans” of the regional theatre movement and took the lead in a significant revival of American interest in Shakespeare, having launched San Diego National Shakespeare Festival in 1949. He also established the first full Actors' Equity company in California and was one of the original developers of a comprehensive arts education program.

Craig has been associated with The Old Globe since its inception and has guided the organization through its metamorphosis from a community theatre to one of the nation's most successful not-for-profit arts organizations. At age 92, Craig's tenure and directorial credits at the Globe represent a milestone not yet achieved by any other living director in United States history. He has helmed more than 225 productions at the Globe, including the world premieres of Lillian Garrett-Groag's *The White Rose* and Reuben Gonzalez's *The Boiler Room*; along with American premieres of Alan Ayckbourn's *Mr. A's Amazing Maze Plays* and *Intimate Exchanges*. Most recently, he directed *Over the River and Through the Woods* and worked with Tony-Award winner John Rando on the 2006 production of *Moonlight and Magnolias*. Under his leadership, he oversaw the expansion of the Globe to a three-theatre complex and played an instrumental role in the careers of many directors – including three-time



PRESIDENT BUSH PRESENTED THE 2007 NATIONAL MEDAL OF ARTS TO OLD GLOBE THEATRE FOUNDING DIRECTOR CRAIG NOEL DURING A CEREMONY AT THE WHITE HOUSE; PHOTO BY MICHAEL STEWART FOR THE NATIONAL ENDOWMENT OF THE ARTS.

Tony Award-winner Jack O'Brien, whom he brought on board as Artistic Director in 1981. Scores of great American actors, such as Marion Ross, David Ogden Stiers and Kelsey Grammer, have worked with Craig and are indebted to him. His passion for arts education fueled many innovative programs, including the Globe Educational Tours in 1974, the renowned Master of Fine Arts graduate acting program, in conjunction with University of San Diego in 1987, and Teatro Meta, which began in 1983 and went on to become an award-winning, bilingual playwriting program that served thousands of young people in the San Diego region.

We at the Globe have always known Craig as “the Father of San Diego Theatre,” recognizing that he has been a guide, mentor and ally to virtually every professional theatre endeavor in this community. His many honors include the California Governor's Award for the Arts; the San Diego Union-Tribune's list of 25 persons who shaped the city's history; San Diego's Living Treasure Award; and the San Diego Critics Circle named its annual honors “The Craig Noel Awards for Excellence in Theatre.” Craig remains active and continues to enrich the theatre community through his unflagging support of playwrights, directors, actors and theatre artisans. He is truly a national treasure, and we couldn't be more thrilled that the President of the United States selected him to receive the National Medal of Arts.

Quotes from Joe Louis...

"There are things wrong with America, but nothing Hitler can fix."



"I have only done what any red-blooded American would do. We're gonna do our part, and we will win, because we are on God's side."

— On joining the U.S. Army, 1942.



"He can run but he can't hide."

— On fighting the speedy Billy Conn



"I don't like money, actually, but it quiets my nerves."

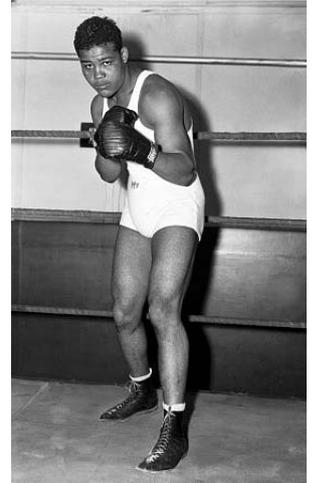


"Everybody wants to go to heaven, but nobody wants to die."

JOE LOUIS AND

The following is taken from Ringside by Bud Schulberg, Ivan R. Dee, Chicago, 2006

Ralph Ellison's *Invisible Man* was an apt title for the entire black race in America in the 1930s. In the eyes of white people, it simply did not exist. The New York Times' boast that it printed "all the news that's fit to print," should have added "for white people." When young Joe Louis was winning amateur boxing titles in the early '30s, the outstanding black men in our country, like W.E.B. DuBois and A. Phillip Randolph, were nonpersons to every white newspaper. Even famous entertainers like Louis Armstrong, Paul Robeson and Bojangles Robinson were ignored. For a black baseball player to play in the big leagues was unthinkable. The National Football League was no better, and as for the colleges, when a Southern college objected to playing Columbia with its one black player, New York's great liberal arts college obligingly dropped him from the lineup.



A YOUNG JOE LOUIS

It's only against that backdrop of know-nothing, racial prejudice that the impact of Joe Louis can be understood. The heart of the Joe Louis story is his historic break through the race barrier. Earlier in the century there had been another great black champion, Jack Johnson, but there was no way he could challenge for the heavyweight title in America. He had to chase the champion all over the world before finally catching up with him in Australia. There he beat the hapless white Tommy Burns so fiercely that the police finally intervened at the end of the fourteenth round.

The myopic racism of the day was nakedly expressed by Jack London, at ring-side to cover the fight for the New York Herald. "He is a white man and so am I," wrote this avowed socialist who preached international understanding (apparently for whites only). "Naturally I want the white man to win." And when Johnson's hand was raised, London called on the undefeated ex-champion, Jim Jeffries, to come out of retirement to put this overweening black boy in his place. "But one thing remains," London begged in his post-mortem for the Herald, "Jeffries must emerge from his alfalfa farms and remove that smile from Johnson's face. Jeff, it's up to you."

"The Fight Between the White Champion and the Black Champion," as it was billed in Reno in 1910, was less a boxing match than a primitive tableau in bitter race relations. In Jeffries' corner were all the previous champions, the impassioned Caucasians John L. Sullivan, Bob Fitzsimmons, and "Gentleman" Jim Corbett, who mouthed racist epithets at Johnson through the fight. When the hopelessly overmatched old champion finally went down for the count, a deathly silence fell over the crowd. As our bereft Jack London typed out his lead, "Once again has Johnson sent down to defeat the chosen representative of the white race..." race riots were breaking out all over the country.

