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THE OLD GLOBE ANNOUNCES THE REORGANIZATION OF ITS LEADERSHIP TEAM

San Diego – Today, The Board of Directors of The Old Globe announced the reorganization of its leadership team, effective January 1, 2008.

Jack O'Brien, its Artistic Director of the last 26 years, will assume 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. O'Brien began his association with the Globe in the late 1960s and was appointed by Craig Noel (the Theatre's Founding Director) to succeed him in 1981. The two men worked closely together, with O'Brien taking the institution that Noel built to extraordinary new levels of artistic success and national prominence. The Globe is the rare arts organization in the U.S. to have had just two artistic leaders in its entire 72-year history.

Board Chair Kathryn Hattox stated "Jack O'Brien has left a legacy at the Globe that is rivaled only by his stature in the theatre industry. It has been a rare privilege to have had Jack active with The Globe for so long. Words cannot describe the debt of gratitude that this community and all who love theatre owe him. As Artistic Director Emeritus, Jack has committed to staying involved with the Globe and that makes all of us especially happy."

O'Brien informed the Globe's Executive Director Lou Spisto that he would not be able to continue to be as actively involved after his current contract expires at the beginning of 2008. 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 ultimately it was his decision to step down. The Board and Spisto, in consultation with O'Brien, agreed that the Globe would be best served by slightly re-organizing the team already in place. Spisto, who has served as Executive Director since 2002, will continue as the organization's CEO/Executive Producer. Hattox stated, "This is the title that the board believes best reflects the position and the responsibilities that Lou assumed over the past several years."

Jerry Patch, a nationally respected dramaturge and an industry leader in the development of new plays, brought to The Old Globe by Spisto and O'Brien in 2005 to oversee day-to-day artistic operations and increase the Theatre's new play development, will become Co-Artistic Director with Darko Tresnjak. Tresnjak will expand his role from oversight of the Shakespeare Festival to a broader role in the artistic management of the Globe with Patch. Tresnjak, who has directed at the Globe and around the country to great acclaim, will direct projects in both the Globe's winter and summer seasons. Patch and Tresnjak will continue to report to Spisto as they have during their tenure.

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Hattox continued, “It has been a dream team with Lou Spisto, Jerry Patch and Darko Tresnjak, who worked well together during Jack’s diminishing involvement with The Globe. The Board credits Lou for The Globe’s success over the last five years. He has built an excellent management 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. Bringing Jerry Patch and Darko Tresnjak on board was Lou and Jack’s joint decision, and was clearly the first step in a transition which is now complete.

Since Spisto’s arrival in 2002, the Globe’s subscription base has grown by over 35%, countering the trend in the theatre industry. Additionally, in each of the last three years the Globe has sold more total tickets than any other year in its history. Spisto shepherded the launch of the Globe’s \$75 million capital campaign – now at 75.1% of its goal – including a \$20 million gift from Donald and Darlene Shiley, a \$10 million gift from Conrad Prebys, and a \$1.6 million grant from the California Cultural and Historical Endowment. The Globe was also recognized by Charity Navigator, America’s premiere charity evaluator, which this year gave the Globe its third consecutive 4-Star rating for sound fiscal management, a distinction achieved by only 9% of the nation’s charities rated. Spisto has also been responsible in developing and nurturing relationships with Broadway producers and directors that have led to a series of Broadway-bound musicals like the recent critically acclaimed *A Catered Affair* and the launch of the national tour of the Tony Award-winning *Avenue Q*.

Spisto commented, “I have relished my time with Jack and have learned so much from him. He has been so generous to this institution for so many years and has worked so hard to stay close to the Globe and to me while he’s become quite simply the hottest director on the planet, and that has made all the difference. I am relieved that both the Globe and I will continue, as always, to call on Jack.”

Spisto continued “The last three seasons Jerry, Darko and I had the unusual opportunity to see what the future could be and we liked what we saw. Jerry’s passion for new work has helped the Globe establish stronger relationships with writers and his knowledge of the canon has brought us the opportunity to re-discover classics in exciting ways. Darko is one of the most sought-after directors in the country. His productions at the Globe from *Pericles* to this season’s *Hamlet* and *Bell, Book and Candle* and his acclaimed Shakespeare productions in New York have had both audiences and critics taking notice. I am thrilled to be here working with these talented men, serving the Globe and this community, and I look forward to the excitement that lies ahead with our plans for the 75th Anniversary in 2010. I am particularly pleased that Jack will be included in those plans in a very significant way.”

