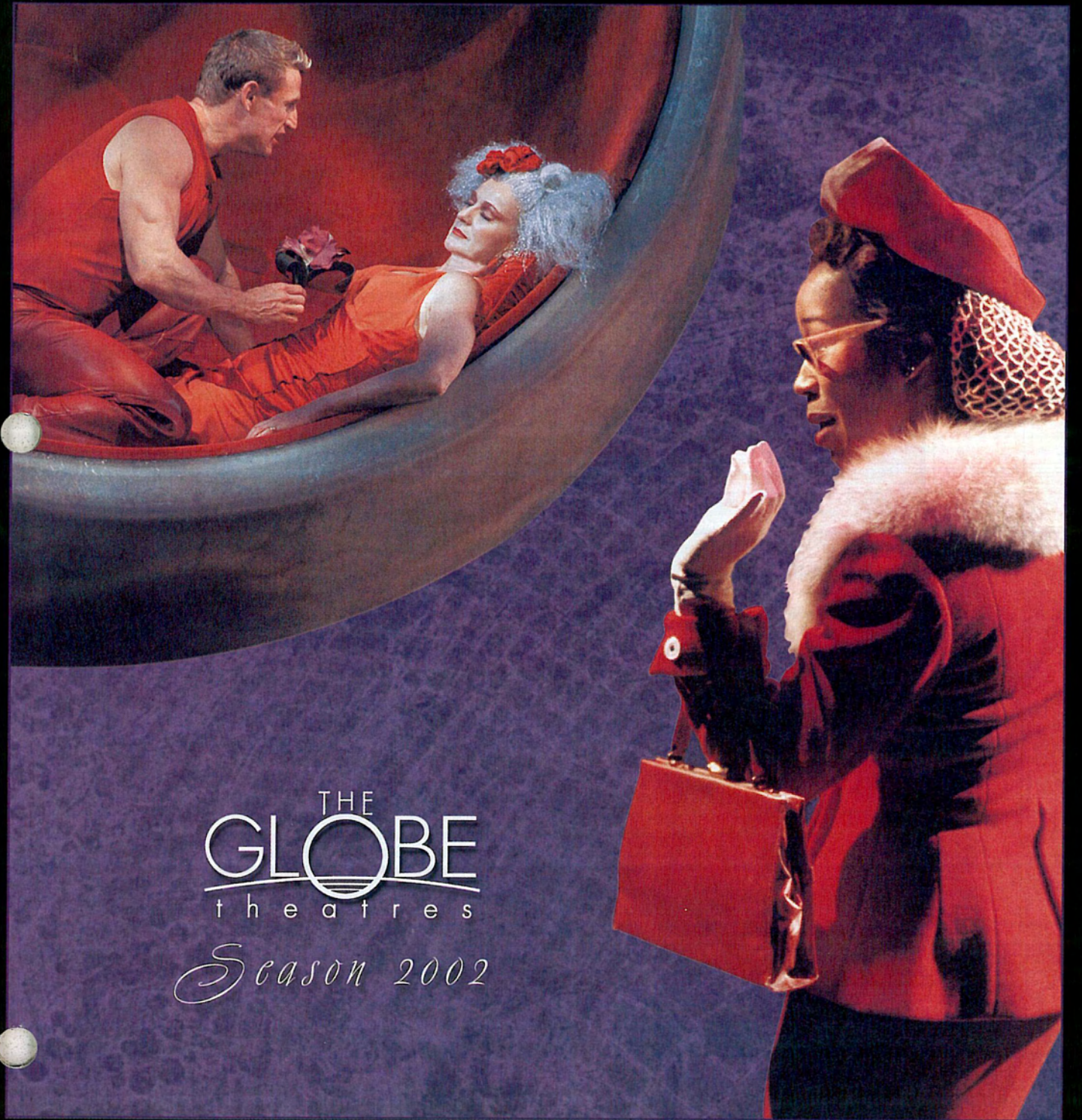


PERFORMING ARTS

magazine

FEBRUARY 2002



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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

Artistic Director
Jack O'Brien

Managing and Producing Director
Douglas C. Evans

Executive Director
Craig Noel

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D. Adams*

Technical Supervision
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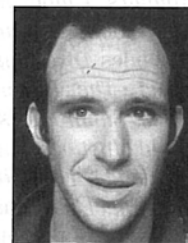
Directed By
IAN McELHINNEY

