

A very happy new year to you from all of us at the Globe! And what a year it's shaping up to be - with three world premieres and a U.S. premiere in just the first six months! We start off with a world-premiere adaptation of the best-selling novel, *Oldest Living Confederate Widow Tells All*, portrayed by a single woman: the incomparable Ellen Burstyn. We are delighted to have this multiple-award winning actress grace our stage - and in the spirited role of Lucy Marsden, the child-bride of a tough old captain of the Confederate army who weaves a series of colorful tales of her life in the South, the Civil War, and the triumphs and hardships of a captivating period in American history.

And leading off in the Carter is the gripping new drama, *Splendour*, by up-and-coming British playwright Abi Morgan, that hones in on a few critical hours in the lives of four fascinating women, all trapped in the grand state residence of a dictator in a war-torn eastern-European country. A timely tale, told in a unique, time-twisting form, by a fresh new voice in the theatre.

The rest of the season promises more delectable offerings, such as Stephen Metcalfe's newest work, *Loves & Hours*, a heartwarming play about a middle-aged man's search for love. Playing opposite in the Carter is another world premiere that probes the explosive relationships between Lydia, her 79-year-old mother Rose, and Rose's new African-American caretaker, Winsom. And wrapping up the season will be the epic *Pentecost*, an Evening Standard Award-winner that presents a dazzling array of ideas, from cultural ownership to the meaning and value of art, all across a backdrop of political intrigue; along with *Rounding Third*, a new comedy about a Little League baseball team, inspired by the playwright's own hilarious coaching experiences. And our Summer Festival, which we are thrilled to announce, will showcase the West Coast premiere of the off-Broadway hit, *Dirty Blonde*; David Ives' hilarious *Time Flies*, along with two perennial Shakespeare favorites - *Much Ado About Nothing* and *Julius Caesar*.

This incredible year takes on everything from momentous political issues, to the intricacy of everyday family relationships - all with the Globe's usual aplomb. It's just the beginning of an incredible artistic year for the Globe, and we're thrilled that you're here to share in the exhilaration we feel about what's ahead!



Jack O'Brien
Artistic Director



Craig Noel
Artistic Director



Karen Carpenter
Associate Artistic Director

Happy New Year, and welcome to the first two productions of Winter Season 2003. With every New Year comes a sense of optimism, anticipation, and an eagerness to enjoy new experiences as we move forward through our journey with our family and friends - both old and new. We invite you and yours to our "new year" - a new season filled with, what we believe will be a great number of wonderful new experiences.

Jack O'Brien and our artistic team have brought us a truly remarkable and ambitious season - including three world premieres and one American premiere, that continue to "raise the bar" on the quality of productions on our stages - to be followed by a wonderfully fun-filled Summer Festival that will stimulate, provoke, and entertain you. Complementing these productions will be an enhancement of many of the Globe's award-winning education and outreach programs and the introduction of several new initiatives for young people. These programs, along with the continuing success of the Globe's nationally-recognized Master of Fine Arts in Dramatic Arts program, further our commitment to training and educating the great artists of the future.

With this bold new season and enhanced educational programming, we hope you will make the Globe an important part of your journey in 2003 and, in doing so, you also give thought to additional, much needed support. During this exciting time of artistic expansion and exploration at the Globe, I urge you to do what you can to help us. Whether it be making a contribution, or simply recommending the play you are seeing tonight to your friends and associates. Each of these acts has value, and collectively, you will help us continue the artistic and organizational momentum that we will all benefit from this year, and for many years to come.

For all of us at the Globe, I thank you sincerely for your patronage.



