

Welcome to



THE OLD GLOBE



Welcome – it's so good to have you here!

It's "one from column A, and one from column B" for this last round of the 2003/2004 Season, and they couldn't be more polar opposites, nor more beautifully yoked together.

In the Globe, Stephen Wadsworth returns with his celebrated *Don Juan*, one of the great and challenging classics of Molière, nowhere as farcical as the more familiar productions we've hosted over the years, but a great, probing, and fascinating take on the life of the famous reprobate that stands with Mozart's *Don Giovanni* in its reputation. Wadsworth is one of the true originals directing these days, whose intense mastery of the works of the 17th and 18th Centuries – whether it be Handel's opera, *Xerxes*, or the ravishing work he has done in translating and interpreting the sensual world of Marivaux – stands as some of the most important and original work being done anywhere. It's a pleasure and an honor to have him back in our theatre.

And on the "Far Side" of philosophy comes the Globe playwriting debut of Nicky Silver, that so-called Bad Boy and Darling of the Critics, whose work is at once hilarious, sassy, satiric, and spot-on, all at the same time. Matt August, who began his work here as one of our celebrated assistant directors seasons ago and who has emerged as a force to be reckoned within theatre circles across the country, returns to head up *The Food Chain*, this truly funny "walk on the wild side."

We're tremendously excited by the quality of this work, as well as the thrilling summer we see just ahead. There may well not be another theatre in the country delivering such varied and exciting productions. It's your Globe – and we're proud to be so!

JACK O'BRIEN
Artistic Director



What an exciting time to be at The Old Globe! We're wrapping up an enormously successful 2003/2004 Season, during which we hosted the great American playwright Arthur Miller for his incredible production of *Resurrection Blues*, and presented William Inge's classic *Bus Stop*, plus Pulitzer Prize-winner Nilo Cruz's *Two Sisters and a Piano*. We're now getting into gear for summer, highlighted by the much-anticipated Shakespeare Festival, alongside the delightful new musical *Lucky Duck*, directed by 2002 Tony Award®-winner John Rando, and a contemporary comedy, *The Intelligent Design of Jenny Chow*.

We've just announced our 2004/2005 Season as well, continuing the Globe's tradition of artistic excellence with an ambitious line-up of some of the most significant work being produced in the theatre today. Highlights include the thrilling world premiere musical *Dirty Rotten Scoundrels*, with music and lyrics by *The Full Monty* composer David Yazbek, book by Jeffrey Lane, and directed by our own Tony Award®-winning Jack O'Brien. Jerry Mitchell also joins this top-notch creative team as choreographer, having worked with Jack on *Hairspray*, *Imaginary Friends* and *The Full Monty*. Best of all, Globe patrons will be the very first to see this exhilarating new piece before it heads to Broadway. *Dirty Rotten Scoundrels* will be followed up by the Tony Award®-winning runaway hit of the 2003 Broadway season, *Take Me Out*. This first regional production will be helmed by the show's original Broadway and Tony Award®-winning director, Joe Mantello. Between the Summer Festival and this new Winter Season, patrons will have the unique opportunity to see the work of three Tony Award®-winning directors in a row on our stages!

Tickets to this incomparable season are currently available only by subscribing. With the Globe's tremendous growth in subscriptions – a 25% increase in the past year – individual tickets for these enticing offerings will be very difficult to obtain. The best way to guarantee seats and get the best prices is through a subscription purchase. Subscribers are also able to exchange their tickets – now by phone or email – for another night during the run of a performance if a conflict arises – just one of the many benefits that Globe subscribers enjoy. Don't miss out on these unparalleled seasons of world premieres and Tony Award®-winners. Subscribe today, and hold your place for one of the most exciting seasons in Globe history, while ensuring the lasting artistic legacy of this great San Diego institution.

LOUIS G. SPISTO
Executive Director

Season Sponsors

The Old Globe is deeply grateful to its 2004 Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the theatre's high quality of artistic programming, and award-winning work in the community. The Board, staff and artists of the Globe are honored by this endorsement of the theatre's work.

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THE OLD GLOBE

P R E S E N T S

DON JUAN

BY

Molière

Translated and Adapted by

Stephen Wadsworth

SCENIC DESIGN

Kevin Rupnik

COSTUME DESIGN

Anna R. Oliver

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Joan Arhelger

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CHOREOGRAPHER

Daniel Pelzig

FIGHT DIRECTOR

Geoffrey Alm

ORIGINAL VOCAL COACH

Kate Wilson

STAGE MANAGER

Susie Cordon*

DIRECTED BY

Stephen Wadsworth

Don Juan is produced through special arrangement with Bruce Ostler, Bret Adams, Ltd., 448 West 44th Street, New York, NY 10036.

This adaptation of *Don Juan* was commissioned by the Seattle Repertory Theatre, Seattle Washington
Sharon Ott, Artistic Director; Benjamin Moore, Managing Director

And originally produced by Seattle Repertory Theatre and McCarter Theatre, Princeton, New Jersey
Emily Mann, Artistic Director; Jeffrey Woodward, Managing Director

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

Casting by Paul Fouquet CSA, Casting Director, Jandiz Estrada, Casting Associate
Elissa Myers Casting

Cast of Characters

IN SPEAKING ORDER

Prologue Player/Don Luis.....	Laurence O'Dwyer*
Gusman/The Statue.....	Gilbert Cruz*
Sganarelle.....	Andrew Weems*
Don Juan.....	Adam Stein*
Donna Elvira/Don Alonso.....	Francesca Faridany*
Charlotte/Ragotin.....	Mary Bacon*
Pierrot/Pauper/La Violette.....	Burton Curtis*
Mathurine/M. Dimanche.....	Laura L. Kenny*
La Ramee/Don Carlos.....	Bruce Turk*
Ensemble.....	Ross Hellwig, Edelen McWilliams, Jon A. Sampson

There will be one 15-minute intermission.

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

Production Sponsors

This production of *Don Juan*
is generously sponsored by

Sheryl and Harvey P. White

and

The Mandell Weiss Charitable Trust

Sheryl and Harvey White have played numerous roles at The Old Globe – from long-term subscribers and production sponsors to Season Sponsors. Each has served multiple terms on the Globe's Board of Directors, with Harvey serving as the Board Chair in 2000 and 2001, and Sheryl elected to her first term as Board Chair this year. Sheryl has also chaired some of the Globe's most successful galas, for which we are ever grateful. In addition, Harvey and Sheryl have endorsed The Old Globe's artistic vision by making a generous leadership gift of \$5 million, helping to build a dynamic new era for the Globe.

The Mandell Weiss Charitable Trust has sponsored numerous Globe productions, including *The Merry Wives of Windsor*, *Macbeth*, *Things We Do For Love*, *The Boswell Sisters*, *Beyond Therapy* and *Time Flies*. Through its generous support of the entire San Diego community, the Trust ensures that the vision and legacy of philanthropist Mandell Weiss continues to endure.

We extend our sincerest thanks to Harvey and Sheryl White and the Mandell Weiss Charitable Trust for their continued endorsement of the Globe's artistic endeavors.

Don Juan is a charming, aristocratic, serial seducer and liar. As the action begins, Don Juan has abandoned his wife, Donna Elvira, whom he seduced and abducted from a convent.

In a constant flow of action, Don Juan successively attempts to seduce two country maids, Charlotte and Mathurine; fights with Charlotte's intended, Pierrot; learns he is being pursued by a group of vengeful men and so hides with Sganarelle, his trusty servant, in the forest; offers a bribe of gold to a devout beggar if he will blaspheme God; and rescues a stranger who is being attacked by thieves.