PROFILES



Bronson Pinchot*

(Charlie Conlon)
Though Bronson Pinchot has routinely rough-hewn his ends, there's a divinity that rather doggedly shapes them. Originally a Fine Arts major at Yale University, Mr. Pinchot dutifully sketched gourds and nude, jaded ballet dancers by day; but his reception in the extracurricular *As You Like It*, *Saint Joan*, *The Lesson*, *Measure for Measure* and *Waiting for Godot* hinted that he ought, perhaps, to tread the boards rather than stretch primed canvas over them. The first planks so trodden were located Off-Broadway: *Poor Little Lambs*, *Mr. Joyce is Leaving Paris*, *La Vie Parisienne*. Movies resulted: *Risky Business*, *The Flamingo Kid*, *After Hours*, *Beverly Hills Cop*. Television appearances were perpetrated, one hundred and fifty of them comprising the epoch-defining *Perfect Strangers*. Films from the *fin* of the *siecle* include *True Romance*, *Courage Under Fire*, *First Wives Club*, *Beverly Hills Cop III*, *It's My Party*, *Quest for Camelot* and *The Langoliers*. Recent stage work includes the Mark Taper Forum, Broadway and Broadway Television Network productions of Sondheim's *Putting It Together*, as well as the role of Autolycus in the New York Shakespeare Festival's *The Winter's Tale*. Regionally, but never provincially, Bronson has performed in *Nicolette and Aucassin*, *Anything Goes*, *Fully Committed* and *Twelfth Night*. His most recent film, the genre-defying *Winning Girls Through Psychic Mind Control*, is poised for release. Bronson is balding and loves monumental sculpture.



Christopher Burns*

(Jake Quinn)
New York Theatre: *Pride's Crossing* at Lincoln Center directed by Jack O'Brien; *A Question of Mercy* at NYTW directed by Doug Hughes, *The Death of Bessie Smith* directed by Steve Ramshur, and *Eddie in Fool For Love* at NYU Studio Tisch; George F. Walker's *Suburban Motel: Problem Child* and *Risk Everything* (Rattlestick Productions) directed by Daniel DeRaey; *F-Stop* at the Homegrown Theatre directed by Eliza Beckwith; *Ice Island: The Wait for Shackleton* directed by Lori Steinberg at the Melting Pot Theatre, *Sexual Perversity in Chicago* at the Atlantic Theatre directed by Scott Zeigler; Leontes in *The Winter's Tale* (The Salon) directed by Rebecca Holderness. Regional theatre: Shannon in *Night of the Iguana* at the Dallas Theatre Centre, directed by Preston Lane, *The Gentleman Caller* in *The Glass Menagerie* at The Intiman directed by Victor Pappas; Freddy in *Picasso at the Lapin Agile* at the Clarence Brown Theatre; Laertes in *Hamlet* (Colorado Shakespeare Festival); Raul in *Extremities* (Edinburgh Fringe Festival) *Twelfth Night*, *Trip to Bountiful*, and *42nd Street* (Hope Summer Repertory); *A Few Good Men* at the Westport County Playhouse. NYU Graduate Acting Program: *The Woods, Arms and the Man*, *The Cherry Orchard*, *Cymbeline*, *Ah, Wilderness!*, *Conquest of The South Pole*, *June Moon* and *Rhinoceros*. Film and TV: *Law and Order*, *The Guiding Light*, *The Accountant*, *Clown Karma*, *Mob Queen*, *Your Children: The Testimony of Charles Manson*, *Blood Money* and *Giant Killer*.

Marie Jones

(Playwright)

Born in Belfast, Marie Jones was writer in residence for Charabanc Theatre Company from 1983-1990. Marie's plays have toured extensively throughout the world, including in the former Soviet Union, Germany, coast to coast in America, Canada, Britain and Ireland. Her recent plays include *The Government Inspector*, which toured Britain and Ireland; *A Night in November*, London, Glasgow, New York, and three tours of Ireland; *Women on the Verge of HRT*, Belfast, Dublin, London's Vaudeville Theatre and three UK and Ireland tours; *Eddie Bottom's Dream* and *Stones in His Pockets*, which toured Ireland prior to the Dublin Theatre Festival, Lyric Belfast, Grand Opera House Belfast, the Edinburgh Festival, and London's Tricycle Theatre. Other dramas include *Lay Up Your Ends* (co-written with Martin Lynch), *'Oul Delph and False Teeth*, *Girls in the Big Picture*, *Somewhere over the Balcony*, *The Hamster Wheel*, *The Terrible Twins*, *Under Napoleon's Nose*, *Hiring Days*, *Don't Look Down*, *Yours Truly*, *The Cow*, *the Ship*, and *the Indian*. *Christmas Eve Can Kill You*, *Its a Waste of Time*, *Tracy*, *Gold in the Streets*, *Now You're Talking*, *Hang all the Harpers* (co-written with Shane Connaughton) and *Ethel Workman is Innocent*. Marie's drama work for BBC Radio Four includes *The Hamster Wheel*, *Christmas Eve Can Kill You*, *Weddings*, *Wee'ins and Wakes*, *The Woman in the Pink Silk Dressing Gown*, *From Donegal with Love*, and *The Blind Fiddler of Glenadaugh*. Her writing for BBC TV includes a three-part series entitled *Tribes*, *Fighting with Shadows* and *The Hamster Wheel*. Her Channel 4 she has written *The Wingnut* and *The Sprog*. As an actress, Marie has performed in most of the major theatres in Ireland and has toured internationally in many productions, several of which she

