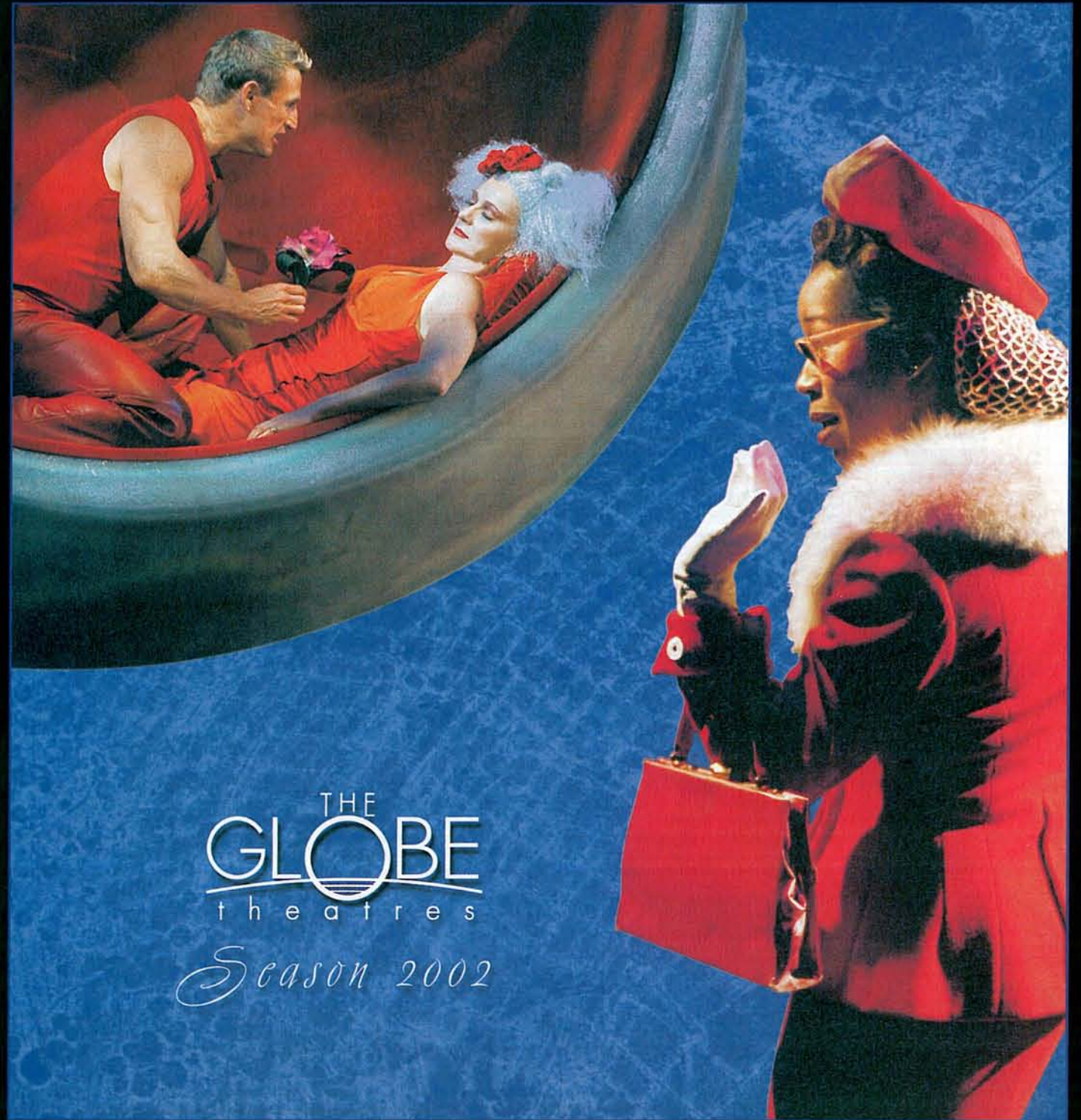


# Performing Arts<sup>®</sup>

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APRIL 2002



THE  
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*Season 2002*

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Hello, again! It's good to have you here.

Two truly remarkable evenings comprise the second part of Season '02. The first, in the Globe, introduces to our audiences "officially" the very first Donald and Darlene Shiley Artist-in-Residence, playwright Jeffrey Hatcher, no stranger to us really, since Craig Noel's *Scotland Road* of a few seasons ago. Hatcher, who arrives this season to dazzle with an array of brilliant and varied events, the first of which, *Compleat Female Stage Beauty*, also welcomes back to the Globe the brilliant former Artistic Director of the Hartford Stage and internationally acclaimed Mark Lamos, who first visited San Diego in 1977 as my first Hamlet. This hilarious, probing, and very sophisticated play follows a true history of the last great male interpreter of women's roles during the Interregnum of Britain, and draws amazing parallels to our own society, our own morés, and issues of gender bending as startling and relevant as today's headlines.

And into the Carter comes a perfumed wave of nostalgia on every conceivable level. Years ago, in 1981, when the Globe began to include the entire complex of theatres as one provenance, the first major actors to fill the Carter were Associate Artists Katherine McGrath and Jonathan McMurtry in Craig Noel's production of *Dear Liar*. Now, they return to this same venue surrounded by a plethora of Associate Artists – including Joe Hardy and Robert Morgan – to bring into view the memories and misremembered obsessions of the Divine Sarah herself, Bernhardt and her faithful amanuensis in this lovely tone poem of theatre, *Memoir*. To celebrate the talents that have brought the Globe to its current position in the theatrical empyrean is always a great pleasure of ours, and we believe you will share it equally enthusiastically.

We've been very excited with the shape and values of this new season, and are impatient and excited to share these fruits with you. Have a lovely time, and again, thanks for being with us!

Ever yours,

Jack O'Brien, Artistic Director



Dear Friends,

Many of you know that I am wearing a new hat these days, as Interim Managing Director of the Globe. In 2000, I retired as Region President for Northern Trust Bank in San Diego. I was honored and excited when called upon by Globe Board President, Paul Meyer, to serve in this role while we search for our permanent Managing Director. This may be a new responsibility for me now, but I have been fortunate over the years to play many different parts at the theatre... first as a subscriber, then a donor, and later, a member of our Board.

With this newest role, however, I have been incredibly heartened to see firsthand the dedication of so many people who make this wonderful institution tick. I would therefore like to take this opportunity to thank each of you who contribute your time, energy, and resources to the Globe year in and year out.

To begin, thank you all for being here tonight...it is for you – our audiences – whom our artists, staff and Board work so vigorously. Our most sincere thanks goes to our members, and sponsors as well – those very generous individuals who choose to support the Theatre through not only their ticket purchases, but by also making charitable gifts each year. This ever-growing membership is close to 4,000 strong, and we truly could not do this without you!

Also, heartfelt thanks to our wonderful Globe Guilders, who work tirelessly each year to help build audiences and support the theatre through major fund raising events. We also applaud each new member of the Craig Noel League – a legacy society that honors those who have chosen to support tomorrow's Theatre by remembering the Globe in their wills and estate plans. And finally, I would like to recognize the incredible work provided by our thousands of volunteers – generous friends who lead tours, assist in our offices, and usher for our incredible schedule of nearly 600 shows a year.

It's been said many times over, that the Globe is a community...a family founded upon the unassailable spirit of Craig Noel and one in which you each play an important part. Again, thank you for your involvement and enthusiasm...we greatly value your loyalty and support!