The stranger turns out to be Don Carlos, brother of Donna Elvira, who thanks Don Juan profusely until her other brother, Don Alonso, arrives and recognizes Don Juan. He narrowly escapes being killed by the two brothers, who have been pursuing him to avenge their sister's abandonment. In their flight, Don Juan and Sganarelle come upon the magnificent tomb of the revered Viceroy whom Don Juan has killed, and they discover the Viceroy's lifelike Statue. He jokingly invites the Statue to dinner and when the Statue nods "yes," a frightened Sganarelle warns him to mend his ways before it is too late. Don Juan returns with Sganarelle to his home where he mocks a creditor and ignores his father's threats of disowning him. Donna Elvira arrives, now serene and spiritual, and also warns him to repent. He is then accosted by the Statue, who invites him to supper the next night. Don Carlos arrives and challenges him to a duel.

Although Don Juan now acts remorseful, which elates his father, he secretly tells Sganarelle he is only being a "hypocrite like everyone else." Scoffing at the two specters which have appeared to warn him of doom to come, Don Juan refuses to apologize for his life. The Statue then takes him by the hand and draws him into the fiery pit of damnation.

Don Juan es encantador, aristocrático, seductor consecutivo y mentiroso. Al comenzar con la acción, Don Juan abandona a su esposa Doña Elvira, a quien no solamente sedujo, pero también secuestró de un convento. Después en una constante corriente de acción, Don Juan intenta seducir a dos jóvenes campesinas, Charlotte y Mathurine. Don Juan se pelea con Pierrot, el prometido de Charlotte, y se entera que está siendo perseguido por un grupo de hombres que buscan venganza, así que se esconde en el bosque con Sganarelle, su fiel sirviente. También le ofrece un soborno de oro a un devoto pordiosero si blasfema el nombre de Dios y rescata a un forastero que ha sido atacado por unos rateros.

El forastero resulta ser Don Carlos, el hermano de Doña Elvira, el cual le está profundamente agradecido, hasta que su otro hermano, Don Alonso, llega y reconoce a Don Juan. Don Juan apenas logra escaparse de los dos hermanos, que lo buscan para matarlo en venganza por el abandono de su hermana. Don Juan y Sganarelle se encuentran ante la magnífica tumba decorada con una estatua muy realista del venerado Virrey, el cual Don Juan ha matado. Bromeando, Don Juan invita a la estatua a cena, pero cuando ella le indica con la cabeza que sí acepta la invitación, el espantado Sganarelle lo previene y le dice que se arrepienta antes de que sea demasiado tarde. Don Juan y Sganarelle regresan a su casa, en donde se burla de un acreedor e ignora las amenazas de su padre de desheredarlo. Doña Elvira llega serena y espiritual a decirle que se arrepienta. Después es acosado por la estatua quien lo invita a cenar la noche siguiente. Don Carlos llega y reta a Don Juan con un duelo.

Don Juan ahora se comporta arrepentido, lo cual alaga a su padre, pero le dice secretamente a Sganarelle que sólo es un "hipócrita como todos los demás." Burlándose de los dos espectros que se han aparecido para advertirle de la maldición que está por llegar, Don Juan se niega a pedir disculpas por su vida. La estatua lo toma de la mano y lo hala consigo a la ardiente foza de la maldición.

-AnaElvia Sanchez, Traductora

The Old Globe E-newsletter UPSTAGE ONLINE

The Old Globe is moving into the digital age with our new electronic newsletter. This electronic version will replace our former Globe Upstage newsletter. Upstage Online is now available to patrons by visiting our website at www.TheOldGlobe.org and entering your email address. By subscribing to our e-newsletter you will receive:

- exciting information about our productions
- special offers for online patrons
- interviews with artists
- special event news
- a peek "behind the scenes" at the Globe

Visit us online and enter your email address today at www.TheOldGlobe.org!

2004 Board of Directors



I hope you are as delighted as I am with all of the wonderful productions at The Old Globe in 2004. From Arthur Miller's *Resurrection Blues* to Nicky Silver's wacky black comedy *The Food Chain*, to Stephen Wadsworth's new adaptation of Moliere's classic *Don Juan*, The Old Globe continues to present fresh, vital productions that engage and entertain us all. And beginning in July, we're very pleased to present the much anticipated Summer Shakespeare Festival, with three of Shakespeare's plays running in rotation nightly throughout the summer. All of this, plus a pun-filled summer musical called *Lucky Duck*, directed by Tony Award®-winner John Rando, along with our very own Jack O'Brien-directed, Broadway-bound musical, *Dirty Rotten Scoundrels*, makes this definitely a year to be a regular at The Old Globe.

Yet even with all of these exciting artistic plans for the year, we must remember that ticket sales cover only 50% of the theatre's costs, and donations by individuals, corporations and foundations must bridge that gap and ensure that the Globe continues to entertain, engage and enlighten Globe audiences throughout the year. I urge you to make a tax-deductible contribution to The Old Globe today, and know that you are giving 100% support to this wonderful theatre.

Thank you for your continued support of The Old Globe. I hope you enjoy our season.

Sheryl White, Chair,
Board of Directors

Board of Directors

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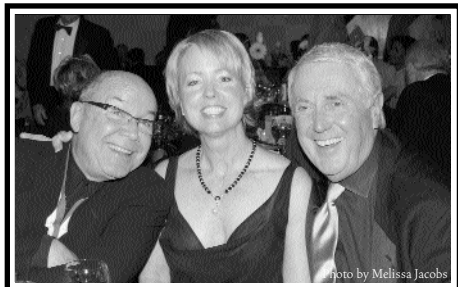
The Old Globe is supported in part by grants from the City of San Diego Commission for Arts and Culture, the California Arts Council, the County of San Diego and the National Endowment for the Arts; and is a constituent of the Theatre Communications Group and a member of the League of Resident Theatres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

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; and also under an agreement with the Society of Stage Directors and Choreographers (an independent, national labor union), and the International Alliance of Theatrical Stage Employees Local 122.

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The Executive Producers are a special group of friends who believe that The Old Globe plays an essential role in this community. Each has made a recent leadership gift of \$1,000,000 or greater to significantly enhance The Old Globe today, paving a bright future for the Globe in years to come:

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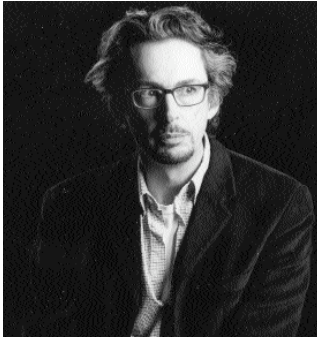
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Splendid Defiance

A conversation with Stephen Wadsworth — translator, adaptor, and director of Molière's *Don Juan* — by Christine Sumption



CS: Don Juan had his beginnings in Spanish legend and, over the centuries, has inspired plays, movies, and operas, including Mozart's *Don Giovanni*. What is it about the character of Don Juan that brings him back to life, again and again, in the popular imagination?

SW: In most manifestations, Don Juan is a charismatic rake who lives by his own rules and with absolute singleness of purpose, and as such he excites a variety of erotic and romantic fantasies. But I think that's only the first layer of the onion. He's also an anarchic thinker, an iconoclast, splendidly defiant and true to his vision to the bitter end. He uses his sexual magic to express this anarchic spirit, to defy the society at hand, but he also has other ways of doing this.

CS: What are some of these other ways? How do they emerge in Molière's play?

