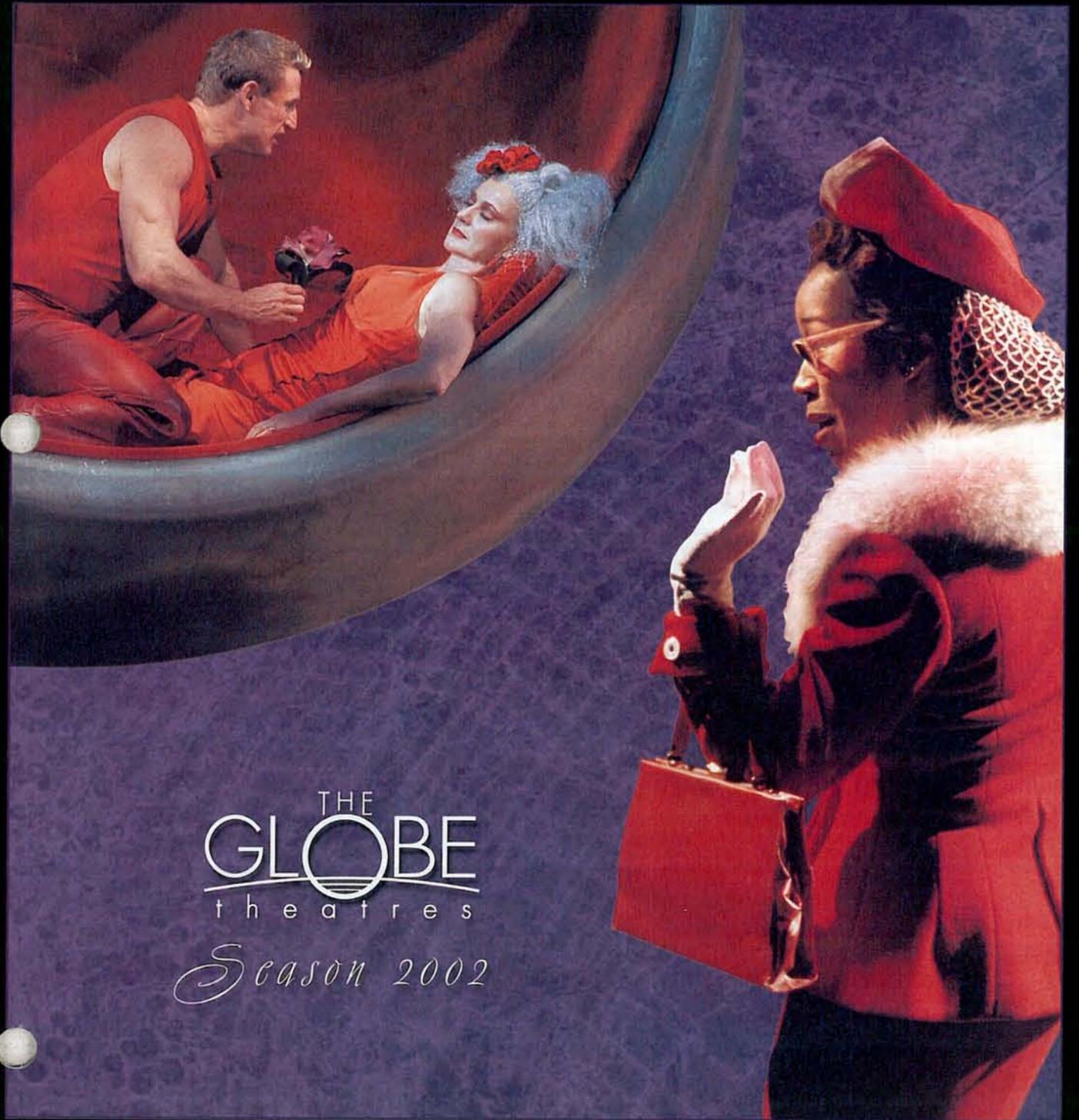


PERFORMING ARTS

magazine

FEBRUARY 2002



THE
GLOBE
theatres
Season 2002

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THE
GLOBE
theatres



Happy New Year to you all!

And this is a New Year we deeply need and deserve, all of us! We choose to open this Season 2002 with the essence of all drama – terrific storytelling! Nothing breathes excitement into drama like a rattling good yarn, and we've lined up two that we know will set the perfect pace and tone for the year ahead.

Stones in His Pockets is the kind of happy surprise we here at the Globe understand all too well. It began most modestly in Ireland as the collaborative effort of a writer, a director, and two wonderfully gifted actors, and that modest beginning eventually stormed London, where it picked up an Olivier Award for Best Comedy of the Year, before crossing the Atlantic to wow Broadway audiences as well. Now we are proud to present this production, which will tour the United States immediately after it closes here with our banner proudly attached – one of the most original and hilarious examples of "storytelling" imaginable, done to a turn by the nationality that embroiders words best – the irascible Irish!

Coupled with this whiz-bang evening is storytelling of a very different kind – the elegant Chinese box world of Harold Pinter at his skewering best with his time-warping *Betrayal*. One ineffable woman, and two male friends interweave a dance of tales told and half-told while time unravels to expose the nearly shocking beginning of a very different story. This is storytelling overlaced with profound mystery, the mystery of men and women and emotions that fascinates as it informs, through the handiwork of Associate Artistic Director Karen Carpenter, whose way with sculpting drama is as individual as she is.

When we seek to tell our own stories, we look to masters for instruction, and the year past and the one ahead demands our articulation. So we are in the best possible hands as these purveyors of tales spill their treasures for the opening of this exciting season.

