

THE OLD GLOBE

performances

OLD GLOBE THEATRE

JUNE 2003

PENTECOST



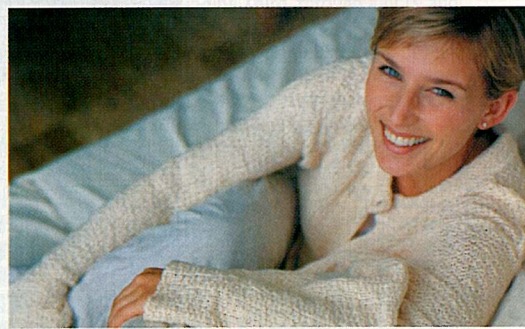
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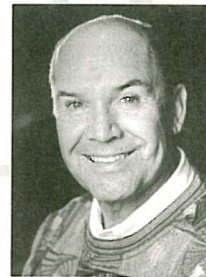
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Welcome to



THE OLD GLOBE



An "Official" Welcome back to your old "Old Globe!"

This third round of Season '03 brings us thrillingly up against our original and even daunting promise — Mark Lamos' eagerly awaited production of *Pentecost*, a play of such drama, excitement, risk, and range as to be almost unparalleled in today's theatre, with

issues concerning the survival of art and its role in our lives that touch upon every one of us. It is fair to say that few theatres in the country would attempt such an ambitious project, and we are thrilled to be the one to do it.

This amazing, sprawling giant of a play could be served up by no other director as gifted and as qualified as Mark, who gave our audiences an unforgettable theatrical treat a season ago with *Compleat Female Stage Beauty*, and he has brought together a truly international company, whipping them into full hue and cry in an evening of unforgettable value and insight. We are honored to host the director, the company, and the play.

And then talk about an 180° turn!! We welcome one of the most talented directors in the country, David Petrarca, whom I've pursued for this theatre for years, and who just enjoyed wonderful success with his recent *A Year with Frog and Toad*, a charming musical with much of the same adult/child appeal as our own beloved *Grinch*, but with two green stars of a different hue! And David is here to put *Rounding Third* into the Carter and treat our audiences to the real inside story about Little League Baseball. This play has caused something of a sensation in Chicago recently, where it premiered, and we predict sides aching with laughter for our own patrons, so beware! Welcome, David! And welcome to you mini-baseball fans!

Riches beyond imagining -- on both stages. It is what makes theatre-going such a continual treat, and we are proud to offer these two wonderful works to you.

Enjoy!

JACK O'BRIEN
Artistic Director



Welcome to The Old Globe! Let me first say how much your support of this institution is appreciated. As an organization so closely tied to the community, we are deeply aware of how many of our audience members are connected to those involved in activities overseas, and we want to honor those families who have sacrificed so much for all of us. During these times we take our role of service to this community even more seriously, and

we hope that our artistic productions can bring you all a moment of joy in what may be a difficult time.

Our current productions clearly reflect the diverse role this theatre plays in San Diego. *Pentecost* centers on the survival of an ancient and possibly history-altering fresco under life-threatening circumstances. *Rounding Third* offers a lighthearted yet touching look at two mismatched Little League coaches who must find ways to work together for the good of the "team." Both plays embrace ways of fostering a sense of community amid opposing forces.

Looking ahead, we're delighted about the recently-announced 2003/2004 season, which brings our audiences thrilling works by such acclaimed masters as Arthur Miller and William Inge, as well as by rising young writers, including the recent Pulitzer Prize-winner Nilo Cruz and Olivier Award-winner Joe Penhall. I sincerely hope you will consider subscribing to this exciting season. Subscribers know that seeing our full range of plays greatly enhances their experience with the Globe. Not only does a subscription show the incredible breadth and depth of our productions, it also offers greater flexibility in scheduling, exchanges and special offers to such sold-out productions as *Grinch* and Jack O'Brien's Broadway hit, *Hairspray*.

We have much to celebrate right now, especially the overwhelmingly positive response to our recent return to The Old Globe as the organization's name. The Old Globe has been a San Diego tradition since 1935 with an unrivaled legacy of artistic service to this community, and we simply felt that this name better demonstrates just how valued this institution is — both locally and nationally. Along with the new title we are also pleased to unveil a brand new website, www.theoldglobe.org. This enhanced site features more in-depth content that reflects the Globe's rich history, artistic excellence, and its long tradition of leadership and service to San Diego. Please provide us with your email address for all the latest Old Globe e-news, including the announcement of our Summer Festival 2004. We are also happy to be celebrating Jack O'Brien's recent Tony® Award nomination and Outer Critics Circle Award for his direction of *Hairspray*. Congratulations, Jack!

We look forward to your continued support in helping us provide ongoing artistic excellence to our community, and as always, look forward to seeing you again at The Old Globe!

LOUIS G. SPISTO
Executive Director

Our 2003 Season Sponsors continue a tradition of annual leadership gifts of \$50,000 or more to The Old Globe that help us sustain the highest possible quality of work appearing on our stages. We are deeply grateful to these most generous donors.

The Lipinsky Family
Donald and Darlene Shiley

Anonymous

Sheryl and Harvey P. White

Karen and Donald Cohn

**WELLS
FARGO**

We also gratefully acknowledge our generous sponsor of this production of *Pentecost*:

Sheryl and Harvey P. White

Sheryl and Harvey have played numerous roles during their long-time association with the Globe from serving as individual production sponsors to Season Sponsors. Additionally, they have each served two terms on the Globe's board, with Harvey serving as Board President in 2000 and 2001. Sheryl has chaired both the nominating and development committees, and has served as chair for three Globe galas, including last year's event.

On behalf of everyone at The Old Globe, we extend our sincerest thanks to Sheryl and Harvey. We are truly grateful to have them as production sponsors for *Pentecost*.

We are also grateful to
our Media Sponsor:



THE OLD GLOBE

P R E S E N T S

Pentecost

BY
David Edgar

SCENIC DESIGN
Michael Yeargan

COSTUME DESIGN
Merrily Murray-Walsh

LIGHTING DESIGN
York Kennedy

SOUND DESIGN
Paul Peterson

DRAMATURG
Scott Horstein

FIGHT DIRECTOR
Steve Rankin⁺

MOVEMENT
Bonnie Johnston

VOICE & DIALECTS
Jan Gist

LANGUAGE CONSULTANT
Dimitar D. Marinoff

STAGE MANAGER
D. Adams*

ASSISTANT STAGE MANAGER
Tracy Skoczelas*

DIRECTED BY
Mark Lamos

Casting by Liz Woodman, CSA & Paul Dinh-McCrillis

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.
+ Associate Artist of The Old Globe.

