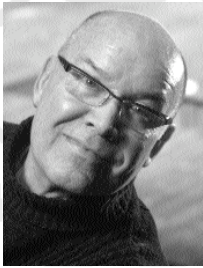


Welcome to



THE OLD GLOBE



We're happy to have you here — welcome!

Stephen Dietz, a master craftsman of that remarkable social minuet so prevalent among our beleaguered species, and who so intrigued us with his lovely *Private Eyes* in the Carter a few years back, has cobbled together a

remarkable play called *Fiction*, which is witty, brainy, provocative and heart-breaking at the same time. Few writers of contemporary values so mirror the society in which we, in particular, find ourselves as Dietz, and under Richard Seer's probing direction, it is a pleasure to have his voice once more in our midst.

And speaking of "welcoming back," the last time composer/lyricist David Yazbek entertained us, it was with a little blue-collar confection called *The Full Monty*, and we all know what happened to that particular exercise! Well, he's back, now with his collaborator, librettist Jeffrey Lane, and this time they have forsaken frigid Buffalo for the elegant Riviera, where beautiful women can become the all-too-willing and delighted prey of hilarious scoundrels in the new musical, *Dirty Rotten Scoundrels*. And back with Messrs. Yazbek and Lane, among many, are my favorite choreographer Jerry Mitchell, musical director Ted Sperling, the great David Rockwell, scenic designer of *Hairspray*, and costumer Gregg Barnes, whose creations for *Lucky Duck* caused a minor sensation this past summer. And I'm not even yet cataloguing a cast with the likes of John Lithgow, Norbert Leo Butz, Sherie Renee Scott, Joanna Gleason, and Gregory Jbara... So naturally, I wanted to direct it! Wouldn't you?

It's a thrill to have a new American play in the Carter. And a thrill to have a new American musical in the Globe. What an autumn! We hope you are as excited as we are!

JACK O'BRIEN
Artistic Director



What a thrill it is to welcome you to this first round of shows in our 2004/2005 season. We've all been eagerly anticipating the world-premiere, Broadway-bound musical, *Dirty Rotten Scoundrels*, by the team of David Yazbek, composer/lyricist of *The Full Monty*, and acclaimed writer Jeffrey Lane, with direction by our own multiple Tony Award®-

winning Jack O'Brien and choreography by Jerry Mitchell. Next door on the Cassius Carter Centre Stage, Richard Seer, winner of the 2003 San Diego Critics Circle "Craig Noel" Award, directs Steven Dietz's fascinating new work, *Fiction*. We are truly blessed with a host of talented individuals here this fall, all of whom have collaborated to make great theatre for you.

There's still much more excitement to come this season, from our annual holiday production of Dr. Seuss' *How the Grinch Stole Christmas!*, to the Tony Award-winning *Take Me Out*, helmed by celebrated director Joe Mantello, to another fascinating world-premiere musical, *Himself and Nora*, based on the life of James Joyce. We hope you will join us for more of this exceptional season.

Now, more than ever, we depend on your support — as a patron as well as a donor. This year's productions represent major undertakings for the Globe, both artistically and financially, and we rely on your contributions to help us bring these noteworthy artists and theatrical offerings to the Globe year after year. It is extremely rare for any regional theatre to present the breadth and depth of work that we do at the Globe, consistently sending new shows to Broadway and presenting the unparalleled productions and artists you've come to expect on our stages.

You recognize the essential place this institution holds in the heart of San Diego's cultural community — and indeed among the nation's leading arts organizations — and we are deeply grateful for your ongoing support to help us continue our commitment to artistic excellence.

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.

The Lipinsky Family

Donald and Darlene Shiley

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Anonymous

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FARGO**



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THE OLD GLOBE

P R E S E N T S

FICTION

BY

Steven Dietz

SCENIC DESIGN

Robin Sanford
Roberts

COSTUME DESIGN

Charlotte Devaux

LIGHTING DESIGN

Trevor Norton

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Diana Moser

DIRECTED BY

Richard Seer

Originally produced in New York City by Roundabout Theatre Company, Todd Haimes, Artistic Director

Fiction was originally produced by McCarter Theatre, Princeton, NJ
Emily Mann, Artistic Director/Jeffrey Woodward, Managing Director

Fiction was originally commissioned and produced in a workshop setting by ACT Theatre, Seattle, WA

Casting by Liz Woodman Casting

Cast of Characters

IN ORDER OF APPEARANCE

Linda Waterman.....Nance Williamson
Michael Waterman.....Kurt Rhoads
Abby Drake.....Rachel Fowler

Setting: The present and before. Various American cities and Paris.

