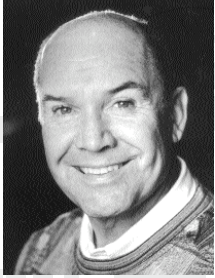


Welcome to



THE OLD GLOBE



Glorious greetings to you all!

What a pair of pearls The Old Globe has in store for us this fall, as we kick off our newly reconfigured Season 2003-04!

Ahoy to the gifted Stan

Wojewodski, who returns to us after serving as Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theater, with his rousing production of Tom Stoppard's *Rough Crossing*. The celebrated André Previn provides a few witty tunes for this art deco transatlantic cruise which flounders in storms on the high seas as two playwrights race against time to find an ending to their new musical, *The Cruise of the Dodo!* Hilarious complications ensue as they try to mollify their fragile and jealous composer, while navigating the treacherous romantic currents of their lead actors and an eager but hopeless ship's steward.

Rough Crossing is a lesser known and rarely performed Stoppard play filled with witty puns, physical comedy and clever conceits. For over forty years, this multi-Tony and Olivier Award-winner has brought artful wordplay and tremendous passion to the world stage. This is Stoppard at his lightest and most delightful!

Leading off in the Cassius Carter Center Stage is our very own Richard Seer's production of the timely tale, *Blue/Orange*. A fresh new voice in the theatre, award-winning British playwright Joe Penhall has penned a savagely funny psychological boxing match in which the patient, whose treatment triggers a professional disagreement between two psychiatrists, becomes their unwitting punching bag. Health insurance comes under attack as well, as the doctors are encouraged to release the patient prematurely as a cost-cutting measure. This much decorated winner of England's Olivier Award for best new play of 2001 is an incendiary and darkly comical tale of race, madness and a Darwinian power struggle.

So settle in – we have riches beyond imagining – making theater-going a constant star on your horizon. Thanks for bringing the art of the theater to the heart of San Diego!

JACK O'BRIEN
Artistic Director



It's an exciting time at The Old Globe. The 2003-04 season is beginning in the Old Globe Theatre and the Cassius Carter Centre Stage, while the final production of our triumphant summer season plays the Lowell Davies Festival Theatre. This summer San Diego theatregoers were treated to spectacular performances by Globe artists to rave reviews. You may have seen the exceptional notice and rare west coast

review *The New York Times* gave our production of *Julius Caesar*. The 2003-04 season is sure to continue The Old Globe tradition of theatrical excellence beginning with Tom Stoppard's hilarious *Rough Crossing* and the Olivier Award-winning *Blue/Orange*.

Of course, before we know it, the holiday season will be upon us, and this year the Globe has three wonderful productions for the entire family. First, our annual tradition of Dr. Seuss' *How the Grinch Stole Christmas!*, which is made possible through the generosity of Audrey Geisel and *The San Diego Union-Tribune*. Now in its sixth year, the Grinch returns to captivate audiences of all ages. This November will also begin the "Seussentennial," a year long 100th birthday celebration honoring the creative genius of Theodor Seuss Geisel. The Old Globe will celebrate with tens of thousands of children and families, both here at the Globe and in our communities and schools, as part of this national event. Additionally, we are delighted to inaugurate the first annual "Grinch Family Gala" on November 15, a fun-filled event where San Diego families can enjoy a wonderful afternoon of theater activities, a special luncheon, as well as a performance of the *Grinch*.

During the holidays San Diego audiences can also rock out with the New Year's Eve musical *Striking 12*, featuring one of America's hippest rock music ensembles, GrooveLily.

If *Grinch* and *Striking 12* weren't enough, The Old Globe is honored to host the much-anticipated return to our stages of Teatro Mascara Magica's *La Pastorela de Felicidad*, the traditional nativity play that will light up the Festival Stage with holiday magic.

Finally, I would like to acknowledge our family of Season Sponsors, whose generous gifts, along with the support of patrons like you, continues to allow us to bring San Diego the best of the American theatre and our much needed education programs to our community.

LOUIS G. SPISTO
Executive Director

Sponsors

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

The Lipinsky Family
Donald and Darlene Shiley
Anonymous
Sheryl and Harvey P. White
Karen and Donald Cohn
**WELLS
FARGO**

We also gratefully acknowledge our generous sponsors of this production of *Rough Crossing*:

Kathryn Hattox

and



A San Diego native, **Kathryn Hattox** is a long-time friend of the theatre and has sponsored previous Globe productions including *All My Sons*, *The Boswell Sisters*, *As You Like It*, *Thunder Knocking on the Door*, and *The Trojan Women*. In addition to her generous financial support, Kathryn volunteered her time and expertise as a member of the theatre's Board of Directors from 1997 to 2002.