Pentecost was first presented by the Royal Shakespeare Company at The Other Place, Stratford-Upon-Avon, directed by Michael Attenborough on 12th October, 1994, and subsequently in Newcastle and London. American Premiere Yale Repertory Theatre, New Haven, CT. Stan Wojewodski, Jr., Artistic Director

Gabriella Pecs, art curator.....	MARIANA DIMITROVA*
Oliver Davenport, art historian.....	MICHAEL SANTO*
A Teenage Girl.....	KAREN ZIPPLER
A Swedish Man.....	ROD BROGAN
Father Sergei Bojovic, Eastern Orthodox.....	CHARLES STRANSKY*
Father Petr Karolyi, Catholic.....	KAHAN JAMES*
First Soldier.....	CHRISTOPHER GOTTSCHALK
Second Soldier.....	ANTONIE KNOPPERS
Pusbas, leader of Heritage.....	GUY ALE*
Mikhail Czaba, Minister of Culture.....	CHARLES DANIEL SANDOVAL*
Czaba's Secretary.....	NANKA STURGIS
Leo Katz, art historian.....	ELIJAH ALEXANDER*
Restorers.....	ROD BROGAN, DEBORAH ANNETTE HEINIG, KAREN ZIPPLER
A Policewoman.....	MARIKA DACIUK*
Anna Jedlikova, Magistrate and former dissident.....	ANNA KATARINA*
Raif, an Azerbaijani.....	MISHA KUZNETSOV*
Antonio, a Mozambican.....	MUSTAFA SHAKIR*
Nico, a "Bosnian" Roma.....	GUY ALE*
Abdul, an Afghan.....	CALLI SARKESH*
Derek, an Englishman.....	CHRISTOPHER GOTTSCHALK
Yasmin, a Palestinian Kuwaiti.....	LAUREN CAMPEDELLI
Toni Newsome, TV hostess.....	DEBORAH ANNETTE HEINIG
Fatima, a Kurd.....	NANKA STURGIS
Grigori, a Ukrainian.....	YEVGENIY DEKHTYAR*
Marina, a Russian.....	ANNA KATARINA*
Amira, a Bosnian.....	MARIKA DACIUK*
Tunu, a Sri Lankan.....	JOLLY ABRAHAM*
Cleopatra, a "Bosnian" Roma.....	KAREN ZIPPLER
First Commando.....	ROD BROGAN
Second Commando.....	ANTONIE KNOPPERS
Third Commando.....	CHRISTOPHER GOTTSCHALK

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

Setting: an abandoned church of the Romanesque period in an unnamed south-east European country.
The year is 1993.

THERE WILL BE ONE 15-MINUTE INTERMISSION.



Jolly Abraham

(Tunu)

THE OLD GLOBE: *Debut*. ELSEWHERE: *Seven Guitars, What the Butler Saw*, North Carolina School of the Arts; Ms. Abraham workshopped two plays through the Lincoln Center Director's Lab and the Eugene O'Neill Theatre Conference. TV: *Law & Order: SVU*. EDUCATION: BFA from North Carolina School of the Arts.



Guy Ale

(Pusbas/Nico)

THE OLD GLOBE: *Debut*. OFF-BROADWAY: *Salome*, Fringe Festival; *Distortions*, John Houseman Theater; *The Brothers Karamazov*, Lincoln Center Theatre Lab; *Giles in Love*, Open Eye Theatre; *Lafayette*, IP&P Group. REGIONAL: *Stalin/the monster in you* (original one-man show); *Pentecost*, Evidence Room. FILM: *The Hurricane* (opposite Denzel Washington), *Rollerball*, *Creatures of Habit*, *Strikezone*, *Collision*, *The Farmhouse*, also starring roles in *Cleaners of Broadway*, *Gravity*, *Canadian Alcoholic*, *Bitter Waves*. TV: *The Agency*, *Law & Order*, *Law & Order: SVU*, *Now & Again*, *Third Watch*, *Force of One*.



Elijah Alexander

(Leo Katz)

THE OLD GLOBE: *Debut*. BROADWAY: *Metamorphoses*, Circle in the Square. OFF-BROADWAY: *Shopping and F***ing*, NY Theatre Workshop; *The Gates of Hell*, Theatre for a New City; *The Death of Frank*, Synchronicity Space; *Time and the Room*, 78th Street Lab. REGIONAL: *Much Ado About Nothing*, Berkeley Repertory Theatre; *Romeo and Juliet*, *The Taming of the Shrew*, Santa Fe Shakespeare; *The Cripple of Inishmaan*, *The Elevation of Thieves*, Denver Center; *Burn This*, Syracuse Stage; *The One-eyed Man is King*, GeVa Theatre; *Oleanna*, Northern Stage; *The Double Inconstancy*, Barrington Stage Co; *The Taming of the Shrew*, Shakespeare Festival LA; *Landscape of the Body*, *Pentecost*, *The Beaux Strategem*, *Le Bourgeois Avant-garde*, *Twelfth Night*, Yale Rep. INTERNATIONAL: *Tantalus*, RSC. FILM: 1967. TV: *Playing Shakespeare*, *Guiding Light*. EDUCATION: MFA from Yale School of Drama.



Rod Brogan

(Swedish Man/Restorer/First Commando)

THE OLD GLOBE: *Debut*. With The Old Globe/University of San Diego Professional Actor Training Program: *All in the Timing*, *The Misanthrope*, *The Winter's Tale*. ELSEWHERE: *The Body Politic*, Manhattan Theatre Source; *Marrow*, Spotlight-On Productions; *Uncle Adolph*, *The Thorn Bush*, Sage Theatre; *Ghosts of Wal-labout*, T.O.B. Theatre. TV: *Law & Order*, *Major Dad*, *Third Watch*, *Oz*, *Brotherly Love*, *Girtalk*.



Lauren Campedelli

(Yasmin)

THE OLD GLOBE: *Debut*. REGIONAL: *Cringe*, *Pentecost*, *The Strip*, *Delirium Palace*, *The Imperialists at the Club Cave Canem*, *Don Carlos*, *The Berlin Circle*, *Flow My Tears - the Policeman Said*, *Andromache*, Evidence Room (L.A. Weekly Theater Award for Best Supporting Actress); *Involuntary Homicide*, The Actor's Gang; *The Rivals*, Demeter Theatre; *In the Flesh: A Body of Work*, *Women in Peril*, Glaxa Studios; *A View from the Bridge*, Steppenwolf Theatre; *Any Place but Here*, Latino Chicago Theatre; *The Little Prince*, Touchstone Theatre; *Young Psycho-Vivisectionists Meet Marilyn Monroe*, Victory Gardens Theatre; *The Oresteia*, *Spin-offs*, *Shadow Show*, *Eye Hat*, Society for New Things; *The Hairy Ape*, American Blues Theatre; *Beauty Insanity & Varieties of Flesh*, Live Bait Theatre; *Passing On*, Blue Rider Theatre; *Concrete Island*, Prop Theatre. FILM: *All the Love in the World*, *I'm Yours*, *Rubber Love*, *Nothing to Fear*, *America's Deadliest Home Video*. TV: *The Gilmore Girls*. EDUCATION: BA from Duquesne University.



Marika Daciuk

(Amira/Policewoman)

THE OLD GLOBE: *Debut*. OFF-BROADWAY: *Ladies at Play*, *The Person I Once Was*, *Six Unnatural Acts*, *Joe Hill*, *Man With a Raincoat*, *Deep Sleepers*. INTERNATIONAL: *Danton's Death*, *Uncommon Women*, *The Miser*, *What Glorious Times They Had*, Canada. TV: *Guiding Light*. EDUCATION: Ms. Daciuk holds a BFA from the University of Windsor, Ontario, and has trained with William Alderson.



