



## UPCOMING

### 2008 Summer SHAKESPEARE FESTIVAL

June 14 - September 28, 2008

Lowell Davies Festival Theatre

ROMEO AND JULIET

THE MERRY WIVES OF WINDSOR

ALL'S WELL THAT ENDS WELL



### THE WOMEN

September 13 - October 26, 2008

Old Globe Theatre



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

November 15 - December 28, 2008

Old Globe Theatre



### SINCE AFRICA

January 24 - March 8, 2009

The Old Globe Arena Stage  
at the James S. Copley Auditorium,  
San Diego Museum of Art



Dear Friends,

Welcome to The Old Globe's 2008-2009 Winter Season and to our production of *Back Back Back*. We are so pleased to welcome back Itamar Moses (*The Four of Us*, *Bach at Leipzig*) as the Globe's 2008 Playwright-in-Residence and to produce the World Premiere of his timely exploration of steroid use in baseball.

Welcome as well to our interim space, The Old Globe Arena Stage at the San Diego Museum of

Art's James S. Copley Auditorium. We are well underway in the building of the Conrad Prebys Theatre Center, which will include a new arena stage, education center, and re-designed plaza. With these additions, the Globe is preparing for the future — a future that contains dazzling new productions in the state-of-the-art "second stage" theatre, expanded education and audience enrichment programs, and an even more beautiful setting for the enjoyment of our patrons and millions of Balboa Park visitors each year.

Here at the San Diego Museum of Art, we have designed and constructed an intimate theatre, modeled on the former Cassius Carter Centre Stage, while construction of our new theatre center takes place. Later in the season, you will enjoy a close-up experience of three more theatrical gems in this space: the moving story of an American family and a "Lost Boy" of Sudan, *Since Africa*; the West Coast premiere of a recent New York success, Michael Hollinger's *Opus*; and, in our continuing "Classics Up Close" series, Arthur Miller's moving drama *The Price*.

On the Old Globe stage, we're bringing you four entertaining and completely different snapshots of life in America — a lavish production of Clare Boothe Luce's legendary tour-de-force, *The Women* (now playing); Tony Award-winning playwright John Guare's thought-provoking *Six Degrees of Separation*, recently acclaimed as one of the 20 best plays of the last 20 years; the world premiere of *Cornelia*, a rousing, true-life tale; and a new vision of the classic musical *Working* from the creator of *Wicked*.

It's a great season and we thank you for being with us. Enjoy this performance of *Back Back Back*!

  
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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**Anonymous**



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



THE OLD GLOBE

P R E S E N T S

# BACK BACK BACK

BY

Itamar Moses

SCENIC DESIGN  
Lee Savage

COSTUME DESIGN  
Christal Weatherly

LIGHTING DESIGN  
Russell H. Champa

SOUND DESIGN  
Paul Peterson

PROJECTION DESIGN  
Shawn Sagady

STAGE MANAGER  
Tracy Skoczelas

DIRECTED BY

Davis McCallum

Casting by Samantha Barrie, CSA

# Cast of Characters

*(In Order of Appearance)*

Kent.....Brendan Griffin\*  
Raul.....Joaquin Perez-Campbell\*  
Adam.....Nick Mills\*

Stage Manager.....Tracy Skoczelas\*  
Stage Manager.....Moir Gleason\*

There will be no intermission

\*Members of the 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 Spanish, please request it from an usher.

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**BACK BACK BACK is supported, in part by:**

A gift from **Alan Benaroya**.

## **The Edgerton Foundation**

The Edgerton Foundation has launched an 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 *Back Back Back* by Itamar Moses was selected to receive an Edgerton Foundation New American Play Award in 2008. 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.

# Board of Directors



Dear Friends,

Welcome to this performance of *Back Back Back*. We have a wonderful line-up in the coming year, and I hope you'll join us for each and every one of our productions in the 2008/09 Season.

You'll have noticed that construction is underway on our exciting new facility, the Conrad Prebys Theatre Center. Scheduled to open in late 2009, this facility has been made possible by our capital and endowment campaign, *Securing a San Diego Landmark*, led by magnanimous gifts from Conrad Prebys, Donald and Darlene Shiley and our Board of Directors. We are extremely grateful to them and the many other community-minded supporters, who have – to date – helped us reach more than 85% of our \$75 million goal!

And with that goal in sight, we now turn to you for assistance in completing this campaign. All gifts – large and small – make a difference by ensuring that the Globe continues to thrive. You may hear from us in the coming months, and I hope you will respond with an enthusiastic “Yes! I want to help The Old Globe provide great theatre and education programs now and for future generations!”

Thank you for your support, and I hope you enjoy this performance – and every visit to the Globe!

Donald Cohn, *Chair*,  
*Board of Directors*

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\*Executive Committee Member

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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.

# Donor Spotlight: Wells Fargo Foundation

## 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

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Karen and Donald Cohn

\$1,000,000 or greater

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"Charitable giving and volunteering in San Diego is more than just an opportunity to share with others," says Dean Thorp, Senior 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."



SENIOR VICE PRESIDENT OF THE WELLS FARGO FOUNDATION OF CALIFORNIA DEAN THORP WITH ACTOR JOHN LITHGOW AT OPENING NIGHT OF *DIRTY ROTTEN SCOUNDRELS*.