There will be one 15-minute intermission.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Sinopsis en Español

Michael y Linda aparecen en la primera escena sentados en un café francés en el año 1984. Se deleitan discutiendo si la canción "Piece of My Heart" de Janis Joplin o "Twist and Shout" de John Lennon fué la más exitosa de las actuaciones vocales del Rock and Roll. La escena cambia al año 2004 y Linda y Michael son dos exitosos escritores además de tener muchos años de casados. Ella ha escrito una novela *bestseller* y él escribe ficción de un estilo ligero, mucha de la cual se ha exhibido en la pantalla cinematográfica.

Acaban de recibir noticias con un diagnóstico de salud terminal: A Linda le quedan solamente tres semanas de vida. Linda le indica a Michael que va a dejarle sus diarios y le pide que los lea. Él está de acuerdo. Linda le pide que le permita leer sus diarios antes de morir. Él titubea pero finalmente acepta, aunque le arranca la primera página antes de entregárselos. Dentro de todo lo que cabe, este ha sido un buen matrimonio. Al final de la lectura de estos diarios existe la revelación de secretos perturbadores.

Primera revelación: (Según la lectura de los diarios, se van viendo los eventos actuados en el escenario) Linda se entera que Michael había conocido a una mujer llamada Abby en un taller de escritores, The "Drake Colony Writer's Workshop" en 1990, con quien había tenido un amorío. Linda sigue lastimándose al ver que muchos de los diarios mencionan a Abby una y otra vez. Ella lo confronta y después de leer los diarios una vez más, él los quema en la chimenea. Linda le pregunta de la página que arrancó. Él se la muestra pero está en blanco. Él le dice que quería que ella se imaginara lo peor pero lo peor nunca ocurrió. Aunque él escribió varias veces de Abby, solo la vio una vez más. Abby se había ofendido cuando Michael la invitó al mismo café en que conoció a Linda. Nos enteramos que Abby solamente fue la musa de Michael pero solo por escrito. Todos sus diarios eran ficción.

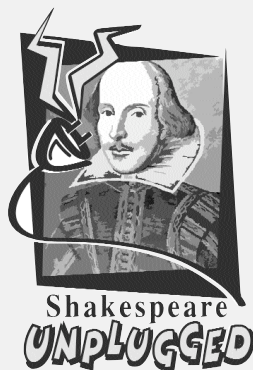
Los médicos indultan a Linda. El tumor está disminuyendo. Abby viene de visita habiendo oído la buena nueva y se entera de otro secreto. Abby y Linda también se habían conocido en el mismo taller de escritores en el año de 1988 en el que Linda escribía su primera novela la cual fue su primer *bestseller*. La invitación de Michael al taller había sido porque era el esposo de la famosa escritora pero él no había publicado nada todavía. En un vistazo rápido vemos la escena en la cual Abby pasa la noche con ellos. Michael despierta a medianoche y secretamente va a la recámara de Abby, en donde Linda lo confronta solamente para decirle que Abby le ha dicho a Linda que la perdona y Linda le entrega el último diario que no le entregó a Michael en el cual describe el primer encuentro de ellas en el taller de escritores "Drake Colony."

Linda, aunque mejorada pero ya débil por los tratamientos de radiación, muere inesperadamente. Michael y Abby se vuelven a ver después del entierro. Abby le dice el secreto final: Mientras Linda batallaba en el taller de 1988 para concluir su novela, Abby contó su propio secreto. La historia del encuentro con el músico negro de Soweto, Sud Africa, y sus trágicas repercusiones. Esta es la historia que Linda ha escrito en su *bestseller* como si fuera su propia historia, sin darle crédito alguno a nadie. Así que la historia concluye con secretos, traiciones y ficción entre tres personas buenas quienes sinceramente se querían.

-AnaElvia Sanchez, Traductora

EDUCATION AND OUTREACH PROGRAMS AT THE OLD GLOBE

The Old Globe is dedicated to providing theatrical experiences of the highest professional caliber in a nurturing environment aimed at students, educators and the general community. By using the Shakespeare legacy as the core of our educational initiatives, The Globe strives to strengthen the bonds with the past while creating the audiences and artists of the future. Some of the upcoming programs that will be offered at The Old Globe include:



SHAKESPEARE UNPLUGGED

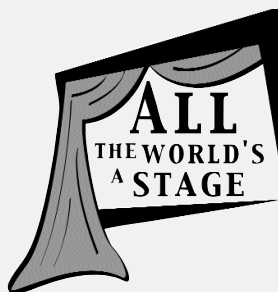
Three Special Performances of AS YOU LIKE IT for Educators and High School Students

Sept. 28, 29, 30 at 8pm

Lowell Davies Festival Theatre

\$12 admission per person; student groups only

This exciting new program is a five-part study of the life and times of William Shakespeare, designed to enhance the knowledge of teachers and high school students of English, Drama, History, Social Studies and Advanced Placement classes. Artists and staff members from the Globe will provide in-service training in such topics as political climate, music, art, fashion, dance, weaponry, and much more.