BLACKBURN'S RULES

Jack Blackburn, Joe Louis' trainer, set these rules for his young fighter:

1. Don't speak.
2. Never have your picture taken with a white woman.
3. Never go into a nightclub alone.
4. Never gloat over a fallen opponent.
5. Never smile.
6. Remember your "ABC's": Always Be Clean.

SOCIAL HISTORY

As a resented black champion in a rabid white world, Johnson did nothing to endear himself. In a time of uptight segregation, Johnson not only consorted with white women but flaunted them, lording it around Chicago in a chauffeur-driven open phaeton, with two white women all over him. The entrance to his notorious nightclub Café de Champion displayed a blowup photo of him lip-locking with his white wife. Her suicide, partly due to his having so many other white lovers, including a scandalous affair with his white eighteen-year-old secretary, provoked a lynch atmosphere with Johnson being railroaded to jail and jumping bond to escape to Europe, leaving behind the unwritten law of boxing: never again a black heavyweight champion.

It may have been unwritten in the 1910s and '20s but it was adhered to as faithfully as if it had been engraved in stone. After the gifted troublemaker Johnson held up his black middle finger to white America, there would be eight successive flour-faced champions through the 1920s to the late '30s. The most frustrating example of a top heavyweight contender being denied his deserved title shot because of the wrong pigmentation was Harry Wills. When Wills knocked out a brace of white contenders and clearly outclassed the "Wild Bull of the Pampas," Luis Firpo, famous for knocking Jack Dempsey out of the ring in the first round of their celebrated fight, the New York State Athletic Commission finally made Wills its No. 1 contender, ruling that Dempsey could not defend his title until he met Wills. Dempsey's promoter, the same old foxy Tex Rickard from Johnson-Jeffries days, finessed that one by taking his champion to Philadelphia to face Gene Tunney. The white race was saved again.

As a young fight fan growing up in Los Angeles, I knew an impressive heavyweight by the name of George Godfrey. When I asked him about fighting in Madison Square Garden, in those days the pot of gold at the end of every boxer's rainbow, he shook his head. "Only if I lost, son. My color can't win in the Garden." That was the hard truth when teenaged Joe Louis was coming out of the Bottoms, a ghetto within the ghetto in hard-times Detroit.



JOE LOUIS AND MAX SCHMELING

THE SWEET SCIENCE OF BRUISING

"Joe Louis was more than a sports legend. His career was an indictment of racial bigotry and a source of pride and inspiration to millions of white and black people around the world."

— Ronald Reagan

"Max Schmeling is my idol. When you meet this guy you can just feel this history."

— Vitali Klitschko,
WBA Heavyweight Champion

"Everybody loved Joe. From black folks to redneck Mississippi crackers, they loved him. They're all crying. That shows you. Howard Hughes dies, with all his billions, not a tear. Joe Louis, everybody cried."

— Muhammad Ali, undisputed Heavyweight Champion, commenting on the death of Joe Louis

"It's hard being black. You ever been black? I was black once—when I was poor."

— Larry Holmes, WBC Heavyweight Champion

"It's like being in love with a woman. She can be unfaithful, she can be mean, she can be cruel, but it doesn't matter. If you love her, you want her, even though she can do you all kinds of harm. It's the same with me and boxing. It can do me all kinds of harm, but I love it."

— Floyd Patterson,
undisputed Heavyweight Champion

"Joe Louis was a great friend...the finest sportsman I ever met...I didn't only like him; I loved him."

— Max Schmeling, on the death of Joe Louis

"I ain't fighting for nothing, I'm fighting for my country."

— Joe Louis,
on donating his entire purse to the war effort.

FOR MORE INFORMATION ABOUT THIS PRODUCTION, PLEASE VISIT OUR WEBSITE AT WWW.THEOLDGLOBE.ORG

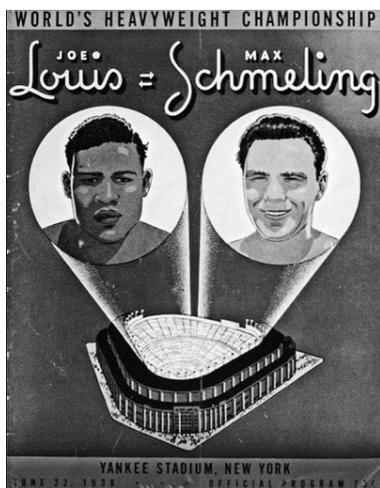
SPORTS WRITING IN SPORT'S GOLDEN AGE

The period following WWI leading to the Great Depression is known as *The Golden Age of Sports*: a time when America began celebrating its leading sportsmen as national heroes, and sportswriters like Grantland Rice built their legends in column inches of purple prose. It was also a time when sport became commerce: when the erstwhile orphan Babe Ruth earned the salary of a titan of industry, and Jack Dempsey earned more in one fight than Ruth did in his entire career.

There were no moving pictures of sport that delivered news in a timely fashion, so writers like Rice pumped up sport's volume with a style known as "Gee Whiz!" Hyperbole and alliteration were its hallmarks: Ruth was *The Sultan of Swat*; Dempsey the *Manassa Mauler*; and Rice went to apocalyptic mythology to describe Notre Dame's backfield: *The Four Horsemen*.

By the 1930s, sportswriters had created new audiences and a much more lucrative platform for their narratives. Newspapers and sports promoters were cashing in on the markets their stories created, but they needed to create more stories of fabled athletes to sustain it. After Dempsey, there were no outstanding heavyweights journalists could celebrate to capture the boxing public's fancy.