In the last year, the Wells Fargo Foundation has donated \$2.2 million to nearly 500 nonprofit organizations and schools 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 Wells Fargo team members 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 enterprise."

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 Thorp has served on the Globe's Board of Directors for five years and Marianne Nelson, Vice President and Regional Director of Wells Fargo Institutional Trust Services, is a current Board member. Friends like the Wells Fargo Foundation help to ensure that the Globe will continue to serve the San Diego Community for years to come.



HIGH SCHOOL STUDENTS BERENIS GONZALEZ AND MICHAEL SILBERBLATT PERFORM IN THE 2008 SUMMER SHAKESPEARE INTENSIVE PRODUCTION OF *ROMEO Y JULIETA*.



## CONGRATULATIONS AND THANKS TO THE CITY OF SAN DIEGO!

*The Commission for Arts and Culture Celebrates 20th Anniversary*

The Old Globe congratulates the City of San Diego Commission for Arts and Culture for twenty years of outstanding service.

In 1988, the Commission was established by City Ordinance to advise the Mayor and City Council on supporting and promoting the non-profit organizations, neighborhood arts programs, festivals, public art, cultural tourism and innovative programs that help make San Diego an extraordinary and exciting place to live and visit.

Each year, the City of San Diego provides financial support to local arts and culture organizations through a rigorous application procedure managed by the Commission for Arts and Culture. 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 slightly less than 0.5% of total TOT proceeds to the Commission for Arts and Culture for distribution to more than 100 non-profit organizations. This funding yields positive results for the entire community.

According to the Commission's most recent *Arts and Culture Economic and Community Impact Report* released in July 2008, San Diego's arts and culture nonprofits "represent a multi-million-dollar industry fueling the local economy with \$148.7 million in direct expenditures during FY 2007." In addition, local spending by the 2 million visitors to San Diego who participated in Organizational Support Program-funded arts and cultural events last year boosted the economy by \$492 million.



L-R: COUNCILMEMBER TONY YOUNG, EXECUTIVE PRODUCER LOU SPISTO AND MAYOR JERRY SANDERS AT THE GLOBE'S NEW TECHNICAL CENTER RIBBON CUTTING EVENT.

The City's investment in The Old Globe helps sustain a year-round production schedule of world-class theatre, with more than 630 performances of plays and musicals on three stages in Balboa Park.

The City of San Diego Commission for Arts and Culture has served as a catalyst for San Diego's emergence as a center of global creativity and innovation. The Commission's dedicated staff and volunteer Commissioners deserve a standing ovation for their ongoing work and steadfast commitment.

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### CITY OF SAN DIEGO

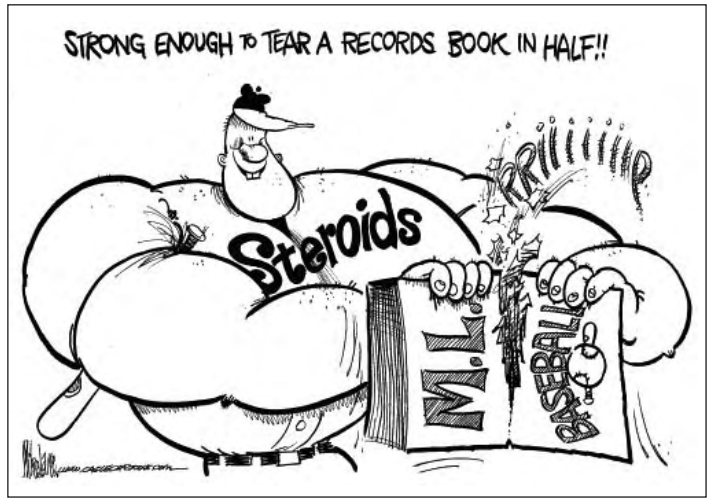
Mayor Jerry Sanders

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## Timeline of the Baseball Steroid Scandal