wrote. She has worked extensively for BBC Radio four in numerous productions playing a variety of characters from Natasha in Brian Friel's adaptation of *The Three Sisters* to a cow in Gerry Stembridges' *Daisy and the Cow who Talked*. Marie's television acting credits include *Life after Life*, *You, Me and Marley* and *Space Oddity*. Her film work includes *Hush-a-Bye Baby*, *The End of the World*, *All Things Bright and Beautiful*, and the role of Sarah Conlon in *In the Name of the Father*. A Night in November, which appeared off-Broadway in New York last year, won the TMA award for Best Touring Production and the Glasgow Mayfest Award for *A Night in November*, and the 1999 *Irish Times* Irish Theatre Award for Best Production (and Best Actor) for *Stones in His Pockets*; Marie has also received the John Hewitt Award for her contribution to the cultural traditions debate. Her recent play, *Weddins, Wee'ins and Wakes*, which opened in Belfast this year, can be seen in 2002 when it does a tour of Scotland, England, and Ireland. Marie also received the Evening Standard Best Comedy award and the Olivier Best Comedy award for *Stones in His Pockets*.

Ian McElhinney
(Director)

Ian has played in theatres throughout Ireland, the UK and North America. Theatre credits include *A Woman of No Importance*, *The Interrogation of Ambrose Fogarty*, *The Plough and the Stars*, *The Silver Tassle*, *Observe the Sons of Ulster Marching toward the Somme*, Abbey Theatre; *The Recruiting Officer*, *Aristocrats*, *A Doll's House*, *Betrayal*, Gate Theatre; *Amphibians*, RSC; *Carthaginians*, Hampstead; *Pygmalion*, *Julius Caesar*, *Twelfth Night*, *An Ideal Husband*, *Waiting for Godot*, Lyric Theatre. He recently returned from the Kennedy Center where he performed his one-man play, *The Green Shoot*. His television cred-

its include *Maisie Raine*, *Queer as Folk*, *Touch and Go*, *Hornblower*, *Wakenwell*, *Life after Life*, *Children of the North*, *Hearts and Minds*, *Between the Lines II*, *A Woman's Guide to Adultery*, *Taggart*, *Spender*, and *Lovejoy*. Film work includes *Divorcing Jack*, *A Love Divided*, *The Boxer*, *Hamlet*, *Michael Collins*, *Small Faces*, *This is the Sea*, *Blind Justice*, *The Grasscutter*, *Hidden Agenda*, *Fools of Fortune*, *Anne Devlin*, *Angel*. Ian has directed *Gold in the Streets* and *Now You're Talking* for Charabanc Theatre Company; *Under Napoleon's Nose* for Replay; *Northern Star* for MIT Dramashop; *Christmas Eve Can Kill You* for the Arts and the Lyric Theatres in Belfast, and *Ruby* (a new play about the singer Ruby Murray) for Tinderbox Theatre Company and in the Grand Opera House, Belfast. During the past year, Ian has directed the Swedish and Icelandic productions of *Stones in His Pockets*, and a new musical play for the Lyric Theatre in Belfast, *Weddins, Wee'ins and Wakes*. He has also worked as an actor on a TV series, *No Tears*, for R.T.E. and in a new Irish film, *Mapmaker*. Ian was nominated for a Tony award for his direction of *Stones in His Pockets* and received a Canadian Dora award for his direction of the same.

Jack Kirwan
(Scenic Designer)

Jack Kirwan is a Dublin-based artist who has contributed much to Irish theatre. He has worked as a designer and scenic artist on many productions in film and theatre. His love of the Irish mood is much sought after in areas of collaboration. Jack is delighted to be working with the team on *Stones in His Pockets*.