Sincerely,

Garet Clark  
Interim Managing Director



Many of you have asked me, "How can I help save civilization?" Your being here is one good way. We thank you for joining us.

There are many people, of course, whose contributions to this Theatre over the years have made it possible for all of us to be here. Our Executive Director, Craig Noel, continues to shape our artistic seasons for us, 65 years after he first came to the Old Globe as an actor in 1937. His wit, wisdom and foresight inspire us all.

Our Artistic Director, Jack O'Brien, is now recognized nationally and worldwide as one of the premiere directors of our times. In New York last year, he was nominated for two Tony® Awards as a director. In London this year, he is opening a production of our own *The Full Monty*. If you haven't met Jack in person, please try to do so. He is dazzling.

Craig and Jack have now strengthened our artistic team even more, by the addition of Karen Carpenter, a brilliant young director from the Yale Drama School.

The performances you see on our stages are made possible by the dedicated efforts of Craig, Jack and Karen, and by an army of extraordinary people behind the scenes who are critical to the success of this Theatre. You support their efforts by the simple act of purchasing a ticket.

Those of us on the Board of the Theatre are trying to do our part as well, to assure that this treasure of a place be kept on sound footing for generations to come. We have launched a \$50,000,000 endowment and capital campaign for the Globe Theatres.

If you feel there is more you might want to do to keep this light of civilization shining brightly – whether it be volunteering, introducing a friend to the Globe, making a membership contribution, or including the Globe in your will – please call our Development Office at (619) 231-1941. A little bit from a lot of people can make a dramatic difference.

And now, let the play begin!

Paul I. Meyer

President, Board of Directors

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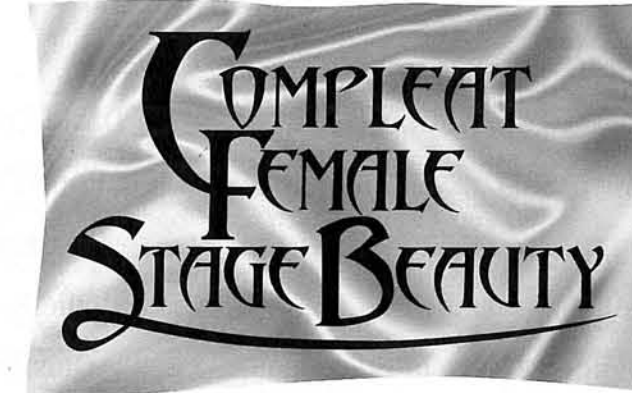
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THE  
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theatres

Presents



BY

Jeffrey Hatcher

SCENIC DESIGN

Michael Yeargan

COSTUME DESIGN

Jess Goldstein

LIGHTING DESIGN

York Kennedy

ORIGINAL MUSIC

Michael Roth

SOUND DESIGN

Paul Peterson

DRAMATURGE

Scott Horstein

FIGHT DIRECTOR

Steve Rankin

VOICE & DIALECT COACH

Jan Gist

STAGE MANAGER

D. Adams\*

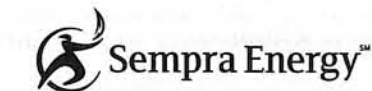
STAGE MANAGER

Joel Rosen\*

DIRECTED BY

Mark Lamos

This production is sponsored by:



Commissioned and originally produced by Contemporary American Theater Festival, West Virginia and City Theatre Company, Pittsburgh. Subsequently produced by Philadelphia Theatre Company.

Casting by Liz Woodman, CSA & Brendon Fox

Artistic Director  
Jack O'Brien

Interim Managing Director  
Garet B. Clark

Executive Director  
Craig Noel

# Cast of Characters

Samuel Pepys.....David Cromwell\*  
 Edward Kynaston.....Robert Petkoff\*  
 Thomas Betterton.....Jonathan Fried\*  
 Male Emilia.....Antonie Knoppers  
 George Villiers, Duke of Buckingham.....Quentin Maré\*  
 Maria.....Laura Heisler\*  
 Lady Meresvale.....Ryan Dunn\*  
 Miss Frayne.....Christine Marie Brown\*  
 Sir Charles Sedley.....Steve Hendrickson\*  
 Margaret Hughes.....Krista Hoepfner\*  
 Nell Gwynn.....Kwana Martinez\*  
 Charles II.....Tom Hewitt\*  
 Hyde.....David McCann\*  
 Sir Peter Lely.....David McCann\*  
 Mistress Revels.....Ryan Dunn\*  
 Courtier.....D'Vorah Bailey  
 Mrs. Elizabeth Barry/Courtier.....Deb Heinig  
 Ruffian.....Brian Ibsen  
 Ruffian/Drunk/Courtier.....Antonie Knoppers  
 Ruffian/Thug/  
 Courtier/Sir Thomas Killigrew.....Lucas Caleb Rooney

Time: 1660s  
 Place: London

There will be one 15-minute intermission

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

## PROFILES



**David Cromwell\***  
 (Samuel Pepys)  
 THE GLOBE  
 THEATRES: Debut.  
 BROADWAY: *A*

*History of the American Film, Dood, Me and My Girl, The Scarlet Pimpernel* (all four versions). OFF BROADWAY: *The Sea, Bad Habits, Hamlet, In the Boom Boom Room*, among others. REGIONAL: *Pride and Prejudice*, Long Wharf Theatre; *Hamlet*, Huntington Theatre; *School for Scandal, Romeo and Juliet*, McCarter Theatre; and many others, including San Jose Rep, Pasadena Playhouse and eight seasons with the Folger Theatre in Washington, D.C. FILM: *Speechless, Picture Perfect*. TV: *Murphy Brown, Matlock, LA Law, Love and War, Civil Wars, Golden Girls, Law and Order, Empty Nest, Beverly Hills 90210, Townies*, among others.



**Robert Petkoff\***  
 (Edward Kynaston)  
 THE GLOBE  
 THEATRES: *The*

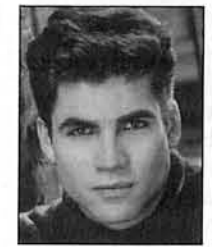
*School for Husbands*. BROADWAY: *Epic Proportions*. OFF-BROADWAY: *More Stately Mansions, Avow*. LONDON: *The Royal Family* (with Judi Dench), Theatre Royal Haymarket. REGIONAL: Sir Peter Hall's production of John Barton's *Tantalus* (the roles of Achilles, Neoptolemus, Orestes, Aegisthus), The Royal Shakespeare Company, Denver Center Theatre Company; *Hamlet* (title role), *Troilus And Cressida*, Chicago Shakespeare Theatre; Mark Lamos' productions of *Romeo and Juliet, The Rivals*, Hartford Stage; *Jolsen Sings Again, Voices in the Dark*, George Street Theatre; *Richard II, Julius Caesar*, Shakespeare

Theatre, Mark Taper Forum; *Two Gentleman of Verona*, Absolute Theatre; *Unfinished Stories*, Taper New Works Festival. FILM: *Milk and Money, Gameday, Vice Versa, Loverboy*. TV: *Law and Order, Quantum Leap, Married...With Children, City, Liberace* (the role of Young Liberace).