SW: Well, every important artist who has adapted the *Don Juan* story has needed to say things about the society at hand, and in Don Juan's fearlessness and lawlessness, so attractive to the public, they've found a formidable mouthpiece. Molière, hard hit by the rejection of *Tartuffe* — itself already a rather shocking commentary on a decadent, hypocritical society — cut even deeper with his *Don Juan* play. Molière gives his hero a diamond-point intellect and lets him loose on religion, politics and the social contract. Sex is part of it, but by no means all. So yes, Molière looks at Don Juan's non-sexual expressions of anarchy very closely; his is by far the most vivid social critic of the Don Juans I have encountered.

CS: Who is Molière's Don Juan in relation to Louis XIV's France?

SW: Well, he is an outsider criticizing the way society works. Throughout the 17th century, France, the most populous and educated of the Western European states, was becoming increasingly aware of rationalism — the philosophy that reason, *intellect*, was the key to knowledge, rather than the senses or passions or religious doctrine. Rational thinking was very exciting in theory. But the minute you prove that one organism is essentially like another, that organisms within a species are essentially equal in that sense, you might realize that human beings, say, are all essentially equal as well. Take that thought one step further, and you have to question everything about a society that doesn't treat all human beings equally. And if you're running a religion used to

determining how men should imagine their world, a religion that has cozied up to a classist, racist government of the privileged few, why then you have a serious dilemma facing you. We know reason finally got the better of *ancien-régime* France in the bloody end of the 18th century, but here's Don Juan in 1665, unnerving censors and audiences with his rational, logical, unapologetic world-view. The biggest surprise to me in working on this play was watching Don Juan's skeptical, prove-it-to-me mind crash through the wall of the 17th century and march into the Age of Enlightenment, full of prescience and anger and awe-inspiring intellectual confidence.

CS: How much of Molière's social criticism is explicit in the script? Surely his audience didn't need to have it all spelled out for them.

SW: Well, Don Juan does not mince words *at all*, but of course there are lots of things about day-to-day life in 17th century France which are *implicit* in the text. Some of these I've explicated in the adaptation — information about dueling, blasphemy, medical issues, and of course I've opened some of the areas on which the censors focused their punishing attention.

CS: Most of us have some familiarity with Molière as a writer of comedy and social satire, having at some point seen or read *Tartuffe* or *The Misanthrope*. But of course he was a leading actor with his own theater troupe. In your work on *Don Juan* what evidence did you find of Molière the actor?

SW: Lots, though it isn't hard evidence, it's something I hear about from the characters, in the ways they have of using theatricality to make their points. Molière played Sganarelle, as he had done in other plays, and this Sganarelle has at least one Italian *commedia dell'arte* parent. Improvisation, in the form of *lazzi* (a sort of vaudeville routine), is in the air Sganarelle breathes, so I let him dictate a couple to me as I adapted the play. I'll bet my bottom dollar that Molière, clearly an awesome farceur, interpolated plenty of *lazzis* in his own plays. Remember, this is a guy who often said that he wrote his comedies to be played, not to be printed in books. That said, Molière is a literary magpie in *Don Juan*: he sends up the super-heroic flights of Corneille's plays in the speeches of Donna Elvira's brothers, for example, and Pierrot and Charlotte are written in the style of the peasants in (the real) Cyrano de Bergerac's plays. And the whole play is highly theatrical in an actor-centric way. It's all about performance.

Christine Sumption is Associate Artistic Director, Dramaturgy and Publications, at Seattle Repertory Theatre.

Reprinted by permission from the Seattle Repertory Theatre program for *Don Juan*.

Molière's Censored Masterpiece

by Joan DeJean

When Molière staged his version of the Don Juan legend in 1665, he surely knew that he would be quickly stopped. After all, *Le Tartuffe* had been suppressed the previous year for much less controversial content. He also knew, however, that since plays were not yet subjected to pre-performance censorship in France, anything could be staged – at least once.

Sure enough. The censorship of his new play began immediately after opening night and, in the end, became the most prolonged and most complex instance of censorship in pre-Revolutionary France. In fact, the play as performed that night in 1665 has come down to us only because an edition was published in French in territory outside the control of French censors; in Amsterdam in 1683. It is that version of the play, not staged for two and a half centuries, that Stephen Wadsworth has worked from in translating and adapting *Don Juan*.

We know a good deal about the play as first staged by Molière in his Parisian theater on February 15, 1665, and all because the play immediately had seemingly all of Paris in an uproar. Someone in the audience on opening night, for example, was so outraged by some of the play's lines that he wrote them down and quoted them in a violent attack on Molière that he published a few months later. He felt obliged to add the same footnote after each quotation – “on opening night” – because, immediately after the first performance, the censors had forced Molière to cut these lines. Despite the first known instance of censorship of the stage in France, Molière continued to perform the play for a little over a month. Then, on March 20, 1665, Molière's theater closed for the Easter vacation. When it reopened, *Don Juan* had disappeared. It would not be heard of again in Molière's lifetime. It was the only one of his plays that Molière never attempted to publish. This radical censorship of the work, today generally considered Molière's masterpiece, could only have been carried out by direct order of Louis XIV.

The play was not published until a decade after Molière's death, when his former head actor and one of his close friends edited the first complete collection of Molière's plays. They intended to include a good deal of material suppressed during *Don Juan's* initial run. The censors inter-

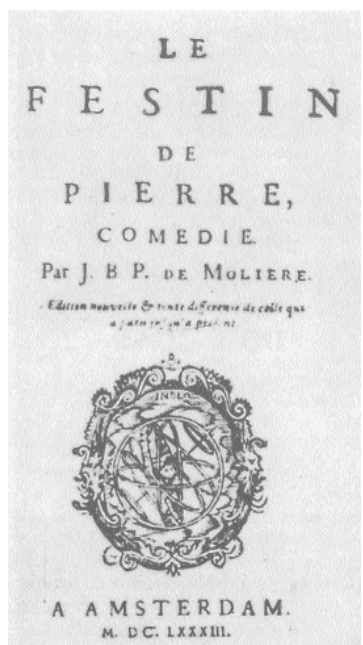
vened again, however, and, as published in Paris in 1682, the play was so extensively mutilated that some scenes make no sense.

The strangest aspect of *Don Juan's* history is the fact that, even though the play's uncensored text circulated in thousands of copies, it took French readers a very long time to notice it. It was only in 1870 that a French editor finally fully discussed the play first published in 1683, and only in the 1920s that French actors began to stage the text that Molière used. To date, no French editor has ever reprinted the Amsterdam edition: each simply used fragments from it to fill in the blanks in the French edition of 1682. The rapid and huge success of the Amsterdam edition proves that Europe on the verge of the Enlightenment was ready to make a classic of the play that the French could neither read nor see in unexpurgated form.

The Amsterdam edition shows us one of Molière's masterpieces before it was prepared for publication, an open, improvisational text. It is the closest record we have of Molière's vision of a society in which the boundary between market values and the traditional values of religion, family, and social rank has been eroded, of his portrait of a great aristocrat more interested in the price of things than in proper social stratification – or in sexual conquest. For two centuries, this vision was unthinkable in France.



Detail of frontispiece to the 1682 French publication of *Don Juan*.



Title page of the 1683 Amsterdam edition of *Don Juan*.

Joan DeJean is Trustee Professor of French at the University of Pennsylvania and the author of *Ancients Against Moderns: Culture Wars and the Making of a Fin-de-Siècle*. She also edited the first French-language publication of the Amsterdam *Don Juan* since 1683 (Geneva: Droz, 1999).