James McFetridge
(Lighting Designer)

James is Technical Stage Manager at the Lyric Theatre in Belfast. His lighting design for *Stones in His Pockets* has been running in London since early 2000, and ran for six months on Broadway last year. He lit the original Lyric production and all of its subsequent transfers. Other recent lighting designs include: *Alone it Stands*, Duchess Theatre, London and Irish tours; *As the Beast Sleeps*, Tricycle Theatre, London & Lyric Theatre, Belfast; *Our Town Project*, Millenium Dome, London; *Sleep Show*, kabosh, Belfast; *Sleuth*, *Once Upon a Mattress*, *Marching On*, Lyric Theatre, Belfast; also, re-lights for Marie Jones' *Women on the Verge...Get a Life*, Gaeity Theatre, Dublin. He has completed a novel and a collection of short stories but remains regrettably unpublished.

Zoya Kachadurian*
(Production Stage Manager)

Zoya Kachadurian has stage managed such Tony winning Broadway productions and National Tours as *Annie*, *Cats*, *Me and My Girl*, *An Inspector Calls*, and *All My Sons*. *Annie*, in addition to *And a Nightingale Sang*, *Other People's Money* and *Little Shop of Horrors* in Boston and Japan; and various corporate events. She was proud to be the Production Stage Manager for *V-Day 2001* when 75 celebrities did the *Vagina Monologues* at Madison Square Garden. In television, she was Production Coordinator for *Sesame Street*, Coordinating Producer for *One Life to Live* and produced various commercials for Nickelodeon and Time Warner. Zoya has directed new plays for Ensemble Studio Theatre, Manhattan Theatre Source, and Waterfront Theatre and is a member of the Lincoln Center Directors' Lab 2001. She wants to thank Karen Carpenter for bringing her to the Globe.

D. Adams*
(Stage Manager)

THE GLOBE THEATRES: *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 Mark Taper Forum, and three seasons at 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*, *Billy Budd*, Catalina Production Group (Los Angeles).

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

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History of IRISH CINEMA

Ireland's relationship with the cinema can be traced back to the late 19th century when, in 1896, Dan Lowrey, a successful Irish theatre owner, brought the Lumiere Cinematographe to Dublin. It was not until 1909, however, that Ireland's first dedicated cinema, the Volta, was opened in Mary Street, Dublin, by the writer James Joyce. It opened the floodgates for picture houses in Ireland and by 1930, 265 further cinemas had been set up around the country.

Indigenous production began in earnest when the Film Company of Ireland was established in 1916. The company produced a series of short comedies and the important feature films *Knocknagow* (1918) and *Willy Reilly and His Colleen Bawn* (1920). It was 1936, however, before Ireland's first full-length sound feature was released. *The Dawn* (1936) was made by Tom Cooper and a group of friends on a minimal budget. Importing only the bare essentials, Cooper and his colleagues built all the necessary equipment including a soundproof studio, processing facilities, and editing benches.

During the '40's and '50's, a small number of "Irish" theme feature films were made in Ireland by British and American companies – most notably Carol Read's *Odd Man Out* (1947) and John Ford's classic *The Quiet Man* (1952). All the interiors for these films were shot in Britain and America since Ireland at that time had no film studio. In 1957, Louis Elliman and Emmet Dalton rectified that problem. They purchased Ardmore – a 35-acre site in Bray, Co. Wicklow, and on May 12 1958, they opened Ardmore studios. The first international production made at Ardmore was *Shake Hands With the Devil* (1959) starring James Cagney.

Radio Telefis Eirann (RTE), Ireland's national broadcasting service, was launched in 1961. It was perceived as a threat to Irish film production, as all eyes now focused on the new national service. However, RTE's influence ultimately proved of benefit to the industry, providing work for a growing number of technicians proficient not just in feature film work but now also in commercial production.


The launch of the Irish Film Board in 1981 marked a turning point for Irish filmmakers. One of the first to benefit was Neil Jordan, who made his feature debut with *Angel* (1982). Other films to receive funding were *Cathal Black's Pigs* (1984), which told the story of a group of social outcasts living in a disused tenement house in Dublin, and *Eat the Peach* (1986) produced by Strongbow Films which told the story of one man's quest to build a wall of death.

The last ten years have seen a resurgence in Irish filmmaking. Many of those who cut their teeth in the 70's have made quality films in the 80's and 90's. Joe Comerford's award-winning *Reefer and the Model* (1987) was shot along the west coast. The bleak landscape of County Down in the Northeast provided the backdrop for Thaddeus O'Sullivan's beautifully photographed *December Bride* (1990), as well as Pat O'Connor's *Cal* (1984), a political thriller based on a Bernard McLaverty novel.

