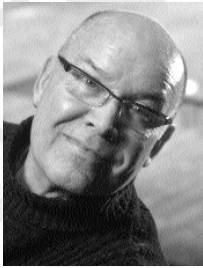


Welcome to



THE OLD GLOBE



Hello, and welcome!

Have we mentioned it? Happy New Year! And in honor of which, let's appropriately offer up the traditional "bang!"

First of all, playing in the flagship Old Globe Theatre, the true prize of the 2004 Broadway Season, the Tony

Award®-winning *Take Me Out*, virtually recreated here by its Tony Award-winning director, Joe Mantello, and proudly offered to our subscribers through the creative efforts of several major theatres, including Seattle Repertory Theatre and producer Carole Shorenstein Hays at the Curran in San Francisco. Only with the combined efforts of these major forces can we assure our patrons that they are seeing this astonishing, fresh, and witty Richard Greenberg play in the mint condition which garnered every prize and every kudo in sight. And doubly fortunate for us, this being a baseball town, we not only get first rate comedy drama played pitch perfect, but we get our baseball "fix" in the off season, perhaps when we need it most.

And in the intimacy of the Cassius Carter Centre Stage, *I Just Stopped By to See the Man*, a beautiful, lyric and evocative look at the effect of both tradition and blues which was born, amazingly enough, in London, and finds its way now to the West Coast under the direction of Associate Artist Seret Scott.

The whole Globe organization has felt buoyed up by recent infusion of great theatre, great personalities, and great good fortune. It is in this spirit of genuine exultation that we offer our best to you in anticipation of a truly memorable and thrilling year of theatre ahead.

Thanks for being with us! It's all for you, as you well know!

JACK O'BRIEN  
Artistic Director



Welcome to 2005 at The Old Globe! 2004 was a banner year for us, featuring some of the most exciting and ambitious work ever to appear on our stages, such as Arthur Miller's provocative *Resurrection Blues*, Stephen Wadsworth's stunning adaptation of *Don Juan*, the return of Shakespeare in repertory, and, of course, the thrilling world-premiere musical, *Dirty Rotten Scoundrels*, which begins previews on Broadway in February. Your tremendous support has helped make this past season an enormous success.

We are equally excited about our next slate of productions, which includes the moving new play *I Just Stopped by to See the Man*, directed by Globe Associate Artist Seret Scott, and the brilliant and bold Tony Award-winning *Take Me Out*, directed by Joe Mantello, who took home the Tony in 2003 for his direction of this Pulitzer-nominated play and won again in 2004 for the musical *Assassins*. In fact, we've had string of Tony-winning directors at the Globe over the last several months, from John Rando (2002: *Urinetown*), whose production of *Lucky Duck* tickled audiences this summer, to our own Jack O'Brien (2003: *Hairspray* and 2004: *Henry IV*), with the triumphant *Dirty Rotten Scoundrels*, to the aforementioned Mr. Mantello. Globe Associate Artist Joseph Hardy (1970: *Child's Play*) rounds out the list, returning to the Globe this spring to direct the fascinating world-premiere musical, *Himself and Nora*.

Throughout the past year, we have been building on our education and outreach programs in schools and communities across San Diego and even Mexico — with our exciting *Romeo and Juliet* project. We have also bolstered our subscription base, acquiring more subscribers for the 2005 season than we've had in the past ten years. We continually aspire to create ever more dynamic theatrical experiences — in classrooms, in our scene and costume shops, and of course, on our stages. Yet all of these exciting developments cannot be sustained without your support. With ticket sales only covering half of our operating budget, we rely on your contributions to allow us to continue producing the caliber of work you've come to expect at the Globe. We hope you will be a part of Globe's development throughout the New Year and help keep the Globe at the forefront of America's leading performing arts institutions.

LOUIS G. SPISTO  
Executive Director

# 2005 Season Sponsors

The Old Globe is deeply grateful to its 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