ALL THE WORLD'S A STAGE presents

IF THE SHOE FITS

Oct. 4 - 15, 2004

9:30am and 11:30am performances

Cassius Carter Centre Stage

Tickets: \$5 per student

Join us on a magical journey to the times of Queen Elizabeth I and a young, up-and-coming playwright named Will Shakespeare. *IF THE SHOE FITS* finds young apprentice cobbler, Gasper Shoemith, mingling with the actors of the Curtain Theatre, much to his father's dismay. The wild, wicked, wonderful and wacky world of William Shakespeare comes to life as Gasper is mistakenly thrust onstage in the most famous balcony scene in dramatic literature...and he flies with it!



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October 2004; Adults 18 years and above. The Globe Studio offers acting classes aimed at students in

beginner, intermediate or professional levels. Special discounts are offered to Old Globe Donors and Subscribers, as well

as San Diego Actors' Alliance members.

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Teaching Artist: GEORGE YE

Tue/Thu/Sat, Oct. 5 - 16

FUNDAMENTALS OF ACTING, Part 2

Teaching Artist: JENNIFER LYNN McMILLIN

Tue/Thu/Sat, Oct. 19 - 30

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MASTER CLASS:

TECHNICAL APPROACH TO CHARACTER DEVELOPMENT

To learn more about The Old Globe's Education Programs or to make a gift, please contact us at (619) 231-1941 x2141; or

2004 Board of Directors



Years ago, when I joined the Globe's Board of Directors, we had just sent a production to Broadway. The entire Globe community was excited by what was then a truly remarkable feat for our hometown theatre.

Now, the Globe plans to send Jack O'Brien's current production of *Dirty Rotten Scoundrels* to the Great White Way. This will be our 14th production to move to Broadway! I realize that over the years I've grown accustomed to Broadway quality theatre right here in my own backyard of San Diego. I need to remind myself and others that the Globe's artistic programming is something very special indeed. Very few, if any, American regional theatres offer this caliber of work, presenting world-premiere musicals on their way to New York alongside dynamic new works by leading playwrights ... and still devote time to the classic plays of Shakespeare, Moliere, and others.

So, I suppose that we as an audience have grown along with the Globe. We've become more theatre savvy and our expectations of this wonderful theatre — and others — have grown with each leap in the Globe's artistic programming. Yet each step the Globe takes forward come with added expense. Your support is critical to the ongoing success of the Globe, and we are pleased you have joined us tonight. Perhaps you will also consider investing in the Globe's annual fund, a very real and meaningful way to ensure that the quality of work onstage continues to progress.

Thank you for your support of a true artistic treasure!

Sheryl White, Chair,
Board of Directors

Board of Directors

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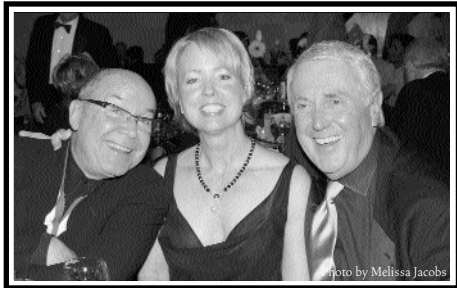
The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, The Shubert Foundation, The County of San Diego, The National Endowment for the Arts, The San Diego Foundation's Weingart Price Fund, Mandell Weiss Charitable Trust and The San Diego Foundation's Arts & Culture Grants Program.

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.

Executive Producers - Leadership Gifts

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:

\$5,000,000 or greater



Sheryl and Harvey P. White

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We applaud the leadership and vision of these truly wonderful friends. To learn more about becoming an Executive Producer, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

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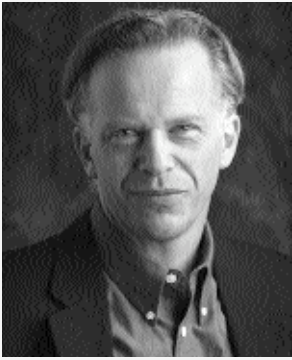
For more information,
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TRUTH OR



STEVEN DIETZ AND THE FACTS ON FICTION

By Liz Engelman



Tokyo.
London.
Buenos Aires.
Montreal.
It reads like a shop window at Prada, but it's actually a list of some of the cities where Steven

Dietz has seen his plays produced. For over two decades, his work has been enjoyed and admired in perhaps more theaters across the country than any other contemporary playwright. His delicious comedy of deception, *Private Eyes*, was one of the 10 most produced plays in the American theater in 1998. His 1988 docudrama *God's Country*, depicting the white supremacist movement, received over 100 productions in the United States as well as performances in Pretoria and Johannesburg, South Africa. Other notable plays, including the award-winning *Lonely Planet*, *Rocket Man*, *Still Life with Iris*, and *Inventing Van Gogh*. Whether he's writing about marriages, friendship or business practices, Dietz has proven himself a master at investigating the dishonesty in the most intimate of relationships. It would be a crime to divulge too much of *Fiction*, which begins with a married couple, both writers, deciding to share their journals with each other. If, as he says of these two characters, "the lies begin when you lift the pen," suffice it to say that Dietz reveals the fictions that lie beneath the facts.