**Jonathan Fried\***  
 (Thomas Betterton)  
 THE GLOBE  
 THEATRES:

*Orson's Shadow* (Orson Welles). OFF-BROADWAY: *Hamlet, Richard III*, New York Shakespeare Festival; *Oedipus*, Blue Light; *Sleep Deprivation Chamber*, Signature Theatre; *1951*, New York Theatre Workshop; Manhattan Class Company, Theatre for a New Audience. REGIONAL: *The Trojan Women*, Shakespeare Theatre; *Slavs!, Our Town*, La Jolla Playhouse; *Slavs!*, Mark Taper Forum; *The Baltimore Waltz*, Center Stage; *Tales of the Lost Formicans*, Humana Festival at ATL; many plays at the American Repertory Theatre, including *King Lear* (Edmond), *Heartbreak House*; Company Member at Trinity Rep 1989-1994, roles included Marc Antony, Tom Wingfield, Treplev. FILM: *Kate & Leopold*, Robert Townsend's *B.A.P.S.*; *Paul Monette: The Brink of Summer's End* (Sundance Audience Award). TV: *Special Victims Unit, Law and Order*. EDUCATION: Mr. Fried is a graduate of Brown University and UCSD.



**Antonie Knoppers**  
 (Male Emilia)  
 THE GLOBE  
 THEATRES: With the

Globe Theatres/USD Professional Actor's Training Program: *Two Gentlemen of Verona*. OFF-BROADWAY: *Serious Money*, Playwright Horizons. REGIONAL: *Old Wicked Songs*, Sacramento Theatre Company; *The Last Night of Ballyhoo*, New Stage Theatre; *Man and Superman, Orestes*, Hangar Theatre; *And Then They Came for Me*, George Street Playhouse; *The Real Inspector Hound*, Bristol Riverside Theatre; *Bus Stop*, Bristol Valley Playhouse; *A Christmas Carol*, Bloomsburg Theatre Company.



**Quentin Maré\***  
 (George Villiers  
 The Duke of  
 Buckingham)  
 THE GLOBE

THEATRES: Debut. OFF-BROADWAY: *World of Mirth*, Theatre Four; *Birdseed Bundles*, DTW; *Lick*, 78th St. Theatre Lab. REGIONAL: *The Misanthrope*, Portland Stage Company; *New Patagonia*, Seattle Rep; *Hedda Gabler* (with Martha Plimpton), Long Wharf Theatre; *Twelfth Night*, Princeton Rep. FILM: *Personal Velocity, Lisa Picard is Famous*. EDUCATION: Mr. Maré is a graduate of Juilliard.



**Laura Heisler\***

(Maria)  
THE GLOBE  
THEATRES: Debut.  
REGIONAL: *A Midsummer Night's Dream, The Real Thing, The Devil's Disciple, A Flea in Her Ear, Equus, A Christmas Carol*, The Alley Theatre (guest company member 2000-2001 season); *Rocket to the Moon*, Woolly Mammoth Theatre; *Hair*; Actors Theatre of Louisville; *Memorial Day*, Eugene O'Neill Playwright's Conference. FILM: *Wrist* (Slamdance and New York Underground Film Festivals). EDUCATION: Ms. Heisler holds a BFA from the University of Michigan.



**Ryan Dunn\***

(Lady Meresvale)  
THE GLOBE  
THEATRES: Debut.  
BROADWAY: *Twelfth Night*, Lincoln Center. REGIONAL: *Wit*, Portland Stage Co; *The Way of the World*, NY Stage & Film; *Twelfth Night*, New Jersey Shakespeare Festival; *Man and Superman, I Hate Hamlet, Rosencrantz and Guildenstern are Dead*, Hangar Theater; *Top Girls, The Cherry Orchard, Arms and the Man, The Serpent Woman, and Meshugas-a-Go-Go*, NYU Graduate Acting Program. TV: *Law and Order, Mad About You*. FILM: *Trifling with Fate* (upcoming independant feature). Ryan is married to director Lou Jacob.



**Christine Marie Brown\***

(Miss Frayne)  
THE GLOBE  
THEATRES: *Over the River and Through the Woods, Love's Labour's Lost, The*

*Merry Wives of Windsor, Twelfth Night*. With The Globe Theatres/USD Professional Actor's Training Program: *The Three Sisters, Six Characters in Search of an Author, As You Like It, Macbeth, Codename: Cynthia* (original one-woman show). ELSEWHERE: *A Midsummer Night's Dream, Love's Labour's Lost, Henry IV*, part 1, Shenandoah Shakespeare; *The Wedding, The Chalk Cross*, TUTA. EDUCATION: Ms. Brown holds a B.A. in Theatre from the University of Maryland, an M.F.A. from The Globe Theatres/University of San Diego Professional Actor's Training Program, and is a member of the Screen Actors Guild.



**Steve Hendrickson\***

(Sir Charles Sedley)  
THE GLOBE  
THEATRES: Debut.  
OFF-BROADWAY: *The Misanthrope*, Circle-in-the-Square; *Herself as Lust*, Playwright's Horizons; *Lorenzaccio*, Double Image Theatre. REGIONAL: *Antony & Cleopatra, Lysistrata, Merrily We Roll Along*, Guthrie Theater; *An Attempt at Flying, The Magnificent Cuckold*, Yale Rep; *Much Ado About Nothing, Waiting for Godot, A Doll's House*, PlayMaker's Repertory Theatre; *A Christmas Carol*, Cincinnati Playhouse; *Hay Fever*, Pittsburgh Public Theater; *Angels in America - Millennium Approaches, Perestroika*, Pillsbury House Theatre; *Silver Lake, Bus Stop*, Jungle Theater; *The Turn of the Screw*, Illusion Theatre; *Scotland Road, Two Rooms*, Cricket Theatre. Mr. Hendrickson is the recipient of the 2001 Dayton-Hudson Distinguished Performing Artist Fellowship, and received The City Pages 1999 Award for Best Actor. FILM: *The Wizard of Loneliness, Jingle All the Way*. TELEVISION: *Archie Bunker's Place, The Keys, Another World, Texas*. EDUCATION: Yale School of Drama.



**Krista Hoepfner\***

(Margaret Hughes)  
THE GLOBE  
THEATRES: Debut.  
REGIONAL: *Triumph of Love*, GEVA; *Twelfth Night*, Dallas Theater Center; *King Lear*, Pioneer Theater Company; *Dracula*, Muhlenberg; *Tally's Folly*, LHST; *Five Women Waiting*, ArcLight; *Fen, Hooks 'n Eyes*. Ms. Hoepfner received her B.A. from Stanford University and her M.F.A. from the University of Washington. Born in Colorado, she now resides in New York City.



**Kwana Martinez\***

(Nell Gwynn)  
THE GLOBE  
THEATRES: Debut.  
OFF-BROADWAY: *The Marriage of Figaro*, Target Margin Theatre (directed by David Herskovitz); *Churchill's Mouthful of Birds, The Flea; Lady/Speak/Easy*, La MaMa; *Between the Rains*, Irish Arts; *Drop in the Ocean*, NYTW (directed by Ruth Maleczek); *Tomorrow*, Connelly Theatre; *Antigone*, Tribeca Theatre Lab; also NEC, Nuyorican Poets Cafe, New Dramatists. REGIONAL: *Tape, The Occupation*, Contemporary American Theatre Festival; *The Tempest, Romeo and Juliet, A Midsummer Night's Dream*, Commonwealth Shakespeare; *As Bees in Honey Drown*, The Alley; *Blues for an Alabama Sky*, Milwaukee Repertory, Arizona Theatre Co; *Home*, Hartford Theatre Works; *Alice in Bed, The Cabinet of Dr. Caligari*, American Repertory Theatre. Ms. Martinez is a graduate of Vassar College and ART Institute/Harvard.