It was Jim Sheridan and Noel Pearson who opened the door for contemporary Irish cinema in America with the double Oscar-winning *My Left Foot* (1989). They followed up on their success with their Oscar-nominated version of

John B. Keane's story *The Field* (1990). 1993 saw Neil Jordan receive an Oscar for his screenplay of *The Crying Game* (1992). This film has since gone on to gross over \$60 million, an unprecedented figure for a European film in the U.S. Jordan achieved further success with *Michael Collins* (1996) – a film which stands as a landmark in the first century of Irish cinema for its representation of Irish history as perceived by an Irish writer/director and which was made with a predominantly Irish cast.

But what does the future hold for the Irish film industry? The Government's Section 35 tax incentive has lured foreign productions such as *Braveheart* (1995) to Ireland. This has created work for a number of people hoping to carve out a career for themselves in the industry of tomorrow. Another important factor is the relaunch of the Irish Film Board in 1993. This has served as both a recognition of the cultural and economic importance of the industry and a vote of confidence in its continued health. The Film Board has part-funded a number of successful feature films such as *Circle of Friends* (1995), *Guiltrip* (1995) and *Nothing Personal* (1996). By developing new and existing talent, the overall increase in film production has created new possibilities for the future of the Irish Film Industry.



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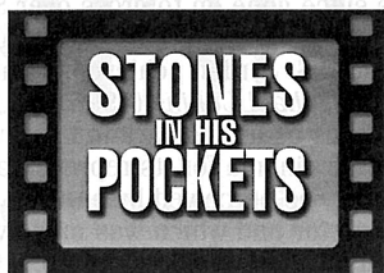
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Globe Associate Artist Joseph Hardy returns to direct John Murrell's intimate portrait of one of the most popular actresses of the 20th century, Sarah Bernhardt. "The Divine Sarah," as she came to be known, rose to prominence – first in Paris and eventually 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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Bronson Pinchot and Christopher Burns will next be appearing in *Stones in His Pockets* at the Playhouse Theatre in Wilmington, Delaware, the Curran Theatre in San Francisco, California, and the Bushnell Theatre in Hartford, Connecticut.