Liz Engelman: How did you first get started in the theater?

Steven Dietz: Right after college, as a director at the Playwrights' Center in Minneapolis. (Back when playwrights typed their plays onto carbon paper and we ran off mimeographed copies for the actors. A time shortly after the Civil War.) I was fortunate enough to direct

workshops and readings of early plays by "up and coming writers" like August Wilson, Lee Blessing, John Olive, etc. It was a godsend.

LE: What is it about the theater that draws you to it, and keeps you there?

SD: It brings people together. It puts a roomful of strangers in proximate contact with a story. In that way, in this digital age, it can function as something both compelling and radical. Have you heard the sound of the hushed room at that amazing moment when the lights first go down, the play looming as an imminent adventure. In that brief hush is the secret we're after, I think.

LE: Your body of work covers a range of subjects and styles. For all its versatility, is there something uniquely "Dietzian" that you would say runs through all your work? Or do you leave that to the critics?

SD: I seem to have an awful lot of plays about memory and identity (I know this because an earnest grad student sent me a paper which made the point in detail.) It may be because these are the issues that the live art form of the theater tackles particularly well.

LE: What was your original impulse for writing *Fiction*?

SD: The notion that the only thing harder than dying with a secret would be living with one.

LE: For many writers, "rewrite" is a dirty word. Not only are you an avid writer, you are an avid re-writer. Do you enjoy the rewriting process?

SD: I love it. It is the fundamental aspect of our craft. The initial burst of writing is a sweet and deceptive gift; the rewriting makes it a play. Nothing is more rewarding than to cut or rewrite well; nothing is harder to master; nothing the writer will do from Moment One will have a greater impact on his/her audience. Rewriting is the writer's best friend: it means you don't have to get it right all at once. Drips

and drabs. Little by little. It also means you can pull the weeds up by the roots before the neighbors see them. (This is much better than the other writing strategy: backing away, growing defensive, folding one's arms, and convincing the neighbors that no, really, those are flowers.) Also (if I may): In the course of 20-plus years as a working playwright I have seen a lot of writers get produced and celebrated for their work. And then I have watched a great many of them vanish from the scene. To my mind what distinguishes the writers with "staying power" — those who are able to make a career, a body of work — is their ability to rewrite. Period. To be a tough and productive critic of every single sentence you write; every single story you conjure. That's your job. And you can't cheat — you'll get caught. Maybe not at first, but in time you will.

LE: Your plays have been produced at over 80 theaters regionally, as well as overseas, without ever having major productions in New York. It is rare that a writer has had so much national acclaim without the "help" of a New York hit. How have you been able to build and maintain such a prolific career?

SD: This is my life's work and I'm too stubborn to stop. I've been very fortunate. Many regional theaters have made ongoing commitments to my work (and I don't mean just a season or two, I mean 10, 12, 15 years — god love 'em) and the majority of those plays have found homes elsewhere. Those commitments — knowing that there are sympathetic readers of your work out there — those things force me to be prolific. I don't want to waste this window of time, this rare chance to tell the stories that intrigue me. In some way, I suppose, I've been fortunate enough to invert the famous adage: I've made a living in the theater and never made a killing.

Liz Engelman is the former Literary Director of McCarter Theatre. Interview printed courtesy of Ms. Engelman and McCarter Theatre.

Rachel Fowler

(Abby Drake)

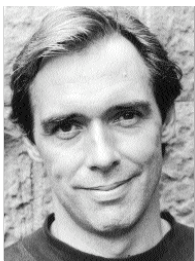


NEW YORK: *The Daughter-in-Law*, Mint Theatre; *The Triangle Factory Fire Project & USA*, TACT; *The Pagans*, Abingdon; *Cloud 9*, Bank Street. REGION-

AL: *Hobson's Choice*, Playmakers Repertory (Triangle Award, Best Actress in a Comedy); *Proof* and *King O'The Moon*, Cincinnati Playhouse; *La Bête*, Actors Theatre of Louisville; *Return of Finn MacCool*, *Klondike!*, Alliance Theatre; *Huis Clos*, *Antigone*, in French with Théâtre du Rêve; *The Philadelphia Story*, *A Bright Room Called Day*, Actors Express. FILM/TV: *Law & Order SVU*, *Wild America*, *A Season in Purgatory*. EDUCATION: Ms. Fowler is a Northwestern graduate and was an apprentice at Actors Theatre of Louisville. She is an Artistic Associate of the Mile Square Theatre, and a company member of both the Urban Rock Project and TACT.