- Nov. 18, 1988** The Anti-Drug Abuse Act of 1988 creates criminal penalties for those who “distribute or possess anabolic steroids” without a prescription.
- June 7, 1991** Commissioner of Major League Baseball Fay Vincent announces the addition of steroids to the league’s banned substances list, though no testing plan is announced.
- 1996** Three teams break the single-season home run record and 17 players hit at least 40 home runs.
- Aug. 22, 1998** Androstenedione is discovered in the locker of St. Louis Cardinal Mark McGwire who goes on to hit a record 70 home runs.
- Oct. 5, 2001** Barry Bonds breaks the single season home-run record with a total of 73.
- Aug. 30, 2002** MLB’s Joint Drug Prevention and Treatment Program is unveiled, calling for anonymous testing without punishment to begin in 2003.
- March 1, 2003** Major League survey testing begins. All players are subject to be randomly tested once.
- Nov. 13, 2003** After 5 - 7% of the tests from the 2003 season return positive, random testing with penalties including counseling and suspension are instated for the 2004 season.
- December 2003** During an investigation of the Bay Area Laboratory Co-Operative (BALCO), the grand jury issues a subpoena to obtain the results of all the drug tests collected during the 2003 season, setting the legislative process in motion.
- Feb. 12, 2004** Trainer Greg Anderson, BALCO President Victor Conte, VP James Valente and coach Remi Korchemny are charged in a 42 count federal indictment with running a steroid distribution ring that provided performance-enhancing drugs to dozens of athletes. In July, Conte and Anderson plead guilty.
- June, 2004** Testing of MLB players with minimal punishments begins.
- Oct. 22, 2004** President Bush signs the Anabolic Steroid Control Act of 2004 into law. All drugs banned by Congress are added to baseball’s banned list.
- Feb. 6, 2005** In his book *Juiced*, former Oakland A’s player Jose Canseco claims he helped inject numerous players with steroids.
- April 2005** Tampa Bay Devil Rays Outfielder Alex Sanchez is the first player suspended for steroid use.
- Oct. 18, 2005** BALCO’s Conte is sentenced to four months in prison and four months’ home confinement. Anderson receives three months in prison and three months in home confinement; Valente gets probation.
- Nov. 15, 2007** Bonds is indicted on 5 felony counts for allegedly lying when he testified that he never knowingly used performance-enhancing drugs. Bonds pleads not guilty.
- Dec. 13, 2007** The Mitchell Report, a 20-month investigation regarding the use of anabolic steroids and human growth hormone (HGH) in MLB is released. The 409 page report covers the history of the use of illegal performance-enhancing substances by players and the effectiveness of the MLB Joint Drug Prevention and Treatment Program. 89 MLB players alleged to have used steroids or drugs are named in the report. Many of them are connected through a relatively small social network centering around Kirk Radomski, a former batboy and clubhouse employee for the New York Mets, who provided most of the names of accused players. Mitchell includes recommendations regarding the handling of past illegal drug use and future prevention practices.





# Glossary of Baseball Terms

**A.L.C.S.** Abbreviation for American League Championship Series, a best-of-seven playoff series that determines which American League team will go to the World Series.

**ACE ON THE HILL** When a team has their best pitcher starting the game. “The hill” refers to the pitching mound.

**CALLED UP** A minor league player who is promoted to the major leagues.

**CANDLESTICK** Candlestick Park. Former home to the San Francisco Giants and current home to the San Francisco 49ers. Structural damage was incurred during the 1989 Loma Prieta earthquake minutes before Game 3 of the World Series was to be played.

**CUT HIM LOOSE** To be fired, traded or let go from a ball club.

**D.L.** Abbreviation for Disabled List. Listed on either a 15-day or 60-day D.L., players are removed from the team and replaced by healthy players during this time.

**DOUBLE A** Part of the minor league or farm system of a major league team — players who are not yet ready to play in the majors or are working their way back from injuries. Double A is the mid-range classification.

**FARM SYSTEM** Teams in the minor league (see Double A) whose role it is to provide experience for young players; a training ground for future major leaguers.

**FREE AGENCY** In 1975 an arbitration panel declared that players with 6 years of major league service who were not under contract for the following season could, in essence, place themselves on the open market to see if other teams would offer more lucrative contracts. Until the mid-1970s players were bound to a team for the duration of their careers (unless they were cut loose or traded).

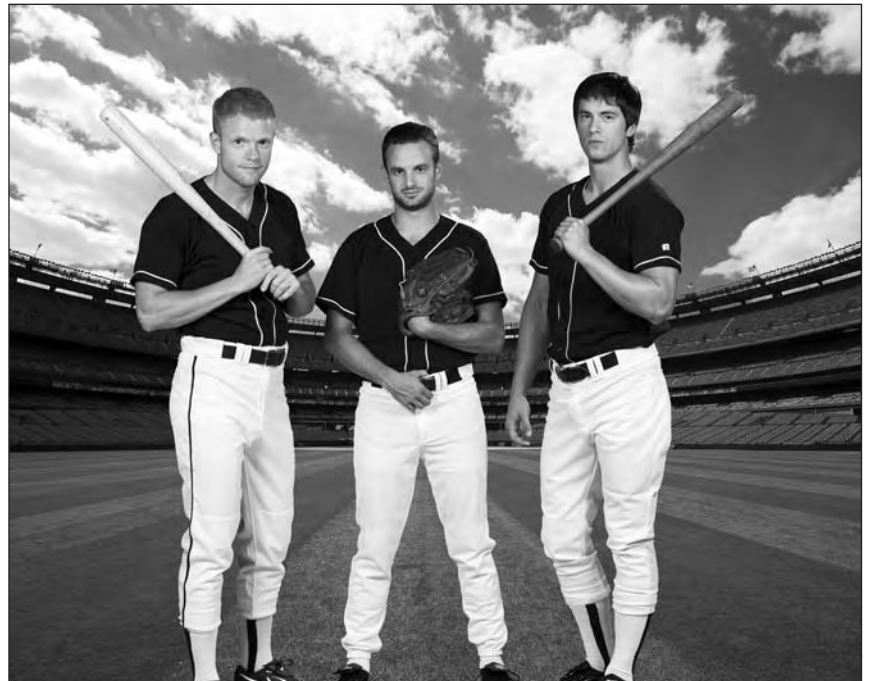
**GOES THE OPPOSITE WAY** When a right-handed batter hits the ball to right field or a left-handed batter hits the ball to left field. Since most power comes from a right-handed batter hitting the ball to left field and vice versa, this “against the grain” approach can be particularly effective.