Mary Bacon

(Charlotte/Ragotin)

NEW YORK: *Arcadia*, Lincoln Center; *Mother Lolita* and *A Dream of Wealth*, Urban Stages;



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Triumph of Love, adapted/directed by Stephen Wadsworth, Seattle Rep, Long Wharf Theatre; *Proof*, Capital Rep; Stephen Wadsworth's *Don Juan*, Seattle Rep, McCarter Theatre; *Radium Girls*, Playwrights Theatre of New Jersey (Best Actress nomination); *Accidental Death of an Anarchist*, Viola, *Twelfth Night*, *An Experiment with an Air Pump*, Dallas Theatre Center; Lala in the world premiere of *The Last Night of Ballyhoo*, Alliance Theatre; Hartford Theatre Works, Baltimore Center Stage, Denver Center Theatre, Cincinnati Playhouse, Buffalo Studio Arena, Hudson Stage Company, Williamstown Theatre Festival. Seven shows as a member of The Actors Company Theatre (TACT) in NYC. TELEVISION/FILM: *Third Watch*, *The Gaveltons*, *In the Line of Fire*.

Gilbert Cruz

(Gusman/The Statue)

Gilbert is very happy to be here at The Old Globe and in Southern California, and to be



reunited with his fellow *Don Juan* cast members again. This past season Gilbert appeared in *Once Removed* at the Coconut Grove in Miami, starring Lucie Arnaz. He has appeared at Florida Stage in two

plays by this year's Pulitzer Prize-winner Nilo Cruz: *Bicycle Country* (world premiere) and *A Park in Our House*. He also created the role of the Militia man in the original version of Cruz's *Two Sisters and a Piano*, directed by Loretta Greco, at the McCarter Theatre. Other appearances include *The Royal Hunt of the Sun*, Missouri Rep; *Othello*, Portland Stage; *Twelve Angry Men*, Merrimack Rep. In NY he has been seen at the Cherry Lane Theater as understudy

for the two lead roles in *Havana Is Waiting*, directed by Michael Garces; Ma-yi Theater Company's *Watcher*, directed by Loy Arcenas; and Women's Project/Intar's *Under a Western Sky*, directed by Loretta Greco. On television he has been seen in numerous episodes of *Law & Order*, *SVU*, *Third Watch*, and in Tim Robbins' *The Cradle Will Rock*.

Burton Curtis

(Pierrot/Pauper/La Violette)

Burton has been living, performing, directing and choreographing in the Seattle area



for the past 15 years and is delighted to be making his Old Globe debut. He is also delighted to be rejoining forces with Stephen Wadsworth after working with him last season on the

Long Wharf Theatre, Seattle Rep, Missouri Rep co-production of *The Triumph of Love*, as well as the McCarter Theatre, Seattle Rep co-production of *Don Juan* two seasons ago. Other credits include *Great Men of Science*, Nos. 21 & 22, *Mr. Universe* and *The Complete History of America (Abridged)* at The Empty Space Theatre, where he also originated the roles of Eddie Wickett in *Texarkana Waltz* and Heathcliff in *Wuthering! Heights! The Musical!*. Burton recreated his roles in *Wuthering!* and *Complete History* at Actors Theatre of Louisville. FILM: Gus Van Sant's *Even Cowgirls Get the Blues*, Greg Lechow's *Money Buys Happiness*, and Karl Krogstadt's *Great Uncle Jimmy*. Burton has been recognized for his work by *Back Stage West* (100 Actors We Love), *The Seattle Times* (Spotlight Awards), and *The Seattle Weekly* (Best of Seattle). He recently co-adapted/directed a world premiere stage adaptation of Jacqueline Susann's *Valley of the Dolls* and choreographed Lauren Weedman's *Rash* for The Empty Space.

Francesca Faridany

(Donna Elvira/Don Alonso)

Francesca originated the roles of Donna Elvira and Don Alonso in this production (Seattle



Rep/McCarter Theatre). She was last seen in San Diego at La Jolla Playhouse in the title role of *Fräulein Else* (2003 San Diego Critics Circle Award: Outstanding Lead Actress), in her own adaptation of Schnitzler's

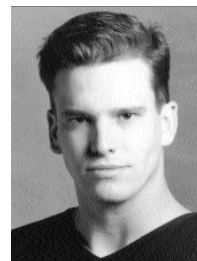
novella. During the last year she has performed *Fräulein Else* at Berkeley Rep, Long Wharf and McCarter Theatres. Other roles include: Rosalind in *As You Like It* (The Old Globe), Beatrice (Berkeley Rep), Titania (Huntington Theatre), Gilda in *Design for Living* (Seattle Rep), Ellie Dunn in *Heartbreak House* (Berkeley Rep), Silvia in both Marivaux's *Changes of Heart* and *The Game of Love and Chance* (McCarter Theatre), Perdita/Eliza in *Sheridan* (La Jolla Playhouse), Violet in *Waiting at the Water's Edge* and Cassandra in the *Oresteia*. Directors she has worked with include Tony Taccone, Emily Mann, Stephen Wadsworth, Mary Zimmerman, Brian Kulick, Mark Brokaw, Sharon Ott, Julie Hebert, Marco Barricelli, and the late Albert Takazauckas. On screen she stars in Lynn Hershan Leeson's independent film *Conceiving Ada* (opposite Tilda Swinton) and in Melissa Berman's *Seaside Trilogy*. TELEVISION: *Law & Order*, *Deadline* and *Law & Order: SVU*.

Ross Hellwig

(Ensemble)

THE OLD GLOBE/USD MFA: *The Cherry*

Orchard, *Twelfth Night*. NEW YORK: *Romeo and Juliet*, Theatreworks/USA.



REGIONAL: *Spinning into Butter*, Pittsburgh Public Theatre; *And Then They Came for Me*, Mill Mountain Theatre; *Romeo and Juliet*, Pennsylvania Shakespeare Festival. ELSEWHERE: *A*

Midsummer Night's Dream, Shakespeare Under the Stars; *Two Days of Grace* at Middleham, Borderlands Theatre; *The Mousetrap*, Invisible Theatre; *The Elephant Man*, *Measure for Measure*, Arizona Repertory Theatre. FILM/TV: *Law & Order: SVU*, *Guiding Light*. EDUCATION: BFA in Acting from the University of Arizona.

Laura L. Kenny

(*Mathurine/M. Dimanche*)

Laura comes to the Old Globe for the first time from a successful run at Seattle



Repertory Theatre in *The O'Conner Girls*, a new play by Katie Forgette. Laura also appeared in *Don Juan* at McCarter Theatre and Seattle Repertory Theatre. Other favorites at the Rep

include the Nurse in *Romeo and Juliet*, *The Good Times Are Killing Me*, *Six Characters in Search of an Author*, *The Prize* and *My Uncle Sam*. Some of her other stage work includes: *Wintertime*, *Grand Magic*, *The Cover of Life* and *The Language of Flowers* at ACT; *The Royal Family* at Intiman; *Beauty Queen of Leenane*, *Noises Off*, *I Hate Hamlet*, *A... My Name Is Alice* and *The Night of the Iguana* at Tacoma Actors' Guild; *The Secret Garden*, *The Music Man*, *Me and My Girl* and *Singin' in the Rain* at the 5th Avenue Theatre; *The Merry Wives of Windsor* at Seattle Shakespeare Company. FILM/TELEVISION: *Rose Red*, *Harry and the Hendersons*, *10 Things I Hate About You*, *Mad Love* and *Northern Exposure*.

Edelen McWilliams

(*Ensemble*)

THE OLD GLOBE/USD MFA: *The Cherry Orchard*, *Twelfth Night*. OFF-BROADWAY:



Tabletop, American Place Theatre (directed by Connie Grappo). OFF-OFF-BROADWAY: *The Seagull*, Blue Light Theatre Company; *Admissions*, Blue Heron Theatre (both directed by Austin Pendleton); *I*

Wanna Be Adored, NY Performance Works; as well as productions with IAE, NYU Directors Lab, MCC Summer Play Party. FILM: *Trifling with Fate*, *Tuesday* (also writer/producer), *Boxes*, *Pillow Talk*. EDUCATION: BA from Middlebury College.