Have a wonderful time. We're so glad you are here!

Ever,

Jack O'Brien
Artistic Director



Welcome to a New Year at the Globe! The Grinch is safe in his home on Mount Crumpit for another year, and all of us at the theatre are looking forward to the exciting six productions we've planned for our 2002 Winter Season.

Our first Globe production is Marie Jones' *Stones in His Pockets*. A hit in both New York and London, *Stones* will begin its National tour here at the Globe, and then travel to countless venues across the country after enjoying its Globe run.

Also, Playwright Jeffrey Hatcher joins us as our inaugural Shiley Artist-in-Residence. Through the generosity of Donald & Darlene Shiley, this artistic post establishes a creative group of the best directors, actors, playwrights, designers and craftspeople in the country. We look forward to his two plays - *Smash*, a fascinating adaptation of Shaw's *An Unsocial Socialist*; and

Compleat Female Stage Beauty, a daring and decadent view of English Restoration Theatre.

Associate Artistic Director Karen Carpenter will also be featured, directing two of the season's productions. First, Karen will helm Harold Pinter's *Betrayal*; then she's teaming up with Executive Director Craig Noel to tackle our production of *Smash*.

All of this renewed vitality at the theatre is extremely invigorating. And a great deal of this vitality is due to our Board President Harvey P. White, whose leadership has been nothing short of remarkable. Though Harvey's term is quickly drawing to a close, longtime board member and enthusiastic Globe supporter Paul Meyer will assume the presidency in February. We all look forward to his guidance, wisdom and leadership in the years to come.

And as excited as we are to present our Season 2002 to you, we hope you will choose to make an investment in the theatre this year to help support an extraordinary lineup! Each year, ticket sales are able to cover only about half of our actual costs to produce a season, with the remainder being met by the generosity of our members and sponsors. Your new or renewed support truly does matter, and we remain ever grateful for your assistance.

Again, thank you for joining us!

Sincerely,

Douglas C. Evans
Managing and Producing Director

Presents



BY
Harold Pinter

SCENIC DESIGN
Robin
Sanford Roberts

COSTUME DESIGN
Charlotte
Devaux-Shields

LIGHTING DESIGN
Aaron M. Copp

SOUND DESIGN
Paul Peterson

VOICE & DIALECT COACH
Jan Gist

STAGE MANAGER
Joel Rosen*

DIRECTED BY
Karen Carpenter

Casting by Liz Woodman, CSA & Brendon Fox

Artistic Director
Jack O'Brien

Managing and Producing Director
Douglas C. Evans

Executive Director
Craig Noel

CAST OF CHARACTERS

In order of appearance

Emma.....Pamela J. Gray*
Jerry.....Daniel Freedom Stewart*
Robert.....Christopher Randolph*
The Waiter.....Dimitar D. Marinov*

Scene One: Pub. 1977. Spring.

Scene Two: Jerry's House. Study. 1977. Spring.

Scene Three: Flat. 1975. Winter.

Scene Four: Robert & Emma's House. Living room. 1974. Autumn.

—Interval—

Scene Five: Hotel Room. Venice. 1973. Summer.

Scene Six: Flat. 1973. Summer.

Scene Seven: Restaurant. 1973. Summer.

Scene Eight: Flat. 1971. Summer.

Scene Nine: Robert & Emma's House. Bedroom. 1968. Winter.

(There will be one 15-minute interval following scene four.)

PROFILES



Pamela J. Gray*
(Emma)

Ms. Gray's new work premieres include: Neena Beber's *Hard Feelings*, The Woman's Project; Marina Carr's *Portia Coughlin*, The Actor's Studio; Eric Overmeyer's *Dark Rapture*, Second Stage; Donald Margulies' *Sight Unseen*, Manhattan Theatre Club; Anna DeVeare Smith's *House Arrest*, Arena Stage; *Bang the Drum Slowly* (adapted by Eric Simonson), Huntington Theatre. Other favorites include: Margaret in *Henry VI*, parts 1-3, Theatre for a New Audience; Marguerite in *Gamino Real*, New Jersey Shakespeare; *The Triumph of Love*, Center Stage. Films include: *The Fish in the Bathtub*, *The Devil's Advocate*, *The M Ward*, *Commandments*, *Dogs*, *Butterfly Legend*, *I'll Take You There*. TV credits include: *Law & Order*, *Swift Justice*, *Hard Core TV* (pilot), *Sex in the City*, *Criminal Intent*. Gray is a graduate of the Yale School of Drama. Pamela Gray is pleased to be making her Globe debut.



Christopher Randolph*
(Robert)

Christopher Randolph is thrilled to be back in San Diego. His work in the New York theatre includes: *Dash* at Manhattan Class Co., *Hollywood Scheherazade* at Primary Stages, *The Survival of the Species* at EST, and *The Miser* at Lincoln Center Institute. In Los Angeles he has appeared in: *A Perfect Ganesh* (eight L.A. Drama Critics Circle Award nominations) and *Angels* *Twice* *Descending*

(*Dramalogue* Award), both at the Odyssey Theatre, *Stay Carl*, *Stay* at Theatre 40; *Reality and Other Nightmares* at Theatre Geo; and a musical of *The Scarlet Letter* at the Norris Theatre. His many regional theatre appearances include: Shaw's *St. Joan* at the Repertory Theatre of St. Louis; *The Misanthrope* at GeVa in Rochester; *The Laramie Project* at Chatauqua Conservatory Theatre; *Revenge of the Space Pandas* at Milwaukee Rep; *Macbeth* and *Two Gentlemen of Verona* at Grove Shakespeare; and *The Seagull* and *A Man's A Man*, both at the La Jolla Playhouse. On TV he's shown up on *Will & Grace*, *Mad About You*, *News Radio*, and even *Doogie Howser, M.D.* Mr. Randolph is also the voice of the character "Otacon" in the best-selling Sony Playstation games *Metal Gear Solid* and *Metal Gear Solid II: Sons of Liberty*. He holds a BA in English Literature from Boston University and an MFA in acting from the Professional Actor's Training program at UCSD. He has studied acting in England at RADA, and in Japan with Tadashi Suzuki, and he currently divides his time between New York City and Los Angeles.