O’Brien commented, “I consider myself truly blessed to have been able to enjoy such a full and varied career at the Globe. I have had the enviable opportunity to direct everything from Shakespeare to new American works to Broadway-bound musicals, all under the supportive and watchful eye of an enthusiastic San Diego community. These last few years, the Globe has been generous about allowing me to work nationally and even internationally, but after twenty-five amazing years it’s now both time and appropriate for me to step back from my duties as full-time artistic director, and encourage the generation of creators waiting to have their chance. I will always remain connected to this magnificent institution, following the example of my beloved predecessor, Craig Noel. He never really “went away,” and nor will I. Having worked hand-in-glove with Lou, Jerry and Darko over these past few years, I know how effortless this transition will feel, and I know as well that I’m leaving the Theatre in the most worthy hands. I am thrilled to continue my association with this great institution as its Artistic Director Emeritus, and will always continue to think of San Diego as ‘home.’”

Patch commented, “My first two seasons at the Globe taught me how terrific the production and administrative teams here are. I’m also grateful for having had Jack’s counsel, and I am happy to know that he’ll be here still for us in his Emeritus capacity. Working with Darko on three Rep seasons and *Bell, Book and Candle* has been an unqualified joy. Lou and I are delighted he’s joining us as Co-Artistic Director.”

Since Patch’s arrival at the Globe the Theatre established a Playwright-in-Residence program with both Howard Korder and Amy Freed in residence creating new works. The first commissioned play of Patch’s tenure, *In This Corner*, a play about Joe Louis and Max Schmeling, will have its world premiere here in January. In the last three seasons, the Globe has produced eleven world premieres and two second productions, including *A Body of Water*, winning of the best new American play award for 2006.

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“I owe a debt of gratitude to Jack O’Brien for inviting me to direct *Pericles* at The Old Globe in 2002,” said Tresnjak. “I was honored that he and Lou asked me to head the Shakespeare Festival as we returned to the repertory format. It has been a wonderful experience overseeing this longstanding tradition over the last four years. I am also pleased that my first production outside the Shakespeare Festival, *Bell, Book and Candle*, was so well received. I look forward to helping Lou and Jerry to develop exciting seasons at The Old Globe.”

The Old Globe is the sixth largest theatre, of the nearly 2,000 participating U.S. theatres in the Theatre Communications Group, a national organization for the American Theatre. Producing a year-round season of 15 plays and musicals on its three stages, the Globe attracts more than 250,000 attendees to the Theatre each year. The Globe has a budget of \$20 million, with \$11 million in ticket income, \$7 million in contributed income and \$2 million in other earned income. The Globe’s major capital and endowment campaign, “Securing a San Diego Landmark,” launched in March 2006, has achieved \$56.3 million to date – 75.1% of its goal. The Old Globe has become a gathering place for leading theatre artists from around the world, such as Tom Stoppard, Daniel Sullivan, Kelsey Grammer and Chita Rivera, among others. Numerous Broadway-bound premieres and revivals, such as *A Catered Affair*, *Dirty Rotten Scoundrels*, *The Full Monty* and *Damn Yankees*, have been developed at The Old Globe and have gone on to enjoy highly successful runs in New York and at regional theatres across the country. Additionally, the Globe’s award-winning and nationally-supported education programs serve over 45,000 children and adults annually. In 2007, Founding Director Craig Noel received the National Medal of Arts, the nation’s highest honor for artistic excellence. Winner of the Tony Award for Outstanding Regional Theatre, The Old Globe has stood as one of the nation’s leading performing arts organizations for over 70 years, setting a standard for excellence in American theatre.

Louis G. Spisto has served as Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe’s Shakespeare Repertory Season and brought to the Globe several new musicals, including the recent critically-acclaimed John Doyle and Harvey Fierstein collaboration, *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers *Chita Rivera: The Dancer’s Life*, 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 Award-winning play *Take Me Out* and the Globe’s annual holiday favorite, *Dr. Seuss’ How the Grinch Stole Christmas!*. Lou is a board member and treasurer of The National Alliance of Musical Theatre. Spisto has managed the Globe’s Capital Campaign, launched in March 2006, to raise \$75 million by the Theatre’s 75th anniversary in 2010. The campaign has reached 75% of its goal to date, including a \$20 million gift from Donald and Darlene Shiley, a \$10 million gift from Conrad Prebys, and a \$1.6 million grant from the California Cultural and Historical Endowment. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America’s premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating (for sound fiscal management and funds dedicated to the program vs. overhead), a distinction achieved by only 9% of the charities rated. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border program 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 main stage 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, all while eliminating a prior deficit and successfully completing the orchestra’s first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. 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.