**Tom Hewitt\***

(Charles II)  
BROADWAY: Frank N. Furter in *The Rocky Horror Show* (2001 Drama Desk and Tony Award nominations); *The Lion King, Art, The Sisters Rosensweig*. OFF-BROADWAY *Jeffrey, Beau Jest, Richard III and Othello*. REGIONAL: *Peter Pan* (with Cathy Rigby); *Dracula, The Musical*, La Jolla Playhouse. Additionally, Mr. Hewitt has performed throughout Japan, Europe, and the U.S. with the Susuki Company of Toga, Japan. TV: *Law and Order, Third Watch, Frasier*; numerous soaps. FILM: *Julie Taymor's Fools' Fire*. Tom is a native of Montana.



**David McCann\***

(Hyde/  
Sir Peter Lely)  
THE GLOBE  
THEATRES: Debut. REGIONAL: Alliance Theater, Walnut St. Theater, Syracuse Stage, Vermont Stage, Virginia Stage, Dorset Theater, Olney Theater, Wilma Theater, Denver Center Theater, Alabama Shakespeare Festival, Orlando Shakespeare Festival, Meadowbrook, Actors' Playhouse, EST, ESIPA, Miniature Theater, Northshore, Theatres Royal Nottingham, Newcastle, and Norwich, and the Royal Shakespeare Company, in roles including Hamlet (4), Claudius (2), Prospero, Iago, Oberon, Feste (2), Bassanio, Byron, Hosanna (2), Don Pedro (2), Aunt Augusta (3), Salieri, Ganesha, Charles Condomine, Milo Tindle, Robert Scott, Colm Primrose, Claudio Demetrius, Ross, Lennox, Pato Dooley, Bernard Nightengale, Felix Turner, and the company of Tantalus, among others. TV: *Sex and the City, The Sopranos, Law and Order*. He is also a food writer and playwright (*Great American Home Cooking, Christmas Carol, Immortal Longings*.) Mr. McCann can be seen next in the role of Prospero at the Nebraska Shakespeare Festival.



**D'Vorah Bailey**

(Courtier)  
THE GLOBE  
THEATRES: *A Midsummer Night's Dream, Twelfth Night, Trojan Women*. With The Globe Theatres/USD Professional Actors Training Program: *The Two Gentlemen of Verona*. BROADWAY: *Candide* (Hal Prince revival); *Parade* (choreography workshop). INTERNATIONAL TOUR: *Guy and Dolls*. REGIONAL: *A Little Night Music*, Repertory Theatre of St. Louis and Great Lakes Theater Festival. TV: *All My Children*. EDUCATION: Ms. Bailey received her BFA in Music Theatre from The University of Michigan, Ann Arbor and is a candidate for an MFA in Acting from The Globe Theatres/USD Professional Actors Training Program.



**Deb Heinig**

(Mrs. Elizabeth Barry/Courtier)  
THE GLOBE  
THEATRES: Debut.  
With The Globe Theatres/USD Professional Actor Training Program: *Two Gentlemen of Verona*, REGIONAL: *Company*, Huntington Theatre Company; *Beast on the Moon, A Christmas Carol*, New American Theatre, *Much Ado About Nothing, Measure for Measure*, Illinois Shakespeare Festival; *King Lear, The War of the Roses, A Midsummer Night's Dream*, Cincinnati Shakespeare Festival. EDUCATION: Ms. Heinig holds a BFA in Acting from Boston University.



**Brian Ibsen**

(Ruffian)  
THE GLOBE  
THEATRES: *A Midsummer Night's Dream, Twelfth Night, The Trojan Women*. BROADWAY: *The Rainmaker, The Lion in Winter*. ELSEWHERE: *The Last Night of Ballyhoo, Naomi in the Living Room, Idiot's Delight, Ghetto, Love's Labour's Lost, The Last Days of Don Juan*. With The Globe Theatres/USD Professional Actor Training Program: *Reckless, Six Characters in Search of an Author, Macbeth*. EDUCATION: Mr. Ibsen received his BFA in Acting from S.U.N.Y. at Purchase.



**Lucas Caleb Rooney**

(Ruffian/Thug/  
Courtier/  
Sir Thomas Killigrew)  
THE GLOBE THEATRES: *A Midsummer Night's Dream, Twelfth Night, The Trojan Women*. With The Globe Theatres/USD Professional Actor Training Program: *Two Gentlemen of Verona, Reckless, Six Characters in Search of an Author, Macbeth*. OFF-BROADWAY: *Alice Underground, LaMama; Whatever, Wonderful Party*, New York Performance Works. REGIONAL: *Hamlet, The Mousetrap, Scapin, A Tale of Two Cities, Light up the Sky, The Playboy of the Western World*, Hillberry Repertory; *Tony and Tina's Wedding*, Starcastle Theatre. TV: *Guiding Light, Pulp Comics*.

## Jeffrey Hatcher

(Author)

Jeffrey Hatcher is the Globe's first Shiley Playwright-in-Residence. His original plays and adaptations, including *Three Viewings*, *Scotland Road*, *To Fool the Eye*, *Neddy*, *What Corbin Knew*, *Sockdology*, *Hanging Lord Haw-Haw*, *One Foot on the Floor*, *Bon Voyage*, *Turn of the Screw*, *Mother Russia* and *Work Song* (co-written with Eric Simonson), have been produced by The Globe Theatres, Manhattan Theatre Club, Yale Rep, South Coast Rep, The Guthrie Theater, Primary Stages, The Denver Center Theatre Company, Philadelphia Theater Company, City Theater, The Contemporary American Theater Festival, Intiman Playhouse, The Children's Theatre Company, Milwaukee Rep, Cincinnati Playhouse, Oregon Shakespeare Festival, The Empty Space, Arizona Theater Company, Missouri Rep, and the Repertory Theater of St. Louis, among others. His newest plays are *Tuesdays With Morrie*, based on Mitch Albom's best seller; *Mercy of a Storm* commissioned by City Theater and Actors' Theater of Louisville; and *Cousin Bette*, based on Honore de Balzac's novel, for South Coast Rep. He has written the book for Jereme Kern's *Never Gonna Dance*, based on the 1936 film starring Fred Astaire and Ginger Rogers, directed by Michael Greif and scheduled for Broadway next season. He has also written the books for the musicals *Everything's Ducky* (with Bill Russell and Henry Kreiger) and *Fanny Hackabout Jones* (with Susan Birkenhead and Lucy Simon, based on the Erica Jong novel). He has received grants and awards from the American Theatre Critics Association, the NEA, TCG, the Rosenthal New Play Competition, the Lila Wallace Reader's Digest Fund, the Jerome Foundation, the McKnight Foundation and the W. Alton Jones Foundation. He has participated in the O'Neill Playwrights Conference five times. Mr. Hatcher has adapted *Compleat Female Stage Beauty* into a screenplay for Artisan/Tribeca Pictures, and has just completed the screenplay of *Georgiana*, based on Amanda Foreman's Whitbread Award-winning biography about the Duchess of Devonshire. For television, he has written several TV movies for the Peter Falk series *Columbo* and wrote *Murder at the Cannes Film Festival* for E!. He is a member of The Dramatists Guild, The Writers of America,

The Playwrights Center, and New Dramatists. The Globe will next stage *Smash*, his adaptation of George Bernard Shaw's comic novel *An Unsocial Socialist*, this May, directed by Globe Associate Artistic Director Karen Carpenter.