Daniel Freedom Stewart*
(Jerry)

Born in London, Daniel originated the role of Krause in the world premiere at The Royal National Theatre of Tennessee Williams' *Not About Nightingales*, directed by Trevor Nunn. The production went on to The Alley and Broadway, where it won a Tony Award. Other productions in England include: *Johnson over Jordan*, West Yorkshire Playhouse; *Left*, National Theatre Studio; *The Country Girl*, Greenwich Theatre; *The*

House of Mirth, Cambridge Theatre. In the United States, productions include: *Confessions of a P.K.*, New York Theatre Workshop; *Jimmy Carter Was a Democrat*, Clubbed Thumb; *Closer*, Portland Center Stage; *The Beauty Queen of Leenane*, Syracuse Stage; *Coriolanus*, Virginia Shakespeare Festival; *Othello*, *The Importance of Being Earnest*, *The Foreigner*, *Oklahoma!*, Hillside Rep; *Amadeus*, *The Winter's Tale*, *Our Town*, *A Midsummer Night's Dream*, Shakespeare Santa Cruz. Mr. Stewart's TV and film credits include: *Law & Order: SVU*, *Space: Above and Beyond*, *Star Trek: The Next Generation*, *Detonator*. Daniel holds a BFA from California Institute of the Arts.



Dimiter D. Marinov*

At the age of four, Dimiter believed that the classical violin would be his future. Through the completion of an Associate's Degree in Classical Music-Violin, he discovered his passion for acting. Despite the difficulty of changing professions within a Communist Country, Dimiter became a graduate of the Master's program at the Bulgarian National Academy for Theatre and Cinema. His experience ranges from classical theatre, film and TV in Bulgaria to variety, cabaret and improv shows in Germany, the U.K. and Canada. In 1994, he received London's *What's On* Magazine's Critic's Award for his performance in the rock-opera version of *Macbeth*. His American debut on the professional stage was in the San Diego Rep's production of *A Christmas Carol* as the Ghost of Christmas Past and the Violinist. He later appeared in the world premiere of the San Diego Rep's production of *The Mad Dancers* as the Old Gentleman. This production of *Betrayal* marks Dimiter's debut at the Globe.

Karen Carpenter (Director)

THE GLOBE THEATRES: Ms. Carpenter serves as Associate Artistic Director for the Globe, where she recently directed *Vita and Virginia*. ELSEWHERE: Harold Pinter's *Old Times* with Julianne Moore at the Huntington Theatre in Boston, *Water From the Moon*, a new musical, at the Westbeth Theatre in New York (a finalist for the Jonathan Larson Foundation Grant), as well as *Play* by Samuel Beckett and Harry Kondoleon's *Vampires* at Yale. As the founder of Insight Entertainment, she has produced the American premiere of *Time and the Room* by Botho Strauss, the New York premier of Mac Wellman's *The Lesser Magoo*, and a new musical, *Nirvanov*, for the *Pure Pop* and *Chekhov Now* festivals in New York. Ms. Carpenter was the production stage manager on Broadway for *Sunset Boulevard*, *Les Miserables* (also for the Toronto Company starring Colm Wilkinson, and the national touring company), the August Wilson plays *Joe Turner's Come and Gone*, the Pulitzer-prize winning *The Piano Lesson* (both also at the Globe) and *Two Trains Running*. She has stage managed for the Brooklyn Academy of Music, Manhattan Theatre Club, La Jolla Playhouse, Williamstown Theatre Festival, Goodman Theatre, Arena Stage, Seattle Rep, the Martha Graham Dance Company, and many others in her 20 years as a stage manager. Additionally, Ms. Carpenter was a member of the Yale School of Drama faculty from 1990 to 1995.

Robin Sanford Roberts (Scenic Design)

THE GLOBE THEATRES: *Da*, *Art*, *God's Man in Texas*, *Old Wicked Songs*, *Private Eyes*, *Collected Stories*, *Albee's People*, *The Old Settler*,

Scotland Road, *Miracles*, *Sylvia*, *The Compleat Wrks of Willm Shksp* (*Abridged*), *Voir Dire*, *The Substance of Fire*, *Uncommon Players*. With The Globe Theatres/University of San Diego Professional Actor Training Program: *Love's Labour's Lost*, *Pericles*. BROADWAY: *It Ain't Nothin' but the Blues*. REGIONAL: *The Merchant of Venice*, *The Beauty Queen of Leenane*, *Avenue X*, *It Ain't Nothin' but the Blues*, San Diego Rep; *Blues in the Night*, *Three Tall Women*, *California Schemin'*, Sacramento Theatre Company; *Waiting for Godot*, *Angels in America*, *Flesh and Blood*, Swine Palace Productions; *Three Mashas*, Telluride Theatre Festival; *Dixie Highway*, Hahn Cosmopolitan Theatre; *Dirigible*, Circle X Theatre. Additionally, Ms. Roberts was awarded a 1997 NEA/Theatre Communications Group Designer Fellowship. EDUCATION: Ms. Roberts received her MFA in Scenic Design from the University of California, San Diego and holds a Bachelor's Degree in Architecture from L.S.U.