Laurence O'Dwyer

(*Prologue Player/Don Luis*)

Mr. O'Dwyer last appeared at The Old Globe in *As You Like It*, directed by Stephen



Wadsworth. At McCarter Theatre in New Jersey he appeared in Wadsworth's productions of *Changes of Heart*, *The Game of Love and Chance* and *Mirandolina*. He reprised his role in

Changes of Heart at Berkeley Repertory and The Mark Taper Forum. For *Changes of Heart* he was nominated for the LA Celebration Award. His most recent credits: *A Quarrel of Sparrows* (written for him by James Duff), LA Cort Theater. He received the *LA Weekly* Best Actor Award for *A Quarrel of Sparrows*. *Sly Fox* at Theater Three in Dallas Texas; *A Christmas Carol* at Dallas Theatre Center; *Mary Stuart* and *Peter Pan*, directed by Irene Lewis, Baltimore Center Stage, where he is an Associate Artist. Mr. O'Dwyer is a graduate of the Goodman School of Drama in Chicago. He also served as chair of the Drama Department at Bennington College in Vermont.

Jon A. Sampson

(*Ensemble*)

THE OLD GLOBE/USD MFA: *The Cherry Orchard*, *Twelfth Night*. ELSEWHERE: *Romeo*



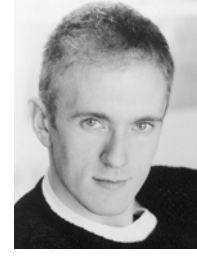
and *Juliet*, *Much Ado About Nothing*, *Macbeth*, *A Winter's Tale*, *Othello*, *Illusions of Grandeur*; *The Taming of the Shrew*, *Sexual Perversity in Chicago*, *Identity Crisis*, *The Empty Space*; *Titus Andronicus*, *The Merry*

Wives of Windsor, Kern Shakespeare Festival; *The Tempest*, Theatre Arts Productions; *Merchant of Venice*, *Twelfth Night*, *The Comedy of Errors*, Stone Soup Theater.

Adam Stein

(*Don Juan*)

THE OLD GLOBE: *Orson's Shadow*. BROADWAY: *The Lion King*, *The Iceman Cometh*.



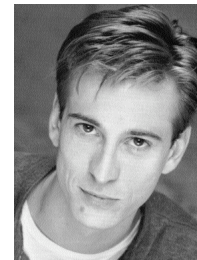
REGIONAL: *Don Juan*, Seattle Rep and McCarter Theatre; LA premiere of Adam Rapp's *Nocturne*, Black Dahlia Theatre; *Misalliance*, The Guthrie; *The Beauty Queen of Leenane*, Alley

Theatre; *Uncle Bob*, Steppenwolf; *As You Like It*, *Romeo and Juliet*, Williamstown Theater Festival. *Fame*, *Charlotte's Web*, many others at San Diego Junior Theatre. TELEVISION: *Law & Order*. EDUCATION: MFA from NYU Graduate Acting Program. Adam is also in a band called The Petersons, who have a website at www.petersonic.com, provided the bill has been paid.

Bruce Turk

(*La Ramee/Don Carlos*)

BROADWAY: *The Green Bird* (title role), *Juan Darien* (both directed by Julie Taymor). OFF-



BROADWAY: *Pericles*, BAM; *King John*, *Titus Andronicus*, *The Green Bird*. REGIONAL: *The Silent Woman*, The Shakespeare Theatre (dir. Michael Kahn); *Don Juan*, McCarter Theatre, Seattle Rep

(dir. Stephen Wadsworth); *The Tempest*, *Picasso at the Lapin Agile*, *The Rivals*, *Don Quixote*, *Macbeth*, *Fables*, Denver Center; *The Tempest*, *Red Noses*, Goodman Theatre; *The Miser*, Geva Theatre; *A Midsummer Night's Dream*, *She Stoops to Conquer*, Shakespeare Santa Cruz; *Rhinoceros*, *Measure for Measure*, *Macbeth*, NJSF; *Swimming in March*, Market Theatre; *Much Ado About Nothing*, *Equus*, Cincinnati Playhouse; La Jolla Playhouse; Remains Theatre; Prince Music Theatre. TELEVISION/FILM: *Third Watch*, *Garmento*, *Lighthouse*, *Midnight Spin*. INTERNATIONAL: Tadashi Suzuki's Acting Company in Mito and Togamura, Japan.

Andrew Weems

(*Scenarelle*)

BROADWAY: *The Green Bird*, *London Assurance*.

OFF-BROADWAY: *Troilus and Cressida*



(Bayfield Award), *Cymbeline* (Lucille Lortel Award nomination; also performed at the RSC, Stratford-Upon-Avon), *Pericles*, *The Green Bird*, all at Theatre for a New Audience; John Guare's

Woman at a Threshold, *Beckoning* (EST); *Princess Turandot*, *Mere Mortals*, *Marathon Dancing*. ELSEWHERE: *King John*, *Rhinoceros*, NJ Shakespeare; *Misalliance*, Center Stage; *Arms and the Man*, Intiman and La Jolla Playhouse; *Much Ado About Nothing*, Long Wharf Theatre; *Under Milk Wood*, Hartford Stage; *Adding Machine*, Actors Theatre of Louisville; *A Midsummer Night's Dream*, The Acting Company; Anne Bogart's company at Trinity Rep, *80 Days* and many others at La Jolla Playhouse. Author/Performer of *Namaste Man*, a far-flung tale. Stage debut: *A Thousand Clowns*, Kathmandu, Nepal. EDUCATION: Brown University and UCSD.

Stephen Wadsworth

(*Director*)

THE OLD GLOBE: *As You Like It* (1998).

NEW YORK: *Impossible Marriage*, Roundabout; Handel's *Rodelinda*, Metropolitan Opera; Handel's *Xerxes*, New York City Opera.

REGIONAL: Marivaux trilogy *The Triumph of Love*, *Changes of Heart*, *The Game of Love and Chance*, McCarter Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre, Mark Taper Forum, Huntington Theatre, Long Wharf Theatre; *The Oresteia*, Berkeley Rep, *An Ideal Husband*, Berkeley Rep, Seattle Rep; *Design for Living*, Seattle Rep, McCarter; *Mirandolina*, McCarter Theatre; *Don Juan*, Seattle Rep, McCarter Theatre; *Six Degrees of Separation*, Dallas Theatre Center. OPERA: Wagner's *Ring Cycle*, Seattle; *Xerxes*, Los Angeles, Santa Fe, Toronto, Boston, Seattle, Milwaukee; Mozart's *La Clemenza di Tito*, New York, Edinburgh Festival, Houston, Toronto, Glasgow; also London's Royal Opera, Milan's La Scala, Vienna State Opera, Netherlands Opera, San Francisco Opera. WRITER: *A Quiet Place* with Leonard Bernstein, *Marivaux: Three Plays* (Smith and Kraus), *Don Juan* (forthcoming, Smith and Kraus), translations of plays and operas by Goldoni, Monteverdi, Handel and Mozart.