Kurt Rhoads

(Michael Waterman)



THE OLD GLOBE: *Dinner with Friends*. REGIONAL: *Rocket Man* by Steven Dietz (world premiere), *Blithe Spirit*, Arizona Theatre Company; *How I Learned to Drive*,

Agamemnon and His Daughters, Arena Stage; *Richard III*, The Shakespeare Theatre; *Arcadia*, Playmaker's Rep; *Dr. Jekyll and Mr. Hyde*, Pioneer Theatre Company; *St. Joan*, Missouri Rep; *Mirandolina*, San Jose Rep; *Skylight*, Capital Rep; *The Beauty Queen of Leenane*, Delaware Theatre Company; 8 years at Dallas Theatre Center, 10 years at Hudson Valley Shakespeare Festival. OFF-BROADWAY: *American Absurdism*, The Present Company; *The Good Natur'd Man*, The Pearl Theatre Company; *Them That's Got*, Blue Heron Arts Center; *Kaspar Mayer*, Ubu Rep. INTERNATIONAL: *Horse Country* at Australia's Adelaide

Fringe Festival (Best in Fringe, 2004) and at The Noorderzon Theatre Festival in Gronigen, Netherlands. EDUCATION: BA, University of Chicago and MFA, Goodman School of Drama, DePaul University. Kurt has been married to actress Nance Williamson for twenty years. He golfs.

Nance Williamson

(Linda Waterman)



THE OLD GLOBE: *Loves & Hours*, *The Countess*, *Measure for Measure*. BROADWAY: *Henry IV*, *Broken Glass*. OFF-BROADWAY: *Two Gentlemen of Verona*, NYSF; *Marvin's Room*,

Minetta Lane; *Empty Plate at the Cafe du Grand Boeuf*, Primary Stages; *The Seagull*. REGIONAL: Celemene in *The Misanthrope* (Helen Hayes Award nomination), Arena Stage; *Heartbreak House*, *Private Eyes*, Seattle Rep; *A Moon for the Misbegotten*, Alliance Theatre; *Hotel on Marvin Gardens*, Denver Center. Numerous seasons at Trinity Repertory, Dallas Shakespeare Festival and Hudson Valley Shakespeare Festival. Company member at Dallas Theatre Center, performing in over 30 productions. TV: *Law & Order*, *Law & Order SVU*, *Dawson's Creek*. *Prince St*. EDUCATION: BA, St. Olaf College and MFA, Trinity University. Nance is married to actor Kurt Rhoads.

Steven Dietz

(Playwright)

Steven Dietz is a Seattle-based playwright and director. Since 1981, his 20-plus plays and adaptations have been widely produced at regional theatres across the United States. Mr. Dietz received the Kennedy Center Fund for New American Plays Award for both *Fiction* and *Still Life with Iris*; the PEN U.S.A. West Award in Drama for *Lonely Planet*; and the Yomiuri Shimbun Award (the Japanese "Tony") for his adaptation of Shusaku Endo's novel, *Silence*. Other widely produced plays include *Inventing Van Gogh*, *Private Eyes*, *God's*

Country, *Rocket Man*, *The Nina Variations*, *Halcyon Days*, and *Trust*. Mr. Dietz's award-winning adaptations include *Over the Moon* (from P.G. Wodehouse), *Force of Nature* (from Goethe), *Dracula* (from Bram Stoker), *Paragon Springs* (from Ibsen), *The Remember* (from Joyce Simmons Cheeka) and *Go, Dog. Go!* (from P.D. Eastman, co-written with Allison Gregory). His plays have been translated into seven languages. International productions of his work have been seen in England, France, Germany, Japan, Russia, Austria, Sweden, Australia, Argentina, Peru, Singapore, Slovenia and South Africa. His most recent play, *Last of the Boys*, will premiere this fall at the McCarter Theatre in Princeton, New Jersey.

Richard Seer

(Director)

THE OLD GLOBE: *Blue/Orange* (San Diego Critics Circle Award), *All My Sons*, *Da*, *Old Wicked Songs*. Additionally, Mr. Seer has been Director of The Old Globe/University of San Diego Professional Actor Training Program since 1993. With the program he has directed *Psychopathia Sexualis*, *Reckless*, *The Water Engine*, *Twelfth Night*, *Burn This*, *Cloud 9*, *The Cherry Orchard*, *Translations*. BROADWAY: *Da*, for which he received the Theatre World Award for his performance as Young Charlie in the 1978 Tony Award-winning production. ELSEWHERE: He has directed or performed in over 60 productions at theatres in this country and Great Britain, including productions at The Goodman Theatre, The Kennedy Center, The Stratford Shakespeare Festival, The Brooklyn Academy of Music, The Huntington Theatre Company, Washington's Playwright's Theatre, Studio Arena Theatre, and the Edinburgh Festival and Sybil Thorndike Repertory Theatre in Great Britain, to name a few. EDUCATION: MFA in directing, Boston University.