# I JUST STOPPED BY TO SEE THE MAN

BY  
Stephen Jeffreys

SCENIC DESIGN  
Robert Mark Morgan

COSTUME DESIGN  
Charlotte Devaux

LIGHTING DESIGN  
Catherine Hegdale &  
Peter Maradudin

SOUND DESIGN  
Paul Peterson

STAGE MANAGER  
Tracy Skoczelas

DIALECT COACH  
Jan Gist

DIRECTED BY  
Seret Scott <sup>+</sup>

<sup>+</sup>Associate Artist of The Old Globe

---

Casting by Liz Woodman Casting

Produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois

# Cast of Characters

IN ALPHABETICAL ORDER

Jesse.....Henry Afro-Bradley

Karl.....Manoel Felciano

Della.....Tracey A. Leigh

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.*

## Synopsis

Summer 1975. At a crossroads in the Mississippi Delta, in a bare and modest cabin, lives an old black man named Jesse Davidson, a blues legend, long believed to be dead. With him lives his brilliant daughter Della, a former university teacher, Black Panther and fugitive from the law, now a waitress in a lowly café. After Jesse's wife died in a car crash he gave up on his music and has allowed the story to live that he was the unidentifiable man who died with his wife in the accident. He now lives a quiet life of deep commitment to religion and peace. Into this quiet world comes Karl, a rock musician from England whose band has become famous playing Jesse's music. Karl is an ardent admirer of Jesse's, who has become obsessed with the idea that "The Man" still lives, and he has painstakingly tracked him down. Karl and his band mates are about to play their last gig before retiring from a grueling lifestyle of overblown fame, drugs and excess; and the bookings are growing slim. Karl's admiration for Jesse is rooted deep, as is his mental and visceral commitment to the Blues, even to the point of having altered his dialect from British/Surrey to Mississippian. He discovers Jesse's famed guitar hanging on the wall, silent for many years. Karl tunes and plays the guitar and Jesse is moved. In time Karl manages to tempt Jesse to return with him grandly traveling via Cadillac and helicopter to the band's last gig, with the choice of going on stage (or not) at the end of the concert. Jesse's choice leads to a transcendent outcome which dramatically alters the lives of Della, Karl, and Jesse himself.

Verano de 1975. En una encrucijada del Delta de Mississippi, se encuentra una cabaña modesta en donde vive un hombre negro llamado Jesse Davidson, una leyenda de Blues que se cree haber perecido hace mucho tiempo. Su brillante hija Della vive con él. Ella es una ex-maestra universitaria, Black Panther, fugitiva de la ley pero ahora es mesera en un modesto café. Después de la muerte de la esposa de Jesse, causada por un accidente automovilístico, Jesse abandonó su música y permitió que el mito de su muerte continuara, haciéndose pasar por el hombre misterioso que murió en el accidente con su esposa. Ahora vive una vida serena con un fuerte compromiso a la religión y la paz. Karl, un rockero Inglés que se ha hecho famoso tocando la música de Jesse, entra a este mundo silencioso. Karl es un ferviente admirador de Jesse quien se ha obsesionado con la idea de que el hombre vive, y lo ha rastreado apasionadamente. Karl y sus compañeros del conjunto están a punto de tocar su último contrato antes de retirarse de un estilo de vida de fama exagerada, agotador abuso y uso de estupefacientes. Poco a poco los contratos se ha ido acabando. La admiración de Jesse viene arriagada del compromiso tan serio que Karl tiene con el Blues, al grado de que alteró su acento británico de Surrey por el de Mississippi. Karl descubre la guitarra de Jesse colgada silenciosamente desde hace muchos años en una pared. Jesse se conmueve cuando Karl afina y toca la guitarra. Karl logra que Jesse se anime y vaya con él vía helicóptero y Cadillac a su último contrato con la opción de aparecer en el estrado al final del concierto. La decisión de Jesse lleva a Della, a Karl y a él a una experiencia trascendente alterando sus vidas drásticamente.

— AnaElvia Sánchez, Traductora

# Board of Directors



Thank you for joining us today for one of our outstanding productions of Season 2005.

The Old Globe has so many exciting things going for it this year. The Globe's production of *Dirty Rotten Scoundrels* is moving to Broadway for a March 2005 opening, and we wish Jack and the creative team the greatest of successes. Closer to home, we have an excellent year of theatre planned, including the Tony Award®-winning *Take Me Out*, the world premiere musical *Himself and Nora*, and the powerful new play *I Just Stopped By to See the Man*.

Let us not forget about all of the wonderful staff that keeps this theatre the foremost performing arts organization that it is. Last but not least, it's patrons like all of you who make it all possible, faithfully joining us at the Globe to share in new theatrical experiences. Without your attendance and continued donations, we certainly couldn't perform at the level you've come to expect. Your support has made it possible for us to reach a very exciting milestone – the theatre's 70th Anniversary! This will indeed be a year to remember at The Old Globe.

Thank you again for attending this performance, as well as others in the past and future. Your support is critical to the ongoing success of the Globe, and we are pleased to have you with us.