Yevgeniy Dekhtyar

(Grigori)
THE OLD GLOBE: *Debut*. ELSEWHERE: Ars Chronican Sylvestre, Theatre for the New City; *Danny and the Deep Blue Sea*, *Goodnight Desdemona*, *Good Morning Juliet*, *Cowboy Mouth*, *The Possibilities*, Actors Studio Drama School; *The Lights*, *Blood Wedding*, *Les Precious Ridicule*, *Different Dreams*, *Mad Forest*, *Room Service*, Ramapo College; *Playwriting 101*, *A Friendly Game of Chess*, Mediterranean Theatre Co; *Peanut Gallery*, Peanut Gallery. EDUCATION: BA in Fine Arts, Ramapo College of New Jersey; MFA Acting, Actors Studio Drama School at the New School University.



Mariana P. Dimitrova

(Gabriella Pecs)
THE OLD GLOBE: *Debut*. OFF-BROADWAY: *In Perpetuity Through the Universe*. ELSEWHERE: Credits include roles from Shakespeare, Chekhov, Bernard Shaw, Mrozhok, Sam Shepard, among others. FILM: More than 30 major roles in Bulgarian movies. TV: *Privalov's Millions* (Bulgaria, Germany, Russia), *The Racket* (Italy), *A Bird of Prey* (US, Bulgaria). ADDITIONAL CREDITS: Golden Plaque for Best Actress, Sixth Tehran International Film Festival; Best Actress, Bulgarian National Film Festival; National Theatre Award for her role in *A Lie of the Mind*; author of *An American Diagnose*, published in Bulgaria. EDUCATION: MFA from The Bulgarian National Theater Academy.



Christopher Gottschalk

(First Soldier/Derek/Third Commando)
THE GLOBE THEATRES: *Pericles*, *The Taming of the Shrew*, *A Midsummer Night's Dream*. With The Old Globe/USD Professional Actor's Training Program: *The Misanthrope*, *The Winter's Tale*, *Psychopathia Sexualis*, *Heartbreak House*, *Two Gentlemen of Verona*. REGIONAL: *Life is a Dream*, *Cymbeline*, *The Misanthrope*, *The Taming of the Shrew*, *Cyrano de Bergerac*, *Oedipus the King*, *A Noise Within*. ELSEWHERE: *Julius Caesar*, Double Helix Theatre Co; *Abducting Arianna*, *The Frogs*, *A Midsummer Night's Dream*, Fritz Theatre; *Hamlet*, Shiley Theatre; *Requiem for a Saint*, Playwright's Project. FILM: *Sweet November*, *A Knight's Tale*. TV: *The End*, *Radio Television Ireland*; *La Villa Strangiato*. EDUCATION: Mr. Gottschalk holds a BA in Theatre from UCSD.



Deborah Annette Heinig

(Toni Newsome/Restorer)
THE OLD GLOBE: *Compleat Female Stage Beauty* (dir. Mark Lamos), *All My Sons*. With The Old Globe/USD Professional Actor Training Program: *The Misanthrope*, *The Winter's Tale*, *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.



Kahan James

(Father Petr Karolyi/Amira)
THE OLD GLOBE: *Debut*. REGIONAL: credits include leading roles in theatre in New York and Los Angeles. FILM: *Forever, I'm Okay*. TV: *All My Children*. EDUCATION: BA in Dramatic Art and Linguistics from UC Berkeley.



Anna Katarina

(Jedlikova/Marina)
THE OLD GLOBE: *Debut*. OFF-BROADWAY: *Tamara* (also in LA), *Days & Nights Within*, Back Alley Theatre (*DramaLogue Award*); *The Game of Love and Death*, HB Playwright's Foundation. INTERNATIONAL: *Miss Julie*, Zurich; *Lower Depths*, Bern; *Slaughterhouse*, *Good Soldier Schweik*, Essen. FILM: *The Game*, *Omega Doom*, *Batman Returns*, *A Weekend with Barbara and Ingrid*, *Slaves of New York*, *Blood of Heroes*. TV: *Death of the Incredible Hulk*, *Law & Order*, *Miami Vice*, *Star Trek: The Next Generation*, *Tatort*. EDUCATION: Bern Conservatory, also trained with Uta Hagen, Herbert Berghof.



Antonie Knoppers

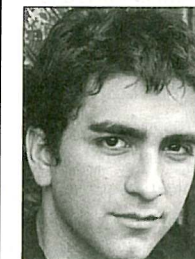
(Second Soldier/Second Commando)
THE OLD GLOBE: *Pericles*, *The Taming of the Shrew*, *Compleat Female Stage Beauty*. With The Old Globe/USD Professional Actor's Training Program: *The Winter's Tale*, *Two Gentlemen of Verona*. OFF-BROADWAY: *Serious Money*, Playwrights Horizons. REGIONAL: *Old Wicked 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.



Misha Kuznetsov

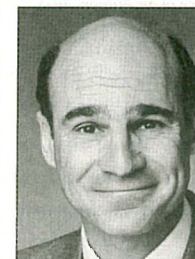
(Raif)
THE OLD GLOBE: *Debut*. BROADWAY: *One Flew Over the Cuckoo's Nest*, Royale Theatre (also Steppenwolf Theatre, Barbican Theatre in London); *Leningrad Comes to Broadway*, Lincoln Center, Eugene O'Neill Theatre. INTERNATIONAL: *Zokya's Apartment*, European Repertory Company; *The Seagull*, *Mrs. Warren's Profession*, *Medea*, *A Daughter of Albion*, *The Handsome Man*, *Trap-Kafka*, *Diogenes*, *When the Sleeping Awake*, *Tomorrow Would Be War*, *Talents and Admirers*, *Levsha*, *Troubadour*, Lensovieta Theatre in Russia; *Variety Show of Five*, Russia, Germany, Finland (tour). FILM: *25th Hour*, *Rollerball*, *The Watcher*, *The Jackal*, *Timewatch*, *Dreamers*, *City of Brass*, *The Ship "Anna Karenina."*

TV: *What About Joan*, *Turks*, *Early Edition*. *Law & Order*. EDUCATION: MFA from The Leningrad Institute of Music, Theatre and Cinematography; BFA from The Musical College of Omsk.



Charles Daniel Sandoval

(Mikhail Czaba)
THE OLD GLOBE: *Debut*. BROADWAY: *The Tale of the Allergist's Wife*. OFF-BROADWAY: *Julius Caesar*, The Public Theatre. REGIONAL: *The Taming of the Shrew*, Yale Rep; *Sleuth*, Portland Stage; *Country Wife*, *The Three Sisters*, *Cloud Tectonics*. FILM: *West Bank Brooklyn*. TV: *Guiding Light*.



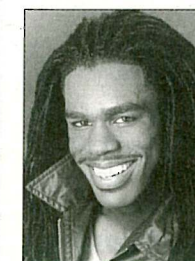
Michael Santo

(Oliver Davenport)
THE OLD GLOBE: *Debut*. REGIONAL: *Henry IV*, *King Lear*, The Shakespeare Theatre; *Cyrano De Bergerac*, Marin Shakespeare Co; *Much Ado About Nothing*, Hartford Stage; *Picasso at the Lapin Agile*, Arizona Theatre Company; *Taking Leave*, Denver Center Theater; *Gross Indecency*, Theatre on the Square; also credits at California Shakespeare Festival, San Jose Rep, Berkeley Rep, Magic Theatre, Aurora Theatre, TheatreWorks, Seattle Rep, Intiman Theatre, Mark Taper Forum, Oregon Shakespeare Festival, Cincinnati Playhouse, Portland Rep, Empty Space, Alaska Rep, A Contemporary Theatre, Cleveland Playhouse, Portland Stage Co, American Conservatory Theatre.