Robin Sanford Roberts

(Scenic Design)

THE OLD GLOBE: *Bus Stop, Blue/Orange, Rounding Third, Faith Healer, Betrayal, Da, Art, God's Man in Texas, Old Wicked Songs, Private Eyes, Collected Stories, Albee's People, The Old Settler, Scotland Road, Miracles, Sylvia, The Compleat Wrks of Willm Shkspr (Abridged), Voir Dire, The Substance of Fire, Uncommon Players*, also, The Old Globe Galas for 1999, 2000, 2001, 2002. With The Old Globe/University of San Diego Professional Actor Training Program: *The Cherry Orchard, All in the Timing, The Misanthrope, Love's Labour's Lost, Pericles*.

BROADWAY: *Ain't Nothin' but the Blues*.

REGIONAL: *Fire on the Mountain, Working, The Merchant of Venice, The Beauty Queen of Leenane, Avenue X, Ain't Nothin' but the Blues*, San Diego Rep; *Blues in the Night, Three Tall Women, California Schemin'*, Sacramento Theatre Company; *Waiting for Godot, Angels in America, Flesh and Blood*, Swine Palace Productions; *Three Mashas*, Telluride Theatre Festival; *Dixie Highway*, Hahn Cosmopolitan Theatre; *Dirigible*, Circle X Theatre. Additionally, Ms. Roberts was awarded a 1997 NEA/Theatre Communications Group Designer Fellowship. She is currently teaching in the Theatre Arts program at the University of San Diego. EDUCATION: Ms. Roberts received her MFA in Scenic Design from the University of California, San Diego and holds a Bachelor's Degree in Architecture from L.S.U.

Charlotte Devaux

(Costume Design)

THE OLD GLOBE: Designer: *Two Sisters and a Piano, Blue/Orange, Splendour, All My Sons, Betrayal, The SantaLand Diaries, Da*; Resident Assistant Costume Designer: *Lucky Duck, Don Juan, Resurrection Blues, Bus Stop, Rough Crossing, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Imaginary Friends, Dr. Seuss' How the Grinch Stole Christmas!, A Midsummer Night's Dream, The Boswell Sisters, The Hostage, Old Wicked Songs, Things We Do for Love, The Woman in Black, Crumbs from the Table of Joy, The Countess, Vita and Virginia, Art*. ELSEWHERE: Designer: *Cabaret Dances, Nyumbani Project, Jean Isaac's San Diego Dance Theatre; Dr. Livingstone, I*

Presume (premiere), London, UK; *Linnaeus, Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Royal Botanic Gardens, Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb, Twelfth Night*, Christchurch Repertory Theatre; *Hopes, Dreams and Perditions*, The Court Theatre; Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Formerly costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programming and drama series. Designer of a variety of New Zealand independent short films.

Trevor Norton

(Lighting Designer)

THE OLD GLOBE: *All My Sons, Memoir, The Santaland Diaries, Da, Vita and Virginia, Crumbs from the Table of Joy*, and all Galas since 1998. REGIONAL: *The Road to Mecca*, Portland Stage Company; *Twelfth Night, Romeo and Juliet, The Comedy of Errors, As You Like It, Hauntings, Much Ado About Nothing*, Shakespeare Festival LA; *Working, Love Janis, I Love You, You're Perfect, Now Change, The Doors' Celebration of the Lizard* (world premiere), *The Illusion* (Garland Award), *SLAM, A Christmas Carol* (1997 through 2001), *Picasso at the Lapin Agile, Marriage is Forever* (world premiere), *How I Learned to Drive, Avenue X, The Buddy Holly Story*, San Diego Repertory Theatre; *The 2.5 Minute Ride*, The La Jolla Playhouse; *Rodelinda* and *The Magic Flute*, Lobero Theatre in Santa Barbara; *Bitter Bierce, The Elektra Fugues, Erik Ehn's Erotic Curtsies* (world premiere), *Mac Wellman's The Lesser Magoo* (world premiere), *Tiny Dimes, 7 Blowjob, Bottom's Dream* in Los Angeles. Other work includes industrial designs for corporate clients and residential architectural lighting designs in California and Alaska. Trevor owns his own lighting company, TradeMark Designs, and is an Associate Designer with Axiom Lighting. Trevor has a BA from Occidental College, an MFA from UC San Diego, is a private pilot, and the father of two perfect children — Lillian and Reid.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *Lucky Duck, The Intelligent Design of Jenny Chow, The Food Chain, Two Sisters and a Piano, Resurrection Blues, Bus Stop, Rough Crossing, Blue/Orange, 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; *Kid Simple, Nu, [sic], A Knife in the Heart, Richard III, The Chairs, Demonology, Alice in Modernland*, Sledgehammer Theatre; also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Rep, Diversionary 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.