Louis G. Spisto
Executive Director



Presents

splendour

By

Abi Morgan

Scenic Design
Tony Fanning

Costume Design
Charlotte Devaux

Lighting Design
Aaron M.
Copp

Sound Design
Paul Peterson

Stage Manager
Raúl Moncada*

Directed By

Karen Carpenter

This production is sponsored by

**The Globe
Guilders**

Casting by Liz Woodman, CSA & Brendon Fox

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

Artistic Director
Jack O'Brien

Executive Director
Louis G. Spisto

Artistic Director
Craig Noel

CAST OF CHARACTERS

Micheleine, the wife.....Gordana Rashovich*
 Gilma, the interpreter.....Chelsey Rives*
 Kathryn, the photographer.....Joanna Glushak*
 Genevieve, the informer.....Monique Fowler*

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

Setting: a house, in an affluent neighbourhood on the edge of a large city.

There will be one 15-minute intermission.

PROFILES



Gordana Rashovich
(Micheleine)

THE GLOBE
 THEATRES: Debut. BROADWAY: Conversations with My Father (also at the Doolittle Theatre). OFF-BROADWAY: A Shayna Maidel, Westside Arts Theatre (Obie Award, Drama Desk nomination); The Crucible, Roundabout Theatre; Not I, EST; Fefu and her Friends (Theatre World Award), American Place Theatre. REGIONAL: A Shayna Maidel, Tiffany Theatre (LA Drama Critics Circle Award, among others); Master Class, The Cripple of Inishmann, Hamlet, Amy's View, Little Foxes, Uncle Vanya, Denver Center Theater; Light Up the Sky, Richard III, Woyzeck, Hartford Stage; The Cherry Orchard, The Matchmaker (DramaLogue Award), ACT San Francisco; Orpheus

Descending, Alley Theatre; A Streetcar Named Desire, Players Theatre of Columbus; Extremities, Wuthering Heights, Actor's Theatre of Louisville; Twelfth Night, Guthrie Theatre. FILM: Suddenly Manhattan, Dead Again, Heaven's Gate. TV: Law & Order, Law & Order: SVU, Grace & Glorie, Loving, The Trials of Rosie O'Neill, Absolute Strangers, Another World and other soap operas. EDUCATION: Ms. Rashovich is a graduate of the Royal Academy of Dramatic Art in London, England.



Chelsey Rives

(Gilma)
 THE GLOBE
 THEATRES: Debut. REGIONAL: Lysistrata, Marat/Sade, Othello, Three Farces and a Funeral, American Repertory Theatre; King

Lear, Medea, Spring Awakening, Versailles Impromptu, The Informer, The Possessed, American Repertory Theatre/MXAT Institute; Man of La Mancha, The Sicilian, MXAT Studio; Antigone, Eugene O'Neill Theater Center; Cabaret, Waiting for Godot, Machinal, Ruth Taylor Theatre.



Joanna Glushak
(Kathryn)

THE GLOBE
 THEATRES: Debut. BROADWAY: The Sweet Smell of Success, Urinetown, Les Miserables, Sunday in the Park with George, Rags, Conversations with My Father, Welcome to the Club; A Little Night Music, The Most Happy Fella, New York City Opera.

OFF-BROADWAY: Loman Family Picnic, MTC; Lenny and the Heartbreakers, NYSF; The Big Potato, Jewish Rep; Miami, Playwright's Horizons; The Lies and Legends of Harry Chapin, The Village Gate. REGIONAL: Ms. Glushak has credits at Actor's Theatre of Louisville, Seattle Rep, George Street Playhouse, Barrington Stage Company, Goodspeed Opera House, Yale Rep, Huntington Theatre Co, Williamstown Theatre Festival, Bay Street Theatre, The Prince Music Theatre, among others. TV: Third



Watch, Watch Your Mouth, Chain of Chance, All About Eve-Ita (written and performed by Ms. G l u s h a k) , Apology, among others. EDUCA-

TION: Ms. Glushak is a graduate of the Yale School of Drama.