Charlotte Devaux-Shields (Costume Designer)

THE GLOBE THEATRES: Designer: *The SantaLand Diaries*, *Da*; Resident Assistant Costume Designer: Dr. Seuss' *How the Grinch Stole Christmas* ('01), *A Midsummer Night's Dream*, *The Boswell Sisters*, *The Hostage*, *Old Wicked Songs*, *Things We Do for Love*, *The Woman in Black*, *Crumbs from the Table of Joy*, *The Countess*, *Vita and Virginia*, *Art*. ELSEWHERE: *Linnaeus*, *Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand, and Royal Botanic Gardens, Sydney, Australia (winner, Fringe First, Edinburgh, Scotland), also in New Zealand: *Suburb*, *Twelfth Night*, Christchurch Repertory Theatre; *Hopes*, *Dreams and Perditions*, The

Court Theatre. Charlotte is an Associate Designer of The Christchurch Drama Theatre and has designed numerous children's productions. Additionally, Ms. Devaux Shields designed *Dr. Livingstone, I Presume* (premiere), London, UK. FILM/TV: Ms. Devaux-Shields was formerly the costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programs and drama series. Ms. Devaux-Shields has also designed a variety of New Zealand independent short films.

Aaron M. Copp (Lighting Design)

Aaron Copp is pleased to be making his Globe debut. Recent projects include *Return* at GaleGates in New York, work for *Paradigm Dance Company* at the Joyce Theater in New York, and *Way Station* for the Merce Cunningham Dance Company at City Center Theater in New York. In the immediate future he will be designing for new works by Merce Cunningham and Rebecca Lazier, and lighting four plays for the Chautauqua Conservatory Theater Company. Mr. Copp received a "Bessie" Award in September of 2000 for his lighting of Cunningham's *Biped* at the Lincoln Center Festival. Copp is an MFA graduate of the Yale School of Drama, and teaches lighting at Sarah Lawrence College.

Paul Peterson

(Sound Design)

THE GLOBE THEATRES: *The SantaLand Diaries*, *How The Grinch Stole Christmas*, *The Pavilion*, *Enter the Guardsman*, *The Boswell Sisters*, *Vita and Virginia*, *The Countess*, *Crumbs from the Table of Joy*, *Orson's Shadow*, *God's Man in Texas*, *Travels with My Aunt*. He has also served as Assistant Sound Designer on over 30 productions. With The Globe Theatres/ University of San Diego Professional Actor Training Program: *Reckless*, *Getting Married*, *Twelfth Night*, *Burn This*, *Fathers and Sons*. ELSEWHERE: *The Magic Fire*, Milwaukee Rep; *POP Tour* (1999 & 2000), La Jolla Playhouse; *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, Sledgehammer Theatre; *Forever Plaid*, Backstage at Aubergine; *Romeo and Juliet*, *Drop Dead*, *As You Like It*, *On the Verge*, *The Harlot's Curse*, San Diego State University; also credits at L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Repertory Theatre, Cape Fear Regional Theatre, San Diego Junior Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, and the Freud Theatre at UCLA. EDUCATION: Paul holds a BFA in Drama and Technical Design from San Diego State University. He also serves on the Professional Advisory Council for the Coronado School of the Arts and is a member of United Scenic Artists, Local 829.

Joel Rosen*

(Stage Manager)

The Globe Theatres: Over 30 shows in Stage Management most recently *The SantaLand Diaries* and Dr. Suess' *How The Grinch Stole Christmas!* ('98-'01) and including such shows as *Twelfth Night* ('01), *Vita and Virginia*, *The Full Monty*, *The Seagull*, *Cymbeline*, *Pride's Crossing* and *Play On!* Also at the Globe Theatres, Stage Manager for *Back Again*, Malashock Dance and Co. ELSEWHERE: Stage Manager: *The Gate of Heaven* (1997 Tour); Maricopa County Fair, Phoenix; *Suds*, San Diego Rep/Phoenix Theatre; *A Closer Walk*

With *Patsy Cline*, *The Mousetrap*, Phoenix Theatre. Mr. Rosen has worked as a Production Assistant/Apprentice Stage Manager with many organizations including the Carabiner Group and the La Jolla Playhouse. He has four years of professional experience in Canadian theatre with such theatres as the Smile Theatre Company, Red Barn Theatre, Skylight Theatre, Factory Theatre and Walking Shadow Theatre Company, among others.

Jan Gist

(Voice & Dialect Coach)

Jan Gist has worked as a voice, diction, and dialect coach at theatres around the country, including: about 140 productions at the Alabama Shakespeare Festival, Oregon Shakespeare Festival, about 20 productions at Utah Shakespearean Festival, The Shakespeare Theatre, Arena Stage, Milwaukee Repertory Theatre and about 6 productions at PlayMakers' Repertory. Additionally, Ms. Gist has taught and lead workshops at universities such as Carnegie Mellon, Southern Methodist University, Actor's Theatre of Louisville and A.R.T., among others, including nine years at California State University Long Beach's Cal Rep, nine years at A.S.F.'s MFA Training program and currently works with The Globe Theatres Professional Actor Training Program in conjunction with USD. Gist holds a BFA from Carnegie Mellon University and a MFA from Wayne State University. Ms. Gist is an originating and published member of the Voice and Speech Trainers' Association.