**HIT AND RUN** Actually, a run and hit, an offensive situation where base runners are in motion before the ball is hit, while the batter tries to make contact with the pitch. The desired outcome is that the runners will advance at least one base and eliminate the possibility of a double-play (see Turning Two).

**HIT THE CORNERS** Refers to a pitcher’s ability to throw a strike just within the boundaries of the strike zone (see Zone) without having the ball go directly over the plate.

**HITTING FOR AVERAGE (OR BATTING AVERAGE)** Batting average is defined as the number of hits divided by the number plate appearances. Players who hit for average may not have the most homeruns, but can effectively put the ball in play and get a good percentage of base hits. (Walks do not count towards average.)

**JUICED** An unproven theory that during the 1990–2000s, Major League Baseball was altering the make-up of baseballs, causing there to be an elevated number of homeruns hit.



*BACK BACK BACK CAST (L-R): BRENDAN GRIFFIN, NICK MILLS AND JOAQUIN PEREZ-CAMPBELL.  
PHOTO BY CRAIG SCHWARTZ.*

## Baseball Terms *continued*

**MENDOZA LINE** Named for shortstop Mario Mendoza, a term that refers to a player's batting average (see Hitting for Average) falling below .200, the minimum level for acceptable offensive output regardless of defensive ability.

**ON THE SCREWS** When a batter hits the ball squarely.

**PARK ONE** Hit a home run.

**PENNANT RACE** The last weeks of the season when teams compete for playoff spots. Winners are the American and National League teams who then compete in the World Series.

**ROOKIE OF THE YEAR** An award given at the end of the season to the best first-year player in the American and National Leagues.

**SAC FLY** Short for Sacrifice Fly. With a runner on third base and fewer than two outs, the batter may hit a fly ball to the outfield which is caught, thus sacrificing himself, if it scores the runner.

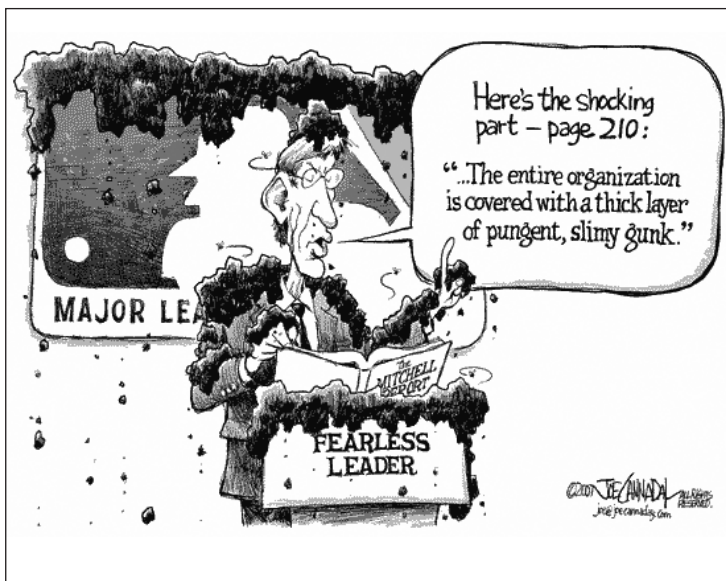
**SKIP** Short for Skipper, another term for the team's manager.

**SLUGGER** A player who is a home-run hitter, or hits the ball often for doubles or triples.

**THE BREAK** Refers to the All-Star Break in the middle of July, the halfway point of the season. Regular play is suspended for 3 days of festivities, during which time there is an exhibition game between the American and National Leagues' best players. Beginning in 2003, whichever League wins the game obtains home-field advantage for the World Series.

**THREAT TO STEAL** A stolen base occurs when a base runner advances to the next base while the pitcher is delivering the ball to home plate. The fastest runners are frequently considered threats, but a "threat" can also be a player who is good at timing a pitcher's delivery to home plate.

**TOSSING BULLETS** Throwing the ball very hard. Refers mainly to pitchers' fastballs.



**TURNING TWO** Also called a double-play, the defensive act of getting two offensive players out during one continuous play.

**WARNING TRACK** The portion of the outfield that is closest to and runs along the wall (over which a ball is considered a home run). That part of the field resembles a running track and is made out of dirt or composite instead of grass or turf like the rest of the field. This provides a warning to outfielders if they are running to catch a ball that they are nearing the wall.

**WORK THE COUNT** Used to describe an ability of a batter with a discerning eye. He will not typically swing at pitches out of the strike zone or will try to foul off many pitches to extend the at-bat and force the pitcher to make a mistake.

**ZONE** The strike zone; the vertical space between a hitter's knees and the letters on his uniform, and horizontally from one side of home plate to the other.

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

## The LIFEBLOOD of THE OLD GLOBE: ANNUAL FUND GIFTS

With your help, The Old Globe has become the 6th largest and one of the most respected regional theatres in the country. And we couldn't do it without you — **our Annual Fund donors!**

The Old Globe's Capital Campaign, *Securing a San Diego Landmark*, has received some magnanimous gifts that are designated exclusively for the construction of our new theatre center and building an endowment. **But the Globe still needs ongoing annual support to continue our artistic and education programs.**

Charity Navigator, the foremost evaluator of non-profit organizations, ranks The Old Globe in the **top 6%** of all non-profits in the country for “**exceptional**” **financial management** and the resources that go into our productions and education programs (and not the overhead). So you can be sure that your gift to the Globe really goes toward what you see on stage and what happens in classrooms across the county!