Monique Fowler

(Genevieve)

THE GLOBE

THEATRES:

Vita and Virginia, Things We Do for Love, Pride's Crossing, The Way of the World, Romeo and Juliet, Richard II, Much Ado About Nothing, Talley's Folly, Macbeth, The Skin of Our Teeth, The Tempest. BROADWAY: You Can't Take It with You. OFF-BROADWAY: Neil Simon's London Suite, Sand (Edward Albee, director), Tamara, The Girl of the Golden West, The Phantom Lady, Mary Barnes, Dandy Dick. REGIONAL: Night of the Iguana, Dallas Theatre Center; Hay Fever, Alley Theatre; Much Ado About Nothing, La Jolla Playhouse; Mary Stuart, Shakespeare Theatre; Romeo and Juliet, As You Like It, South Coast

Rep; also, Hartford Stage Company, Huntington Theatre, Long Wharf Theatre, Cincinnati Playhouse, McCarter Theatre, Berkshire Theatre Festival and Trinity Repertory Company. FILM: Celebrity, Devil's Own, Lifebreath. TV: Law & Order, Another World. Additional Credits: Ms. Fowler created the one-woman show Elizabeth Bishop in Brazil, which she performed in Ouro Preto, Brazil.

Abi Morgan

(Playwright)

Abi Morgan's theatre credits include Tender, which was produced at Hampstead Theatre, Plymouth Theatre, The Drum, and Birmingham Repertory Theatre; Tiny Dynamite, a play for the Paines Plough/Frantic Assembly production which premiered at the Edinburgh Festival (2001) before going on National tour; Splendour, a Pains Plough production at the Traverse Theatre, which also premiered at the Edinburgh Festival (2000) before going on tour; Fast Food, produced at the Royal Exchange Theatre in Manchester; Sleeping Around, which was commissioned by Paines Plough with three other writers - Mark Ravenhill, Hilary Fannin, and Stephen Greenhorn - and produced in 1998 at the Donmar Warehouse and on tour; Skinned, which toured with the Nuffield Theatre in 1998. Ms. Morgan's film and television credits include Murder, Life Isn't All Ha Ha Hee Hee, My Fragile Heart, Miranda, Peak Practice and Gutted.

Karen Carpenter

(Director)

Ms. Carpenter serves as Associate Artistic Director for the Globe, where she most recently directed Smash.

THE GLOBE THEATRES: Betrayal, Vita and Virginia. ELSEWHERE: Karen Carpenter's credits include Harold Pinter's Old Times with Julianne Moore, Water from the Moon at the Westbeth Theatre (a Jonathan Larson Foundation Grant finalist), as well as Samuel Beckett's Play and Harry Kondoleon's Vampires at Yale. As the founder of Insight Entertainment, she produced the American premiere of Time and the Room by Botho Strauss, the New York premiere of Mac Wellman's The Lesser Magoo, and Nirvanov for the Pure Pop and Chekhov Now festivals in New York. Ms. Carpenter was the Production Stage Manager on Broadway for Sunset Boulevard, Les Miserables, (and for the national touring company), the August Wilson plays Joe Turner's Come and Gone, the Pulitzer-Prize winning The Piano Lesson, and Two Trains Running, also for the Brooklyn Academy of Music, Manhattan Theatre Club, La Jolla Playhouse, Williamstown Theatre Festival, Goodman Theatre, Arena Stage, Seattle Rep, the Martha Graham Dance Company, and many others. Ms. Carpenter was a member of the Yale School of Drama faculty from 1990 to 1995.

Tony Fanning

(Scenic Designer)

THE GLOBE THEATRES: A Midsummer Night's Dream, Vita and Virginia, Two Trains Running. BROADWAY: Two Trains Running, Walter Kerr Theatre. REGIONAL: Don Pasquale, San Diego Opera; Art, All My Sons, Good as New, An Ideal Husband, Three Viewings, South Coast Rep; Harriet's Return, Geffen Playhouse; School for Wives, Great Lakes Theatre Festival; Two Trains Running, Goodman Theatre, Doolittle Theatre, Seattle Rep, Huntington Theatre, Yale Rep; Don Pasquale, La Cenerentola, Virginia Opera, Chautauqua Opera; Phaedra and Hippolytus, Yale Rep. NATIONAL TOURS: The Who's Tommy, Dodger Productions. FILM:

Intolerable Cruelty for the Cohen Brothers, Polar Express, Spider-Man, What Women Want, What Lies Beneath, October Sky, Amistad, Forrest Gump, Quiz Show, The Hudsucker Proxy. TV: West Wing (Emmy Award). EDUCATION: NC School of the Arts, Yale School of Drama.