A partner of the Globe for over twenty years, **Union Bank of California** has embraced its responsibility to help meet the needs of the communities in which it is active, and makes an ongoing pledge to reinvest into the communities where it does business. Senior Vice President Joseph Benoit serves as a member of the Globe's Board, and chairs the Human Resources Committee. Union Bank of California's previous production support includes underwriting for *A Midsummer Night's Dream*, *Imaginary Friends* and *Burning Hope*. And, in a commitment to the children of San Diego, the bank sponsors the Globe's Young People's Education Programs.

We extend our gratitude to Kathryn Hattox and Union Bank of California for their community leadership in supporting the important arts and education programs in the region. We're very pleased to honor them as sponsors of *Rough Crossing*.

We are also grateful to
our Media Sponsor:





THE OLD GLOBE

P R E S E N T S

ROUGH
CROSSING

BY

Tom Stoppard

Freely adapted from Ferenc Molnar's *Play at the Castle*

Music By André Previn

SCENIC DESIGN

John Coyne

COSTUME DESIGN

Katherine Roth

LIGHTING DESIGN

David F. Segal⁺

SOUND DESIGN

Paul Peterson

MUSICAL DIRECTION

Karl Mansfield

MUSICAL STAGING

Bonnie Johnston

DIALECT COACH

Jan Gist

STAGE MANAGER

D. Adams^{*}

DIRECTED BY

Stan Wojewodski, Jr.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this play in Spanish, please request it from an usher.

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

+ Associate Artist of The Old Globe.

Presented by special arrangement with Samuel French, Inc

Casting by: Liz Woodman, C.S.A.

Cast of Characters

IN ORDER OF APPEARANCE

Turai.....	MARC VIETOR*
Dvornichek.....	MARK NELSON*
Adam.....	ADAM GREER*
Gal.....	CHRISTIAN CLEMENSON*
Natasha.....	JENNIFER ROSZELL*
Ivor.....	ALAN COATES*
Ladies of the Chorus.....	DEBORAH ANNETTE HEINIG, BETHANY SMITH, EMMELYN THAYER

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

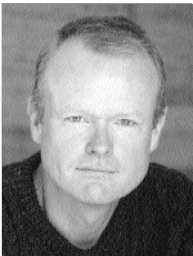
Setting: On board the S.S. Italian Castle
There will be one 15-minute intermission.

“We each fight life’s battles with the weapons God gave us. Mine is theatre. Alas.”

– Sandor Turai

Rough Crossing

Profiles

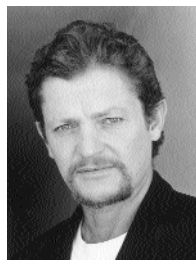


Christian Clemenson

(Gal)

THE OLD GLOBE: Debut. BROADWAY: *Noises Off*. REGIONAL: *Room Service, Ivanov, Holiday*, Williamstown Theatre Festival; *Inspector General, Lulu, A Midsummer Night's Dream*, American Repertory Theatre. FILM: *Lost and Found, Armageddon, Mighty Joe Young, The Big Lebowski, Almost Heroes, Eraser, Apollo 13, And the Band Played On, Sam and Josh, Hero, The Fisher King, Bad Influence, Broadcast News, Making Mr. Right, Black Widow, Heartburn, Hannah and Her Sisters, Daddy's Boys, Legal Eagles*. TV: *Brisco County, Jr., The Fifty Minute Man, Capital News, Mad About You, The Division, West Wing, Ally McBeal, The District, NYPD Blue, The Practice,*

Vengeance Unlimited, Lois and Clark, Cybill, Murder One. EDUCATION: Mr. Clemenson is a graduate of the Yale School of Drama and Harvard University.

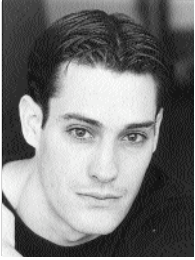


Alan Coates

(Ivor)

THE OLD GLOBE: Debut. BROADWAY: *Dracula, Scapino, Sherlock Holmes, Death and the King's Horseman*. REGIONAL: *The Crucifer of Blood*, Ahmanson Theatre; *Hamlet*, Baltimore Centre Stage; *Uncle Vanya*, Oregon Shakespeare Festival; *The Beaux Strategem*, Hartford Stage Co; *Plenty*, Goodman Theatre; *I Hate Hamlet*, Meadowbrook Theatre; *As You Like It*,

Pennsylvania Shakespeare Festival; *My Fair Lady*, MTSC; *A Christmas Carol*, Actor's Theatre of Louisville; also credits at The National Theatre, The Young Vic (Seasons 72-74), The Royal Shakespeare Company (Seasons 74-75). FILM: *The Arrival, Dial 'M' for Murder, Sherlock Holmes and the Incident at Victoria Falls*. TV: *The Edge of Night, Guiding Light, As The World Turns, Team Knight Riders*.