### What Does Your Annual Fund Gift Support?

- ▶ The **artists** who put spectacular shows on our stages — actors, directors, scenic artists, sound engineers, costume makers, and more
- ▶ **Production equipment and materials** — everything from the 150 stage lights used in *Back Back Back* to a pair of historically accurate, reproduction Renaissance shoes for an actor in the Shakespeare Festival
- ▶ Our many **education programs**, reaching 50,000 children and adults each year, including free student matinees for public school students, theatre workshops by Globe Teaching Artists in classrooms across the county, and literacy initiatives that get children reading, writing, and performing their own plays

The gifts that keep the curtain rising are Annual Fund gifts from donors who can give us \$50 or \$500 or \$1,000 or \$5,000. Ticket income covers just 50% of the costs of producing the great theatre you see on our stages. The Old Globe depends on your support to **keep the thrill of world-class theatre alive in San Diego.**

### Five Easy Ways to Give:

- ▶ ADD a contribution when you subscribe or purchase tickets
- ▶ PHONE us at (619) 231-1941 x 2305
- ▶ ONLINE at [www.TheOldGlobe.org](http://www.TheOldGlobe.org)
- ▶ MAIL to The Old Globe, P.O. Box 122171, San Diego, CA 92112-2171
- ▶ VISIT the Box Office or Administrative Lobby to give in person

**When we call to ask for your help, please say “Yes!”**

## Brendan Griffin

(Kent)



THE OLD GLOBE: Debut. ELSEWHERE: *Clouds*, *Dog and Pony Theatre*; FILM/TV: *Generation Kill*, *Taking Chance*, *Guiding Light*, *Law & Order: Criminal Intent*; *The*

*Nanny Diaries*, *Conviction*, *One Life to Live*, *Law & Order: SVU*. TRAINING: BA Drama, Kenyon College; The British American Drama Academy.

## Nick Mills

(Adam)



THE OLD GLOBE: Debut. NEW YORK: *Beef*, Slant Theatre Project; *Hip Hop Hamlet*, Playwrights Horizons. ELSEWHERE: *Boys' Life*, *The Credeaux Canvas*, VITALITY Pro-

ductions; *Keep Ishmael*, White Horse Theatre. FILM: *The Appointment*, *The Receptionist* (writer/director). Mr. Mills is the Artistic Director of VITALITY Productions, LLC, in Los Angeles. EDUCATION/TRAINING: MFA, NYU Graduate Acting Program; BFA, University of Evansville.

## Joaquin Perez-Campbell

(Raul)



THE OLD GLOBE: Debut. ELSEWHERE: *Columbinus*, NYTW; *A Soldiers Play*, Second Stage; *The School of Night*, *Romeo and Juliet*, *Appreciation*, *Richard*

*and The III*, *Balm in Gilead*, *As You Like It*,

*Juilliard*. FILM: *The Hurt Locker*, *War of the Worlds*, *The Manchurian Candidate*. TV: *Veronica Mars*, *3 Lbs*, *CSI: NY*, *Guiding Light*. TRAINING: The Juilliard School.

## 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*, *Completeness*, and *The Den*, the musicals *Reality!* (With Gaby Alter), and *Fortress of Solitude* (with Michael Friedman and Daniel Aukin), 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 is published by Faber & Faber and Samuel French. He has received new play commissions from The McCarter Theater, Playwrights Horizons, Berkeley Repertory Theatre, The Wilma Theater, South Coast Rep, Manhattan Theatre Club, and Lincoln Center. 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. He was born in Berkeley, CA and now lives in Brooklyn, NY.

## Davis McCallum

(Director)

THE OLD GLOBE: Jack O'Brien Directors' Lab (2007). NEW YORK: Chuck Mee's *Queens Boulevard*, Signature; Quiara Hudes' *Elliot: A Soldier's Fugue* (Pulitzer Prize Finalist), P73 at The Culture Project; *The Turn of the Screw*, *Jane Eyre*, *The Tempest*, The Acting Company; *Unbound: The Journals of Fanny Kemble*, *West Moon Street*, Prospect Theater Company; Noah Haidle's *Women & Criminals*, HERE. REGIONAL: *The Belle's Stratagem*, Oregon Shakespeare Festival; *Romeo & Juliet*, Playmakers Rep; Sarah Ruhl's *The Clean House*, Cleveland Playhouse; others. He was a Drama

League Directing Fellow (2001), a Phil Killian Directing Fellow at OSF (2003), and was recently selected for the NEA/TCG Program for Directors (2007). EDUCATION: He trained at LAMDA and studied at Princeton and Oxford, where he was a Rhodes Scholar. UPCOMING: *Henry V* at the Guthrie.