FOR THIS PRODUCTION

Additional Staff

Assistant
Scenic Design.....David Ledsinger

Understudies

Emma.....Emmelyn Thayer
Robert.....Christopher Gottschalk
Jerry.....Antonie Knoppers
The Waiter.....David D'Agostini

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

ssdc The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

Harold Pinter

Harold Pinter, born on October 10, 1930 in East London, has worked as a playwright, adaptor, director and actor.

His plays, in chronological order, are: *The Room*, *The Birthday Party*, *The Dumb Waiter*, *A Slight Ache*, *The Hothouse*, *The Caretaker*, *A Night Out*, *Night School*, *The Dwarfs*, *The Collection*, *The Lover*, *Tea Party*, *The Homecoming*, *The Basement*, *Landscape*, *Silence*, *Old Times*, *Monologue*, *No Man's Land*, *Betrayal*, *Other Places*; comprising: *Family Voices*, *Victoria Station* and *A Kind of Alaska*, *One for the Road*, *Mountain Language*, *Precisely*, *The New World Order*, *Party Time*, *Moonlight*, *Ashes to Ashes*, *Celebration*, *Remembrance of Things Past* (by Marcel Proust, adapted by Harold Pinter and Di Trevis).

Mr. Pinter's has written and adapted several screenplays including: *The Servant*, *The Pumpkin Eater*, *The Quiller Memorandum*, *Accident*, *The Go-Between*, *Langrishe Go Down*, *The Last Tycoon*, *A La Recherche Du Temps Perdu*, *The French Lieutenant's Woman*, *Turtle Diary*, *Reunion*, *Heat of the Day*, *The Handmaid's Tale*, *The Comfort of Strangers*, *The Trial*, *The Dreaming Child*, *The Caretaker*, *The Birthday Party*, *The Homecoming* and *Betrayal*.

His television credits include: *Party Time* (writer and director), *Butley*, *The Rear Column* (written by Simon Gray), *The Hothouse*, *Landscape*, *Mountain Language*, *Ashes to Ashes*.

Harold Pinter's has also directed for stage, including: *The Collection* (with Peter Hall), *The Lover*, *The Birthday Party*, *The Hothouse*, Robert Shaw's *The Man in the Glass Booth*, London and New York; James Joyce's *Exiles*, New York; John Hopkin's *Next of Kin*, New York; Noel Coward's *Blithe Spirit*, New York; William Archibold's *The Innocents*, New York; seven plays by Simon Gray: *Butley*, *Otherwise Engaged* (London and New York), *The Rear Column*, *Close of Play*, *Quatermain's Terms*, *The Common Pursuit*, *Life Support* and *The Late Middle Classes*; *Landscape*, Gate Theatre, Dublin, which went on to the Royal National Theatre and was then televised; Tennessee Williams' *Sweet Bird of Youth*; Donald Freed's *Circle and Bravo*; Jane Stanton Hitchcock's *Vanilla*; *Party Time* and *Mountain Language*, Almeida Theatre, London; David Mamet's *Oleanna*, Royal Court Theatre and The Duke of York's, London; Ronald Harwood's *Taking Sides*, Minerva Theatre, Chichester Festival

Theatre, on tour and at the Criterion Theatre; Reginald Rose's *Twelve Angry Men*, on tour and at The Comedy Theatre; the first production of *Ashes to Ashes*, The Royal Court Theatre at The Ambassadors Theatre, then in Barcelona as part of the Otono Pinter Festival; the Italian premiere of *Ashes to Ashes*, Palermo Festival and Italian tour; the French language premiere of *Ashes to Ashes*, Rond Point, Paris; *Celebration*, *The Room*, Almeida Theatre, and *No Man's Land*, Royal National Theatre.

Mr. Pinter has received honorary degrees from the Universities of Reading, Birmingham, Glasgow, East Anglia, Stirling, Hull, Brown, Sussex, Bristol, East London, Sofia (Bulgaria), Goldsmiths, London, Aristotle, Thessaloniki and Florence. He is an honorary fellow of Queen Mary College, London. He has been awarded: CBE, Shakespeare Prize (Hamburg), European Prize for Literature (Vienna), Pirandello Prize (Palermo), The David Cohen British Literature, Laurence Olivier Special Award, Moliere d'Honneur (Paris, 1997), *Sunday Times* Award for Literary Excellence (1997), BAFTA Fellowship (1997), he was made a Companion of Literature by the RSL (1998), The Critics' Circle Award for Distinguished Service to the Arts (2000), The Brianza Poetry Prize (Italy, 2000), South Bank Show Award for Outstanding Achievement in the Arts (2001), The Hermann Kesten Medallion for outstanding commitment on behalf of persecuted and imprisoned writers (awarded by German P.E.N., Berlin, Germany 2001), the World Leader's Award (Toronto, 2001). He will receive the 10th European Theatre Prize in Italy, 2002.

Pinter has acted as "Deeley" in *Old Times* (with Liv Ullman and Nicola Pagett), St. Louis and Los Angeles; "Goldberg" in *The Birthday Party*, BBC; "Hirst" in *No Man's Land*, Almeida Theatre and The Comedy Theatre; "Harry" in *The Collection*, Gate Theatre Dublin's 1997 Pinter Festival; *Breaking the Code*, BBC; the film of Jez Butterworth's *Mojo*; *The Collection*; the film of *Mansfield Park*; alongside Sir John Gielgud in the film version of Samuel Beckett's *Catastrophe*, directed by David Mamet; "Nicolas" in *One for the Road*, as part of the Gate Theatre Dublin's 2001 Pinter Festival at Lincoln Center in New York.

Mr. Pinter is married to Lady Antonia Fraser.