Diana Moser

(Stage Manager)

THE OLD GLOBE: *The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis and Arizona Theatre Company. She holds an MFA in directing from Purdue University. When not doing theatre, Diana lives and travels aboard the classic wooden sailboat "Simba I" with her beloved captain, Paul.

Liz Woodman

(Casting)

THE OLD GLOBE: 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Julius Caesar*, *Much Ado About Nothing*, *Blue/Orange*, *Rough Crossing*, *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: Ford's Theatre, 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. She was the casting director for the national company of *The Full Monty* (Artios Award nomination). She has cast The Acting Company for the last two years. MEMBERSHIPS: Casting Society of America, ATAS, League of Professional Theatre Women.

FOR THIS PRODUCTION

Additional Staff

Assistant Director.....James Joseph O'Neil
 Assistant Scenic Design.....Amanda Stephens
 Assistant Costume Design.....Shelly Williams
 Production Assistant.....Moirra Gleason

Understudies

Linda Waterman.....Jennifer Lynn McMillin
 Michael Waterman.....Michael Newman
 Abby Drake.....Karen Zippler

Original production was produced with the assistance of The Kennedy Center Fund for New American Plays

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

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<p>HIMSELF AND NORA Book and Lyrics by Sheila Walsh Music and Lyrics by Jonathan Brielle Directed by Joseph Hardy Mar 19 – Apr 24, 2005</p>	<p>LADY MACBETH SINGS THE BLUES By Amanda McBroom and Joel Silberman Directed by Joel Silberman May 21 – June 26, 2005</p>