Adam Greer

(Adam)

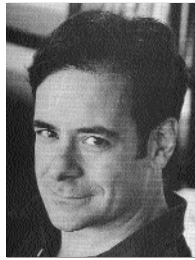
THE OLD GLOBE: Debut. OFF-BROADWAY: *Hamlet*, *Cymbeline*, Public Theatre/NY Shakespeare Festival; *Straight Jacket*, Playhouse 91; *What You Get and What You Expect*, New York Theatre Workshop. REGIONAL: *The Triumph of Love*, Seattle Rep, Long Wharf Theatre, Missouri Rep; *The Invention of Love*, *Julius Caesar*, Guthrie Theatre; *It Pays to Advertise*, Yale Rep; *The Invention of Love*, Studio Theatre; *A Midsummer Night's Dream*, Pittsburgh Public Theatre; *A Christmas Carol*, Alley Theatre. ADDITIONAL CREDITS: *Romeo and Juliet* (as Romeo), with the National Symphony Orchestra at the Kennedy Center. FILM: *Straight Jacket*, *Advice from a Caterpillar*. TV: *Guiding Light*, *As the World Turns*. EDUCATION: The Juilliard School.



Deborah Annette Heinig

(Lady of the Chorus)

THE OLD GLOBE: *Pentecost*, *Compleat Female Stage Beauty*, *All My Sons*. With The Old Globe/USD Professional Actor Training Program: *The Misanthrope*, *The Winter's Tale*, *Two Gentlemen of Verona*. REGIONAL: *Company*, Huntington Theatre Company; *Beast on the Moon*, *A Christmas Carol*, New American Theatre, *Much Ado About Nothing*, *Measure for Measure*, Illinois Shakespeare Festival; *King Lear*, *The War of the Roses*, *A Midsummer Night's Dream*, Cincinnati Shakespeare Festival. EDUCATION: Ms. Heinig holds a BFA in Acting from Boston University.



Mark Nelson

(Dvornichek)

THE OLD GLOBE: *Rumors* (Drama-Logue Award). BROADWAY: *The Invention of Love*, (directed by Jack O'Brien); *Three Sisters*; *A Few Good Men*; four plays by Neil Simon. OFF-BROADWAY: Steve Martin's *Picasso at the Lapin Agile* (Obie, Drama League, Carbonell and Bay Area Critics Awards); Martha Clarke's *Vienna Lusthaus*; *As Bees in Honey Drown*; *The Common Pursuit*; *June Moon* (director). REGIONAL: *The Cosmonaut's Last Message...*, La Jolla Playhouse; *Talley's Folly*, Berkshire Theatre Festival; *Arms and the Man*, Long Wharf Theatre; *Loot*, McCarter Theatre; *The Seagull* (director), George Street Playhouse; also directing credits at Cleveland Playhouse, McCarter Theatre, The Juilliard School. TV: *Law & Order*, *Criminal Intent*, *Ed*, *Spin City*.



Jennifer Roszell

(Natasha)

THE OLD GLOBE: *Smash*. OFF-BROADWAY: *Cellini* (John Patrick Shanley, writer/director), Second Stage; *High Infidelity*, Promenade Theatre. REGIONAL: *Cellini*, New York Stage and Film; *Servant of Two Masters* (dir. Andrei Belgrader), *When We Dead Awaken* (dir. Robert Wilson), *Media Amok* (Christopher Durang, world premiere), American Repertory Theatre. *King Stag*, American Conservatory Theatre; *The School for Wives*, Great Lakes Theatre Festival; *Man and Superman*, *Our*

Country's Good, Clarence Brown; *Other People's Money*, Colonial Theatre; *I'm Not Rappaport*, Arizona Theatre Company. TV: *Law & Order: SVU*, Eleni Cooper on *Guiding Light* for 6 years; Samantha MacRae in *Paramour* (original series, AMC). Animated Voiceovers: Constance in *The Mark of the Musketeers*. EDUCATION: Ms. Roszell holds a BA from University of California, Irvine and is a graduate of the American Repertory Theatre Institute for Advanced Theatre Training at Harvard University.



Bethany Smith

(Lady of the Chorus)

THE OLD GLOBE: Debut. ELSEWHERE: *Romeo and Juliet*, *Oklahoma*, *Steel Magnolias*, *Rumors*, *The Pirates of Penzance*, *To Richard Rodgers with Love*, Young American's Performing Group. EDUCATION: Ms. Smith will receive her BA from San Diego State University in 2004.