Charlotte Devaux

(Costume Design)

THE GLOBE THEATRES: Designer: *All My Sons, Betrayal, The SantaLand Diaries, Da*; Resident Assistant Costume Designer: *Imaginary Friends, Dr. Seuss' How the Grinch Stole Christmas!, A Midsummer Night's Dream, The Boswell Sisters, The Hostage, Old Wicked Songs, Things We Do for Love, The Woman in Black, Crumbs from the Table of Joy, The Countess, Vita and Virginia, Art.* ELSEWHERE: *Linnaeus, Prince of Flowers, Botanic Gardens, Christchurch, New Zealand, and Royal Botanic Gardens, Sydney, Australia (winner, Fringe First, Edinburgh, Scotland), also in New Zealand: Suburb, Twelfth Night, Christchurch Repertory Theatre; Hopes, Dreams and Perditions, The Court Theatre.* Charlotte is an Associate Designer of The Christchurch Drama Theatre and has designed numerous children's productions, also *Dr. Livingstone, I Presume (premiere), London, UK.* FILM/TV: Ms. Devaux was formerly the costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programs and drama series. She has also designed a variety of New Zealand independent short films.

Aaron M. Copp

(Lighting Designer)

Aaron Copp recently worked with Karen Carpenter on the Globe's production of *Smash*, as well as *Betrayal*.

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

Paul Peterson

(Sound Design)

THE GLOBE THEATRES: *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.* He has also served as Assistant Sound Designer on over 30 productions. 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, Diversionary 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: Paul holds a BFA in Drama with an emphasis in Technical Design from San Diego State University. He also serves on the Professional Advisory Council for the Coronado School of the Arts

and is a member of United Scenic Artists, Local 829.

Raúl Moncada

(Stage Manager)

THE GLOBE THEATRES: Literary Associate (1994-present); Multicultural Program Associate (1985-1996); Teatro Meta Program Director (1985-1994); Stage Manager for more than 55 productions. PLAYWRIGHT: *Pastorela '91, Pastorela '92.* TRANSLATOR: *Ballad of the Blacksmith, La Fiaca, The Granny.* PRODUCER: *Latino Play Discovery Series, Spanish Classics Street Theatrefest.* ELSEWHERE: He has translated over 20 plays from Latin America, served as an on-site evaluator for the NEA since 1992; panelist for the Lila Wallace Reader's Digest Fund; script evaluator for Young Playwrights' Project; and member of the Partners of the Americas Cultural Committee. He has directed and stage managed at Chicago's Second City and Ivanhoe Theatres, Arizona

Additional Staff

Assistant Director.....Lurie Horns
Pfeffer
Voice & Dialect Coach.....Ursula
Myer
Assistant Scenic
Designer.....Amanda Stephens
Assistant Costume
Designer.....Shelly Williams
Stage Management Intern.....Amy
Bristol

Understudies

Kathryn.....Jennifer
Stewart

The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829,

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

splendour

Splendour (n.) 1. Great light or luster, brilliance. 2. a. Magnificent appearance or display, grandeur. b. Something grand or magnificent. 3.

I read Splendour about a year and a half ago, soon after September 11, 2001...a date which will forever after be marked in this country as the day on which we learned to fear. I have not been able to get Splendour out of my mind since then.

Until 2001, I was a complacent person. I had known my share of trials and tribulations, but I generally felt safe and satisfied with my lot. However, since September 11th, I have found myself doubting my safety, worrying about who the people around me were, and spending like crazy. Yes, folks, when I feel threatened I go straight to retail therapy. I had never known before what it was to feel at risk - let alone to feel endangered.