Calli Sarkesh

(Abdul)
THE OLD GLOBE: *Debut*. REGIONAL: credits include roles in *Noises Off*, *Private Lives*, *Edward II*, *Romeo and Juliet*, *The Cherry Orchard*. FILM: *Gouge Away*. EDUCATION: MFA from the Professional Actor Training Program at University of Washington.



Mustafa Shakir

(Antonio)
THE OLD GLOBE: *Debut*. REGIONAL: credits include roles in original Mustafa Shakir shows: *2 Thousand*, *Endangered Species*, *Second Look*, *The Beat*, *Kumtoa Africa*. FILM: *Shaft*, *Jails*, *Hospitals*, *Hip Hop*, *Down to Earth*, *Marcy X*, *Woo*. TV: *Law & Order*, *New York Undercover*, *Wasteland*, *Gemini Man*. ADDITIONAL CREDITS: Mr. Mustafa has recorded songs with *Big Daddy Kane* and *The Beat Rockers*, and is currently working on his first album, which is slated for release in early 2004. EDUCATION: BA from the New School's Actor's Studio.



Charles Stransky

(Father Bojovic)
 THE OLD GLOBE: *Debut*. BROADWAY: *The Front Page*, *Glengarry Glen Ross*. OFF-BROADWAY: *Exact Change*, *The Primary English Class*, *Death Defying Acts*, *Psychopathia Sexualis*. REGIONAL: *Spinning into Butter*, Theater Works; *Glengarry Glen Ross*, Delaware Theatre Co, Goodman Theatre; *The Dinosaur Within*, State Theatre; *Death of a Salesman*, Vermont Stage Co; *Grand View*, Capital Repertory Co; *Pantomime*, Williamstown Theatre Co; *Tamburlane the Great*, *Love's Labour's Lost*, American Players Theatre; *That Championship Season*, Northlight Theatre; *The Misanthrope*, Boston Repertory Theatre; *Yentl*, Wisdom Bridge Theatre; *A View From the Roof*, Barrington Stage Co, Orpheum Theatre. FILM: *Spanish Prisoner*, *Dad*, *Stone Cold*, *Caleb's Door*, *Homicide*, *Things Change*, *Ghost in the Machine*, *Anger Mangement*. TV: *Ed*, *Third Watch*, *Law & Order: CI*. EDUCATION: BS from Southern Illinois University; MFA in Acting from Brandeis University.



Nanka Sturgis

(*Czaba's Secretary/Fatima*)
 THE OLD GLOBE: *Loves & Hours*, *Pericles*, *The Taming of the Shrew*. With The Old Globe/USD Professional Actor's Training Program: *The Winter's Tale*, *Psychopathia Sexualis*, *Heartbreak House*, *Two Gentlemen of Verona*. REGIONAL: *The Servant of Two Masters*, *The Skin of Our Teeth*, *Evening*

Cabarets, Williamstown Theatre Festival; *Summer Circus* (national tour), *The Chicago Timestep Players*; winner of the 2000 National Irene Ryan Award. EDUCATION: Ms. Sturgis holds a BA in Theatre Arts from the University of Central Arkansas and will receive her MFA from USD in 2003.



Karen Zippler

(*Cleopatra/A Teenage Girl/Restorer*)
 THE OLD GLOBE: *Pericles*. With The Old Globe/University of San Diego Professional Actor Training Program: *All in the Timing*, *The Misanthrope*, *The Winter's Tale*. REGIONAL: *The Steward of Christendom*, *Undiscovered Country*, Huntington Theatre; *And Then They Came for Me*, George Street Playhouse. ELSEWHERE: *The House of Seven*, *La Ronde*, *The Rover*, *Six Characters in Search of an Author*; also *Dancing at Lughnasa*, *Orpheus Descending*, *As You Like It*, *Balm in Gilead*, Boston University Theatre. TV: *Ghost Stories*. EDUCATION: BFA in Acting from Boston University.

David Edgar

(*Playwright*)
 David Edgar was born in 1948 into a theatre family. After a period in journalism, he took up writing full time in 1972. In 1989, he founded Britain's first graduate playwriting course, at the University of Birmingham, of which he was director for ten years. He was appointed as Britain's first Professor of Playwriting in 1995. His original stage plays include *Death Story*, *Entertaining Strangers* and *That Summer*. His stage adaptations include Albie Sachs' *Jail Diary*, Joe Berke's *Mary Barnes*, a Tony-award-winning version of Dickens' *Nicholas Nickleby*, Stevenson's *Dr Jekyll and Mr Hyde* and Gitta Sereny's *Albert Speer*. His original plays for the RSC include *Destiny*, *Maydays* and *Pentecost*, which won,

respectively, the John Whiting Award, the Plays and Players Play of the Year award, and the Evening Standard Best Play Award. His American productions include *Mary Barnes*, *The Jail Diary of Albie Sachs*, *Maydays* and *The Strange Case of Dr Jekyll and Mr Hyde*. His two plays about a west coast election (*Daughters of the Revolution* and *Mothers Against*, jointly titled *Continental Divide*) were co-commissioned by the Oregon Shakespeare Festival and the Berkeley Repertory Theatre and opened in March 2003. *Pentecost* was the second of a series of plays about Eastern Europe after the Cold War, following *The Shape of the Table* and preceding *The Prisoner's Dilemma*. Previous productions of *Pentecost* were produced at Yale Repertory Theatre, the Oregon Shakespeare Festival, Berkeley Rep and the Evidence Room, Los Angeles. David Edgar's television work includes the three-part serial *Vote for Them*, the single play *Buying a Landslide* and *Citizen Locke*. His radio work for the BBC includes *Talking to Mars* and an adaptation of Eve Brook's novel *The Secret Parts*. He also wrote the film *Lady Jane* for Paramount. He writes and reviews for a wide variety of journals, including the *Guardian*, the *New Statesman* and the *London Review of Books*. He has published a volume of essays, *The Second Time as Farce*, and he edited and introduced a book on contemporary playwriting, *State of Play*, published in 1999.