Photo Credit: Nobby Clark

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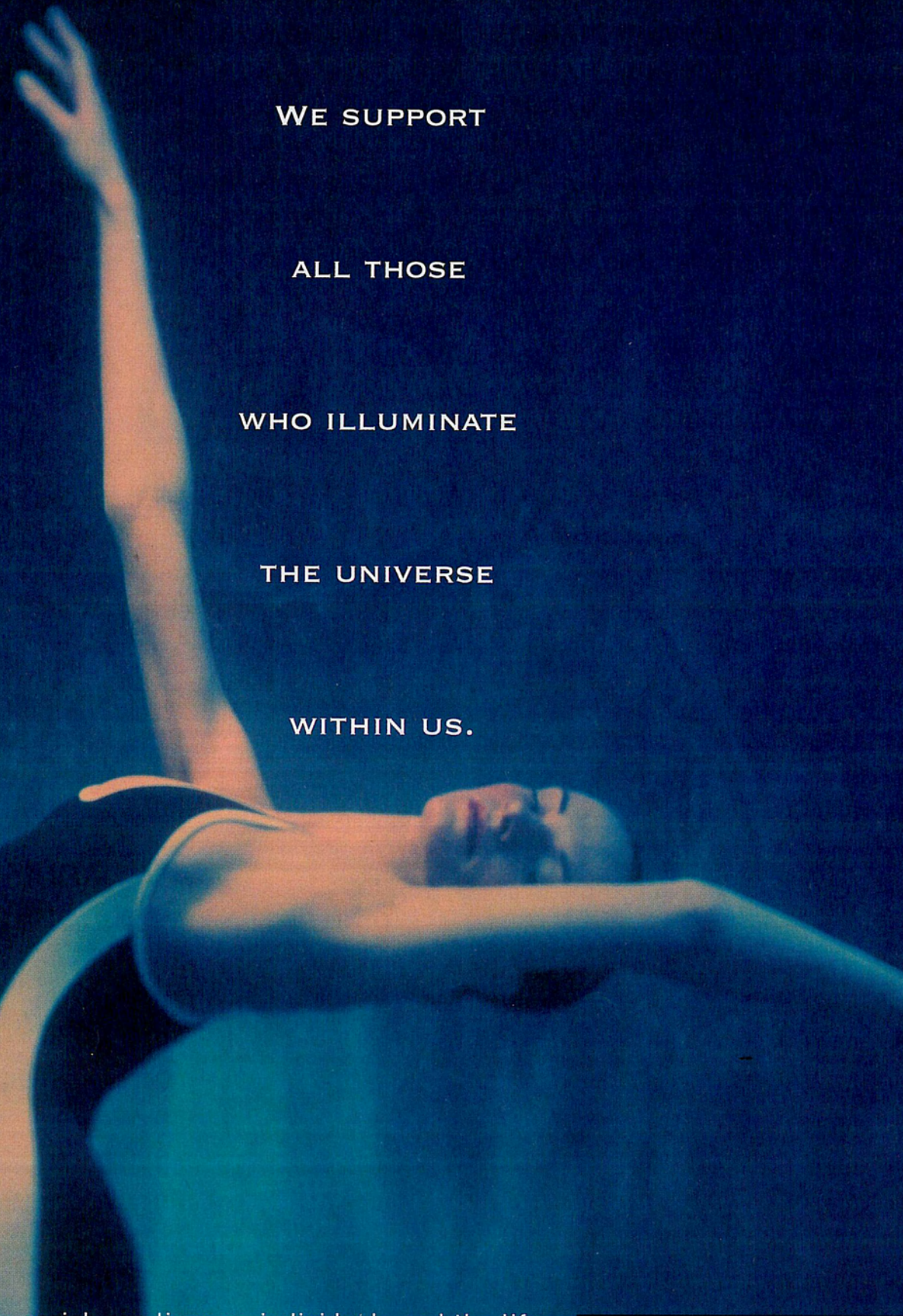
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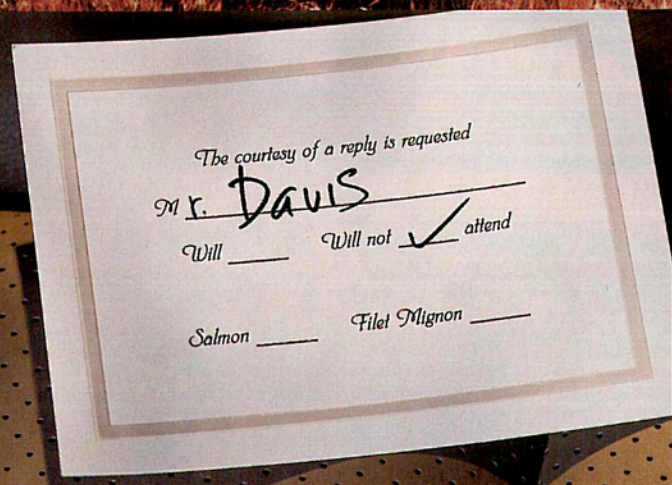
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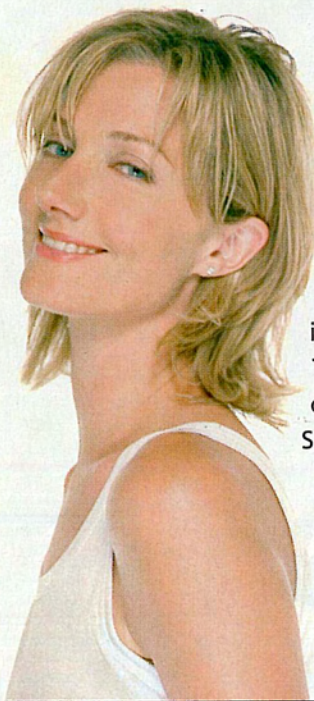


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Relative values

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.'

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!



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Now booking

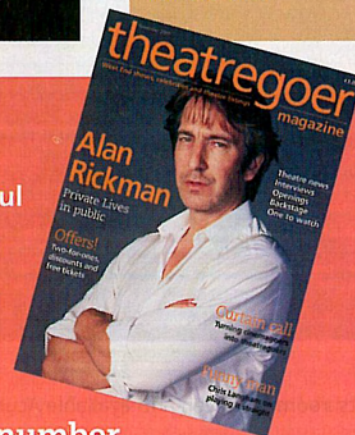
The hottest spring ticket is sure to be the brand new stage musical, *Chitty Chitty Bang Bang*. London's most expensive show ever, it fields a spectacular cast which includes Michael Ball, as Caractacus Potts, and Richard O'Brien.

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?



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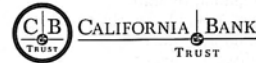
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The Circle Patrons are an exclusive group of Members who provide significant annual support by making gifts of \$1,000 or more. Circle Patron Membership includes the following additional benefits:

PREMIERE CIRCLE (\$1,000 - \$1,249)

- all Member benefits, plus...
- Complimentary access to the Globe's exclusive Lipinsky Family Suite
- Exclusive invitations to Circle Patron receptions and Artist lunches
- Complimentary Globe lapel pin
- Twelve *Bard Card* vouchers, good for complimentary beverages or desserts at the Pub

CRAIG NOEL CIRCLE (\$1,200 - \$2,499)

- all Premiere Circle benefits, plus...
- Personal, VIP ticket service to purchase or exchange tickets
- Complimentary invitation for two to a Circle Patron reception
- Gift voucher for two complimentary tickets
- Pre-performance backstage tour (upon request)