## Mark Lamos

(Director)

Mark Lamos last appeared at the Globe in the title role of *Hamlet*, directed by Jack O'Brien. Prior to that he acted on and off-Broadway and in regional theater. Here he directed one of his first productions – Shaw's *Too True to be Good*, then began directing full-time. He became artistic director of the California Shakespearean Festival, then the Arizona Theater Company, then Connecticut's Hartford Stage, which he headed for 17 seasons, and for which he accepted a 1988 Tony Award. Highlights of his Hartford tenure include 14 Shakespeare productions, Ibsen's complete *Peer Gynt* (with Richard Thomas), a nine-play cycle called *The Greeks* and new works by Tony Kushner, Simon Gray, Tom Stoppard, and Richard Foreman. His Broadway directing debut, *Our Country's Good*, earned him a Tony nomination, and his off-Broadway productions of *Measure for Measure* at Lincoln Center and *Tiny Alice* at Second Stage won Lortell Awards for Best Revivals. He has created productions for Canada's Stratford Festival, the Guthrie Theater, A.C.T., McCarter Theater, La Jolla Playhouse, Playwright's Horizons, Signature Theater, the Roundabout, and the Acting Company (*Love's Fire* in London and New York). He became the first American director invited to direct a Russian company, Moscow's Pushkin Theater. His work in opera is extensive – including new productions for the Met, New York City Opera, Santa Fe, Glimmerglass, the Munich Biennale, Sweden's Stora Teatern, and many others. PBS Great Performances has showcased his *Tosca*, *I Lombardi*, *The Aspern Papers*, *Paul Bunyan*, and *Central Park* (Emmy nomination). He

acted in the film *Longtime Companion*. Lamos has received three honorary doctorates and is featured in *100 Great Directors*, along with Brook, Komisarjevsky, and other legendary directors of the 20th Century.

## Michael Yeargan

(Scenic Design)

Michael Yeargan's work in New York includes the world premieres of Terrence McNally's *Bad Habits* and *The Ritz*, Andrei Serban's productions of *The Umbrellas of Cherbourg*, *The Seagull* and *Happy Days*, with Irene Worth, at the Public Theater, Athol Fugard's *A Lesson From Aloes*, *Hay Fever* with Rosemary Harris and *Fascinating Rythm* on Broadway. He designed Martha Clarke's *An Uncertain Hour* and *Vers la Flamme* for Lincoln Center and the recent off-Broadway play with music, *Dinah Was*. Mr. Yeargan is known internationally for his work in opera and has recently designed the world premieres of Andre Previn's *A Streetcar Named Desire*, *Central Park* for Glimmerglass Opera and New York City Opera, John Harbison's *The Great Gatsby*, for the Metropolitan Opera, Carlisle Floyd's *Cold Sassy Tree* for Houston Grand Opera, and *Dead Man Walking* for San Francisco Opera. He has worked extensively in America's regional theaters and is an Associate Professor in Stage Design at the Yale School of Drama.

## Jess Goldstein

(Costume Design)

Jess Goldstein has collaborated with Mark Lamos on many productions including, most recently, *The School for Scandal* at the McCarter Theatre, and *Thief River* at the Signature Theatre. Other credits include: BROADWAY: *Proof*, *Judgement at Nuremberg*, *Love! Valour! Compassion!*, *Tintypes*, and revivals of *The Most Happy Fella*, *Inherit the*

*Wind*, *A Streetcar Named Desire*, *The Rainmaker*, and *Black Comedy*. OFF-BROADWAY: *Dinner with Friends*, *How I Learned to Drive*, *Buried Child*, *Other People's Money*, *The Substance of Fire*, *Sight Unseen*, *Collected Stories*, *Corpus Christi*, *Far East*, *The Mineola Twins* (1999 American Theatre Wing Hewes Award, Lucile Lortel Award). Opera credits include: *Agrippina*, *Of Mice and Men*, *Dead Man Walking*, New York City Opera; *Lucia de Lammermoor*, Washington Opera. FILM: *A Walk on the Moon*, *Love! Valour! Compassion!*, *The Substance of Fire*. Jess Goldstein is a graduate and current faculty member at the Yale School of Drama.

## York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across the country, including Berkeley Rep, A.C.T., The Globe, Seattle Rep, Alley Theatre, Yale Rep, Brooklyn Academy of Music and the Whitney Museum in New York. His awards for theatrical lighting design include the *Drama-Logue*, San Diego Drama Critics Circle, Back Stage West Garland, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. As an architectural lighting designer with Gallegos Lighting Design, he has designed lighting for the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco, The Port Columbus Civil War Naval History Museum in Georgia, as well as themed retail stores for LEGO Brand Retail and the San Diego Zoo. Current projects include a museum about the life of the Mississippi River in Dubuque, Iowa, a new gateway and sea lion exhibit for the Los Angeles Zoo, a winery in Geyserville and numerous residential projects throughout the Bay Area. A graduate of the California Institute of the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley with his wife.

## Michael Roth

(Original Music)

Michael Roth is a composer and sound designer for theatre, film, dance, and chamber music. Recent projects: *A Midsummer Night's Dream* at the Globe and, as a resident artist and composer at the La Jolla Playhouse and South Coast Repertory, over 75 productions and premieres including Dan Sullivan's production of Donald Margulies' *Dinner with Friends*, also seen off-Broadway, the Culture Clash musical adaptation of *The Birds*, and many collaborations with Randy Newman, including co-conceiving and music-directing *The Education of Randy Newman*, orchestrating his *Faust*, and editing two anthologies for Warner Brothers. Other projects: working with Garry Marshall on *Happy Days*, *The Musical*, many collaborations with Mac Wellman, including their music/theatre piece, *The Allegory of Whiteness* (2001 Humana Festival), collaborating with Tom Stoppard on the American premieres of *Indian Ink* and *The Invention of Love* (directed by Carey Perloff) at ACT in San Francisco, Lee Blessing's *Thief River* at the Guthrie and *A Walk in the Woods* on Broadway and PBS; and scores for the independent feature *Holy Days* and Des McAnuff's *Bad Dates*. The CD of Michael's chamber opera *Their Thoughts and Back Again* is available online.

## Paul Peterson

(Sound Design)

THE GLOBE THEATRES: *Betrayal*, *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. ELSWHERE: *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; also credits at L.A. TheatreWorks, San Diego Repertory

Theatre, North Coast Repertory 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: 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.

## Scott Horstein

(Dramaturge)

Scott Horstein was most recently dramaturge for Carlos Murillo's *Human Interest Story* and Doug Cooney's *The Final Tour* at ASK Theater Projects' 2002 Writers Retreat, and is the production dramaturge for the the upcoming May production of David Edgar's *Pentecost* at the Evidence Room in Los Angeles. Production Dramaturg credits include *The Misanthrope*, *Epic Risk*; *The Gospel at Colonus*, Teatro Mascara Magica; *Orson's Shadow*, The Globe Theatres; *Gorgeous Lies*, *Twelfth Night*, *Medea*, *Chicago*, *Historic Times*, *The Birthday Party*, *The Interview*, and *The Sound and the Fury*, all at UCSD. Assistant Dramaturge for *Loot*, *Wonderland*, and *Sweet Bird of Youth*, La Jolla Playhouse. Scott has completed an exuberant new translation of Marivaux's classic French comedy *The Game of Love and Chance*, which received a public reading as part of UCSD's 2001 New Play Festival. He is a graduate of the UCSD MFA Dramaturgy program and a member of Literary Managers and Dramaturgs of the Americas.