Daniel Pelzig

(*Choreographer*)

BROADWAY: *A Year with Frog and Toad*. OFF-

BROADWAY: *Valhalla*, NYTW; *The New Moon* and *Lady in the Dark*, City Center Encores!; *New Yorkers*, Manhattan Theatre Club; *Privates on Parade*, Roundabout Theatre. REGIONAL: *Sweeney Todd*, Kennedy Center's Sondheim Celebration; *A Midsummer Night's Dream*, *As You Like It*, Seattle Rep; *Don Juan*, McCarter Theatre; *The Mikado*, *Company*, *Candide*, *A Christmas Carol*, Huntington Theatre; *Guys and Dolls*, Missouri Rep; *Showboat*, *Carousel*, Pioneer Theatre; *Ragtime* and concert stagings at the Hollywood Bowl. OPERA: directing credits include *Countess Maritza*, Santa Fe Opera; Mary Zimmerman's production of *Akhnaten* (original choreographer) in Strasbourg, France; concerts for Mostly Mozart at Lincoln Center, the Philadelphia Orchestra and the St. Louis Symphony. He has choreographed over 50 operas including *Regina*, Chicago Lyric Opera; *Don Giovanni*, New York City Opera; *Salome*, Seattle Opera; *Samson and Dalilah*, Houston Grand Opera; *Aida*, Los Angeles Opera. He also served as Resident Choreographer for the Santa Fe Opera. BALLET: Resident Choreographer for the Boston Ballet and ballets for Pennsylvania Ballet, Pittsburgh Ballet, Atlanta Ballet, Joffrey II Dancers and Juilliard Dance Ensemble, among others. Mr. Pelzig earned his B.A. in Cellular Biology from Columbia University and is a visiting Professor of Dance at Barnard College.

Kevin Rupnik

(*Scenic Design*)

REGIONAL: Set and costume design for Alaska Rep, American Repertory Theater, Arena Stage, Civic Light Opera of Pittsburgh, Coconut Grove Playhouse, Denver Center Theatre Company, Mark Taper Forum, McCarter Theatre, New York City Opera; Opera Theater of St. Louis, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Seattle Rep, Skylight Comic Opera, Yale Repertory Theatre. INTERNATIONAL: National Opera of Germany, Bonn; Opera North, Leeds, UK; Disneyland Paris: *Buffalo Bill's Wild West Show*. FILM: *Without You I'm Nothing*, *Howard Stern's Private Parts* (Art Director). TV: *All My Children*, *As the World Turns*, *The Street*, (Art Director), *Talk to Me*, *The Arthel and Fred Show*. Mr. Rupnik serves as Creative Director for Jack Morton Worldwide and has done projects for AOL, Boston University, *Sports Illustrated*, Starwood Hotels and the Tribeca Film Festival.

Anna R. Oliver

(*Costume Design*)

THE OLD GLOBE: *The Magic Fire*, *As You Like It*. ELSEWHERE: *Fräulein Else*, Berkeley Rep, La Jolla Playhouse, Long Wharf, McCarter Theatre; *The Constant Wife*, *The House of Mirth*, *The Guardsman*, American Conservatory Theatre; *Don Juan*, *The Beard of Avon*, Seattle Rep; *Twelfth Night*, Dallas Theater Center; *Macbeth*, Acting Company; *Journey Beyond the West*, Brooklyn Academy of Music; *The Oresteia*, The Juilliard School; *The Skin of Our Teeth*, *The Taming of the Shrew*, California Shakespeare Festival; *Saint Joan*, *Ghosts*, *Candida*, *The Glass Menagerie*, Aurora Theatre Company; *Our Town*, Santa Cruz Shakespeare Festival; *Syncopation*, *The Puppet Master of Lodz*, *The Price*, Marin Theatre Company; *On the Verge*, Yale Rep. OPERA: *The Abduction from the Seraglio*, Houston Grand Opera, Boston Lyric Opera, Opera Pacific, Kansas Opera; *Orpheus and Eurydice*, Opera Festival of Colorado; *Il Viaggio a Reims*, New York City Opera, Canadian Opera Company; *Hansel and Gretel*, LA Opera, New York City Opera; *Norma*, Canadian Opera Company; *Turnadot*, Minnesota Opera, Canadian Opera Company, Opera Colorado, Houston Grand Opera, Dallas Opera, and others; *Rigoletto*, *The Postman Always Rings Twice*, Boston Lyric Opera; *I Pagliacci*, Skylight; *The Abduction from the Seraglio*, *Mitridate*, *re di Ponto*, *Julio Cesare*, *La Cenerentola*, *La Cambiale di Matrimonio/L'occasione fa il Lardo*, *Così fan Tutte*, Wolftrap Opera; *The Two Widows*, *Miss Julie*, *Iphigenie en Tauride*, *Six Characters in Search of an Author*, Manhattan School of Music. Upcoming projects include: *Major Barbara*, San Jose Rep and *Norma*, San Francisco Opera.

Joan Arhelger

(*Lighting Design*)

Joan Arhelger received accolades for her design of Francesca Faridany (author) and Stephen Wadsworth's (director) *Fräulein Else* at its premiere at Berkeley Repertory Theatre and also at La Jolla Playhouse, Long Wharf Theatre, and McCarter Theatre. She was the associate lighting designer at San Francisco Opera for 15 years where she designed over 30 productions, including Stephen Wadsworth's *The Abduction from the Seraglio*. Additionally, Joan has worked around the country designing productions for the Washington Opera, Seattle Opera, San Diego Opera, New Orleans Opera, Sacramento Opera, Spoleto Festival, San Jose Opera, and American Musical Theatre. She did her graduate studies under Gilbert Hemsley.

Currently Ms. Arhelger is an assistant professor at San Francisco State University.

Christopher Walker

(Sound Design)

THE OLD GLOBE: *The Trojan Women, The Woman in Black, Twelfth Night, The Taming of the Shrew*. REGIONAL: Over thirty productions with American Repertory Theatre, Boston; *Dante's Inferno*, Huntington Theatre; *Having Our Say*, Trinity Rep; *Shlemiel the First*, Geffen Playhouse; *The Beard of Avon, Romeo and Juliet*, Seattle Rep; *In Real Life*, Mark Taper Forum; *ART*, Alley Theatre; *Don Juan*, McCarter Theatre; *Triumph of Love*, Long Wharf Theatre; *Ain't Nothin but the Blues*, Arizona Theatre Company; *When Grace Comes In*, La Jolla Playhouse. ELSEWHERE: *The Woman in Black*, Minetta Lane Theatre; *In Real Life*, Manhattan Theatre Club; *Dante's Inferno*, 92nd Street Y; *A Midsummer Night's Dream*, Commonwealth Shakespeare Co. of Boston; *Long Day's Journey into Night*, Stamford Center for the Arts. Mr. Walker was also sound designer for productions in Singapore, Moscow and Taiwan. He is currently Resident Sound Designer at the Seattle Children's Theatre, and prior to that served as Resident Sound Designer at American Repertory Theatre for seven years. He also spent four years as Sound Engineer/Resident Designer at Intiman Theatre in Seattle.

Geoffrey Alm

(Fight Director)

Geoffrey Alm is pleased to be at The Old Globe and working again with Stephen Wadsworth on *Don Juan*. Credits include *Don Juan* at Seattle Rep and McCarter Theatre Center, *All the Great Books* with The Reduced Shakespeare Company at the Kennedy Center and Cincinnati Playhouse, *The Shanghgraun* at Huntington Theatre Company, *The Miracle Worker* at Montana Rep, and *Hamlet, The Comedy of Errors* and *Private Lives* at Shakespeare Santa Cruz. Seattle credits include work at Seattle Rep, Seattle Children's Theatre, Intiman Theatre Company, Seattle Opera and A Contemporary Theatre. Mr. Alm is a certified Fight Director and Teacher with The Society of American Fight Directors and teaches stage fighting for the Professional Actors Training Program at the University of Washington and Freehold Theatre Lab.