Without Ruthian heroes, sportswriters turned cynical, occasionally mocking the athletes and the patrons. Red Smith, the next great sportswriter after Rice, tweaked a fur-coated crowd at a Harvard-Yale football game with the line, "the fans rose as one raccoon." As early as the 1930s, Rice spoke to the corruption of sport by money, writing:



JOE LOUIS AND MAX SCHMELING

“For when the One Great Scorer comes
To write against your name,
He marks – not that you won or lost –
But how you played the Game.”

— Grantland Rice

*Money to the left of the and money to the right
Money everywhere they turned from morning to the night
Only two things count at all from mountain to the sea
Part of it's percentage, and the rest is guarantee.*

As Joe Pollack, former columnist for the St. Louis Post-Dispatch observed, the sportswriters of the time were akin to drama critics: they saw the events, analyzed them, and voiced their opinions in their coverage. They became the eyes and ears for the millions across the country without access to the events.

When radio coverage of athletics began, a new immediacy was introduced to sports reporting. While still unable to see the events literally, the “words-eye view” given by broadcasters fed the imaginations of listeners nation-wide, and delivered the news as it happened.

The second Louis-Schmeling bout from Yankee Stadium in New York was fought before 70,000 fans onsite. In an America of 130 million, an estimated 70 million listened in—numbers akin to the Super Bowl, the Oscars and the World Series all taken together. And millions more listened abroad.

At mid-century, two things changed sports writing: major

league sports expanded to the western half of the country, bringing the events first-hand to that part of the U.S.; and sporting events began to be televised.

In 1971 sportscaster Vince Scully said absolutely nothing for nearly a full minute of air time following a crippled Kirk Gibson's gamewinning World Series home run. He let the pictures of the athletes and the roaring crowd tell the story. By then the florid language used to cover the sports by Rice had devolved over decades to a simpler style, and broadcasters had learned to let the event speak for itself.

— Jerry Patch

Katie Barrett

(Reporter/Nurse/Anny/
Round Card Girl/Tutor/USO Singer)



THE OLD GLOBE: Debut. THEATRE: *Mother Courage*, Berkeley Rep and La Jolla Playhouse (2006 Craig Noel Award for Theatrical Excellence, San Diego Theatre Critics Circle); *Black Snow*, *Safe in Hell*, Yale Rep; *Charlie Blake's Boat*, EST; *Dark Yellow*, *The Frugal Repast*, *The Sound of Silence*, *The Boy Next Door*, Eugene O'Neill Theater Center; *Trudy Blue*, Studio Theatre; *All My Sons*, Arena Stage; *The Pajama Game*, *As You Like It*, Center Stage; *Little Women*, The Kennedy Center; *Spain*, *Watbanaland*, Woolly Mammoth; *Sarita*, *Outside the Door*, *Derek*, Berkshire Theatre Festival; *Criminal Genius*, Round House Theatre; *Sin*, Naked Angels Lab; *Pterodactyls*, *Ruthless!*, Source Theatre; *Fifth of July*, *Marat/Sade*, Washington Shakespeare; *Translations*, Rep Stage; *The White Hat*, HERE; *Macbeth*, Folger Shakespeare Library. FILM/TV: *Law & Order*, HBO's *The Corner*, *The Ex*, *Riders*, *Pride and Prejudice*.

Rufus Collins

(Max Schmeling)



THE OLD GLOBE: Debut. BROADWAY: *A Day in the Death of Joe Egg*, *An Ideal Husband*, *The Homecoming*. OFF-BROADWAY: *Orson's Shadow*, Barrow Street; *House &*

Garden, MTC; *The Red Rose*, Mint Theatre; *Richard II*, Players Club; *Price's Right*, Curri-can Theatre; *A Doll's House*, Century Center; *My Head Was a Sledgehammer*, Nada; *Hamlet*, Looking Glass Theatre. REGIONAL: *Dissonance*, *Autumn Garden*, Williamstown Theatre Festival; *The Real Thing*, Huntington

Theatre; *Cyrano de Bergerac*, Barrington Stage; *The Winter's Tale*, SOTS; *The Colossus of Rhodes*, ACT; *Dinner with Friends*, *Spinning into Butter*, Pittsburgh Public; *Inexpressible Island*, Dallas Theatre; *Indian Ink*, Studio Theatre; *Hedda Gabler*, Alley Theatre; *The Ruling Class*, Wilma Theatre; *Macbeth*, Tennessee Rep; *Cakewalk*, Florida Studio Theatre; *Man and Superman*, Clarence Brown; *Twelfth Night*, Franklin Stage. TOURS: *Taming of the Shrew*, *Julius Caesar*, *Othello*, *The Merchant of Venice*, *The Comedy of Errors*. FILM: *Joshua*, *Saving Souls*, *Under the Bridge*, *Neurotica*. TV: *Law & Order: CI*, *Law & Order: SVU*, *All My Children*, *The Guiding Light*.

David Deblinger

(Reporter/Jacobs)



THE OLD GLOBE: Debut. Co-Founder/Board of Directors of LABYrinth Theater Company.

REGIONAL: *Moonlight and Magnolias*, Capital Rep; *Villa America*, Williams-

town Theater Festival; *Caught*, Berkshire Theater Festival. OFF-BROADWAY: *History of the Word*, Vineyard Theater; *SVEJK*, Theater for a New Audience (The Duke); *Dutch Heart of Man*, LABYrinth (The Public Theater); *Dirty Story*, *Our Lady of One Hundred and Twenty First Street*, LABYrinth, *Where's My Money?*, LABYrinth (Manhattan Theater Club), *The Flatted Fifth*, The New Group; *Romeo and Juliet*, Theater for a New Audience (New Victory). TELEVISION: *Damages* (FX), *Babylon Fields*, *Walker Texas Ranger* (CBS), *Jonny Zero* (FOX), *Sex and the City*, *The Sopranos* (HBO), *Club Land* (Showtime), *Law & Order: SVU*, *Law & Order* (NBC).

Dion Graham

(Joe Louis)



THE OLD GLOBE: Debut. Dion has performed a wide variety of classical and contemporary roles on Broadway, off-Broadway, internationally, and on film and television.