I did not know what it was to fear. I still do not know - what it is to live in fear, to fear every waking moment, to awake in fear, to live your waking life in fear. I do not know what it is to fear falling asleep, to fear sleeping, to fear that you might not wake up, to fear that you will wake up and nothing will have changed.

The characters in Splendour live in fear, and they do so because they have been forced to fear; they have been provoked to fear; they have been incited to fear, by an oppressive government that has set them against one another, and purposely brought about a divide amongst their peoples. The four women here are dominated by a totalitarian dictator who has

manipulated every element of their society to create fear: fear of neighbors, fear of friends, and even fear of family.

What each of the women you are about to encounter has done to cope with her fear is take action, both positive and negative: by witnessing for the world, by buying things to fill the void, by loving the enemy, by informing on others that they used to love, all as a means to survive the frightening world in which they live. The more time I spend with the play, the more heroic I find each of these women, living in an impossible situation and not just surviving, but going out in glory.

Upon my first reading of the play, I did not open myself up to it, and I tried to push it into a linear pattern. That way of thinking did not work for this text, which is very different from the norm. Its form is contemporary, and its structure is not linear. Thus the arc of the story does not develop in a straight line, but instead by a collage of impressions. Abi Morgan has crafted it in this way, to illustrate the way of life for the four women we encounter – the eventual fragmentation of the text reflects the disintegration of their society.

The complex style of the play reminds me of *Vita & Virginia*, a play I directed when I first came to the Globe, which moves in and out of dialogue and direct address, spoken thought and past events. The play is impressionistic, but not in a soft-focus kind of way, like the lily ponds of Monet; in *Splendour*, you get a very strong, stark relief, black and white impression – like a photograph – of every moment, that is not just physical, not just sensory, not just emotional, but is all these things – an impression of incredible dimension that is set in stark contrast to the previous moment. Time jumps back and forth.

We find ourselves in a country that is torn by civil war, in which the ethnic nationalities have been pitted against each other by a ruthless dictator. There is fighting in the city. The revolution is at hand. This could be any of several countries in our

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We gratefully acknowledge their long-standing leadership throughout the years.

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Throughout the years, the Globe Guilders have had a steadfast connection to the Globe's remarkable history and serve as a major lifeline to the community. Collectively, the Guilders have sponsored many productions over the years, including *Private Eyes*, *Dinner with Friends*, and now, *Splendour*. We extend a most sincere thank you to the Globe Guilders for their

The Globe Theatres, the flagship of San Diego's performing arts community, maintains a long-standing reputation as a fiscally responsible non-profit business. 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 Globe

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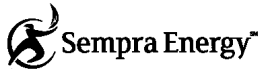
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This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; and also under an agreement

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The Craig Noel League was established in November 2000 to build the endowment and secure the legacy Craig Noel and countless others fashioned for The Globe Theatres. The League honors those thoughtful 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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In celebrating the New Year, please consider resolving to support our Theatre with an extra gift this year.

Why support the Theatre? One reason is that the Globe has all sorts of talented artists all around the place, and if we don't support them, they may write a play about us we wish they hadn't. Another, perhaps better reason is that the Globe has earned our trust and support over these past 67 years, especially last year. Over the course of just 12 months, we celebrated Jack O'Brien's receiving the prestigious "Mr. Abbott" award from the Stage Directors and Choreographer's Foundation and we selected Lou Spisto as the Globe's new Executive Director.

This year looks equally bright! In 2003, the Globe will present three world premieres and will bring some of America's leading artists to you, including the incomparable Ellen Burstyn and veteran director Mark Lamos.

We love having you in our audience for productions of this quality. We also hope to earn your added financial support, in order to sustain this artistry.

So, to those of you who have valiantly found babysitters under trying circumstances, braved The Merge, trekked from the distant Organ Pavilion, and met challenges of every other kind and character, all for the sake of being here with us to enjoy this wonderful art, let us make a resolution together. In this year 2003, let us courageously reach for our checkbooks or charge cards and give an extra financial gift to our beloved Old Globe Theatre. Let us keep all this wonderment alive and well in San Diego. If enough of us do so, maybe they'll even write a nice play about us. Or at least challenge and entertain us for years to come, at a level of artistic quality few cities in the world can offer.