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Jack O'Brien has served as the Globe's Artistic Director since 1981. Acclaimed for his numerous credits on Broadway, off-Broadway, and for regional theatre, the three-time Tony Award®-winning director has captivated San Diego audiences with over 60 provocative productions, including world premieres, musicals, adaptations and classical works. Recent productions include the world premieres of *Dirty Rotten Scoundrels*, Nora Ephron's *Imaginary Friends*, and *The Full Monty*, as well as Shakespeare's *Twelfth Night* with Paxton Whitehead and Harry Groener, Chekhov's *The Seagull*, in a new version by Tom Stoppard, *The Magic Fire* by Globe Associate Artist Lillian Garrett-Groag, and Brendan Behan's *The Hostage*. He also directed the Globe's popular annual musical, Dr. Seuss' *How the Grinch Stole Christmas!*, which made its debut on Broadway in 2006. Other notable Globe productions include the world premieres of A.R. Gurney's *The Cocktail Hour* (1988), Stephen Metcalfe's *Emily* (1986), as well as his revival of Thornton Wilder's *The Skin of Our Teeth*, which was televised live from the stage of the Old Globe Theatre as the opening of the 1983 season of PBS's "American Playhouse" series. O'Brien won the 2007 Tony Award for Best Direction of a Play for his work on Tom Stoppard's trilogy, *The Coast of Utopia*. His previous Tony Awards for direction were for the Broadway productions of *Henry IV* (2004) and *Hairspray* (2003). He received additional Tony nominations for his direction of *Dirty Rotten Scoundrels* (2005), *The Full Monty* (2001), *Two Shakespearean Actors* (1992) and *Porgy and Bess* (1977). O'Brien's other New York credits include the popular 1993 Broadway revival of *Damn Yankees*, Lincoln Center's *Hapgood*, *The Little Foxes* and *Pride's Crossing*; Manhattan Theater Club's *Labor Day*; and City Centre Encores' *St. Louis Woman*. His opera credits include *The Lighthouse* at San Diego Opera, *The Magic Flute* at San Francisco Opera, *Aida* at Houston Grand Opera, *Street Scene* at New York City Opera, *Tosca* at Santa Fe Opera, and most recently *Il Trittico* at The Metropolitan Opera. In 2002, O'Brien received the "Mr. Abbott" Award from the Stage Directors and Choreographers Foundation, one of the country's most prestigious directorial honors. He also received the 2001 Drama Desk Award and a Tony Award nomination for his direction of Tom Stoppard's *The Invention of Love*. Additionally in 2001 O'Brien was honored with the Julia Hansen Award for Excellence in Directing from The Drama League, and received accolades in 1994 with his induction into the prestigious College of Fellows of the American Theatre and an honorary doctorate from the University of San Diego.

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005, during which time he has brought to the Theatre works by such renowned playwrights as Amy Freed, Howard Korder, Richard Greenberg and Donald Margulies. In the Globe's 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 Southern California's Tony Award-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other Pulitzer finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which just opened to critical acclaim on Broadway, Margaret Edson's Pulitzer Prize-winning *Wit*, Howard Korder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and 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 two of the largest theatre companies in the country.

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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; *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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The internationally-acclaimed, Tony Award® -winning Old Globe is one of the most renowned regional theatres in the country and has stood as San Diego's flagship arts institution for 71 years. The Old Globe produces a year-round season of 15 plays and musicals on its three stages, including its highly-regarded Shakespeare festival. The Globe has become a gathering place for leading theatre artists from around the world, such as Tom Stoppard, Daniel Sullivan and Chita Rivera, among many others. Numerous Broadway-bound premieres and revivals, such as Dirty Rotten Scoundrels, The Full Monty and Damn Yankees, have been developed at The Old Globe and have gone on to enjoy highly successful runs in New York and at regional theatres across the country.

Highlights of the Globe's 2007/2008 Season include the world premiere musical, A Catered Affair, written by Harvey Fierstein and John Bucchino, the West Coast Premiere of Eric-Emmanuel Schmitt's Oscar and the Pink Lady, the 10th Anniversary production of Dr. Seuss' How the Grinch Stole Christmas!, In This Corner, by Steven Drukman, Howard Korder's Sea of Tranquility, as well as the world premieres of Dancing in the Dark and Beethoven, As I Knew Him. The Globe is at the forefront of the nation's leading performing arts organizations, setting a standard for excellence in American theatre.