He has originated roles in numerous premieres of works by major playwrights. These include Tennessee Williams' *Not About Nightingales* (London's Royal National Theatre/Broadway) and Kenneth Lonergan's *Lobby Hero* (Playwright's Horizons/Houseman Theatre) among others. He has performed at many leading regional theatres and worked with a diverse group of directors, ranging from Trevor Nunn to Spike Lee, Avery Brooks to Mike Nichols. He's also the series narrator for A & E's *The First 48*, HDTV'S *Art of the Heist*, and various documentaries. He is the recipient of the Ben Franklin Award and a Lucille Lortel Award nominee (*Lobby Hero*). Most recently, Dion collaborated with Kathleen Chalfant on Howard Barker's *A Hard Heart* off-Broadway. He currently plays State's Attorney Rupert Bond on HBO's *The Wire*.

John Keabler

(The Boxer)



THE OLD GLOBE: 2007 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Pericles*, *Marat/Sade*, *The Laramie Project*, *Much Ado About Nothing*.

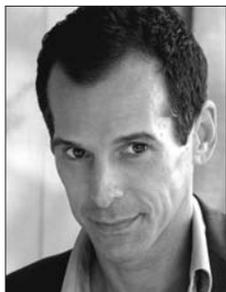
REGIONAL: *Crazy for You*, *Light up the Sky*,

(CONTINUED ON NEXT PAGE)

Creed Repertory; *The Taming of the Shrew*, *Romeo and Juliet*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, Kentucky Repertory; *Twelfth Night*, *Arsenic and Old Lace*, *Star Spangled Girl*, Public Theatre of Kentucky.

T. Ryder Smith

(Announcer/Hitler/Ref/Officer)



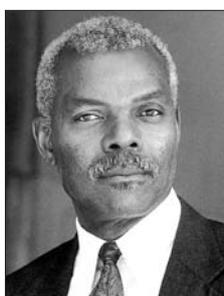
OLD GLOBE: *Lincolnesque* (2006 Craig Noel Award, Outstanding Lead Performance). T. has just finished collaborating with artist/activist Paul Chan and The

Classical Theatre of Harlem on a site-specific production of *Waiting for Godot* in the most devastated areas of New Orleans (see creativetime.org for more info), as well as appearing in Sarah Ruhl's *Passion Play* at the Goodman Theatre in Chicago, (playing Queen Elizabeth I, Ronald Reagan, and, again, Adolph Hitler). Other regional work includes the premiere productions of Charles Mee's *Big Love* (ATL), and Jeffrey Hatcher's *Stage Beauty* (CATF), as well as work at the Dallas Theater Center, the Wilma Theatre and Santa Fe Stages. Back in his native NYC, T. shared a 2007 Drama Desk Award for Outstanding Ensemble Cast for his part in the 3-actor/50-character play *Lebensraum* and appeared in the premiere productions of Anne Washburn's *Apparition* and *I Have Loved Strangers* (Clubbed Thumb), David Greenspan's *She Stoops to Comedy*, (Playwrights Horizons), Lear De Bessonet's *Transfigures* (Women's Project), Will Eno's *Thom Pain* (Daryl Roth Theatre), Richard Foreman's *King Cowboy Rufus Rules the Universe* and *The Gods Are Pounding My Head* (The Ontological), Glen Berger's *The Wooden Brecks* (MCC), and *Underneath the Lintel* (Soho Playhouse), for which he received a Drama Desk nomination for

Outstanding Solo Performance. Film and TV work includes *Law & Order*, *Conviction*, the cult horror-film *Brainscan*, the 2007 experimental feature *Horrible Child*, supplying voices for the notorious video-games *Manhunt* and *BioShock*, as well as several characters on the animated TV series *The Venture Brothers*. T. was profiled in the September 2006 issue of *American Theater* magazine.

Al White

(Blackburn/Pastor/Man)



THE OLD GLOBE: *Two Trains Running*. OTHER THEATRE PRODUCTIONS: *Gem of the Ocean*, Mark Taper Forum (Ovation Award, NAACP Theatre

Award); *King Hedley II*, Philadelphia Theatre Company (Barrymore Nomination); *Joe Turner's Come and Gone*, Missouri Repertory Theatre; *The Piano Lesson*, South Coast Repertory; *Peer Gynt*, *Street Scene*, *Richard III*, *The Taming of the Shrew*, and *Cyrano de Bergerac*, American Conservatory Theater; *The Matchmaker*, *Desire Under the Elms*, ACT's Bicentennial Tour of the Soviet Union. TELEVISION: *CSI: Miami*, *JAG*, *Related*, *Clubhouse*, and *NYPD Blue*. FILM: *Red Scorpion*, *A Piece of My Heart*, *Back to the Future: Part II*, and *Airplane!*, *Airplane II: The Sequel*, for which he is best remembered as Jive Dude #2.

Steven Drukman

(Playwright)

PRODUCED PLAYS: *Going Native*, Long Wharf Theatre; *Another Fine Mess* (Pulitzer Prize Nominee), Portland Center Stage; *Flattery Will Get You*, Connecticut Repertory; *Snowm Maiden*, Bob Hope Theatre, Dallas; *Collateral Damage*, Illusion Theatre, Minneapolis; *Fox Hollow*, Linhart Theatre, NY; *Youth in Asia*, NYU. DEVELOPED

PLAYS: Mark Taper Forum, Intiman Theatre, Sundance Lab, Williamstown Theatre Festival, Playwrights Horizons, New York Theatre Workshop, South Coast Rep., others. AWARDS: Paul Green Award, Alfred P. Sloan Award, Heinemann finalist, others. AS ACTOR: Leading roles in plays directed by Anne Bogart, Maria Irene Fornes, Arnold Wesker, others. FILM CREDIT: *East Broadway* (2006). OTHER WRITING: The New York Times, Village Voice, International Herald Tribune, The Nation, others. Former senior editor, American Theatre. Associate Arts Professor, NYU.