Three
poems
by

*William
Butler
Yeats*

WHEN YOU ARE OLD

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep:

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

(1892)

LEDA AND THE SWAN

A SUDDEN blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

(1924)

AN IMAGE FROM A PAST LIFE

He. Never until this night have I been stirred.
The elaborate star-light throws a reflection
On the dark stream,
Till all the eddies gleam;
And thereupon there comes that scream
From terrified, invisible beast or bird:
Image of poignant recollection.

She. An image of my heart that is smitten through
Out of all likelihood, or reason,
And when at last,
Youth's bitterness being past,
I had thought that all my days were cast
Amid most lovely places; smitten as though
It had not learned its lesson.

He. Why have you laid your hands upon my eyes?
What can have suddenly alarmed you
Whereon 'twere best
My eyes should never rest?
What is there but the slowly fading west,
The river imaging the flashing skies,
All that to this moment charmed you?

She. A sweetheart from another life floats there
As though she had been forced to linger
From vague distress
Or arrogant loveliness,
Merely to loosen out a tress
Among the starry eddies of her hair
Upon the paleness of a finger.

He. But why should you grow suddenly afraid
And start—I at your shoulder—
Imagining
That any night could bring
An image up, or anything
Even to eyes that beauty had driven mad,
But images to make me fonder?

She. Now she has thrown her arms above her head;
Whether she threw them up to flout me,
Or but to find,
Now that no fingers bind,
That her hair streams upon the wind,
I do not know, that know I am afraid
Of the hovering thing night brought me.

(1920)



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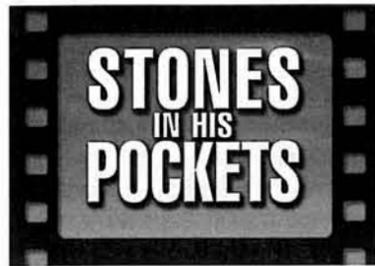
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BY MARIE JONES
FEBRUARY 3 - MARCH 16

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SPECIAL ENGAGEMENT



BY JEFFREY HATCHER
MARCH 31 - APRIL 27

Presented in a limited engagement, this provocative new play is set just after the Restoration, when women were first permitted to act upon the stage. This lush piece imagines the events surrounding famed Shakespearean actor Edward Kynaston when he is banned by the king from playing the female roles that made him a star.

FOR ADULT AUDIENCES ONLY

ADAPTED BY JEFFREY HATCHER
MAY 26 - JULY 6



Noel and Carpenter co-direct this adaptation of George Bernard Shaw's novel, *An Unsocial Socialist*. Hatcher's romp shows us an oxymoron of a hero – a socialist millionaire – who tries to reform British society by stirring up the students at England's most prestigious women's college into a proletariat revolt!

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SEASON 2002



BY HAROLD PINTER
JANUARY 27 - MARCH 10

This searing drama, by one of Britain's foremost living playwrights, probes the seven-year relationship between two lovers – both married to other people. As the play moves backwards through time, we see the affair's erosive effects on their lives and the lives of those around them.

BY JOHN MURRELL
MARCH 24 - MAY 5



Globe Associate Artist Joseph Hardy returns to direct John Murrell's intimate portrait of one of the most popular actresses of the 20th century, Sarah Bernhardt. "The Divine Sarah," as she came to be known, rose to prominence – first in Paris and eventually around the world – due to her slim beauty, bell-like voice, and immeasurable talent.

BY DAVID SCHULNER
MAY 19 - JUNE 30



In this West Coast premiere, David Schulner paints a lyrical, intimate portrait of a couple's entire life together – their dreams and their downfalls – all projected from their first date. Directed by Globe Associate Director Brendon Fox, whose last effort, *The Countess*, gently touched the hearts of Globe audiences.

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PROGRAMS FOR YOUNG PEOPLE

TEATRO META: This semester-long, bilingual (English and Spanish) program for middle and high school students is designed to help alleviate language difficulties, motivational problems, and negative attitudes by encouraging students to value cooperation when working with others, and to explore creative alternatives that may lead their lives in more positive directions at home, school, work, and in extracurricular activities. Each year over 400 students from San Diego County schools work with four bi-lingual teaching artists to develop scenes from their own original ideas and write and rehearse their scripts. The students present their scenes in the Old Globe Theatre at an annual festival, giving them the opportunity to perform in a professional theatre environment while sharing their work with students from other schools.



Students Participate in "The Real Globe" 2001
Photo Credit: The Globe Theatres' Education Department

THE REAL GLOBE: This interactive summer program offers high school students from all across the United States a unique camp experience delving into Shakespeare and his work. Daily activities include classes in acting, directing, stage management, set design and others, to explore the many aspects of theater. The program culminates in a workshop production of a Shakespearean play. Scholarship assistance for camp tuition is available.

PLAYGUIDES: A program that allows teachers to purchase discounted tickets to Globe productions, and brings a Globe educator into the classroom to provide an experiential introduction to the play they will attend, including background information about the playwright, themes and historical context, as well as performances of scenes from the play. Additionally, students participate in pre- and post-show discussions with actors and production staff.

PROGRAMS FOR ADULTS

INSIGHTS SEMINARS: Take an in-depth look at the Globe's Season 2002 productions. Meet the artists and artisans involved in bringing each show to life on the Globe's stages. Seminars are offered early in the run of each production and are free to Members and Subscribers (\$5 for the general public; \$2.50 for teachers and students). Contact the Globe Box Office for a performance guide with schedule information.

COMMUNITY ACTING CLASSES:

Whether you're a pro or a beginner, there's a course for you. Three times a year classes are offered for beginning, intermediate and advanced levels for adults 18 years old and above.