Mark Lamos

(*Director*)
 THE OLD GLOBE: As actor: *Hamlet* (directed by Jack O'Brien); as director: *Too True to be Good*, *Compleat Female Stage Beauty*. BROADWAY: *Our Country's Good* (Tony nomination), *Fascinating Rhythm*, *The Deep Blue Sea*. OFF-BROADWAY: Albee's *Tiny Alice* (Lortel Award), Baitz's *The End of the Day*, *Blessing's Thief River*, *Love's Fire* (one-acts by Kushner, Wasserstein, Shange, Bogosian, Norman, Finn, Guare) at NYSF, also London's Barbican; *Measure for Measure* at Lincoln Center Theater (Lortel Award). Artistic Director, Connecticut's Hartford Stage from 1980-1990 (Tony Award). Highlights: 14 Shakespeare plays, Ibsen's *Master Builder*, *Ghosts*, *Hedda Gabler*,

complete *Peer Gynt*, classics by Moliere, Sartre, Schnitzler, Aeschylus, Euripides, as well as premieres by Kushner, Stoppard, Simon Gray. REGIONAL: Canada's Stratford Festival, California Shakespearean Festival, La Jolla Playhouse, Guthrie Theater, Yale Rep, A.C.T., McCarter Theater, Roundabout, Signature, Playwright's Horizons, Second Stage. OPERA: New productions for Metropolitan, New York City Opera, San Francisco, Glimmerglass Opera, Chicago Lyric, Seattle, Portland, Santa Fe, Dallas, Washington Opera, Opera Theater of St. Louis, Canadian Opera, Munich Biennale, Sweden's Stora Teatern Gothenburg. TELEVISION: *The Aspern Papers*, *I Lombardi*, *Paul Bunyan*, *Tosca*, *Wozzeck*, *Central Park* (Emmy nomination), all for PBS's *Great Performances* and *Live From Lincoln Center*. FILM: Longtime Companion (as actor). Honorary Doctorates from Trinity College, Connecticut College, University of Hartford. Profiled in 100 Great Directors.

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 Aloys*, *Hay Fever*, with Rosemary Harris, and *Fascinating Rythym* 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.

Merrily Murray-Walsh

(*Costume Design*)
 THE OLD GLOBE: *Night Must Fall*. BROADWAY: *The Speed of Darkness*, *Brothers*. REGIONAL: credits at South Coast Rep, Berkeley Rep, Oregon Shakespeare Festival, Arizona Theatre Co, Denver Center, Goodman Theatre, Indiana Rep, Children's Theatre of Minneapolis, Actor's Theatre of Louisville, Hartford Stage Co, Williamstown Theatre Festival, The Shakespeare Festival, Arena Stage, Virginia Stage, Syracuse Stage. Opera credits include *Vanqui*, *Opera Columbus*; *Dialogues of the Carmelites*, *Glimmerglass Opera*, *New York City Opera*. INTERNATIONAL: *The Iceman Cometh*, *Abbey Theatre*. FILM/TV: *Kingfish: A Story of Huey P. Long* (ACE nomination), *In Search of Dr. Seuss* (Emmy nomination), *The Murder of Mary Phagan*, *The Glass Menagerie*, *MGM: When the Lion Roars*, *War Story: Vietnam*, *Miss Lonelyhearts*.

York Kennedy

(*Lighting Design*)
 Mr. Kennedy's designs have been seen in the- atres across the country including Berkeley Rep, A.C.T., The Old Globe, Seattle Rep, The 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. In the dance world he has designed and toured throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed lighting for numerous themed environment, theme park and museum projects all over the world including 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 LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A., the LEGO Imagination Centers in Anaheim at Downtown Disney and in Chicago, the Port Columbus Civil War Naval History Museum in Georgia and the Mississippi Discovery Center in Dubuque, IA. His current projects include

Absinthe Restaurant in San Francisco, Noises Off for San Jose Repertory and Pasadena Playhouse along with numerous residential and commercial designs. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

Paul Peterson

(*Sound Design*)
 THE OLD GLOBE: *Knowing Cairo*, *Loves & Hours*, *Splendour*, *All My Sons*, *Faith Healer*, *Smash*, *An Infinite Ache*, *Compleat Female Stage Beauty*, *Betrayal*, *The SantaLand Diaries*, *Dr. Seuss' 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*. ELSEWHERE: *The Magic Fire*, Milwaukee Rep; POP Tour (1999 & 2000), La Jolla Playhouse; *A Knife in the Heart*, *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, *Sledgehammer Theatre*; *Forever Plaid*, *Backstage at Aubergine*; *Gross Indecency*, *Diversionsary Theatre*; also credits at The Wilma Theatre, 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: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Scott Horstein

(*Dramaturg*)
 Scott Horstein dramaturged the 2002 Los Angeles premiere of *Pentecost* at the Evidence Room and is grateful for the opportunity to dramaturge the play once again for the Globe production. Other Production Dramaturg credits include *The Perverse Tongue*, MET Theatre; *Henry Wants a Renaissance*, Playwrights Project; *Ragged Time*, Black Dahlia; *Compleat Female Stage Beauty*, *Orson's Shadow* The Old Globe; *Human Interest Story*, *The Final Tour*, ASK

Writers Retreat; *The Misanthrope*, *Epic Risk*; *The Gospel at Colonus*, Teatro Mascara Magica. Scott recently completed an exuberant new translation of Marivaux's classic French comedy *The Game of Love and Chance*. He is a graduate of the UCSD MFA Dramaturgy program and a member of Literary Managers and Dramaturgs of the Americas (LMDA).

Steve Rankin

(Fight Director)

THE OLD GLOBE: Mr. Rankin is an Associate Artist of the Old Globe where he has been staging fights in productions for 16 years, including *Pericles*, *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. This fall, Mr. Rankin will be staging the fights at Lincoln Center in the upcoming production of *Henry IV* parts I and II, directed by Jack O'Brien.

Bonnie Johnston

(Movement)

THE OLD GLOBE: This year Bonnie celebrates 27 years with The Old Globe. She has choreographed over forty productions at the theatre, taught movement for The Old Globe/USD Professional Actor Training Program, originated the Globe's summer youth programs and directed the much remembered Festival Revels-

Dancing on the Green. ELSEWHERE: She has served as the Artistic Director and Founder of San Diego Theatre for Young Audiences. As a professional director of Theatre for Young Audiences, her work has been seen at the La Jolla Playhouse, San Diego Rep, Utah Shakespeare Festival and a state-wide Arizona Arts Council Tour. She has served as Fine Arts Consultant to the Atlanta Public Schools, University of Pittsburgh, San Diego Academy of the Arts, San Diego Museum of Man, San Diego Museum of Art, San Diego County Office of Education, Tijuana Cultural Center and Rancho La Puerta. Bonnie is currently in her 15th year as Artistic Director of the internationally-acclaimed Kellogg Center for the Performing and Visual Arts Elementary School. Ms. Johnston was nominated by a former student for *Who's Who Among American Teachers* and is featured in the year 2000 publication.

Jan Gist

(Voice & Dialects)

Jan Gist has worked as a voice, speech, and dialect coach at theatres around the country, including: *Betrayal*, *Compleat Female Stage Beauty*, *An Infinite Ache*, *Smash*, *Faith Healer*, *Pericles*, at The Old Globe. Credits at Oregon Shakespeare Festival include four plays in 1991; David Edgar's new play *Continental Divide* and Noel Coward's *Present Laughter* in 2003; *A Weaving of Words and Sounds* (original poetry). Other credits include about 140 productions at the Alabama 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 led workshops around the country, and worked on the film *The Rosa Parks Story*. In 2001, Ms. Gist led the national VASTA conference in Shakespeare's Shapely Language on speaking the text's structures. Ms. Gist is an originating and published member of the Voice and Speech Trainers' Association and has been published in *The Voice and Speech Trainers Associations' Journal* (original poetry), *The Voice and Speech Workout Book* (voice exercises), and *More Stage Dialects*

(Yiddish dialect). Gist holds a BFA from Carnegie Mellon University and an MFA from Wayne State University.

D. Adams

(Stage Manager)

THE OLD GLOBE: *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Pericles*, *The Taming of the Shrew*, *Compleat Female Stage Beauty*, *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-'02), *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 Repertory Theatre, 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; *Living Dolls*, *In Trousers*, and *Billy Budd*, Los Angeles.