Ethan McSweeney

(Director)

THE OLD GLOBE: *A Body of Water* by Lee Blessing (San Diego Critics Circle Award for Outstanding Director, Play, and Ensemble). His New York direction includes the recent premieres of Kate Fodor's *100 Saints You Should Know* (Playwrights Horizons) and Jason Grote's *1001* (p73), the Broadway revival of Gore Vidal's *The Best Man* (Tony Award nomination, Drama Desk and Outer Critics Circle Awards for Best Revival), Willy Holzman's *Sabina* (Primary Stages), the off-Broadway premiere of John Logan's *Never the Sinner* (Outer Critics Circle Award for Best off-Broadway Play), and Aeschylus' *The Persians* in a new translation by Ellen McLaughlin for the National Actors Theatre. Of his more than 40 productions of new plays, musicals, revivals, and classics around the country, recent highlights include: the world premiere of *1001* at the Denver Center, the new musical *Chasing Nicolette* in Philadelphia (10 Barrymore nominations including Best Director), a revival of *The Persians* for the Shakespeare Theatre Company, the world premiere of Noah Haidle's *Mr. Marmalade* at South Coast Rep (OCIE Award), and productions of *Romeo and Juliet* and *Six Degrees of*

Separation at The Guthrie (Star-Tribune Award for Outstanding Director and Production). With his partner Vivienne Benesch, Mr. McSweeney spends his summers as the Artistic Director of the Chautauqua Theater Company and Conservatory in western NY, where he has directed revivals of *All My Sons*, *The Cherry Orchard*, and Albert Camus' *The Just* in a new translation by Anthony Clarvoe. In January he will return to DC to stage *Major Barbara* for the Shakespeare Theatre Company. He has served as Associate Artistic Director of the George Street Playhouse, an Associate Artist of the National Actor's Theatre, Resident Director at New Dramatists, and Associate Director of the Shakespeare Theatre Company. Mr. McSweeney received the first ever undergraduate degree in theatre from Columbia University and proudly serves on the Executive Board of the Society of Stage Directors and Choreographers.

Lee Savage (*Scenic Design*)

NEW YORK: *The Private Lives of Eskimos, I (Heart) Kant*; Committee Theatre Company; *Harvest*, La Mama; *Go-Go Kitty Go!* (Fringe NYC Best Play Award), New York International Fringe Festival; *Frag*. HERE:

REGIONAL: *Tamburlaine, Edward II, Richard III*, Shakespeare Theatre Company; *The Just*, Chautauqua Theater Company; *Driving Miss Daisy*, Delaware Theatre Company; *Peter Pan, Cyrano de Bergerac*, University of Delaware PTPP; *I Am My Own Wife*, Dallas Theater Center; *The Intelligent Design of Jenny Chow*, Yale Repertory Theatre; *School for Scandal*, Trinity Repertory Company; *The Servant of Two Masters*, Pittsburgh Public Theater; *Intimate Apparel*, Philadelphia Theatre Company; *Love's Labour's Lost, Uncle Vanya, Orpheus Descending*, Yale School of Drama. INTERNATIONAL: *The Jammer* (Fringe First award), Edinburgh Fringe

Festival. AWARDS: Connecticut Critics Circle Award for Best Scenic Design: *The Intelligent Design of Jenny Chow*; The Donald and Zorka Oenslager Travel Fellowship. AFFILIATIONS: Wingspace Theatrical Design Group. TRAINING: Yale School of Drama: MFA; Rhode Island School of Design: BFA.

Tracy Christensen (*Costume Design*)

Recent design projects include *The Cherry Orchard* and *All My Sons* with Ethan McSweeney at the Chautauqua Theater Company, the Broadway production of *Souvenir* at the Lyceum, *Meet Me in St. Louis* at Irish Rep, *Kismet* at City Center for Encores!, *Lady Day...* at Long Wharf Theatre, and *Gypsy* at Chicago's Ravinia Festival, starring Patti LuPone. ELSEWHERE: *Stopping Traffic* at The Vineyard; *Blue Horizons*, the new whale and dolphin show for Sea World in Orlando; *Macbeth* for the Shakespeare Festival of St. Louis; *Regina* at The Kennedy Center; *Candide* at Avery Fisher Hall with the New York Philharmonic, and *Quartet* at Baystreet Theater. www.tracychristensen.com.

Tyler Micolleau (*Lighting Design*)

Tyler has designed the lighting for over 300 live productions, including plays, dance, movement-theatre, multi-media performance, and puppetry. He is the recipient of an off-Broadway Lucille Lortel Award, a Village Voice OBIE, and the National Endowment for the Arts/Theatre Communications Group Career Development Program. Off-Broadway design credits include *The Screwtape Letters*, Theater at St. Clement's; *God's Ear*, New Georges; *A Very Common Procedure*, MCC; *Gutenberg! The Musical!*, Actors Playhouse; *Hell House, Hiroshima Maiden*, St. Ann's Warehouse; *The God Committee*, Lamb's Theatre; *Orson's Shadow, Eat The Taste, Bug*, Barrow Street

Theater; *Carnival Knowledge, Underneath the Lintel*, Soho Playhouse; *The Intelligent Design of Jenny Chow, The Night Heron, Dublin Carol, Mojo*, Atlantic Theater; *Refuge*, Playwrights Horizons. Regional designs for Trinity Rep, Wilma Theater, Delaware Theater Co., Prince Music Theater, Hangar Theatre, Syracuse Stage Co., Portland Center Stage, Portland Stage Co., Madison Rep, Shakespeare Theater, Cornerstone Theater and Long Wharf Theater. International design credits include Dan Hurlin's *Everyday Uses for Sight Nos. 3 & 7* (Australia, England); 78th Street Theatre Lab's *The Man in the Flying Lawnchair* (Scotland); WaxFactory's *Lulu* (France, Portugal, Italy, Croatia). Fine art installation projects include *Åhus Sommaren 1974* (Bellwether Galleries, Chelsea NYC), *Beneath the Floorboards* (Ohio Theater Gallery, Soho NYC). Tyler teaches lighting design for dancers and choreographers at Sarah Lawrence College Department of Dance.