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Theatre Studio: This semester-long, bilingual (English and Spanish) program for middle and high school students is designed to help alleviate language difficulties, motivational problems, and negative attitudes. Each year over 400 students from San Diego County schools work with four bi-lingual teaching artists to develop scenes from their own original ideas and write and rehearse their scripts resulting in a performance in the Old Globe Theatre at an annual festival.

The Real Globe: This interactive summer program offers high school students from all across the United States a unique camp experience delving into Shakespeare and his work. The program culminates in a workshop production of a Shakespearean play. Scholarship assistance for camp tuition is available.

Playguides: A program that allows teachers to purchase discounted tickets to Globe productions, and brings the Playguides, a team of teaching artists, into the classroom to provide a live study guide for the play they will attend. Additionally students participate in pre- and post-show discussions with actors and production staff.

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For more information about the Globe's Education Programs, please contact (619) 231-1941, x2144.



Teatro Estu participants at Roosevelt Middle School

Photo: Emily Baehler

PROGRAMS FOR ADULTS

The Globe Studio: Offers adult acting classes, ranging from Basic Actor Training and Scene Study to more advanced work in Improvisation and Shakespeare. These classes, taught by working professionals, are held year-round in six-week sessions. The next session begins January 2008. Classes are offered on weeknights from 7:00pm to 10:00pm and Saturday mornings from 10:00am to 1:00pm. Members receive a discounted rate. To register for a class, or to receive more specific information, call (619) 231-1941, x 2144.

Insights: Seminars: Take an in-depth look at the Globe's Season 2008 productions. Meet the artists and artisans involved in bringing each show to life on the Globe's stages. Seminars are free to Members and Subscribers (\$8 for the general public; \$2.50 for teachers and students).

Behind-the-Scenes Tours: Discover how the magic is created with a behind-the-scenes tour of The Globe Theatres, including a backstage look at the Old Globe Theatre, the Cassin Carter Centre Stage and the Lowell Davies Festival Theatre. Also visit the Globe's renowned costume and scene shops, and much more. Group tours for students and/or adults by reservation most weekdays; walk-up tours 10:30am Saturdays and Sundays. (Cost: \$8 for adults; \$1 for students).

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WIDOW TELLS ALL**

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Directed by Ron Scardino
Jan. 26 through Mar. 8

LOVES AND HOURS

By Stephen Metcalfe

Fresh from taking *Imaginary Friends* to Broadway, Jack O'Brien directs this witty and insightful comedy — a world premiere by local playwright Stephen Metcalfe.

Directed by Jack O'Brien
Mar. 23 through May 3

PENTECOST

By David Edgar

In a small Eastern European country, a painting is discovered that could re-write history — if only it can survive a night under siege. Epic, gripping and full of surprises!

Directed by Mark Lanos
May 25 through July 5

...in the Cassius Carter Centre Stage

SPLENDOR

By Abi Morgan

In an unnamed dictatorship, four women await the leader's return. The dictator's wife, her friend, an American photographer and their translator dance with truth and power while a revolution rages outside — a U.S. premiere.

Directed by Karen Carpenter
Feb. 2 through Mar. 16

KNOWING CAIRO

By Andrea Stolowitz

Probing and explosive, *Knowing Cairo* explores the relationship between a 79-year-old German-Jewish woman, her daughter, and her new African American caretaker. Full of wit and wildly entertaining — a world premiere!

Directed by Sorot Scott
Mar. 30 through May 11

ROUNDING THIRD

By Richard Dresser

Two coaches battle their demons and each other in a comedy that turns sardonic wit towards one of America's treasured institutions: Little League Baseball. Just in time for summer!

Directed by B.J. Jones
June 1 through July 13

SUMMER FESTIVAL 2003 COMING SOON!