## Steve Rankin

(Fight Director)

THE GLOBE THEATRES: *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *As You Like It*, *Othello*, *Macbeth*, *The Taming of the Shrew*, *The Doctor Is Out*, *Oleanna*, *King Lear*, *Hamlet*, *White Linen*, *Julius Caesar* and *Richard II*. BROADWAY: *Twelfth Night*, Lincoln Center; *Getting Away*

with *Murder*, all worldwide productions of *The Who's Tommy*, *Anna Christie*, *The Real Inspector Hound* and *Two Shakespearean Actors*. OFF-BROADWAY: *The Night Hank Williams Died* and Richard Dresser's *Below the Belt*. REGIONAL: La Jolla Playhouse, Center Stage, GeVa, Asolo, Philadelphia Drama Guild, Virginia Stage Company, Salt Lake Acting Company and over 50 productions at the Actor's Theatre of Louisville. FILM: the "Battle of Harfleur" sequence from *Henry V* for the film *Renaissance Man*, directed by Penny Marshall.

**Joel Rosen\***  
(Stage Manager)

The Globe Theatres: Over 30 shows in Stage Management, most recently *Betrayal*, *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.

**D. Adams\***  
(Stage Manager)

THE GLOBE THEATRES: *Stones in His Pockets*, *A Midsummer Night's Dream*, *The Boswell Sisters*, *Art*, *Dinner with Friends*, *The Woman in Black*, Dr. Seuss' *How the Grinch Stole Christmas!* ('98-'01), *Love's Labour's Lost*, *Henry V*, *Over the River and Through the Woods*, *The Seagull*, *Thunder Knocking on the Door*, *The Merry Wives of Windsor*, *The Magic Fire*, *Bedroom Farce*, *Floyd Collins*, *Paramour*, *As You Like It*, *The Cocktail Hour*, *Emily*, *Antony and Cleopatra*, *Twelfth Night*, *Macbeth*, *The Tempest*, *Coriolanus*, *Wings*, *The Gin Game*, *Mass Appeal*, *Tartuffe*. OFF-BROADWAY: Production Stage Manager for *Thunder Knocking on the Door*. REGIONAL: Production Stage Manager for Great Lakes Theatre Festival, San Diego Rep, Stage Manager for the Mark Taper Forum, and The Denver Center Theatre Company. ELSEWHERE: Production Stage Manager for *Sylvia*, San Francisco and Toronto; *Forever Plaid*, Theatre in Old Town; *Corridos*, a world-premiere musical by Luis Valdez in Los Angeles and San Diego; *Livin' Dolls*, *In Trousers*, and *Billy Budd*, Los Angeles.

**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.

**Liz Woodman**  
(Casting)

THE GLOBE THEATRES: *Twelfth Night*, *Da*, *The Boswell Sisters*, *The Pavilion*, *Enter the Guardsman*, *A Midsummer Night's Dream*, *Art*, *Dinner with Friends*, *The Countess*, *Love's Labour's Lost*, *The Trojan Women*, *The Full Monty*, *God's Man in Texas*, *Orson's Shadow*, *Cymbeline*, *Things We Do for Love*, *Private Eyes*, *The Weir*, *Bedroom Farce*, *Blues for an Alabama Sky*, *Paramour*, *Romeo and Juliet*, *The Old Settler*, *Cowgirls*, *All in the Timing*. ELSEWHERE: Ms. Woodman has cast many plays in New York from *Sugar Babies* to *Timon of Athens* (National Actors Theatre) to *Cowgirls*. She cast *Not About Nightingales* for Trevor Nunn in London and New York. Currently she's casting the national company of *The Full Monty* as well as the New York company, and *A Thousand Clowns* with Tom Selleck. REGIONAL: The Alley Theatre. FILM: *The Lunch Date* (Academy Award). TV: *Loving* (Artios nomination), *Another World*, *Texas Dottie*. MEMBERSHIPS: Casting Society of America, ATAS, League of Professional Theatre Women.

\* Member 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.

**FOR THIS PRODUCTION**

**Additional Staff**

Assistant to the Director.....Ben Klein  
Assistant to the Director.....Jennifer Vellenga  
Assistant Stage Manager.....Tracy Skoczelas\*  
Assistant Scenic Design.....David Ledsinger  
Assistant Costume Design.....Charlotte Devaux Shields  
Assistant Lighting Design.....David Cuthbert  
Assistant to the Fight Director.....Wayne Kohanek  
Movement Consultant.....Bonnie Johnston

**Understudies**

Edward Kynaston.....Antonie Knoppers  
Thomas Betteron...Lucas Caleb Rooney  
Samuel Pepys...Christopher Gottschalk  
Villiers.....Jeffrey Brick  
Maria.....Michele Vasquez  
Lady Meresvale.....Deborah Heinig  
Miss Frayne.....D'Vorah Bailey  
Sir Charles Sedley.....Christopher Gottschalk  
Margaret Hughes.....Eleanor O'Brien  
Charles II.....Brian Ibsen  
Nell Gwynn.....Nanka Sturgis  
Hyde.....Jeffrey Brick  
Sir Peter Lelley.....Jeffrey Brick  
Mistress Revels.....Deborah Heinig

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# From the Dramaturge

## As the Play Begins

*...things are in very ill condition, there being so much... drinking, swearing, and loose amours, that I know not what will be the end of it, but confusion.*

-Samuel Pepys, *Diary*, August 31, 1660

In 17th century London the playhouses are re-opening after two decades of Puritanism under the dictator Oliver Cromwell. King Charles II is restored to the throne after years of exile. His lifestyle and whims bring an unprecedented licentiousness to public rule and to English culture and behavior.

In this new world, even the theatre, it seems, is not immune to change. For generations only men and boys have played female characters on the English stage. But after years of exile and theatre-going in France, Charles has grown fond of actresses in women's roles. Along with many changes in social and cultural policy, he issues an edict: from now on, only women will be allowed to play female roles.

Jeffrey Hatcher's comedy freely recreates the historical characters and events that defined this era of flux and change.

## Edward Kynaston (1643-1712)



Edward Kynaston, the boy player (1643-1712), engraved by R.B. Parks from a painting by R.Cooper

*Mr. Kynaston, being then very young, made a compleat Female Stage Beauty, performing his Parts so well . . . that it has since been disputable among the Judicious, whether any Woman that succeeded him so sensibly touch'd the Audience as he.*

-John Downes, Restoration stage prompter

Overlooked by many theater historians, Edward Kynaston came to prominence when theatrical activity officially revived in early 1660 with Charles II's restoration to the throne. His performance at the Duke's Theater in *The Loyal Subject* on August 18, 1660, moved diarist Samuel Pepys to describe Kynaston as "the loveliest lady that ever I saw in my life." Kynaston's brief, spectacular career playing female actresses came to an end in 1662, as women became more and more popular as interpreters of female roles. But Kynaston excelled at male parts, too, and went on to a long and successful career. He married in 1662, had several children, and left an indelible mark upon the English stage.

## Restoration England: An Age of Change

When Charles II (Charles Stuart) was restored to the English throne in 1660, he returned to an England writhing in the throes of change.

Following the death of Elizabeth in 1603, the Stuart monarchy had run roughshod over the nobles in Parliament and offended the strict morals of the Puritan religion. In 1642, the first of three horrific civil wars broke out between King Charles I and his Royalist allies (collectively known as the Cavaliers), and the Parliamentary nobles and Puritans who opposed him (collectively known as the Roundheads). The Roundheads executed Charles I in 1649, and his young son Charles II fled into exile on the Continent. The iron-fisted Oliver Cromwell assumed total control of England, instituting Puritanism as the state religion and banning such common public pleasures as the theater.