Lindsay Jones (*Sound Design*)

THE OLD GLOBE: *Oscar and the Pink Lady, Lincolnesque, Sky Girls, Much Ado About Nothing, Beyond Therapy*. OFF-BROADWAY: The world premiere of Sam Shepard's *The God of Hell, Dedication or the Stuff of Dreams, In the Continuum, Luminescence Dating, O Jerusalem, Beautiful Thing* and *Closet Land*. REGIONAL: Center Stage, American Conservatory Theatre, Hartford Stage, South Coast Rep, Alliance Theatre, Ford's Theatre, Goodman Theatre, Actors' Theatre of Louisville, Chicago Shakespeare, Pasadena Playhouse, Steppenwolf, as well as many others. INTERNATIONAL CREDITS: productions in Austria, Zimbabwe, South Africa, Scotland and The Royal Shakespeare Company of England. Lindsay has received four Joseph Jefferson Awards and twelve nominations, an Ovation Award, two ASCAP Plus Awards, nominations for a

(CONTINUED ON NEXT PAGE)

Barrymore Award, NAACP Theatre Award, Connecticut Critics Award and Austin Critics Table Award, and was the first sound designer to win the Michael Maggio Emerging Designer Award. Recent film/tv scoring work include the pilot for *Family Practice* for Sony Pictures/Lifetime Television and *A Note of Triumph* (2006 Academy Award winner, Best Short Documentary) for HBO Films.

Steve Rankin ASSOCIATE ARTIST (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 over two decades including the 2004-2007 Summer Shakespeare Festivals, *Pig Farm*, *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: *The Farnsworth Invention*, *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, the Seattle Opera and Metropolitan Opera.

Jan Gist (Voice and Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: *The Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide*, *Major Barbara*, Oregon Shakespeare Festival; *Romeo and Juliet*, The Shakespeare Theatre, DC; *Hobson's Choice*, *Season's Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five full seasons at Utah Shakespearean Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association and has presented at many conference workshops internationally, such as "Shakespeare's Shapely Language," "Rotating Repertory," and The Voice Foundation Symposium on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program. This year she was invited to teach in the International Voice Teachers Exchange at The Moscow Art Theatre and London's Central School of Speech & Drama, brought her in to teach Shakespeare and Pinter workshops. Gist has been published in VASTA Journals, in the *Complete Vocal Warm-Up*, *More Stage Dialects*.

Diana Moser (Stage Manager)

THE OLD GLOBE: 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction*, *The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. EDUCATION: MFA in directing from Purdue University. When not doing theatre, Diana lives and travels aboard the classic wooden sailboat "Simba I" with her beloved captain, Paul. Proud member of Actors' Equity.

ADDITIONAL STAFF FOR THIS PRODUCTION

Assistant Director Alexander Burns
Production Assistant Marie Natoli



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.

EDUCATION PARTNERS: Giving Schools The Extra Edge

Public schools that strive to provide quality theatre training for their students must struggle for resources that will help them to reach their goals. How will they give their students opportunities to see great plays when they don't have the funding to buy tickets? How will their teachers learn new techniques and enhance their skills when they don't have time to take more college course work? How will they give their students opportunities to meet and learn from professional theatre artists?

For five San Diego area schools those questions can be answered with one name: The Old Globe. Over the years The Old Globe has partnered with a variety of schools to provide much-needed support and programming. The Education Department has long been committed to helping teachers to reach their instructional goals and to encourage their students to attend plays and learn more about possible careers in professional theatre.

Starting with our youngest constituents, The Old Globe has entered into a partnership with Valencia Park Center for Academics, Drama and Dance in Southeast San Diego. This magnet school is one of the very few primary schools with a real



THEATRE TEACHERS PARTICIPATE IN AN OLD GLOBE PROFESSIONAL DEVELOPMENT SEMINAR.

focus on the performing arts. Imagine a public elementary school with not one, but two full-time theatre teachers who are committed to providing excellent classes and productions with their young students. The Old Globe supports Valencia Park's efforts and will be working with the teachers to provide technical

support, training seminars, in-classroom workshops, and opportunities for students to attend age-appropriate shows and behind-the-scenes tours of the theatre.

San Diego High School's School of the Arts, Coronado School of the Arts, School for the Creative and Performing Arts and the brand new Lincoln High School Center for the Arts are four institutions that have a strong focus on theatre. These

schools give their students excellent opportunities to participate in theatre in all capacities. Through solid training in the performance and technical aspects of theatre, students are preparing for possible higher education or careers in professional theatre. High schools gain special benefits as Old Globe partners:

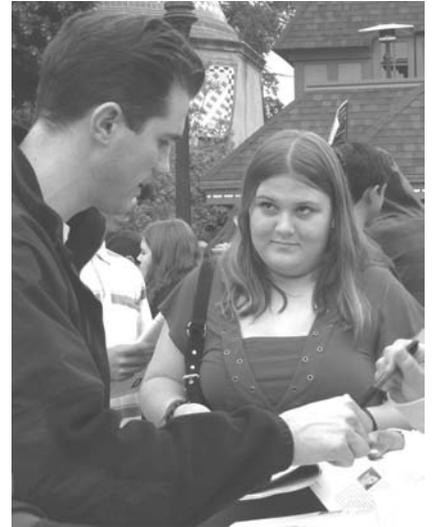
Theatre students attend all of the free student matinees that the Theatre

offers. They participate in pre and post show workshops that, over the course of the school year, amount to a free artist residency in their school that will enhance the standards for theatre education that their teacher is trying to meet.