PLAYWRIGHT CIRCLE (\$2,500 - \$4,999)

- all Craig Noel Circle benefits, plus...
- Complimentary subscription for two to your choice of either the Winter or Festival Season
- A leather-bound edition of Shakespeare's collected works signed by Craig Noel (or Gift Shop publication of similar value upon request)

FOUNDER CIRCLE (\$5,000 - 7,499)

- all Playwright Circle benefits, plus...
- Additional complimentary subscription, for a total of two seats to both the Winter and Festival seasons

SILVER CIRCLE (\$7,500 - \$9,999)

- all Founder Circle benefits, plus...
- Complimentary valet parking for six productions (advance reservations required)
- An additional twelve *Bard Cards*, for a total of twenty-six vouchers

GOLD CIRCLE (\$10,000 - \$24,999)

- all Silver Circle benefits, plus...
- Additional complimentary valet parking privileges for a total of twelve productions
- Complimentary catered dinner for twelve in the Globe's Patron Suite, with VIP tickets to that evening's performance

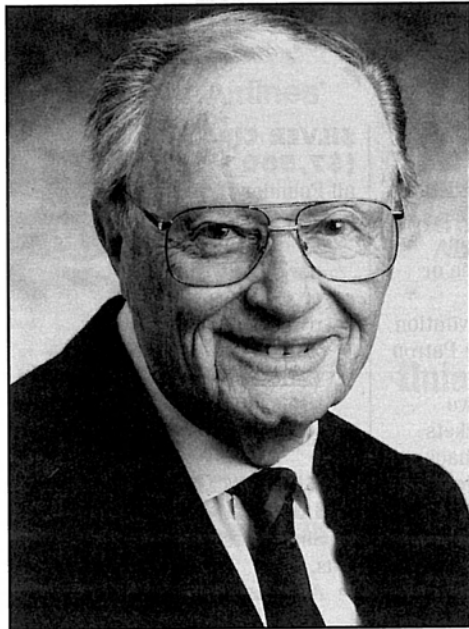
DIAMOND CIRCLE (\$25,000)

- Many Individual and Corporate Members at the Diamond Circle choose to direct their support toward sponsorships of productions or specific education programs. Additional benefits for production sponsorship at this level include prominent recognition at The Globe Theatres, as well as many special VIP privileges.

FOR MORE INFORMATION ABOUT MEMBERSHIP AT ANY LEVEL, PLEASE CONTACT THE GLOBE'S DEVELOPMENT DEPARTMENT AT (619) 231-1941, X2309

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

THE CRAIG NOEL LEAGUE Securing the future through planned gifts.



"I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come."

— CRAIG NOEL

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 friends who help to secure our future through a gift by will or trust. Please join us in thanking these very generous friends who are helping to build the Craig Noel League.

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*Deceased

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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.

ENDOWMENT GIFTS Supporting the theatre in perpetuity.

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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For more information about making either a gift of cash, stock or an estate gift to the endowment, please contact Jill Houska, Director of Endowment and Planned Giving, at (619) 231-1941 ext. 2301 or jillh@theglobetheatres.org.

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(through February 4, 2002)

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Craig Noel
Executive Director

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Flyman, Stage Carpenter, Globe.....Jim Masacek
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Liz Eisele, Nick Pouch, Rogelio Rosales
Charge Carpenter, Carter.....Liz Eisele
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Scenic Artist.....Edee Armand
Technical Assistant/Buyer.....Maude Zopf

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Assistant to the Director.....Jennifer Hanson
Dyer/Painter/Crafts.....K. Glee Brandon
Design Assistant.....Shelly Williams
Drapers.....Louise Herman, Chris Moad
Assistant Cutters.....Gloria Bradford,
Anne Glidden Grace
Costume Assistant.....Mary Miller
Stitcher.....Samya Serougi, Sarah Stutler
Wig & Makeup Supervisor.....Molly O'Connor
Assistant to Wig Supervisor/Running Crew.....Lisa Chan
Head Dresser.....Beverly Boyd
Dresser, Carter Stage.....Angela Miller
Rentals/Stock.....Angela Land

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

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Assistant Director.....Michael Gibbon
Master Electrician, Globe.....Tonnie Ficken
Master Electrician, Carter.....Jim Dodd
Master Electrician, Festival.....Kevin Liddell
Follow-Spot Operators.....Megan Lujan, Christian Rufus,
Electricians.....Randy Anetsky, Rachel Chandlee,
Dean Estes, 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, Steve Schmitz,
Mira Suddarth, Matthew Taylor, Steve Terry,
Wendy Warner, Antonia Tellis

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Master Sound Technician, Globe.....Erik Carstensen
Master Sound Technician, Carter.....Jeremy Nelson

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David Gaspar, Robert Gonzalez,
Margarita Meza, Jose Morales,
Maria Rios,

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Officers.....Ed Byrd, Rob Byrd,
Irene Hennig, Larry Natwick, David Rynne
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Matthew Gant, Lisa Lucero,
Irene Minihan, Noah Rymer,

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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

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.