Emmelyn Thayer

(*Lady of the Chorus*)

THE OLD GLOBE: *Julius Caesar, Loves & Hours, Pericles, Smash, Betrayal* (understudy). With The Old Globe/USD Professional Actor Training Program: *The Winter's Tale, Psychopathia Sexualis, Heartbreak House, Two Gentlemen of Verona*. ELSEWHERE: *Goblin Market, The Handcart Ensemble; The Merry Wives of Windsor, Actors Repertory Theatre Ensemble; I Do! I Do!*, Provo Theatre Company; *The Cherry Orchard, King John, Bedroom Farce, Riders to the Sea, The Caucasian Chalk Circle, The Three Sisters, To Kill a Mockingbird*, Brigham Young University. EDUCATION: Ms. Thayer received a BA in Acting from Brigham Young University and her MFA from USD.



Marc Vietor

(*Turai*)

THE OLD GLOBE: Debut. REGIONAL: *The Lively Lad, The Humana Festival ATL; Company, The Sondheim Celebration at the Kennedy Center; King John, Theatre for a New Audience; Lady in the Dark, Prince Music Theatre; Two Gentlemen of Verona, New York Shakespeare Festival; The Moliere Comedies, Roundabout Theatre Company; The Libertine, Hartshorn Theatre Company; Arms and the Man, Virginia Stage Company; Valued Friends, Long Wharf Theater; Cabaret Corps, Williamstown Theater Festival; Embarrassments, O'Neill Theater Center; Heartbreak House, The Hartford Stage Company.*

Tom Stoppard

(*Playwright*)

Tom Stoppard was born "Tom Straussler" in Zlin, Czechoslovakia on July 3, 1937. At the age of 17, after just his second year of high school, Stoppard left school and began working as a journalist for the *Western Daily Press* and the *Bristol Evening World* and, later, as freelance drama critic for *Scene*, a British literary magazine, writing both under his own name and the pseudonym "William Boot." Over the next few years, he wrote various works for radio, television and the theatre, including *A Walk on the Water*, which was later adapted for the stage as *Enter a Free Man*, "*M*" is for *Moon Among Other Things*, *A Separate Peace*, and *If You're Glad I'll Be Frank*. He also wrote 70 episodes of *A Student's Diary: An Arab in London* for the BBC World Service. His first major success came with *Rosencrantz and Guildenstern are Dead* which catapulted him into the front ranks of modern playwrights overnight when it opened in London in 1967 and was immediately hailed as a modern dramatic masterpiece. Over the next ten years, Stoppard wrote a number of successful plays, the most popular of which include *Jumpers* and *Travesties*. He also translated a number of plays including those of Mrozek, Nestroy, Schnitzler and Havel, and was heavily influenced by the work of the Polish and Czech absurdists. *Every Good Boy Deserves Favour* was written at the request of André Previn and was inspired by a meeting with Russian exile Viktor Fainberg. Other works include *Professional Foul, Dogg's Hamlet, Cahoot's Macbeth, Squaring the Circle*, and *The Invention of Love*. In addition to his work for the stage, Stoppard has written a number of screenplays including *The Human Factor, Empire of the Sun* and *Billy Bathgate*. His screenplay for *Brazil*, which he coauthored with Terry Gilliam and Charles McKeown, was nominated for an Academy Award, and in 1999 he won an Oscar for Best Screenplay for *Shakespeare in Love* which he co-authored with Marc Norman. Other awards include the John Whiting Award, the *Evening Standard* Award, the Italia Prize for radio plays, three Tony Awards®, the Shakespeare Prize, an Outer Circle Award, and a Drama Desk Award.

Stan Wojewodski, Jr.

(*Director*)

For the last decade, Stan Wojewodski, Jr. was Artistic Director of Yale Repertory Theatre and Dean of the Yale School of Drama. During his tenure, he produced the premieres of Yale Rep Associate Artists Suzan-Lori Parks, the 2002 recipient of the Pulitzer Prize, and of Ralph Lemon, whose cross-cultural interdisciplinary *Geography* trilogy received the 1999 Alpert Award. His own productions at Yale included the premieres of David Edgar's *Pentecost*, Dawn Powell's *Big Night*, and *Figaro/Figaro*, Eric Overmyer's adaptation of *Beaumarchais* and *Odon von Horvath*. He has staged productions for, among others, Dublin's Alley Theatre, Guthrie Theatre, La Jolla Playhouse, Seattle Rep, and Williamstown Theatre Festival, where he was an Associate Director; from 1977-1991, he was Artistic Director of Baltimore Center Stage. A frequent panelist for the National Endowment for the Arts, he has also served on the board of Theatre Communications Group.

Karl Mansfield

(*Musical Director*)

THE OLD GLOBE: Music direction for *Old Wicked Songs*; keyboards for *The Boswell Sisters*; sound design for *Memoir, Da, Art, and Love's Labour's Lost*. BROADWAY: Keyboards for *La Boheme*. REGIONAL: Music direction, composing, sound design, or keyboards for Goodspeed Opera, Yale Repertory, La Jolla Playhouse, Oregon Shakespeare Festival, California Shakespeare Festival, Arkansas Repertory, Seattle Children's Theater, Oregon Children's Theater, Portland Center Stage, Portland Repertory, and Denver Center; Resident composer for The Haven Project and Twelve Oaks Theater Company. EDUCATION: Berklee College of Music. Current member of the BMI Lehman Engel Composer/Librettist workshop in New York.