Following Cromwell's death in 1658, Puritan supremacy collapsed and the civil wars ended in a stalemate, prompting Charles II's return to England. Royalists danced in the streets, while Puritans and Parliamentarians worked to

undermine the restored monarchy. Plots and conspiracies abounded, tensions remained feverishly high, and the country threatened to self-destruct once and for all.

Charles responded to the upheaval in two ways. First, he made nominal political concessions to keep the peace. Second, he started the largest orgy England had ever seen. It was easier to love than to fight, and by the time he had finished, Charles had fathered no less than fourteen royal bastards. Led by their sovereign's example, an anxious citizenry poured its energy into wild sexual activity. Whorehouses flourished. Sexual adventurers like George Villiers and Sir Charles Sedley roved the town. Women suddenly appeared on the stage, against the violent objections of Puritan critics. Enterprising young actresses like comic genius Nell Gwynn used their newfound celebrity to climb through the ranks of society. The civil wars had upended the entire social order, and those who couldn't change with the times were quickly swept under as England fumbled its way toward the modern age.

## The Restoration Playhouse

Nowhere did the age exercise its extravagance and abandon more than in its playhouses. In these dimly lit, sweaty playgrounds, performer and spectator vied for the attention of London society. Star actors wore lavish costumes and employed a bravura style of larger-than-life acting designed to hold the attention of loutish audiences for as long as humanly possible. Ruffians and courtiers alike sported with prostitute orange vendors, harangued the players, and broke into fights.

Upon his restoration, Charles II, a theater fanatic, granted his most favored courtiers exclusive rights to open the only legal theaters in London: the Duke's Theater (Betterton's) and the King's Theater (Killigrew's). The theater managers spared no expense to keep the king's favor. Unlike the bare, open-air stages of Shakespeare's day, the indoor Restoration theaters used the latest stage machinery to create exotic forests, castles, and even flying chariots.

Charles and his court brought back from exile the memory of female performers on the French stage. Desperate for fresh attractions, the London playhouses catered to court tastes and soon hired any woman they could find to play on the stage. Though at first the talent pool was slim, there soon emerged a number of powerful female stars, and actresses were on the English stage for good.



## Othello

Though Shakespeare wrote many great tragedies, *Othello*, or *The Moor of Venice*, was one of the few that remained popular with Restoration playgoers. Less interested in noble heroes like Othello or evil villains like Iago, Restoration audiences got excited about the virtuous distress and violent death of beautiful Desdemona, who became the star of the play.

*Othello* depicts the fall of a noble Moorish (African) general who has become a hero to the white citizens of the city-state of Venice. He leads Venice to great victory and marries the virginal Desdemona, daughter of a Venetian senator. But Othello's captain, Iago, bitterly resents Othello having promoted a rival captain, the loyal Cassio.

As revenge, Iago slowly sows seeds of doubt in Othello's mind as to Desdemona's faithfulness. In the end, goaded on by Iago, driven nearly mad by the chimerical idea that Desdemona may be betraying him with Cassio, Othello smothers her in their marriage bed. Emilia, Iago's wife and Desdemona's handmaid, threatens to expose Iago, so Iago stabs her, only to be mortally wounded by Othello, who at last, in despair, takes his own life.

## Samuel Pepys (1633-1703)

In his time, Samuel Pepys (pronounced "Peeps") was known as the most accomplished naval administrator in English history. To us, however, he is famed for his diary, begun on January 1, 1660, which has since become the most popular and complete source available on life in Restoration London. Pepys lived through it all: Charles I's execution, Charles II's restoration, and the great plague and London fire of the 1660s. "Gossip, amours, friendships, quarrels with his wife; music and sermons and plays; snobbery, delight in being in the know, patriotism, devotion to work; and endless pleasure in small things, a sense of great occasion – all are there. . . a supreme blend of art and artlessness." \*

\*Hill, C.P. *Who's Who in History, Vol. III, England 1603-1714*. Basil Blackwell: Oxford, 1965.

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**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 the Playguides, a team of teaching artists into the classroom to provide a live study guide for 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.

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**Interviews:** June 17  
**Classes Begin:** Week of June 24  
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**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.

# the real Globe

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### WHERE:

In The Globe Theatres' rehearsal rooms, stages and offices.

### WHEN:

Session 1 (for students completing grades 6-8)  
Monday, July 8 – Friday, July 19

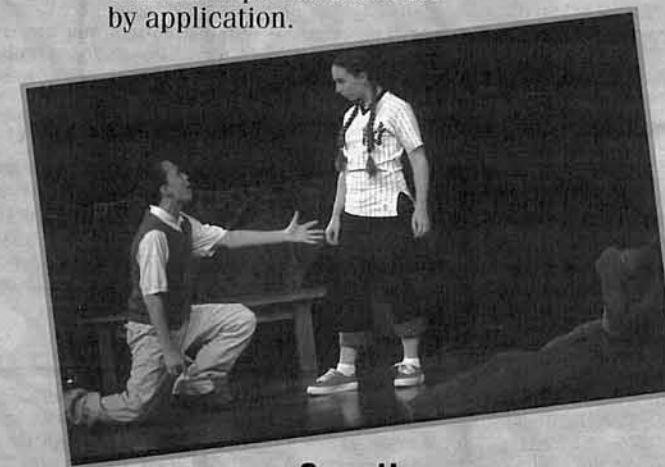
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Monday, July 22 – Friday, August 9

The Real Globe meets Monday-Friday  
from 9 am to 3 pm

### PRICE:

Session 1 \$350 Session 2 \$500

Scholarships are available  
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Ken Ruta  
Douglas W. Schmidt  
David F. Segal  
Don Sparks  
David Ogden Stiers  
Conrad Susa  
Deborah Taylor  
Sada Thompson  
Paxton Whitehead  
James R. Winker  
Robert Wojewodski

## PATRON INFORMATION

### TICKET SERVICES

Telephone: (619) 239-2255  
Monday: 10:00 am - 6:00 pm  
Tuesday - Saturday: 10:00 am - 8:30 pm  
Sunday: Noon - 8:30 pm  
Closed Holidays

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.

### ADMINISTRATION

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.

### UNABLE TO ATTEND?

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

### CHANGE OF ADDRESS

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.



Performing Arts Magazine Cover  
Photo Credit: Craig Schwartz

## 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*, *Hapgood* (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.