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The Misanthrope

By Moliere Translated by Richard Wilbur
Directed by Sabin Epstein

March 1 – March 8, 2003

The Studio Theatre, University of San Diego

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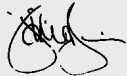
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Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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.

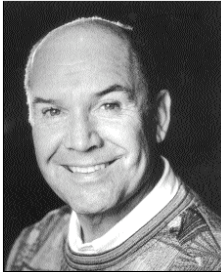
DIRECT EAR™ LISTENING SYSTEM

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.

PUBLIC TOURS

Go behind the scenes at The Globe Theatres to learn about the history, three stages, shops and crafts areas. Open tours: most

PROFILES



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



CRAIG NOEL

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.

Jack O'Brien

Louis G. Spisto

Craig Noel

Administration
Executive AssistantJune Andujar
Human Resources AdvisorCathy Zumberge

Artistic
Associate Artistic Director.....Karen Carpenter
Associate Director/CastingBrendon Fox
Executive Assistant.....Lorraine Boyd
Dramaturgy AssociateDiane Sinor
Literary AssociateRaúl Moncada
Literary AssistantJanet Hayatshahi
Vocal Coach.....Jan Gist
Company ManagerEllen Dieter

Professional Training
Director.....Richard Seer
Program CoordinatorLlance Bower
MFA Faculty.....Maria Carrera, Cynthia Caywood,
Sabin Epstein, Jasper Grant, Gerhard Gessner, Jan
Gist, Victoria Hayne, Colleen Kelley, Fred Robin-
son, Terry Ross,
MFA Production Staff
Barth Ballard, Lindsay Byrne, Sabin Epstein, James
Feinberg, Corey Johnston, Chris Rynne, Robin
Sanford Roberts

Education
Director
.....Donna Marie Cory/Patti Saraniero
Tour CoordinatorHolly Ward
Speakers Bureau Coordinator.....Carol Green
Teaching Artists
.....Peter Cirino, Evelyn Diaz Cruz,
Jonathan McMurtry, Arturo Medina,
Shalico Sain, Anondi Sanchez, John Tessmer,
Tony Ward, Dr. John Warriner
RegistrarMichael Smith

Finance
Director.....Ron Kolenic
Accounting SupervisorRita Edenfield
Accounting Assistant.....Jose Cortez
Accounting AssistantDiane Jenkins
Payroll Coordinator.....Cory Christensen
ReceptionistLynn Dougherty
Administrative Assistant.....Vanessa Anton

Information Technology
ManagerDean Yager
Assistant.....Thad Steffen

Maintenance
Building ManagerSean La Motte
StaffViolanda Corona, Ismael Delgado,
Humberto Elvira, David Gaspar, Roberto Gonza-
lez, Margarita Meza, Jose Morales, Maria Rios

DEVELOPMENT
Development Manager.....Robert Ford
Development Officer.....Brad Ballard
Associate Director, IndividualsDana C. Moore
Associate Director, Foundations
.....Ann marie Houghtailing
Associate Director, Corporations
.....Chris Graham
Membership AdministratorDiane Addis
Events Manager.....S. Alexis Stein
Development Assistant.....Carolyn Reid

Donor Services
V.I.P. Concierge.....Stephen Serieka
Suite Concierges ...James Ferguson, Brett Young
V.I.P. Valet Attendants
.....Hector Bustamante,
Joshua Gibson, Kevin Tom, Brett Young

Production
Director.....Robert Drake
Associate Director.....Debra Pratt Ballard
Production CoordinatorJan Burgoyne
Production InternAmy Bristol

Stage Management
Stage Managers
.....D. Adams, Raúl Moncada
Lurie Horns Pfeffer
Assistant Stage Manager
.....Tracy Skoczelas