SPRING SESSION:

Interviews:
March 4
Classes Begin:
Week of March 11
Classes End:
Week of April 29

BEHIND-THE-SCENES TOURS: Discover how the magic is created with a behind-the-scenes tour of The Globe Theatres, including a backstage look at the Old Globe Theatre, the Cassius Carter Centre Stage and the Lowell Davies Festival Theatre. Also visit the Globe's renowned costume and scene shops, and much more. Group tours for students and/or adults by reservation most weekdays; walk-up tours 10:30am Saturdays and Sundays. (Cost: \$3 for adults; \$1 for students).

For more information about the Globe's Education Programs, please contact (619) 231-1941, x2141.

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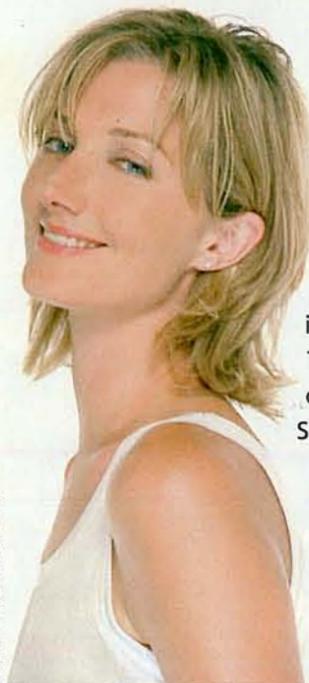
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Relative values

Two members of the UK's leading theatre family, Vanessa Redgrave and her daughter, Joely Richardson (left), are to appear on the West End stage together for the first time when they star in Oscar Wilde's *Lady Windermere's Fan* this month. The Redgrave family's talents have now spanned three centuries, writes London theatre critic and author, Sheridan Morley. 'They are there to remind us, from generation to generation, that theatre is about something more than making money or having fun, though they are nowadays not entirely averse to that either. Like the Fondas, they are the changing, living, sometimes self-denying conscience of showbusiness past, present and future.'

Now booking

The hottest spring ticket is sure to be the brand new stage musical, *Chitty Chitty Bang Bang*. London's most expensive show ever, it fields a spectacular cast which includes Michael Ball, as Caractacus Potts, and Richard O'Brien.

One to Watch

Watch out for 22-year-old Lyndsey Marshall as the not-so-innocent housemaid who has been giving established stage stars Zoë Wanamaker and Anna Chancellor a run for their money in David Mamet's *Boston Marriage*.

Front of house

West End news: Jerry Hall in *Picasso's Women*; Martin Clunes as Tartuffe; and is *Fargo's* Frances McDormand heading for the UK?

The one and only Janie Dee

Janie Dee's role as the cross-Channel swimmer who experiences the downside of fame, Edythe Herbert, in *My One and Only*, reunites her with a long-standing love – the music of Ira Gershwin. The award-winning actress and singer, familiar to audiences on both sides of the Atlantic as Jacie Triplethree in Alan Ayckbourn's *Comic Potential*, tells *theatreGOER* 'I always go with what my heart tells me to do' – most appropriate in this Valentine month!

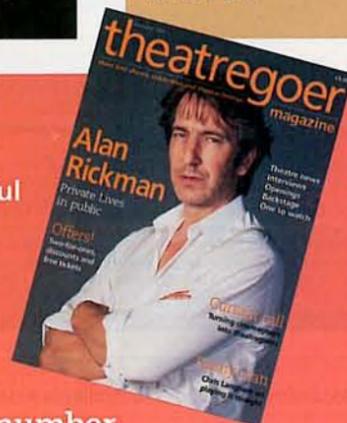


CAROLYN DIANOGGLY

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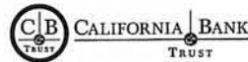
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*subject to ticket availability; this benefit does not apply to special engagements, holiday productions or VIP ticket service.

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The Craig Noel League was established in November 2000 to build the endowment and secure the legacy Craig Noel and countless others fashioned for The Globe Theatres. The League honors those thoughtful

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For more information about membership in the Craig Noel League, please contact Jill Houska, Director of Endowment and Planned Giving, at (619) 231-1941 x2301, or email jillh@theglobetheatres.org.

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For a complete list of contributors to the Cassius Carter Centre Stage Seat Campaign, please visit our lobby. For information on how you can become a Globe supporter, contact the Globe Development Department at (619) 231-1941.

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The Globe Theatres has received gifts, dedicated to the endowment, from many generous supporters over the years. These gifts, and the endowment they build, ensure the long-term health of the theatre by providing an ongoing source of income that will support the theatre in perpetuity. Just as past gifts to the endowment have helped to create the theatre and educational programs of today, continued support of the endowment will ensure a financially strong and artistically excellent Globe for tomorrow. Please join us in thanking these very special donors for their far-sighted support of The Globe Theatres.

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In recognition of their unique contribution to the growth of the Globe Theatres and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE 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 theater.

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Telephone: (619) 239-2255
Monday: 10:00 am - 6:00 pm
Tuesday - Saturday: 10:00 am - 8:30 pm
Sunday: Noon - 8:30 pm
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To charge tickets to Visa, Discover, MasterCard, or American Express, phone (619) 239-2255 during the above hours. Phone orders are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge.

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Telephone: (619) 231-1941
Monday-Friday: 9:00 am - 5:00 pm
P.O. Box 122171 San Diego, CA 92112-2171

PUBLIC TOURS

Go behind the scenes at The Globe Theatres to learn about the history, three stages, shops and crafts areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$3 adults; \$1 seniors and students. Phone (619) 231-1941 for information/reservations.