These schools will benefit from teacher seminars held at the theatre with various Globe staff members. These seminars will provide an opportunity for teachers to learn from theatre professionals and to ask questions and glean information that will support their professional growth. The Old Globe stands ready to support the growth and integrity of our partner schools.

Partnerships are a commitment that two entities make to one another. The Old Globe has been a part of the San Diego theatre scene for over 70 years but many people in San Diego have never set foot in any of its spaces. School partnerships can serve to change that. When children come home from a free matinee, or regale their families with stories of the great theatre workshop they had in their classroom, they are sharing the great news that there is an amazing and worthwhile arts organization that is worthy of notice. The Old Globe constantly seeks to expand its audiences and to attract them to its shows. Through outreach programs such as the Partners in Education Initiatives, The Old Globe is working to welcome new audiences through service to the community as well as the high quality theatre for which it is known.

— Roberta Wells-Famula
Director of Education



A PARTNER HIGH SCHOOL STUDENT ENJOYS AN AUTOGRAPH SESSION WITH ACTOR, MATT CAVENAUGH, AFTER A FREE STUDENT MATINEE OF *A CATERED AFFAIR*.

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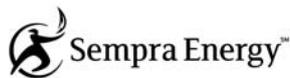
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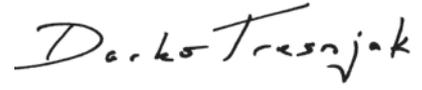
In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever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



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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.

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

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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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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.

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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.

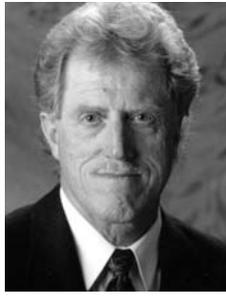
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Director Profiles



LOUIS G. SPISTO
CEO/Executive Producer

Louis G. Spisto has led The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers of *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *THE TIMES THEY ARE A-CHANGIN'*. He has produced over 75 plays and musicals, including *Dirty Rotten Scoundrels*, the west coast premiere of the Tony-winning play *Take Me Out* and the annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the Theatre's 75th anniversary in 2010. Launched in March 2006, the campaign has reached 75% of its goal to date. During the past four seasons, the Globe has grown its subscription audience an unprecedented amount, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America's premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project involving students from both San Diego and Tijuana in a unique bilingual production of *Romeo and Juliet*. He also launched a free matinee series which brings thousands of students to the Globe's productions. 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, 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. He also served as the chief executive at both American Ballet Theatre and The Detroit Symphony. 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 directing, producing and as an actor in plays and musicals throughout his college and graduate school years, as well as in professional summer theatre.



JERRY PATCH
Co-Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005, during which time he brought to the Theatre works by such renowned playwrights as Amy Freed, Richard Greenberg and Donald Margulies. In the past three seasons, eleven world premieres and two second productions of new works have been presented, including *A Body of Water*, winner of the 2006 Best New American Play Award. He previously served as the Dramaturge and a member of the longstanding artistic team at the Tony Award-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other Pulitzer finalists. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which recently 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 world-premieres of several plays by Richard Greenberg, including *Three Days of Rain*, *Hurrah at Last!*, *The Violet Hour* and *Everett Beekin*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the founding project director of SCR's Pacific Playwrights Festival, which annually introduces seven new plays to Orange County audiences and national theatre leaders. Typically, more than 75% of the festival 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 was dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting dramaturge for New York's Roundabout Theatre Company, one of the two of the largest theatre companies in the country.



DARKO TRESNJAK
Co-Artistic Director

Artistic Director of the Globe's 2004-2007 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe include: *Pericles*, *The Winter's Tale*, *Hamlet*, *A Midsummer Night's Dream*, *Titus Andronicus*, *The Comedy of Errors*, *The Two Noble Kinsmen*, *Antony and Cleopatra* and *Bell, Book and Candle*. Earlier this year he directed *The Merchant of Venice* at Theatre for a New Audience, a production that traveled to the Royal Shakespeare Company's Complete Works Festival. Other credits include *All's Well That Ends Well* at Theatre for a New Audience; *The Two Noble Kinsmen* at The Public Theatre; *Princess Turandot* and *Hotel Universe* at Blue Light Theater Company; *More Lies About Jerzy* at the Vineyard Theater Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot* and *The Love of Three Oranges* at Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon* and *The Blue Demon* at the Huntington Theatre; *Hay Fever* and *Princess Turandot* at Westport Country Playhouse; *Rosencrantz and Guildenstern Are Dead* at Long Wharf Theater Company; *A Little Night Music*, *Amour* at Goodspeed Opera House; and *La Dispute*, UCSD. Other directing credits include productions at Florida Grand Opera, Opera Theater of St. Louis, Virginia Opera, Florentine Opera Company, and the American premiere of Rimsky-Korsakov's *May Night* at Sarasota Opera. Upcoming projects include *The Dwarf* and *The Broken Jug* for Los Angeles Opera's "Recovered Voices" series and *Antony and Cleopatra* at Theatre for a New Audience. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and Patté Awards for his direction of *The Winter's Tale* and *Titus Andronicus*. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University.