## Lee Savage

(Scenic Design)

THE OLD GLOBE: *In This Corner*. NEW YORK: *The Private Lives of Eskimos*, *I* (Heart) *Kant*, Committee Theatre Company; *Harvest*, La Mama; *Go-Go Kitty Go!* (NYC Best Play Award), Fringe; *Frag*, HERE. REGIONAL: *Tamburlaine*, *Edward II*, *Richard III*, Shakespeare Theatre Company; *Death of a Salesman*, *A Midsummer Night's Dream*, *The Just*, Chautauqua Theater Company; *Waiting for Godot*, Berkshire Theatre Festival; *Driving Miss Daisy*, Delaware Theatre Company; *Peter Pan*, *Cyrano de Bergerac*, University of Delaware PTPP; *The Misanthrope*, *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: Helen Hayes Award Nomination (*Richard III*); Connecticut Critics Circle Award (*The Intelligent Design of Jenny Chow*); The Donald and Zorka Oenslager Travel Fellowship. AFFILIATIONS: Wingspace Theatrical Design Group, The Lincoln Center Director's Lab. TRAINING: MFA, Yale School of Drama; BFA, Rhode Island School of Design.

## Christal Weatherly

(Costume Design)

THE OLD GLOBE: Debut. NEW YORK: Signature Theatre Company, Playwrights Horizons, Human Company, The Acting

Company, Apparition Off-Broadway LLC, Summer Play Festival. REGIONAL: A.R.T., Rainpan 43 at the Philadelphia Live Arts Festival and The Studio Theatre in DC, Denver Center Theatre Company, Williamstown Theatre Festival, Berkeley Repertory Theatre, Hartford Stage, Actors Theatre of Louisville, The Children's Theatre Company, La Jolla Playhouse, Center Theatre Group, Madison Repertory Theatre, Deaf West Theatre. UPCOMING: *The Communist Dracula Pageant* at A.R.T., *Lydia* at Mark Taper Forum, *The Servant of Two Masters* at Oregon Shakespeare Festival. EDUCATION: BA: New Mexico State University, MFA: UC San Diego.

## Russell H. Champa

(Lighting Design)

THE OLD GLOBE: *The Four of Us*. Other 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 The 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: Over 60 productions, including: *The Women*, *Sight Unseen*, *The Pleasure of His Company*, *The American Plan*, *Sea of Tranquility*, *Dr. Seuss' How The Grinch Stole Christmas!*, *Hay Fever*, *Bell, Book and Candle*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please*, *Restoration*

*Comedy*, *The Four of Us*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*. ELSEWHERE: Centerstage, Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, 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.

## Shawn Sagady

(Projection Design)

THE OLD GLOBE: Debut. LA JOLLA PLAYHOUSE: *Carmen*, *The Adding Machines*, *The Seven*, *Memphis*. OTHER REGIONAL: *Cowboy vs. Samurai*, *Dear Miss Breed*. Sagady attended the Pacific Conservatory for the Performing Arts.

## Tracy Skoczelas

(Stage Manger)

THE OLD GLOBE: *Sight Unseen*, *Dancing in the Dark*, *A Catered Affair*, *Hay Fever*, *Two Trains Running*, *The Four of Us*, *The Times They Are A-Changin'*, Summer Shakespeare Festivals ('04 - '06, '08), *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-'07), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The*

*Trojan Women*. EDUCATION: BFA, University of North Carolina at Greensboro.

## Moira Gleason

(Stage Manager)

THE OLD GLOBE: *Sea of Tranquility*, *The Sisters Rosensweig*, *The Constant Wife*, *Dr. Seuss' How the Grinch Stole Christmas!* ('05), Summer Shakespeare Festivals (2005, '07 and '08), *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Fiction*, *The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. ELSEWHERE: Stage Manager of *Adoption Project - Triad*, Mo'olelo; *Miss Witherspoon*, San Diego Rep; *Fathom*, Malashock Dance ('06). Ms. Gleason has held many different positions at The Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Ms. Gleason holds a BA from Southern Oregon University. Moira is a proud member of Actor's Equity.

### Additional Staff for this Production

Utility Player.....Matthew Bovee  
Assistant Director.....Nathaniel McIntyre  
Production Assistant.....Marie Natoli

### Understudies

Adam.....Brian Huynh  
Kent.....Kern McFadden  
Raul.....Anthony von Halle

### Special Thanks

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This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States. The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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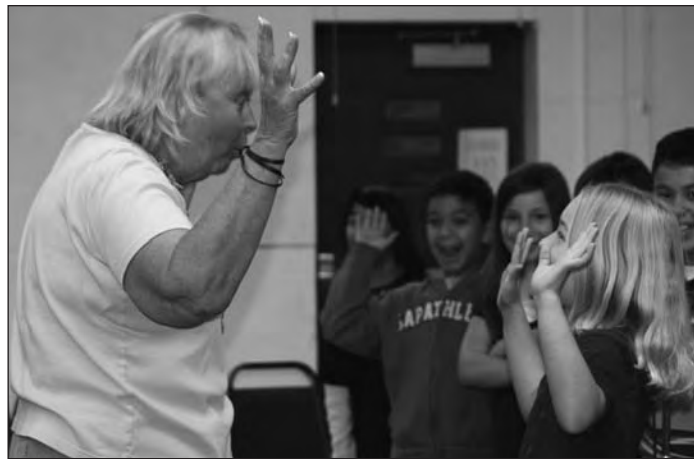
## SPECIAL GIFTS TO THE OLD GLOBE: Education Donors and Volunteers

The Old Globe's Education Department is the fortunate recipient of many gifts from the San Diego community. Funding comes from **numerous donors** who commit their philanthropic gifts to the cause of enriching the lives of San Diegans young and old. The Old Globe's Education programs are given freely to children and adults year round, but they aren't "free." The Globe incurs costs for every program and event. Student matinees are probably the most expensive "free" offering the Globe provides. These weekday matinees just for student audiences cost the Globe the same amount as regular evening performances. The Theatre pays the full cost of these performances and, in addition, the Education Department includes pre-show workshops at each school that attends the matinees.