Susie Cordon*

(Stage Manager)

BROADWAY: *Cat on a Hot Tin Roof* (directed by Anthony Page); *The Crucible, Amy's View, The Judas Kiss, Skylight and Racing Demon* (all directed by Richard Eyre); *The Invention of Love* (directed by Jack O'Brien), among others. OFF-BROADWAY: *What Didn't Happen* (Michael Wilson), *June Moon* (Mark Nelson), *The Captain's Tiger* (Athol Fugard). NATIONAL TOURS: *Lettice and Lovage* (Michael Blakemore), *An Inspector Calls* (Stephen Daldry). REGIONAL: Production Stage Manager for the first four years of Emily Mann's leadership as Artistic Director at McCarter Theatre, working with Stephen Wadsworth, among other directors.

Stephanie Gatton*

(Assistant Stage Manager)

REGIONAL: *Fräulein Else*, La Jolla Playhouse; *Rhinoceros, Nocturne, The Laramie Project, The Oresteia, Dinner with Friends*, Berkeley Repertory Theatre; *The Entertainer*, Aurora Theatre; *bash, Blue Heart*, Studio Theatre. ELSEWHERE: *The Seagull, Archaeology, Angels in America: Part 1, Mourning Becomes Electra*, UCSD Theatre; two summers stage managing at the Edinburgh Fringe Festival. FILM: 58, Assistant Director. EDUCATION: Ms. Gatton is completing her MFA in Stage Management at UCSD.

Elissa Myers Casting

(Casting)

Credits include seven Broadway shows, including the Tony® nominated *Having Our Say* and 18 off-Broadway shows, currently represented with *Three Seconds in the Key* at New Georges and recently the New York premiere of Emily Mann's *Meshugah*. Additionally, they have cast three *Movies of the Week* (with Tyne Daly, Claire Danes, Christopher Reeve, Ed Asner and Daniel J. Travanti), five pilots and two PBS specials by Wendy Wasserstein and Terrance McNally (with Bernadette Peters, Nathan Lane, Blythe Danner, Spike Lee and Paul Sorvino), the Peabody Award-winning miniseries *Liberty*, as well as the Emmy Award-winning miniseries *Benjamin Franklin*, which aired this winter. Some regional casting includes Seattle Rep, Berkeley Repertory, GeVa Theatre Center, Alabama Shakespeare Festival, Denver Center Theatre. The office has so far received eleven nomination and has won three Artios Awards for Outstanding Achievement in Casting.

Seattle Repertory Theatre

Seattle Repertory Theatre was founded in 1963 and is led by Artistic Director Sharon Ott and Managing Director Ben Moore. One of America's premier non-profit resident theatres, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards. It was awarded the 1990 Tony Award® for Outstanding Regional Theatre. Seattle Rep played a major role in developing *The Sisters Rosensweig, The Heidi Chronicles, Conversations with My Father, The Cider House Rules*, and *King Hedley II*, among others. With an emphasis on entertaining plays of true dramatic and literary worth, Seattle Rep produces a season of eight plays on its two stages along with educational programs and new play workshops.

FOR THIS PRODUCTION

Additional Staff

Directing Associate.....Joe Smelser
Assistant Stage Manager.....Stephanie Gatton*
Assistant Scenic Design.....Amanda Stephens
Assistant Costume Design.....Charlotte Devaux
Voice and Speech Coach.....Jan Gist
Directing Intern.....Ivan Rivas
Fight Captain.....Bruce Turk
Dance Captain.....Francesca Faridany
Stage Management Intern.....Robin Raskin

Understudies

Prologue Player/Don Luis.....Matthew Gaydos
Gusman/The Statue.....Ross Hellwig
Sganarelle.....Mike Newman
Don Juan.....Jon A. Sampson
Donna Elvira/Don Alonso.....Edelen McWilliams
Charlotte/Ragotin.....Jennifer Stewart
Pierrot/Pauper/La Violette.....Michael Doyle
Mathurine/M. Dimanche.....Jenni-Lynn McMillin
La Ramee/Don Carlos.....Neil Shah
Ensemble (Hellwig).....Matthew Gaydos
Ensemble (McWilliams).....Carolyn Stone
Ensemble (Sampson).....Neil Shah

Special Thanks

Flying by Foy

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

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

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

EDUCATION AND OUTREACH PROGRAMS AT THE OLD GLOBE

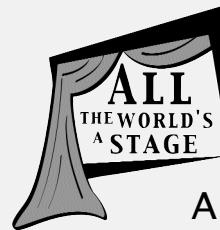
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Las Patronas — Performing the Art of Philanthropy

Perhaps you've seen the name Las Patronas zipping by on one of the many vans this local philanthropic group has made possible for some of San Diego's most cherished non-profit organizations.

Las Patronas is synonymous with generous and creative giving. For nearly 60 years, they have supported much-needed projects throughout San Diego, from high profile organizations to those most of us know little about. During their long history of local philanthropy, the amazing women who form Las Patronas have generated over \$9 million, directing these truly needed funds to children's charities, libraries, animal shelters, hospitals and many other valuable social service agencies throughout the county. Of course, the generosity of Las Patronas has touched countless local cultural arts organizations, including The Old Globe.

Their famed annual gala, the Jewel Ball, has garnered rave reviews since their inaugural event in 1946. This year's Jewel Ball, "Rhapsody in White," has designated The Old Globe as a Major Beneficiary. The sizable grant will fund seating designed for physically-challenged members of the community and others, making The Old Globe accessible to the most diverse audience possible.

"Anyone who supports Las Patronas can be assured that their generosity directly benefits local organizations with significant needs and worthwhile programs serving the community at large," notes Jeanie Carlstead, current president of Las Patronas. "Supporting the arts is a critical part of that mission. The arts are the driving force that shows us the beauty, the pain, and the reality we live in and nurtures a sense of responsibility and concern. We believe The Old Globe has created a place where creativity and expression come together at the highest level to entertain and raise the level of awareness and understanding in our community."

Tonight, as you view this spectacular performance of *Don Juan*, take comfort in the knowledge that with Las Patronas behind the scenes, San Diego's arts community is truly nurtured.

For information on supporting Las Patronas or attending the 2004 Jewel Ball on August 7th at the La Jolla Beach and Tennis Club, please call (858) 527-1686.

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JUNE 25 - OCTOBER 3, 2004

DARKO TRESNJAK, ARTISTIC DIRECTOR

The New York Times hailed Shakespeare at The Old Globe as one of the Top Ten theatrical events of 2003!



Margaret Welsh and Sue Crenin in *The Merchant of Venice*, photo by Craig Schwartz

ANTONY AND CLEOPATRA » Directed by Darko Tresnjak

AS YOU LIKE IT » Directed by Karen Carpenter

THE TWO NOBLE KINSMEN » Directed by Darko Tresnjak

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THE OLD GLOBE

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The Old Globe Salutes the 90th Anniversary of Actors' Equity Association



The Actors' Equity Association is the Labor Union representing over 40,000 American actors and stage managers working in professional theatre. For additional information about Actors' Equity Association and its 90-year celebration, please visit www.actorsequity.org.

The Craig Noel League



Craig Noel League Co-chairs Carolyn Yorston (left) and Sally Furay (right) with Artistic Director Craig Noel. Photo: Melissa Jacobs

We hope you'll consider joining the Craig Noel League, the planned giving society of The Old Globe. The Globe has enriched our lives and nourished the people of San Diego for nearly 70 years. Now the time has come to secure its future so that it will do the same for future generations. Many thoughtful friends are helping us do so by leaving gifts in their wills and estate plans. The League honors today these thoughtful friends whose generosity will sustain the Globe for many years to come.