John Coyne

(Scenic Design)

THE OLD GLOBE: Debut. REGIONAL: *Very Good Eddie*, Goodspeed Musicals; *Three Tall Women*, Center Stage; *First Lady, You Never Can Tell*, Yale Rep; *The Real Thing, Of Mice & Men, The Front Page, Tartuffe*, Dallas Theater Center; *Julius Caesar, The Seagull, Twelfth Night*, California Shakespeare Festival; *Hamlet*, The Public Theater; *The House of Bernarda Alba*, Santa Fe Stages; *Fuddy Meers, As Five Years Pass*, Juilliard and Bard College; *Company, A Little Night Music, Suddenly Last Summer*, Barrington Stage. Opera: *Die Fledermaus*, Washington Opera; *Die Meistersinger Von Nurnberg, Arshak II, The Ballad of Baby Doe, L'Elisir D'Amore, La Favorite, La Calisto, Albert Herring*, San Francisco Opera; *The Magic Flute*, The Opera Festival of New Jersey; *Cosi Fan Tutte*, Merola Opera Program. Mr. Coyne is a Senior Design Consultant with Theatre Projects Consultants. EDUCATION: MFA, Yale School of Drama.

Katherine Roth

(Costume Design)

THE OLD GLOBE: *Dracula*. OFF-BROADWAY: *M. Ibrahim, The Flowers of the Koran*, The Play Company; *Happy Days*, Cherry Lane Theatre; *Trestle at Pope Lick Creek*, New York Theatre Workshop; *Hard Feelings, The Chemistry of Change*, The Women's Project; *Model Apartment*, Primary Stages; *Lorca Project*, INTAR; *They Still Mambo in Heaven*, The Bat; *Tatiana in Color*, Pure Orange; *The Loop*, Alice's Fourth Floor. REGIONAL: *The Older Project* (with Joe Chaikin), Mark Taper Forum; *Julius Caesar, The Seagull, Romeo and Juliet*, California Shakespeare Festival; *A Christmas Carol, The Mystery of Irma Vep, Alice: Tales of a Curious Girl, An Ideal Husband, Billy the Kid, Angels in America*, Sternheim Project; *Arms and the Man, Indiscretions, Family*

Affair, Dallas Theater Center; *Model Apartment*, La Jolla Playhouse; *You Never Can Tell, The Way of the World, Richard III, Splash Hatch on the E Going Down, Hamlet*, Yale Rep; *Galileo*, Center Stage; *The Triumph of Love*, South Coast Rep; *Kingfish*, Magic Theatre. FILM: *Exiles in New York*. TV: *All My Children*. EDUCATION: Ms. Roth is a graduate of the Yale School of Drama.

Grinch

Adults - \$125

Children (12 and under)

- \$75

Adults - \$250

Save the date!

To receive an invitation call (619) 231-1232 x2322

CAST OF DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS! PHOTO BY

David F. Segal

Associate Artist
(Lighting Design)

THE OLD GLOBE: Mr. Segal is an Associate Artist of the Old Globe where he has designed *Loves and Hours, Dinner with Friends, The Boswell Sisters, The Hostage, Paramour, Tintypes, The Comedy of Errors, Much Ado About Nothing, The Winter's Tale, The Tempest, A...My Name is Still Alice, Interior Decorations, The Importance of Being Earnest, There's One in Every Marriage, Damn Yankees, Full Gallop, The White Rose, School for Husbands, Emily*; he also designed and won awards for *The Snow Ball, Antony and Cleopatra, Willy Riers, King Lear, Lady Day, Richard II*. BROADWAY: credits include *Damn Yankees, Oh! Calcutta, Irene, Twigs, The Robber Bridegroom, The Heiress, Lolita, Sarava!, Loose Ends, Summer Brave, Basic Training of Pavlo Hummel, That's Entertainment*, and many others. Other New York credits include: *Last Sweet Days of Isaac, Boesman and Lena, Translations, Full Gallop, Taking my Turn, The White House Murder Case, Happy Birthday, Wanda June, A...My Name is Still Alice, Private Lives*. REGIONAL: In Las Vegas Mr. Segal designed *The History of Sex, Folies Bergere, Manhattan Showboat* at Radio City Music Hall; also credits at Long Wharf Theatre, Roundabout Theatre, Manhattan Theatre Club, Pittsburgh Public Theatre, Hartford Stage, Goodspeed Opera, La Jolla Playhouse, New Federal Theatre, Mark Taper Forum, Kennedy Center, Seattle Rep, Dallas and Washington Operas and the American and Canadian Stratford Shakespeare Festivals. Mr. Segal was the staff lighting designer for John Houseman and The Acting Company for six years, creating more than two dozen productions for them.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *Time Flies, Pentecost, Knowing Cairo, Loves & Hours, Splendour, All My Sons, Faith Healer, Smash, An Infinite Ache, Compleat Female Stage Beauty, Betrayal, The SantaLand Diaries, Dr. Seuss' How the Grinch Stole Christmas!, The Pavilion, Enter the Guardsman, The Boswell Sisters, Vita and Virginia, The Countess, Crumbs from the Table of Joy, Orson's*