Technical
Director.....Benjamin Thoron
Associate Director.....Christopher Morris
Shop Foreman/Master Carpenter
.....Christian Thorsen
Master Carpenter, Festival Theatre
.....Bob Dougherty
Flyman, Stage Carpenter, GlobeJim Masacek
Carpenters.....Forrest Aylsworth, David
Berzansky,Curt Carlsteen, Jeremiah Aldrich-
Lutz, Jim Hopper, Rogelio Rosales
Charge Carpenter, CarterNick Fouch
Charge Scenic Artist.....Danny Griego
Assistant Scenic Artists.....Edee Armand,
Ken Scar
Scenic Artist.....Marcella Lucenti
Technical Assistant/Buyer.....Liz Eisele
Costumes
DirectorStacy Sutton
Resident Design Assistant
.....Charlotte Devaux
Assistant to the Director
.....Jennifer Hanson
Design AssistantShelly Williams
ShopperRebecca Morgan
Dyer/Painter/Crafts ArtisanK. Glee Brandon
Crafts ArtisanLinda Black
Drapers.....Louise M. Herman,
Chris Moad
Assistant Cutters.....Gloria Bradford, Anne
Glidden Grace
Costume AssistantMary Miller
Stitchers.....Samya Serougi,
Sarah Wiley
Wig & Makeup Supervisor.....Molly O'Connor
Assistant Wig & Makeup Supervisor
.....Kathleen Kurz
Hair ConsultantJeri Nicholas
Head DresserBeverly Boyd
Running CrewLisa Wylie
Carter DresserAngela Miller
Globe Dresser.....Rebecca Morgan
Rental Assistant.....Angela Land

Properties
DirectorNeil A. Holmes
Shop ForemanM.H. Schrenkeisen
Lead Craftsman.....Rory Murphy

BuyerJennifer G. Brawn Gittings
Craftspersons.....Ryan Buckalew, Kristin Steva
Property Master, Globe.....Pat Cain
Property Master, CarterMarcus Polk
Lighting
DirectorDavid Lee Cuthbert
Assistant Director.....Kurt Doemelt
Master Electrician, GlobeTonnie Ficken
Master Electrician, CarterJim Dodd
Electricians.....Randy Anetsky, Jason
Bieber,Todd Erickson, Dean Estes, Fred Holt, Josh
Klem,Andy Lowe, Megan Lujan, Brian Marz,
Miranda Mikes,Brandon Moss, Leah Nelman,
Travis Richardson,
Kathryn Roundtree, Stephen Schmitz,
Mira Suddarth, Brennan Taylor, Erica Zeckser

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

Security/Parking Services
SupervisorRachel "Behr" Garcia
OfficersEd Byrd
Irene Herrig, Brandi Mahan
Parking AttendantsRoberto Almaquer,
Sheresa Eselin, Deborah Elliot
Jane Geren, Elizabeth Johnson,

MARKETING
DirectorNancy Higgins
Associate DirectorMichael Rennie
Public Relations ManagerBecky Biegelsen
Marketing Coordinator.....Jessica Brodtkin
Production PhotographerCraig Schwartz

Ticket Services
Associate Director of SalesShamayne Hakim
Assistant Managers, Ticket Services
.....Tim Cole,Lisa Starace
Lead Ticket Services Representative
.....Diana Sparta
Assistant Manager, Group Sales
.....Deborah Dimery
Group Sales CoordinatorJohn Donlon
VIP Ticket Services Representative
.....Elisabeth Everhart
Data Coordinator.....Jean McKissick
Staff.....Megan Carroll,
Eve Childs, Robert Fridenberg, Mame Gile, Mary
Jan Livensparger, Pat McGuire, Paul Ortiz, Brittany
Summers, Lora Tange

Patron Services
Theatre Manager.....Mike Callaway
House Manager.....Moira Gleason,
Jay Maness
Patron Services Representative
.....Merlin D, "Tommy" Thompson
Food & Beverage ManagerDana Juhl
Pub Assistant ManagerNicola Roberts
Pub Staff.....Robert Byrd, Roland
Roberge,Tess Rowley, Felicia Tobias
Gift Shop Supervisors.....Rose Espiritu, Patrick
McGuire
Front of House Assistant.....Megan Sullivan