Ways to help provide for the Globe's future include simple bequests, gifts of life insurance, real estate, and charitable trusts. If you would like to notify us of your intent to leave a lasting gift to the Globe, or if you

would like to discuss estate planning options in confidence with a member our advisory body of attorneys and tax specialists, please contact Brad Ballard at (619) 231-1941 x2309 or via e-mail at plannedgiving@TheOldGlobe.org. Thank you.

Craig Noel League Members

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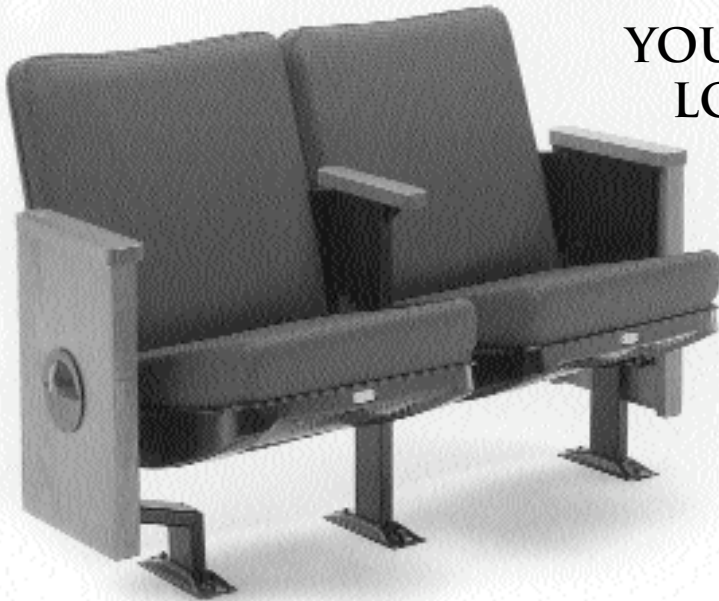
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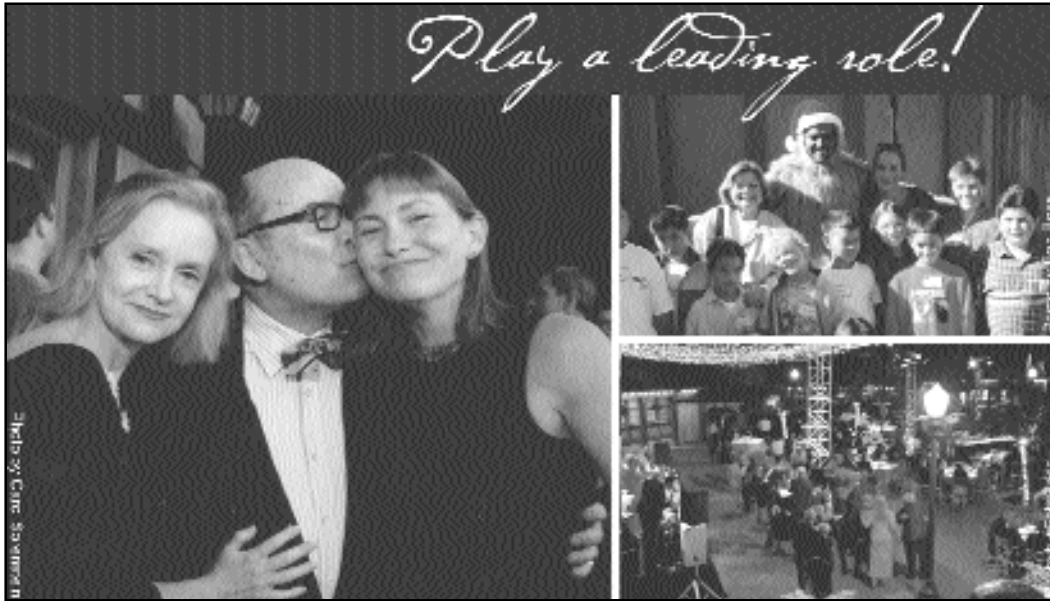
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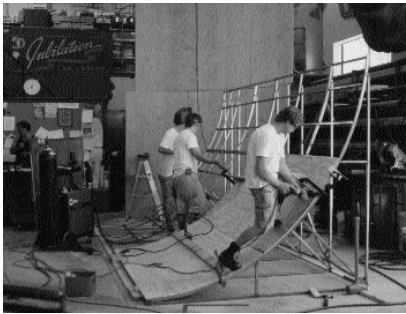
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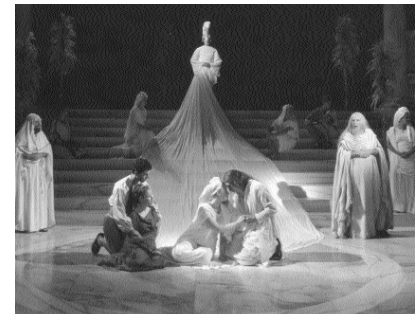
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SAVE THE DATE

THE 2004 GLOBE GALA

Saturday, September 18, 2004

*Raise the curtain on Jack O'Brien's new hit,
Dirty Rotten Scoundrels! Following the production will be a
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Karen Cohn Valerie Cooper Sheryl White
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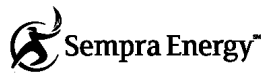


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For information, please contact Chris Graham at (619)231-1941 x2308.

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Associate Artists OF THE OLD GLOBE

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 theatre.

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Louis G. Spisto, *Executive Director*

Craig Noel, *Artistic Director*

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Jacqueline Brookes
Lewis Brown
Kandis Chappell
George Deloy
Tim Donoghue
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FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org

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HOURS

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PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

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San Diego, CA 92112-2171

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The Old Globe accepts Visa, Discover, MasterCard, or American Express.

Phone orders are subject to a \$10.00 per order service charge. Ticket

exchanges are subject to a service charge. If you have moved, please notify the

Ticket Services office so your records may be updated. Phone (619) 235-2250

during business hours or mail your change of address to the Ticket Services

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 Ticket Services office and receive a tax receipt for your

donation.

Restrooms and 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 Theatre 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 five years of age and under will not be admitted to performances.

Electronic Devices and 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 theatre.

Sennheiser® Listening System

For the convenience of the hearing impaired, the Sennheiser® Listening System has been installed in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances.

Public Tours

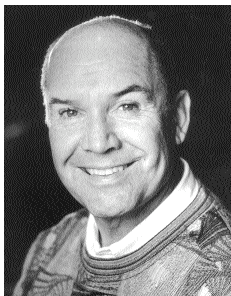
Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays

at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students.

Phone (619) 231-1941 x2142 for information/reservations.

SPEAKERS' BUREAU

As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions, free of charge. The Old Globe engages several knowledgeable Docents, who are available year-round to share the institution's fascinating history as well as exciting information about the current season of plays with your group. For more information, or to book a Speakers' Bureau representative, please contact Diane Sinor at (619) 231-1941 x2140 or Carol Green at (619) 582-1079.



Jack O'Brien

Artistic Director

Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *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* (Tony Award®), *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's American Playhouse. Recent awards: 2004 Thomas Degaetani Award (USITT), 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. Mr. O'Brien a member of the 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 he has directed more than 220 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 for The Old Globe during the past 65 years has resulted in the establishment of the Shakespeare Festival in the late '40s, the expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. His recent directorial assignments include *The Pavilion*, *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s Noel served as dialogue director for 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre, Tokyo. Described by *Variety* as "the eminent grise" of San Diego theatre, Noel is one of the few San Diegans to have an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." Additional honors include the Governor's Award for the Arts; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year; Honorary Doctor of Humane Letters, University of San Diego; San Diego Press Club Headliner Award; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors (1984); Shiley Award for Lifetime Achievement (1999 Patté), 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 20 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.

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