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.

ASSOCIATE ARTISTS OF THE GLOBE THEATRES.

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.

Jack O'Brien
Artistic Director

Douglas C. Evans
Managing and Producing Director

Craig Noel
Executive Director

- | | | |
|-----------------------|--------------------|--------------------|
| William Anton | Diana Maddox | Don Sparks |
| Jacqueline Brookes | Dakin Matthews | David Ogden Stiers |
| Lewis Brown | Deborah May | Conrad Susa |
| Kandis Chappell | Katherine McGrath | Deborah Taylor |
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| A.R. Gurney | Steven Rubin | |
| Joseph Hardy | Ken Ruta | |
| Mark Harelik | Douglas W. Schmidt | |
| Bob James | David F. Segal | |
| Tom Lacy | | |

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.

Year of the Arts



California Arts Council



Performing Arts Magazine Cover
 Photo Credit: Craig Schwartz

BOOK YOUR GROUP AT THE GLOBE IN 5 EASY STEPS!

1) Gather a group of 15 or more people and select the show you'd like to see.

2) Call your Group Sales Representative at (619) 231-1941, x2331. We will work with you to hold the best seats available and to promote your group's visit to the Globe by providing promotional materials about the production. Once the word is out, watch your group grow!

3) We'll send you a contract in the mail, and you can reserve your seats by returning the signed form with a \$100 non-refundable deposit.

4) Send in your final group count and payment three weeks prior to the performance date.

5) Sit back and enjoy the show!

We look forward to creating an exciting theatre experience for your group by providing friendly, personal service. Call us today at (619) 231-1941, x2331!

Next in the Old Globe Theatre...
 A Special Engagement



**BY JEFFREY HATCHER
 DIRECTED BY MARK LAMOS
 MARCH 31 - APRIL 27
 OLD GLOBE THEATRE**

In the time before women were allowed to act on stage, Shakespearean actor Edward Kynaston was a star. His Ophelia was breathtaking, his Desdemona without equal. But now the king has decreed that men shall play women no more! And Kynaston finds himself unwelcome in the roles that made him famous. Lush, provocative and scathingly funny, *Compleat Female Stage Beauty* is a special engagement directed by award-winning director Mark Lamos.

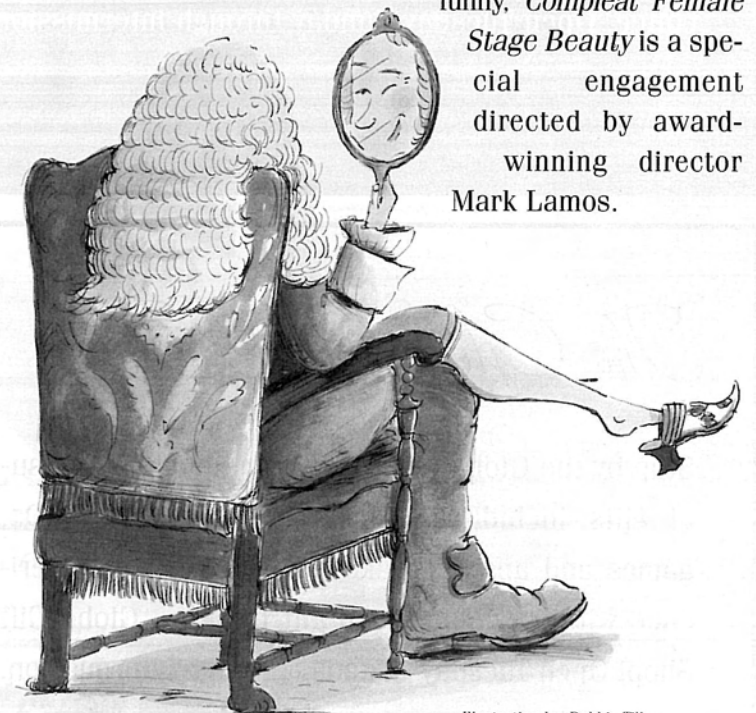


Illustration by: Debbie Tilley

WARNING: *Compleat Female Stage Beauty* contains adult themes and language, sexual situations and partial nudity. FOR ADULT AUDIENCES ONLY