Shadow, God's Man in Texas, Travels with My Aunt. ELSEWHERE: *The Magic Fire*, Milwaukee Rep; POP Tour (1999 & 2000), La Jolla Playhouse; *Sic, A Knife in the Heart, Richard III, The Chairs, Demonology, Alice in Modernland*, Sledgehammer Theatre; *Forever Plaid*, Backstage at Aubergine; *Gross Indecency*, Diversionsary Theatre; also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Repertory Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Bonnie Johnston

(Musical Staging)

THE OLD GLOBE: Ms. Johnston has worked on over fifty productions at the Globe, taught movement for The Old Globe/USD Professional Actor Training Program, originated the Globe's summer youth programs and directed the much remembered Festival Revels-Dancing on the Green. ELSEWHERE: She has served as the Artistic Director and Founder of San Diego Theatre for Young Audiences. As a professional director of Theatre for Young Audiences, her work has been seen at the La Jolla Playhouse, San Diego Rep, Utah Shakespeare Festival and a state-wide Arizona Arts Council Tour. She has served as Fine Arts Consultant to the Atlanta Public Schools, University of Pittsburgh, San Diego Academy of the Arts, San Diego Museum of Man, San Diego Museum of Art, San Diego County Office of Education, Tijuana Cultural Center and Rancho La Puerta. Bonnie is currently in her 15th year as Artistic Director of the internationally-acclaimed Kellogg Center for the Performing and Visual Arts Elementary School. Ms. Johnston was nominated by a former student for *Who's Who Among American Teachers*, and received the 2003 "Educator of the Year" award from The American Aeronautics and Aerospace Institute.

Jan Gist

(Voice & Speech Coach)

Jan Gist has worked as a voice, speech, and dialect coach at theatres around the country, including: *Time Flies, Julius Caesar, Pentecost, Compleat Female Stage Beauty, An Infinite Ache,, Faith Healer, Pericles, Taming of the Shrew*, at The Old Globe. Credits at Oregon Shakespeare Festival include four plays in 1991; David Edgar's new play *Continental Divide* and Noel Coward's *Present Laughter* in 2003; *A Weaving of Words and Sounds* (original poetry). Also credits at Alabama Shakespeare Festival, Utah Shakespearean Festival, The Shakespeare Theatre, Arena Stage, Milwaukee Repertory Theatre and PlayMakers' Repertory. Ms. Gist worked on the film *The Rosa Parks Story* and can be heard on the upcoming radio program *A Way With Words*, as well as the voiceover for the San Diego Museum of Art's *Degas in Bronze* exhibit. Additionally, Gist has taught and led workshops around the country, including the national VASTA conference in Shakespeare's Shapely Language on speaking the text's structures. Ms. Gist is an originating and published member of the Voice and Speech Trainers' Association and has been published in *The Voice and Speech Trainers Associations' Journal* (original poetry), *The Complete Voice and Speech Workout Book* (voice exercises), and *More Stage Dialects* (Yiddish dialect). Gist holds a BFA from Carnegie Mellon University and an MFA from Wayne State University. Ms. Gist teaches with The Old Globe/University of San Diego Professional Actor Training Program.

D. Adams

(Stage Manager)

THE OLD GLOBE: *Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Pericles, The Taming of the Shrew, Compleat Female Stage Beauty, Stones in His Pockets, A Midsummer Night's Dream, The Boswell Sisters, Art, Dinner with Friends, The Woman in Black, Dr. Seuss' How the Grinch Stole Christmas!* ('98-'02), *Love's Labour's Lost, Henry V, Over the River and Through the Woods, The Seagull, Thunder Knocking on the Door, The Merry Wives of Windsor, The Magic Fire, Bedroom Farce, Floyd Collins, Paramour, As You Like*

It, The Cocktail Hour, Emily, Antony and Cleopatra, Twelfth Night, Macbeth, The Tempest, Coriolanus, Wings, The Gin Game, Mass Appeal, Tartuffe. OFF-BROADWAY: Production Stage Manager for *Thunder Knocking on the Door.* REGIONAL: Production Stage Manager for Great Lakes Theatre Festival, San Diego Repertory Theatre, Stage Manager for the Mark Taper Forum, and The Denver Center Theatre Company. ELSEWHERE: Production Stage Manager for *Sylvia*, San Francisco and Toronto; *Forever Plaid*, Theatre in Old Town; *Corridos*, a world-premiere musical by Luis Valdez, in Los Angeles and San Diego; *Livin' Dolls, In Trousers*, and *Billy Budd*, Los Angeles.