Tracy Skoczelas

(Assistant Stage Manager)

THE OLD GLOBE: *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Splendour*, *Pericles*, *All My Sons*, *Complete Female Stage Beauty*, *Betrayal*, *Smash*, *Memoir*, *Dr. Seuss' How the Grinch Stole Christmas!* ('01-'02), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*.

ADDITIONAL STAFF

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Assistant Costume Designer Charlotte Devaux
Assistant Lighting Designer Kurt Doemelt
Stage Management Intern Monica Cuoco

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Oliver Jeffrey Brick
Father Bojovic Antonie Knoppers
Father Karolyi, Raif Michael Newman
Czaba, Swedish Man,
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A Painting so Akin to Nature You Might Think It Real

David Edgar's landmark epic, *Pentecost*, is set in an abandoned church in an unnamed Balkan country. It begins as a kind of art-history whodunit, as American and European art scholars argue with officials about a church fresco that is thought to be "the biggest art find since the unearthing of Pompeii." The fresco resembles the work of Giotto, the most important Italian painter of the 14th Century, whose revolutionary style gave us living, breathing people in real space, as opposed to the more flat and formal style prevalent before his time. In retrospect, his work marked the beginning of the Renaissance.

European Renaissance painting centered primarily on scenes from the life of Christ, and one of Giotto's most famous works is the Lamentation of the Virgin, a fresco painted in the Arena Chapel, in Padua, 1305. The Mother holds her dead Son in her arms, and the deep grief in her face is echoed by the faces of those around her, including ten angels. Giotto gave them not just dimension, but vulnerable humanity. Their grief is palpable and deeply communicative.

The fresco discovered in the abandoned church in *Pentecost* is remarkably like this Giotto, but evidence indicates it might have been created well before the time Giotto lived. Who could have created it? And why is it on the wall of this crumbling church in this small Balkan country devastated and humiliated by centuries of invasion and oppression?

Gabriella Pecs, assistant curator at the country's national museum, has discovered the fresco, obscured by a Communist propaganda painting. Recognizing its great value, she wants to have the fresco moved to her country's museum to preserve it and to validate her country in the eyes of the rest of the world. She enlists the aid of visiting British art professor, Oliver Davenport, to begin the work of lifting and moving the fresco. Controversy swirls when two priests, Father Bojovic (Eastern Orthodox), and Father Karolyi (Catholic), who are vying to keep the fresco in the church, are confronted by Leo Katz, an art historian hired from America, who challenges the act of "tampering" with this ancient art object.

In the course of this drama, set in a land of ever-changing borders, playwright David Edgar weaves a tapestry of many foreign but surprisingly understandable languages. The characters speak to us in their mother tongues to immerse us in their individual cultures, thereby creating a collective civilization on stage. They acquire dimension and humanity, much as the figures did in Giotto's paintings.

One of the messages of *Pentecost* is that art illustrates and validates civilization, a timely message in light of the recent tragic destruction of the National Museum of Baghdad and the Iraqi National Library. This week the Metropolitan Museum of Art in New York opened its long planned "Art of the First Cities" depicting Mesopotamia and environs, now known as Iraq, where all of civilization began. Referring to the sacking of the Iraqi Museum, Met curator Joan Aruz, said, "It's such a tragedy. It has nothing to do with politics. What we're trying to show is that this world is our world."



The Lamentation of Christ
- Giotto di Bondone

Giotto di Bondone

In the fourteenth century, the great Italian painter Giotto di Bondone began creating frescoes and sculptures with a realism and drama never seen before. Giotto combined the vivid colors of Byzantine religious icons with the anatomical realism of the ancient Greeks and Romans. In bridging the gap between East and West, Giotto dared to portray religious subjects as three-dimensional human beings in single-point perspective, using a brilliant palate full of the pain, confusion, and wonder of living.

Many of Giotto's major fresco works may not in fact be his. Controversy rages over his birth date and the chronology of his life, leaving the authorship of pieces commonly attributed to him in question. However, his foremost masterpiece, the Arena Chapel at Padua, Italy, is surely his, as is the most celebrated panel in the church, the Lamentation of Mary over the dead Christ. The frescoes that completely cover the walls and ceilings of this small chapel exemplify Giotto's revolutionary aesthetic, and form a major turning point in the history of Western art.

Pentecost

(Acts of the Apostles, 2:1-45)

When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven like the rush of a mighty wind, and it filled all the house where they were sitting. And there appeared to them tongues as of fire, distributing and resting on each one of them. And they were all filled with the Holy Spirit and began to speak in other tongues, as the Spirit gave them utterance. Now there were dwelling in Jerusalem Jews, devout men from every nation under heaven. And at the sound the multitude came together, and they were bewildered, because each one heard them speaking in his own language.... And all were amazed and perplexed, saying to one another, "What does this mean?" But others mocking said, "They are filled with new wine." But Peter, standing with the eleven, lifted up his voice and addressed them, "Men of Judea and all who dwell in Jerusalem, let this be known to you, and give ear to my words. For these men are not drunk, as you suppose... but this is what was spoken by the prophet Joel: "And in the last days it shall be, God declares; that I will pour out my spirit upon all your flesh; and your sons and your daughters shall prophesy; and your young men shall see visions; and your old men shall dream dreams; and I will show wonders in the heaven above and signs on the earth beneath, blood, fire, and vapor of smoke..."

And fear came upon every soul; and many wonders and signs were done through the apostles. And all who believed were together and had all things in common; and they sold their possessions and goods and distributed them to all, as any had need.

To break through language in order to touch life is to create or recreate the theatre.

— Antonin Artaud,
The Theatre and Its Double

Give me your tired, your poor, your huddled masses, Yearning to breathe free; The wretched refuse of your teeming shore. Send these, the homeless tempest-tossed to me. I lift my lamp beside the golden door.

— Emma Lazarus,
Engraved on The Statue of Liberty



Map appears courtesy of MAPSCO

STATELESS NATIONS AND REFUGEES

The refugees in *Pentecost* are "stateless nationals." A nation is an ethnically specific group of people who have a specific language and culture they all share. A state is a geographical and political entity that provides a home and a government for all those who live within its borders. The refugees in this play belong to nations of people who have either been driven from their homes or who live in hostile states.

Stateless nationals from around the world migrate towards Western Europe and the U.S., hoping for asylum, hoping to make a new life in a country far from their birthplace, moving through a network of refugee camps run by various non-governmental organizations. The demographic profile of the *Pentecost* refugees closely mirrors that of the actual migrant population currently attempting to enter Western Europe. For further information on these refugees and their places of origin, see the June 2000 Time Europe special at <http://www.time.com/time/europe/specials/immigration/index.html>.

2003 Board of Directors



Welcome home to The Old Globe. We're pleased that you've chosen to join us for another of our delightful 2003 productions.

While you're here, let me mention some of the new things happening at The Old Globe over the past few months. One change is the return to our original name, The Old Globe. We're known throughout the theatrical world by that name, so we decided to go back to using it ourselves. You'll see it displayed prominently on our new web site. Come visit us there, at www.theoldglobe.org.