Our **Summer Shakespeare Intensive**, a four-week full-day program that immerses teens in the study and performance of a Shakespeare play, involves the costs of teachers, directors, designers, stage managers, and our full Production Department in the classes, rehearsals and mounting of the program's performance in the Lowell Davies Festival Theatre.

The costs of providing these programs are extensive but the rewards are even greater. The Globe and its donors have the satisfaction of knowing that the efforts are bringing the magic of live theatre to children who might otherwise never have the opportunity to attend or participate. Our education programs enrich the community by making theatre part of the lives of thousands of children each year.

There is a sense of teamwork here at the Globe that involves our Board, our donors, and our staff and volunteers. Our donors often see themselves as partners in what we do, and they take the time to serve on the Education Committee, attend student matinees, visit schools to see Globe Readers or In-School Workshops and Residencies, and read thank-you letters written by students. They give their financial gifts and they give their attention. It's this follow-through that makes the difference. The knowledge that there are people who really care about what we're doing gives us a sense of empowerment and purpose. The people working here at The Old Globe have been the beneficiaries of that very special kind of philanthropy.



There is another kind of gift that keeps the Education Department not only alive but vibrant — *the gift of time*. **Our volunteers** give their time, energy and talents to tell stories. I'm referring to two education programs that tell stories in very different ways. **Our Docents** tell the story of The Old Globe while guiding visitors on tours through the many fascinating behind-the-scenes areas that are part of this wonderful theatre. The Docents share their knowledge and love of this organization and are an integral part of what we do. They love what they do and they're very, very good at it.

**Our Globe Readers** tell another kind of story. These volunteers read stories to children in schools all over San Diego County. They encourage the children to read and to write stories and then many of those children's stories are turned into short plays. Children everywhere learn a love of reading and a love of theatre. Their affection for their volunteer Reader translates to affection for The Old Globe — the place that person talks about at each school visit.

We are grateful to all who give — those that give of their financial resources and those that give of their time. All of our lives are enriched by their generosity and the high expectations that they have for The Old Globe.

If you would like to make a gift to Globe education programs, please contact the Development Office at (619) 231-1941. If you are interested in becoming a Globe Reader or Docent, please contact the Education Department at (619) 231-1941 x2141.

*Roberta Wells-Famula*  
Director of Education

# The Conrad Prebys Theatre Center



**The Conrad Prebys Theatre Center** will herald an exciting new era for The Old Globe, enabling the theatre to produce works at an even higher artistic level and helping ensure the Globe's prominent position in the future of American theatre. Construction will be completed in 2009 and the first production will be in early 2010.

## **Old Globe Theatre - Donald and Darlene Shiley Stage**

The Conrad Prebys Theatre Center will encompass both the new facility now under construction and the Old Globe Theatre – the Globe's flagship theatre with year-round performances of Broadway-bound musicals, classics and new plays.



## **NEW! Sheryl and Harvey White Theatre**

A state-of-the-art arena stage – for our intimate productions – with 251 seats in five rows surrounding the stage, safe and comfortable theatre access for audience and actors, full lighting grid and trap room, and new public restrooms.

## **NEW! Karen and Donald Cohn Education Center**

Including Hattox Hall, a large performance and training space for children and adults, as well as a studio dedicated to student activities and a "History of The Old Globe" installation. The Education Center will be home to the Globe's many audience enrichment activities, serving more than 50,000 each year, and will feature spectacular views from the Donald and Darlene Shiley Terrace.



## **NEWLY REDESIGNED! Copley Plaza**

The Globe's 13,000-square foot "outdoor lobby" will feature an expanded dining pavilion and seating areas and stunning new landscaping, providing a comfortable welcome to theatergoers, as well as many of the 12 million annual visitors to Balboa Park.



## **A TEMPORARY THEATRE NEXT DOOR**

During construction, The Old Globe has built a temporary arena stage in the James S. Copley Auditorium at the San Diego Museum of Art. We are grateful to the Museum for leasing us this space just steps away from the Globe to house our "second stage" productions. In building this theatre, we had one goal: to provide you with uninterrupted enjoyment of our intimate productions.

# Annual Fund Donors

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

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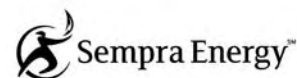
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### ORDERING TICKETS/CHANGE OF ADDRESS

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

### SEATING OF LATECOMERS

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

### YOUNG CHILDREN

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

### ELECTRONIC DEVICES AND CAMERAS

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

### ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted 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.

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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, *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 85% 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.