Lindsay L. Byrne

(Assistant Stage Manager)

THE OLD GLOBE: *Dirty Blonde, Julius Caesar, The Boswell Sisters.* With The Old Globe/Professional Actor Training Program: *All in the Timing, The Misanthrope, The Winter's Tale, Psychopathia Sexualis, Heartbreak House.*

ELSEWHERE: *The Red Diaper Trilogy*, Sledgehammer Theatre; *Death and the Maiden*, Stone Soup Theater Co; *Pippin, The Lion in Winter*, La Jolla Stage Co; *110 in the Shade, The Tempest, Lysistrata, Arcadia*, S.D.S.U. EDUCATION: Ms. Byrne holds a BA in Theatre Arts from San Diego State University.

Liz Woodman Casting

(Casting)

THE OLD GLOBE *Splendour, Loves & Hours, Knowing Cairo, Pentecost, Compleat Female Stage Beauty, An Infinite Ache, All My Sons, Faith Healer, Pericles, The Taming of the Shrew, Twelfth Night, The Boswell Sisters, A Midsummer Night's Dream, Art, Dinner with Friends, The Countess, Love's Labour's Lost, The Trojan Women, The Full Monty, God's Man in Texas, Orson's Shadow, Cymbeline, Things We Do For Love, Private Eyes, The Weir, Bedroom Farce, Blues for an Alabama Sky, Paramour, Romeo and Juliet, The Old Settler, Cowgirls, All in the Timing.* REGIONAL: The Alley Theatre, Hartford Stage. FILM: *The Lunch Date* (Academy Award).

TV: *Loving* (Artios Award nomination), *Another World, Texas Dottie.* ELSEWHERE: Ms. Woodman has cast many plays in New York, from *Sugar Babies* to *Timon of Athens* (National Actors Theatre) to *Cowgirls, The Full Monty* and *A Thousand Clowns* with Tom Selleck. She cast *Not About Nightingales* for Trevor Nunn in both London and New York. Currently, she is the casting director for the national company of *The Full Monty* (Artios Award Nomination). MEMBERSHIPS: Casting Society of America, ATAS, League of Professional Theatre Women.

ADDITIONAL STAFF

Assistant Stage ManagerLindsay L. Byrne*
 Assistant Scenic DesignerAmanda Stephens
 Assistant Costume DesignerCharlotte Devaux
 Assistant Lighting DesignerPatricia M. Nichols
 Directing AssistantEd Stevens

UNDERSTUDIES

TuraiDavid Raphael D'Agostini
GalChristopher Gottschalk
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Rough Crossing

Sept.13 - Oct. 26, 2003

Blue/Orange

Sept. 19 - Oct. 26, 2003

How the Grinch Stole Christmas!

Nov. 9 - Dec. 31, 2003

Striking 12

Dec. 7 - Dec. 31, 2003

Sky Girls

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Bus Stop

Jan. 24 - Feb. 29, 2004

Two Sisters and a Piano

March 6 - April. 11, 2004

Resurrection Blues

March 20 - April 25, 2004

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PHOTO BY CRAIG SCHWARTZ.



*Much Ado
about Nothing*

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("ONCE AND AGAIN,"
"THE ROCKETEER")

"I love you with so much of my heart that none is left to protest."

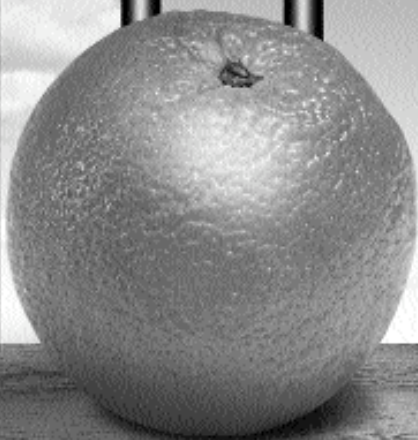
In this charming and suspenseful battle of the sexes, young lovers Hero and Claudio are set to be married. To pass the time, they conspire to set a "lover's trap" for Benedick, an arrogant confirmed bachelor, and Beatrice, his favorite sparring partner. Meanwhile, the evil Don Jon conspires to break up the wedding by falsely accusing Hero of infidelity. Witty wordplay, passionate poetry and clever plot turns abound in this delightful comedy – perfectly set under the stars in Balboa park!