You'll find a lot more that's new at The Old Globe in the months ahead. Of course, we are committed to bringing meaningful works to you, now and in the future, from the masters of classical theatre like Shakespeare and Moliere. In addition, The Old Globe is now also well known for its presentation of exciting contemporary works. In our upcoming 2003-2004 season, for example, we will be offering plays to you by Arthur Miller, William Inge, Tom Stoppard and Nicky Silver, among others.

So sit back, now, and enjoy all that's old and new at The Old Globe, today and in the months ahead. Let us know, from time to time, how we're doing. We'll succeed in keeping The Old Globe new, only with your thoughtful advice. We look forward to it. Now, on with the show!

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The Old Globe, the flagship of San Diego's performing arts community, maintains a long-standing reputation as one of this country's leading non-profit theatres. The ability to uphold this standard, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 4,000 individuals, businesses, and foundations. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and many other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight:

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"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 Old Globe. 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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For more information on The Craig Noel League, please contact Brad Ballard at 619/231-1941, ext. 2309.

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of this theater.

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Louis G. Spisto, Executive Director

Craig Noel, Artistic Director

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 Closed Holidays

PHONE (619) 239-2255

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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge. 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.

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.

Restrooms & Telephones

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

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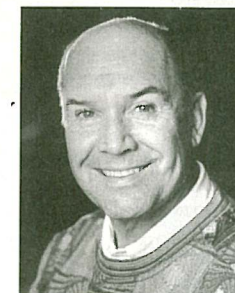
Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theater.

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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.

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. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 for information/reservations.



Jack O'Brien

Artistic Director

Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *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: *Hairspray*, *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater, *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival) and *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS' American Playhouse. Recent awards: 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. *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

Artistic Director

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then has directed more than 221 plays of all styles and periods, and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976) His vision from the Globe during the past 60 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 recent directorial assignments were *The Pavilion* and *Over the River and Through the Woods*. 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; 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.



Louis G. Spisto

Executive Director

Louis G. Spisto was appointed Executive Director of The Old Globe in October 2002. He has over twenty years experience managing some of this country's leading arts organizations, where his track record for fiscal as well as artistic leadership has been highly praised. He returns to the Southern California arts community from his most recent position as Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Prior to his position at the ABT, he served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw many nationally-recognized commissioning projects. A strong advocate of arts education, he built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center at UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theater.

Jack O'Brien
Artistic Director

Louis G. Spisto
Executive Director

Craig Noel
Artistic Director

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SOMETHING OLD IS NEW AGAIN

Artistic Director Jack O'Brien and company set a new course for the Old Globe. By Mark Hiss



left: Jack O'Brien with pet pooch Pumpkin; right: the Globe/O'Brien smash *The Full Monty*.

IT IS NO LONGER AN endless summer, but it's a brand-new day at the Old Globe Theatre. With new management firmly in place (replacing the old new management), a fresh approach to the season schedule and Artistic Director Jack O'Brien happily spreading his wings and soaring from coast to coast, the Globe has begun a new order.

"You're going to see a new greening of this organization," says O'Brien. "Having [executive director] Lou Spisto here in the office next to mine, and him doing such wonderful work, and all the additions that we've started to put into the enrichment of the staff ... there are a lot of really sane and really level decisions that are now being allowed to be made. I suddenly feel like someone who's come through white water and is now seeing a big, broad, rich, expansive river ahead of us."

With the tinkering of the season, there will be only four summer shows, rather than six, and the following season will start in the fall, rather than January. The winter season will now consist of 10 productions.

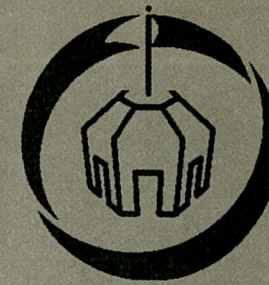
First up this summer is *Julius Caesar*, directed by Tony Award winner Daniel Sullivan, June 29–Aug. 10. "Finding a political play about unpopular politics and demagoguery is not exactly a bad thing for audiences to be thinking about," says O'Brien. The summer's other Shakespeare production is *Much Ado About Nothing*, directed by Globe Associate Director Brendon Fox, Aug. 31–Oct. 12.

San Diegan Kathy Najimy returns home for *Dirty Blonde*, July 20–Aug. 30, a piece that is part Mae West docu-drama, part love story and part vaudeville. "She had a huge success with this in New York," says O'Brien, "so I went to see this performance and she was electrifying. I mean, I know she's talented, and I know she has presence and I've always loved her personally, but I had no idea. She just rocked me back on my heels."

Rounding out the Old Globe summer festival is David Ives' *Time Flies*, a wacky series of playlets that features such skewed scenarios as a pair of mayflies, who upon learning of their impending death, strive to define their goals. Matt August, an O'Brien protégé, directs, July 27–Sept. 7.

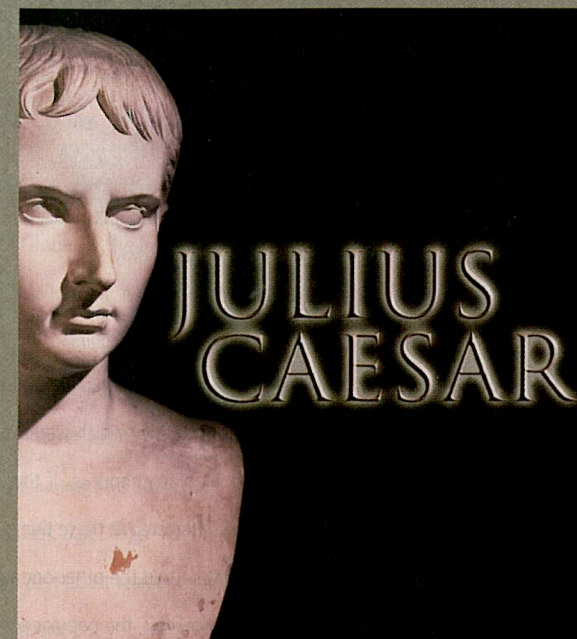
And, yes, the "Old" is back in the theater's moniker, as well. (For those who perhaps never even noticed the change, the short-lived regime of Executive Director Douglas Evans attempted to reposition the theater by lopping off the adjective.) The reattachment is a small, but telling gesture, that echoes O'Brien's contention that in the new Old Globe, traditional and more challenging, modern work can not only peacefully co-exist, but feed off and inform each other.