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Eliza KorshinTechnical Assistant/Buyer
Christian ThorsenStage Carpenter/Flyman, Globe
Carole PayetteCharge Scenic Artist
Adam BernardScenic Artists
Mike HarrisMaster Carpenter
Robert DoughertyMaster Carpenter, Festival
William Barron, Sheldon Goff, Gillian Kelleher, Jason McIntyre,
Laura McEntyre, Mongo Moglia, Mason PetersenCarpenters

Costumes

Stacy SuttonCostume Director
Charlotte DevauxResident Design Assistant
Maureen Mac NiallaisAssistant to the Director
Shelly WilliamsDesign Assistant/Shopper
Gwen Dunham, Louise M. HermanDrapers
Babs Behling, Gloria Bradford,

Anne Glidden GraceAssistant Cutters
Mary MillerCostume Assistants
Nancy LiuStitchers
Judith CraigoDyer/Painter/Crafts Artisan
Molly O'ConnorWig and Makeup Supervisor
Kim ParkerAsst. to Wig and Makeup Supervisor
Erin SchindlerWardrobe Supervisor
Jasmin MelladoCrew Chief, Carter
Kristin BongiovanniWigs Run Crew
Marie JezberaRental Agent

Properties

Neil A. HolmesProperties Director
Amy ReamsProperties Buyer
Pat CainProperty Master, Globe
David BuessProperty Master, Carter
M.H. SchrenkeisenShop Foreman
Rory MurphyLead Craftsman
Ryan Buckalew, Kristin Steva Campbell,
Patricia RutterCraftspersons

Lighting

Chris RynneLighting Director
Megan FonsecaLighting Assistant
Tonnie FickenMaster Electrician, Globe
Jim DoddMaster Electrician, Carter
Kevin LiddellMaster Electrician, Festival
Todd Adams, Elizabeth Burress, Jason Bieber, Bonnie
Breckenridge, Michelle Echeverria, Kristen Flores, Maureen
Hanratty, Justin Hobson, Jennifer Horowitz, Shawna Kyees,
Molly Mande, Michael Paolini, Katie Reynolds, Chris Walsh,
Amanda ZieveElectricians

Sound

Paul PetersonSound Director
Erik CarstensenMaster Sound Technician, Globe
Rachel EavesMaster Sound Technician, Carter

ADMINISTRATION

Darla LopezExecutive Assistant
Brian UleryAssistant to the General Manager
Information Technology

Dean YagerInformation Technology Manager
Thad SteffenInformation Technology Asst. Mgr.
J. Adam LathamInformation Technology Assistant

Human Resources

Sandra PardeHuman Resources Director
Maintenance

Randy McWilliamsFacilities Manager
Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto
Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert
Rios, Maria Rios, Nicolas TorresBuilding Staff

PROFESSIONAL TRAINING

Lance BowerProgram Coordinator
Maria Carrera, Cynthia Caywood, Sabin Epstein, Robert
Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred
Robinson, Liz ShipmanMFA Faculty
Corey Johnston, Robin Sanford Roberts,
Ben Seibert, George YéMFA Production Staff

EDUCATION

Raúl MoncadaEducation Associate
Holly WardTour Coordinator
Carol GreenSpeakers Bureau Coordinator
Matt Biedel, Marisela De la Parra, Kimberly Parker Green,
Janet Hayatshahi, Sarah Price, David Sievit,
David TierneyTeaching Artists

FINANCE

Paula NickodemusSenior Accountant
Dana M. BryantAccounts Payable/Accounting Assistant
Angela YoshidaPayroll Coordinator/Accounting Assistant
Tim ColeReceptionist

DEVELOPMENT

Annamarie MaricleAssociate Director,
Institutional Grants
Marilyn McAvoyAssociate Director,
Major Gifts
Eileen A. PrisyEvents Manager
Courtney QuinnDevelopment Coordinator,
Individual Annual Giving
Diane AddisMembership Administrator
Diana SteffenDevelopment Assistant

Donor Services

Babs Behling, Michelle Kareiva, Barbara Lekes, Richard Navarro,
Stephanie Reed, Judy ZimmermanSuite Concierges

MARKETING

Becky BiegelsenPublic Relations Director
Ed HofmeisterAudience Development Manager
Jackie AndersonPublications Coordinator
Claire KennellyMarketing Assistant
Samantha HaskinsPublic Relations Assistant
Judy ZimmermanMarketing/Events Assistant
Erica DeiGraphic Designer
Craig SchwartzProduction Photographer

Subscription Sales

Scott CookeSubscription Sales Manager
Russ Allen, Anna Bowen-Davies, Arthur Faro, Andy Fink,
Randi Hawkins, Steven Huffman, Pamela Malone, Jessica
Morrow, Ken Seper, Cassandra Shepard, Grant Walpole,
Andrea Leigh WalshSubscription Sales
Representatives

Ticket Services

Shari ResselTicket Services Manager
Marsi RocheTicket Operations Manager
Lyle WilsonTicket Services Supervisor/
Training Coordinator

Josh Martinez-NelsonGroup Sales Coordinator/
Ticket Services Supervisor

Shouna ShoemakeLead Ticket Services Representative
Brian Adams, Kevin Armento, Elizabeth Brown, Tony Dixon,
Alicia Lerner, Jenna Long, Cassie Lopez, Caryn Morgan, Carlos
Quezada, Gary Rachac, Jessica Seaman, Natalie Weinstein, Haley
White, Molly WilmotTicket Services Representatives

PATRON SERVICES

Mike CallawayTheatre Manager
Danielle BurnettFront of House Assistant
Merlin D. "Tommy" ThompsonPatron Services Rep.
Rob Novak, Ashley RobertsHouse Managers
Dana JuhlFood and Beverage Manager
Haydee AldasFood and Beverage Assistant Manager
Michelle Elliott, Brandi Mahan, Anne-Marie Shafer,
Tess Thompson, Chris Thomas, Felicia TobiasPub Staff
Babs Behling, Rose Espiritu, Stephanie Rakowski,
Stephanie ReedGift Shop Supervisors

Security/Parking Services

Rachel "Behr" GarciaSecurity/Parking
Services Supervisor
Irene HerrigAssociate Supervisor of Security
Sherisa Eselin, Janet Larson, Michael Moran, Jeffrey Neitzel,
Sonia PaulSecurity Officers
Alex Chacona, Deborah Elliott, Nicole Hagemeyer, Lou Hicks,
Jacynth Pohl, Frank VasquezParking Lot Attendants
Mark Brickman, David NguyenV.I.P. Valet Attendants

Jack O'Brien
Artistic Director Emeritus
Craig Noel
Founding Director