**DARKO TRESNJAK**  
Resident Artistic  
Director

Artistic Director of the Globe's 2004-2008 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe include: *The Women, The Pleasure of His Company, All's Well That Ends Well, Bell, Book and Candle, Hamlet, Pericles, The Two Noble Kinsmen, Antony and Cleopatra, The Winter's Tale, The Comedy of Errors, A Midsummer Night's Dream, Titus Andronicus*. Other credits include *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well, Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot, Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre 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, The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House, What the Butler Saw, Amphitryon, The Blue Demon*, Huntington Theatre; *Hay Fever, Princess Turandot*, Westport Country Playhouse; *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; *A Little Night Music, Amour*, Goodspeed Opera House; *La Dispute*, UCSD. His opera credits include The American premiere of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; *Die Zauberflöte*, Opera Theatre of Saint Louis; *Orfeo ed Euridice, Il Trovatore, Turandot*, Virginia Opera; *Turandot*, Opera Carolina; *Il Barbiere di Siviglia*, Florida Grand Opera; *Die Zauberflöte*, Florentine Opera Company; *La Traviata, Der Fliegende Holländer, Die Fledermaus*, and the American premiere of *May Night*, Sarasota Opera. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theatre Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and two Patted Awards for his direction of *The Winter's Tale* and *Titus Andronicus*. He has performed with numerous Philadelphia dance and theatre companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppet theatre. He was educated at Swarthmore College and Columbia University. Upcoming projects include Walter Braunfels' *The Birds* at the Los Angeles Opera, conducted by James Conlon.



**JACK O'BRIEN**  
Artistic Director  
Emeritus

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007. 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*, Associate Artist Stephen Metcalfe's *Emily*. WEST END: *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas, The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love, Labor Day, St. Louis Woman, Pride's Crossing, The Little Foxes, Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People, All My Sons, I Never Sang for My Father, Painting Churches* and *The Skin of Our Teeth*, all for PBS's American Playhouse. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 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. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

Louis G. Spisto  
CEO/Executive Producer

Darko Tresnjak  
Resident Artistic Director

Jack O'Brien  
Artistic Director Emeritus

Craig Noel  
Founding Director

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## DEVELOPMENT

Annamarie Maricle ..... Associate Director, Institutional Grants  
Marilyn McAvoy ..... Major Gifts Director  
Eileen Prisky ..... Events Manager  
Courtney Quinn ..... Development Coordinator,  
Individual Annual Giving  
Diane Addis ..... Membership Administrator  
Josh Martinez-Nelson ..... Development Administrator  
Diana Steffen ..... VIP Donor Ticketing  
Rachel Plummer ..... Development Assistant  
Donor Services  
Joyanne Buscemi, Monica Jorgensen, Barbara Lekes, Richard  
Navarro, Stephanie Reed, Judy Zimmerman ..... Suite Concierges

## MARKETING

Jackie Anderson ..... Publications Coordinator  
Claire Kennelly ..... Marketing Assistant  
Samantha Haskins ..... Public Relations Assistant  
Erica Dei ..... Graphic Designer  
Victoria Hayne ..... Marketing and Development Writer  
Craig Schwartz ..... Production Photographer  
Joyanne Buscemi, Monica Jorgensen,  
Haley White ..... Marketing/Events Assistants  
Subscription Sales  
Scott Cooke ..... Subscription Sales Manager  
Anna Bowen-Davies, Arthur Faro, Andy Fink, Randi Hawkins,  
Pamela Malone, Yolanda Moore, Jessica Morrow, Ken Seper,  
Cassandra Shepard, Mandy Smith, Grant Walpole,  
Andrea Leigh Walsh ..... Subscription Sales Representatives  
Ticket Services  
Marsi Roche ..... Ticket Operations Manager  
Dani Meister ..... Group Sales Manager  
Brandon Smithey ..... Ticket Services Supervisor/  
Training Coordinator  
Marissa Haywood,  
Shouna Shoemake ..... Lead Ticket Services Representatives  
Brian Abraham, Elizabeth Brown, Sarah Dittges, Tony Dixon,  
Merri Fitzpatrick, Michael Knudsen, Alicia Lerner, Cassie Lopez,  
Caryn Morgan, Jensen Olaya, Jeffrey Pine, Michael Pousson,  
Carlos Quezada, Jessica Seaman,  
Molly Whittaker ..... Ticket Services Representatives

## PATRON SERVICES

Mike Callaway ..... Theatre Manager  
Adam Lindstaedt ..... Front of House Assistant  
Merlin D. "Tommy" Thompson ..... Patron Services Rep  
Barry Finnegan, Rob Novak, Ashley Roberts ..... House Managers  
Dana Juhl ..... Food and Beverage Manager  
Haydee Aldas ..... Food and Beverage Assistant Manager  
Michelle Elliott, Perla Rios, Brock Roser, Anne-Marie Shafer,  
Tess Thompson ..... Pub Staff  
Babs Behling, Rose Espiritu, Stephanie Rakowski,  
Stephanie Reed ..... Gift Shop Supervisors  
Security/Parking Services  
Rachel "Beahr" Garcia ..... Security/Parking Services Supervisor  
Irene Herrig ..... Associate Supervisor of Security  
Sherisa Eselin, Janet Larson, Jeffrey Neitzel,  
Sonia Paul ..... Security Officers  
Patricia Ceja, Dallas Chang, Deborah Elliott, Nicole Hagemeyer,  
Lou Hicks, Michael Moran ..... Parking Lot Attendants  
Dallas Chang, David Nguyen ..... V.I.P. Valet Attendants