"The Globe has been tentatively growing up in a rather interesting way," he says. "We did a trial balloon a year ago of a piece that we passionately believed in, but were concerned our audiences weren't ready for, which is *Compleat Female Stage Beauty*, a very sort of gender-

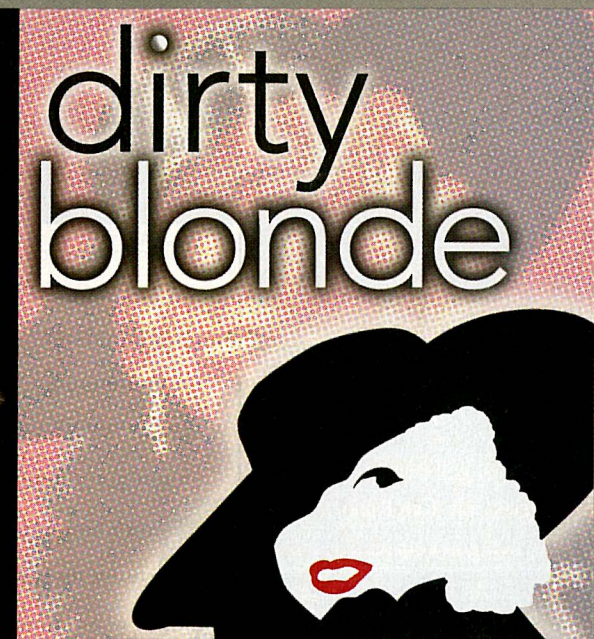


THE OLD GLOBE

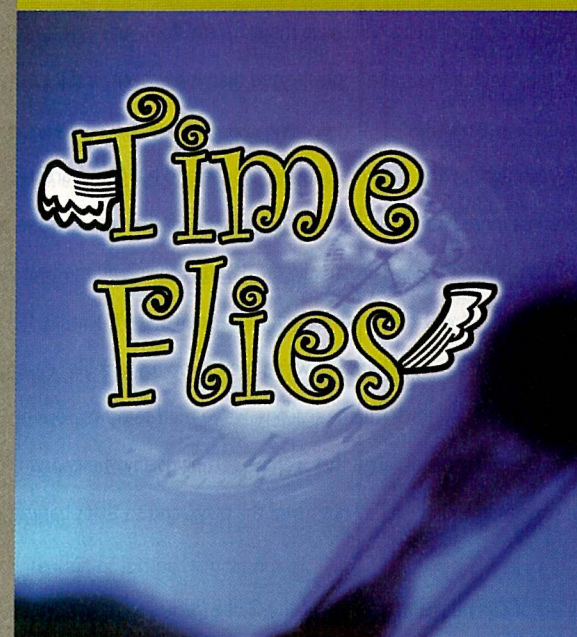
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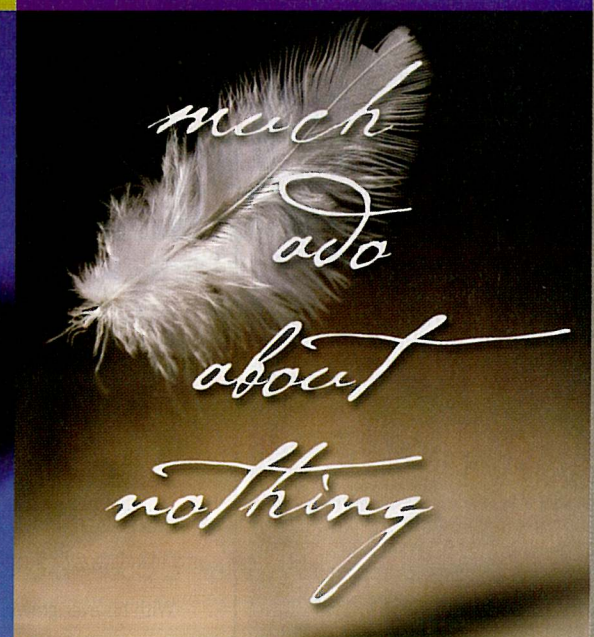
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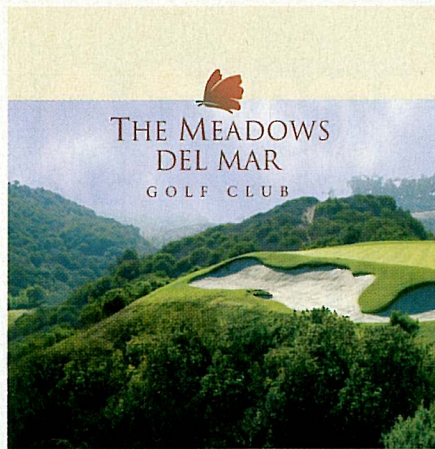
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PAUL KOLNIK

O'Brien's production of *Hairspray* is currently wowing audiences on Broadway.

bending, extravagant, rather dangerous piece of work. And it turns out we were completely wrong. Our audiences ate it up with a spoon and didn't understand why we haven't been doing more of this work. And so we were getting really interesting signals from the constituency which were: you could go with quality, foremost; you can go further than you're going, don't worry about us. If the quality of the work is the kind of work we expect from the Globe, we're very interested in these things.

"So two of the headers we took last year, one was *Compleat Female*, and the other one was *Pericles*, which you might think is a hard sell, because the popular comedies, the popular plays of Shakespeare, we know, attract an audience automatically, but the more obscure plays don't. And in both cases ... those plays really rang major bells. And so we thought, 'Well look, let's go with community. The community's younger, the community's more sophisticated than it has been, and it's making these demands.'"

Having been given the green light by the theater's patrons, O'Brien and the Globe artistic staff aim to approach future seasons in a more unfettered manner, doing the work that intrigues them.

"Years ago, I remember [Long Wharf Theatre artistic director] Arvin Brown said the best way to choose a season was do all plays that you wanted to do, and then you couldn't possibly fail. And over the years we've tried to do sort of clever seasons, we've tried to do responsible seasons, we've tried to do political seasons, we've tried to do theme seasons, we've tried to do seasons of love—I mean, all sorts of things that would make us laugh that weren't getting us anywhere. And the seasons that were great were the seasons in which we flat-out loved the plays, and so that's basically been my mandate ever since."

With his ever-growing list of commitments outside of the Globe (including mounting the touring production of his Broadway hit *Hairspray* and a Lincoln Center production of *Henry IV, Parts 1 and 2*, starring Kevin Kline, Billy Crudup and Globe Associate Artist Richard Easton), O'Brien has been in the process of ceding portions of his fiefdom.

"I can't be the guy I've been for 20 years here and maintain this other part of my career, there's no question about this," he says. "I have to designate more responsibility, I have to have a longer

leash and a broader spectrum to function."

O'Brien's standing as an international hot property receives another boost this month with the June 6 opening of his world-premiere production of *His Girl Friday* at Britain's Royal National Theatre. It's a rare privilege for an American director.

"I've become really good friends with Nick Hytner who runs the National; we're sort of kindred spirits. He invited me there. It just astonished me that I'd get an invitation, although I've been inviting him to the Globe for the last four years and he's not been able to do it. And so when the phone call came, he laughingly said, 'Now the boot is on the other foot and you're going to be able to turn me down.' And I called back and said, 'I have no intention of turning you down.'"

But fear not, San Diego—O'Brien may be building an East Coast residence to facilitate his right coast work, but you will still be able to call him your own.

"You certainly get to keep me. You don't get to keep me exclusively and you don't get to keep me full time, but having asked this question publicly, privately and in every other possible combination, nobody seems to be very appalled. I keep saying, looking people in the eye, 'You realize, of course, I'm going to be gone all autumn.' And everybody smiles and says, 'Yes, I know.'"

Besides, he wouldn't dream of missing out on the Globe's big plans for next year, plans he is currently keeping close to the vest.

"I've no intention of letting that cat out of the bag, but boy, is it exciting. It's going to make a real impression in the acting community and other areas as well," he says. "We're ramping up for an astonishing shift in identity and how we approach our work. And, yeah, it's a great time at the Globe right now."

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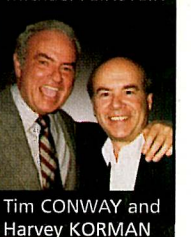
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