**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.

## The Globe Theatres Staff

**Jack O'Brien**  
Artistic Director

**Garet Clark**  
Interim Managing Director

**Craig Noel**  
Executive Director

### ADMINISTRATION

Associate Managing Director.....Robert C. Alwine  
Executive Assistant.....June Andujar

### ARTISTIC

Associate Artistic Director.....Karen Carpenter  
Associate Director/Casting.....Brendon Fox  
Literary Associate.....Raúl Moncada  
Associate Designer.....David Ledinger  
Executive Assistant.....Lorraine Boyd  
Company Manager.....Ellen Dieter

### PROFESSIONAL TRAINING

Director.....Richard Seer  
Voice/Speech.....Jan Gist  
Program Coordinator.....Lance Bower  
Production Coordinator.....Lyndsay Byrne

### EDUCATION

Manager.....Patti Saraniero  
Manager.....Diane Sinor  
Education Coordinator.....Lynn Day  
Tour Coordinator.....Holly Ward  
Speakers Bureau Coordinator.....Carol Green  
Teaching Artist.....Donna Cory

### HUMAN RESOURCES

Director.....Jane Giatras  
Payroll Coordinator.....Karl Shapiro

### BUSINESS

Director.....Ron Kolenic

#### Finance

Accounting Supervisor.....Rita Edenfield  
Accounting Assistant.....Jennifer Davidson  
Accounting Assistant.....Diane Jenkins

#### Information Systems

Manager.....Dean Yager  
Assistant.....Thad Steffen

### DEVELOPMENT

Director.....Anita Dawson  
Associate Director, Corporations.....John Alexander  
Associate Director, Individuals.....Brad Ballard  
Events Manager.....Elisabeth Loeffler  
Membership Administrator.....Diane Addis  
Grants Coordinator.....Robert Ford  
Development Assistant.....Carolyn Reid

### CAMPAIGN & PLANNED GIVING

Director.....Jill Houska  
Campaign Coordinator.....Julie Jason

### PRODUCTION

Director.....Robert Drake  
Associate Director.....Debra Pratt Ballard  
Production Coordinator.....Jan Burgoyne

#### Stage Management

Coordinating Stage Manager.....Joel Rosen  
Stage Managers.....D. Adams, Raúl Moncada  
Assistant Stage Manager.....Tracy Skoczalas

#### Technical

Director.....Benjamin Thoron  
Associate Director.....Christopher Morris  
Shop Foreman/Master Carpenter.....Christian Thorsen  
Flyman, Stage Carpenter, Globe.....Jim Masacek  
Carpenters.....David Berzansky, Mike Callaway,  
Jamie Owens, Rogelio Rosales, Jeff Thomasson  
Charge Carpenter, Carter.....Nick Fouch  
Charge Scenic Artist.....Danny Griego  
Assistant Scenic Artist.....Ken Scar  
Scenic Artist.....Edee Armand, Nicki Sucek  
Technical Assistant/Buyer.....Liz Eisele

#### Costumes

Director.....Stacy Sutton  
Resident Design Assistant.....Charlotte Devaux-Shields  
Assistant to the Director.....Jennifer Hanson  
Dyer/Painter.....K. Glee Brandon  
Design Assistant/Shopper.....Shelly Williams  
Drapers.....Louise Herman, Maggy Frede,  
Marsha Kulgowski, Chris Moad  
Junior Drapers.....Randal Sumabat, Su Lin Chen  
Assistant Cutters.....Gloria Bradford, Anne Glidden Grace,  
Jerome D. Schram Jr, Paula Johnson  
Craft Artisan.....Linda Black  
Milliner.....Sally Ward  
Costume Assistant.....Mary Miller  
Stitchers.....Katherine Asmus, Babs Behling,  
Mariah Bowers, Lee Ann Donan,  
Michel Dondanville, Margo Selensky,  
Christine Sepulveda, Samya Serougi,  
Becke Shulman, Sarah Stutler,  
Kathie Taylor, Georgia Veale

Wig & Makeup Supervisor.....Molly O'Connor  
Assistant to Wig Supervisor/Running Crew.....Juan Nunez,  
Maren Gastaneda  
Head Dresser.....Beverly Boyd  
Running Crew.....Lisa Chan  
Dressers, Globe Stage.....Michael Dondanville,  
Tim Hooper, Lesha Sand  
Carter Crew Chief.....Angela Miller  
Rentals/Stock.....Angela Land

#### Properties

Director.....Neil A. Holmes  
Shop Foreman.....M.H. Schrenkeisen  
Lead Craftsman.....Rory Murphy  
Buyer.....Troy Vaden  
Craftspersons.....Ryan Buckalew, Kristin Steva  
Property Master, Globe.....Pat Cain  
Property Master, Carter.....Kristine Hummel-Rosen

#### Lighting

Director.....David Lee Cuthbert  
Master Electrician, Globe.....Tonnie Ficken  
Master Electrician, Carter.....Jim Dodd  
Master Electrician, Festival.....Kevin Liddell  
Electricians.....Randy Anetsky, Kurt Doemelt,  
James Feinberg, Fred Holt, Michael Kary,  
Josh Klem, Andy Lowe, Tom Lucenti,  
Megan Lujan, Sean Moriarty, Brandon Moss,  
Leah Nellman, Ruben Ramos, Christian Rufus,  
Mira Suddarth, Wendy Warner, Antonia Tellis

#### Sound

Director.....Paul Peterson  
Master Sound Technician, Globe.....Erik Carstensen  
Master Sound Technician, Carter.....Jeremy Nelson

### MARKETING

Director.....Nancy Higgins  
Associate Director.....Michael Renne  
Public Relations Manager.....Becky Biegelsen  
Graphics & Creative Manager.....Mary Adsit  
Marketing Coordinator.....Jessica Brodtkin  
Production Photographer.....Craig Schwartz  
Intern.....Briana Dougherty

#### Ticket Services

Associate Director of Sales.....Shamayne Hakim  
Assistant Managers.....Tim Cole, Shannon Gleeson  
Group Sales Assistant Manager.....Marissa Canales  
VIP Ticketing Specialist.....Amy Bristol  
Lead Subscription Specialist.....Lisa Starace  
Patron Services Representative.....Tommy Thompson  
Staff.....Leslie Beaumont, Abbie Bundy,  
Kathleen Chen, Deborah Dimery, John Donlon,  
Robert Fridenberg, Mamie Gile,  
Douglas Henderson, Mary Jan Livensparger,  
Alex Maldonado, Jean McKissick, Judith Merel,  
Adhara Mereles, Cynthia Milligan, Stephanie Parks,  
Edward Pettis, Stephen Serleka, Charmaine Taylor

#### Direct Sales/Telefunding

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Shift Supervisors.....Dennis Dickens, Vaughn Rainwater  
Staff.....Johanna Blackman, Stephen Cooke,  
Carl Guassac, Wasseem Kachi, Jessica Morrow,  
Samer Naoum, Maurice Samuels,  
J.D. Smith, Esther Sundel

### OPERATIONS

Administrative Assistant.....Vanessa Anton  
Receptionist.....Lynn Dougherty

#### Maintenance

Building Manager.....Sean La Motte  
Staff.....Violanda Corona, Ismael Delgado,  
David Gaspar, Robert Gonzalez,  
Margarita Meza, Jose Morales,  
Maria Rios,

#### Security/Parking Services

Supervisor.....Rachel "Beahr" Garcia  
Officers.....Ed Byrd, Rob Byrd,  
Irene Herrig, Larry Natwick  
Parking Attendants.....Roberto Almaquer,  
Deborah Elliot, Irene Minihan, Cindy Reynolds,  
Nelly Ruiz, Noah Rymer

#### Patron Services

Patron Services Manager.....Devon Neubauer  
Front of House Coordinator.....Anne Thacker  
House Managers.....Jay Maness, Judith Merel,  
Nicola Roberts  
Food & Beverage Manager.....Dana Juhl  
Pub Assistant Manager.....Roland Roberge  
Pub Staff.....Rosemarie Brenneman,  
Nicola Roberts  
Acting Gift Shop Manager.....Christopher Jorgenson  
Gift Shop Supervisor.....Rose Espiritu  
V.I.P. Valet Attendants.....Anthony Geurtson,  
Stanley Cooke Matthews,  
Robert Millar, Vince Ramos

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