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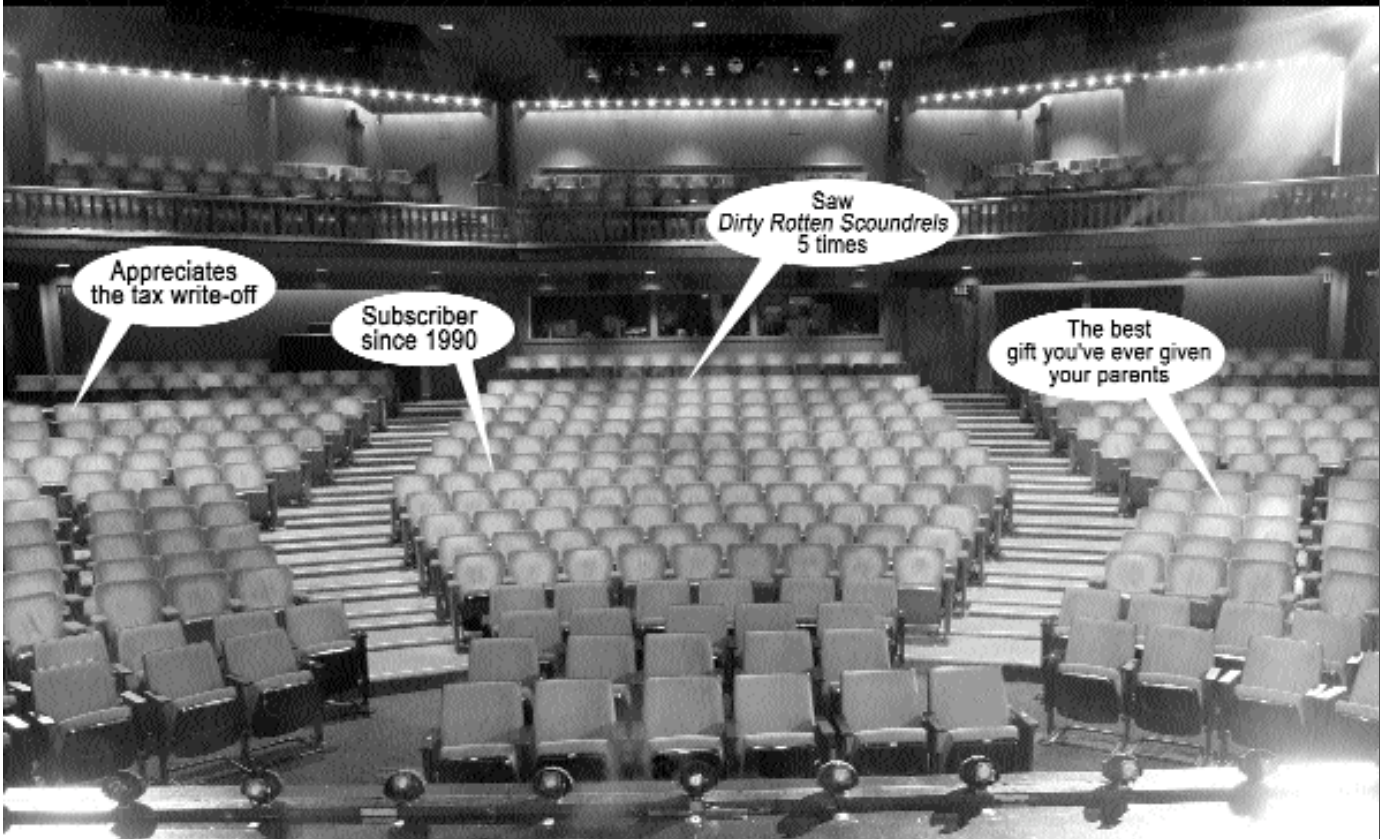
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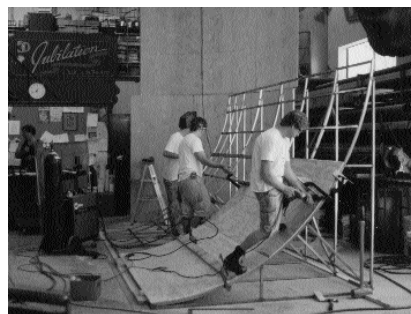
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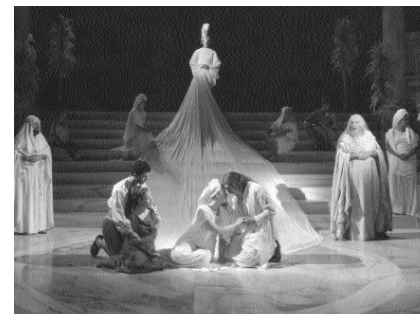
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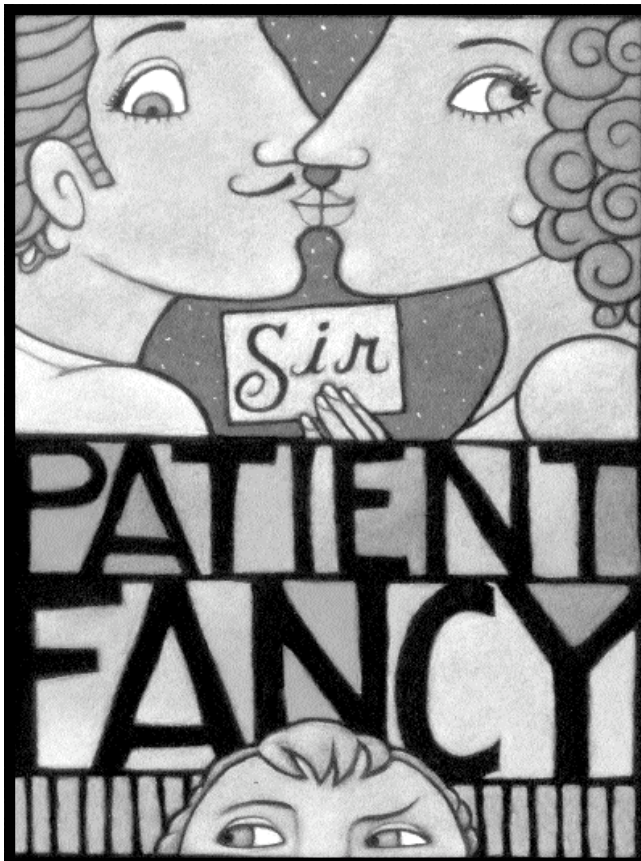


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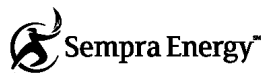
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

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.

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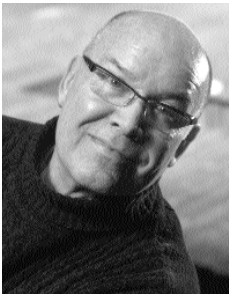
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Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

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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 and programs, free of charge. The Old Globe engages several knowledgeable docents, who are available year-round to share the institution's fascinating history and exciting information about the current season of plays. Subject to their availability, several key members of the artistic and production team are also available to speak with your group. For more information on docent speakers' bureau representatives please contact Diane Sinor at (619) 231-1941 x2140 or Carol Green at (619) 582-1079. To find out about our artistic and production speakers please contact Rachel Huber at (619) 231-1941 x2355.



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: *Henry IV* (Tony Award®); *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); *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.



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 *eminence 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; 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 Patti), Member, College of Fellows of the American Theatre. He is particularly proud of the following two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle.



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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