RESTROOMS AND PAY TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may also be found in the lower Globe 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 under 5 years of age will not be admitted to performances.

ELECTRONIC DEVICES & 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 theater.

DIRECT EAR™ LISTENING SYSTEM

For the convenience of the hearing impaired, The Globe Theatres has installed the Direct Ear™ Listening System in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances. Direct Ear™ Listening System is provided courtesy of Sonus.

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If you find you are unable to use your tickets, please give them to a friend or turn them in to the Box Office and receive a tax credit for your donation.

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If you have moved, please notify the subscription office so records may be updated. Phone (619) 235-2250 during business hours or mail your change of address to the subscription office, The Globe Theatres, P.O. Box 122171, San Diego, CA 92112-2171.

The Globe Theatres is supported in part by grants from the City of San Diego Commission for Arts and Culture, the California Arts Council, and the County of San Diego; and is a constituent of the Theatre Communications Group and a member of the League of Resident Theatres and the San Diego Performing Arts League.

This theater 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; and also under an agreement with the Society of Stage Directors and Choreographers (an independent, national labor union), and the International Alliance of Theatrical Stage Employees Local 122.

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Performing Arts Magazine Cover
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PROFILES

JACK O'BRIEN

Artistic Director

Recent Globe productions include *The Full Monty*, *The Seagull*, *The Magic Fire*, *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *The Invention of Love* (Tony nominations, best director and play), Lyceum, Lincoln Center Theater, *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival) and *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *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' *American Playhouse*. Mr. O'Brien is the recipient of the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego.

DOUGLAS C. EVANS

Managing and Producing Director

Comes to the Globe Theatres from the Bushnell Center for the Performing Arts in Hartford, Connecticut where he served as its Chief Executive Officer for the past ten years. During his tenure in Connecticut, he was appointed by the governor to a state tourism task force, and was responsible for numerous state-wide projects, including the establishment of new tourism districts. He also created strategic planning projects for numerous arts organizations in Connecticut and Illinois. Evans has produced numerous national tours including the 1999 tour of *The Who's Tommy* as well as recent tours of *Company* and *Chess*. Over the past decade he presented more than 80 first-class Broadway shows and established the nationally recognized PARTNERS arts in education program in the public schools. Evans is currently a Governor of the League of American Theatres and Producers, Executive Vice President of the Stage Directors and Choreographers Foundation, a Director of the National Alliance for Musical Theatre and the Connecticut Commission on the Arts. He is also a Board member of the California Arts Advocates and a Grants Advisory Panelist for the Florida Arts Commission. Recently, he was presented the Renaissance Award from the Greater Hartford Chamber of Commerce for his efforts toward the revival of downtown Hartford, and a Horace Bushnell Award for his support of the arts in Connecticut.

CRAIG NOEL

Executive Director

Was first appointed director in 1939, directing 15 productions prior to World War II. Since then has directed more than 220 plays of all styles and periods, and produced more than 365 directed by others. His vision for the Globe during the past 50 years resulted in the establishment of the Shakespeare Festival in the late '40s, expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. Among his recent directorial assignments were *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s, dialogue director, 20th Century Fox Studios; former director, Ernie Pyle Theatre, Tokyo. Honors include the Governor's Award for the Arts; the mayoral proclamation of "The Year of Craig Noel" (1987) in San Diego; inclusion in *The San Diego Union's* list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year, SDSU; Honorary Doctor of Humane Letters, University of San Diego; San Diego Gentleman of Distinction Award; San Diego Press Club Headliner Award; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors; the mayor's Living Treasure Award; Member, College of Fellows of the American Theatre.

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Assistant Stage Manager.....Tracy Skoczelas

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Andy Lowe, Tom Lucenti, Megan Lujan,
Sean Moriarty, Brandon Moss, Leah Nellman,
Ruben Ramos, Christian Rufus, Steve Schmitz,
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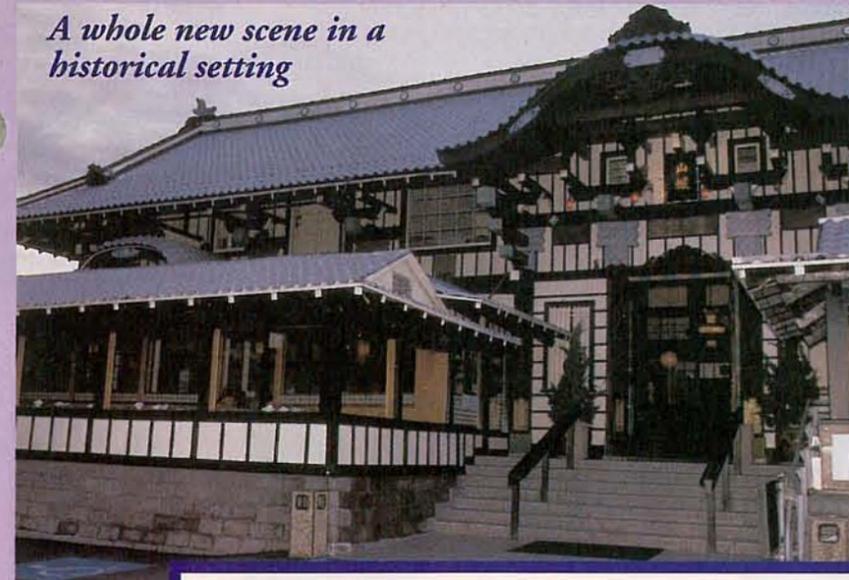
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