**Much Ado About Nothing | By William Shakespeare |
Directed by Brendon Fox**



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Blue/Orange

“Dialogue fueled by testosterone and paced like a volley of bullets...
a ferocious comedy by the young British playwright Joe Penhall” — THE NEW YORK TIMES

By Joe Penhall | Directed by Richard Seer | Cassius Carter Centre Stage

Blue/Orange is the Southern California Premiere of Joe Penhall's ferociously funny black comedy of race, sanity and the healthcare system. When an inexperienced young psychiatrist and his supervisor clash over the diagnosis and treatment of a young black patient, the result is a blisteringly funny and thought-provoking examination of the blurry borderlines between perception and madness. After it premiered at the National Theatre in London, Penhall's powerful play went on to win the top three awards in the city: the 2001 Olivier Award for Best New Play, the 2000 Critics' Circle Theatre Award for Best New Play and the 2000 *Evening Standard* Award for Best Play of the Year. **FOR MATURE AUDIENCES.**



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2003 Board of Directors



Welcome home to The Old Globe. We're pleased that you're here.

There are changes in the air. We hope you'll approve. One change is the return to our original name. We're "The Old Globe" again, after a period of marketing ourselves as "The Globe Theatres." We learned from that experiment that the theatrical world cannot resist calling us by the name we grew up with, "The Old Globe," so we decided to go back to using it ourselves.

On our three stages themselves, you'll find a lot more that's new at The Old Globe. In the year ahead, we will continue to bring meaningful works to you from the great masters of classical theatre like Shakespeare and Moliere. What a treat to have them both on our current production schedule. We also look forward to having you join us for plays by some of the world's leading contemporary playwrights, including Arthur Miller, William Inge, and Nicky Silver, among others.

We're working hard at being accessible to you off-stage, as well as on-stage. Have you logged on to our new web site? Please try it out for your next subscription, or for your next purchase of individual tickets. Encourage your out of town guests to do so, as well. The site is filled with information about our productions, artists, staff, history, events for supporters, and much, much more. We thank American Express for the grant which allowed us to develop this site, and we invite you to visit us there, at www.theoldglobe.org.

Well, the lights seem to be dimming. It's time to sit back and enjoy the performance. One last thing. Please let us know, from time to time, how we're doing. We'll succeed in keeping The Old Globe new, only with your thoughtful advice. We look forward to it. Now, on with the show!

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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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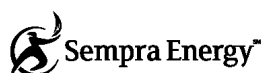
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The Craig Noel League



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

The Craig Noel League was established in November 2000 to provide for the future and secure the legacy Craig Noel and countless others fashioned for The Old Globe. The League honors those thoughtful friends who help us do so through a gift by will or trust. Please join us in thanking these very generous friends who are helping to build the Craig Noel League.

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For more information on
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The Old Globe has received gifts, dedicated to the endowment, from many generous supporters over the years. Just as past gifts to the endowment have helped to create the theatre and educational programs of today, continued support of the endowment will ensure a financially strong and artistically excellent Globe for tomorrow. Please join us in thanking these very special donors for their far-sighted support of The Old Globe.

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

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Louis G. Spisto, *Executive Director*

Craig Noel, *Artistic Director*

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FAX (619) 239-1037

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PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

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The Old Globe

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

Phone orders are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge. If you have moved, please notify the subscription office so records may be updated. Phone (619) 235-2250 during business hours or mail your change of address to the subscription office.

Unable to Attend?

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

Restrooms & Telephones

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

Seating of Latecomers

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

Young Children

Children under 5 years of age will not be admitted to performances.

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 Direct Ear™ Listening System has been installed 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

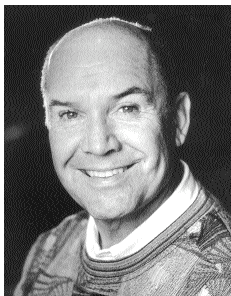
Go behind the scenes at The Old Globe to learn about the history, three stages, shops and crafts areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 for information/reservations.

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 with your group the institution's fascinating history as well as exciting information about the current season of plays.

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*, *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*, *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. Recent awards: 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. 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 for the Globe during the past 60 years resulted in the establishment of the Shakespeare Festival in the late '40s, expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. Among recent directorial assignments were *The Pavilion* and *Over the River and Through the Woods*. ELSEWHERE: during the 1940s, dialogue director, 20th Century Fox Studios; former director, Ernie Pyle Theatre, Tokyo. Honors include the Governor's Award for the Arts; the mayoral proclamation of "the Year of Craig Noel" (1987) in San Diego; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year, SDSU; Honorary Doctor of Humane Letters, University of San Diego; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors; the mayor's Living Treasure Award; Member, College of Fellows of the American Theatre.



Louis G. Spisto

Executive Director

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

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