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.

# Production Sponsors

This production of *I Just Stopped By to See the Man*  
is generously sponsored by...

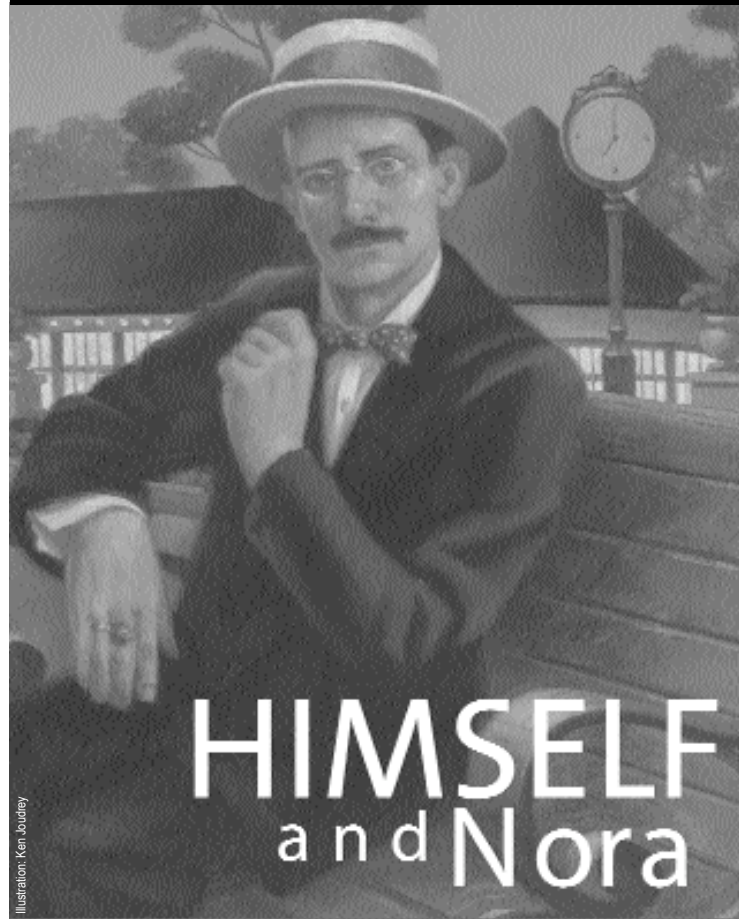
## The Globe Guilders

The Globe Guilders, celebrating their 50th year of Globe support, are an essential part of The Globe family. Now with over 500 dedicated members, their fund-raising events, including their renowned Oscar de la Renta Fashion Shows, and their gracious hosting of the Theatre's Company Calls provide invaluable assistance to the Theatre.

The Guilders are also committed to supporting the Globe's award-winning education programs, such as The Young Globe Shakespeare Conservatory, an intensive summer theatre experience for teens, and a special two-week training workshop in London for students in the Globe/USD Master of Fine Arts program. Prior production sponsorships include *Sky Girls*, *Faith Healer*, *Dinner with Friends*, *Over the River and Through the Woods*, *Cymbeline* and *Full Gallop*.

The Globe Guilders remain a permanent connection to the Globe's magnificent past and play a vital role in our future.

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Book and Lyrics by Sheila Walsh  
Music and Lyrics by Jonathan Brielle  
Directed by Joseph Hardy

FOR MATURE AUDIENCES

**March 16 - April 24, 2005**

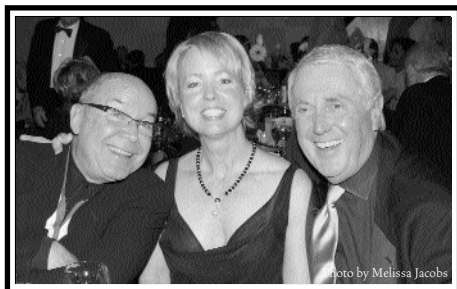
The Old Globe is proud to present a captivating new work about the life and love of literary legend James Joyce. *Himself and Nora* is a tumultuous and unconventional love story that explores the unique romantic relationship with his lifelong muse, Nora. This haunting, poetic and lusty musical is a touching and funny look at the man who changed the world of writing forever. Globe Associate Artist and Tony Award®-winner Joseph Hardy directs this thrilling new show.

**Tickets: Call (619) 23-GLOBE (234-5623)**

## *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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# EDUCATION AND OUTREACH PROGRAMS AT THE OLD

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*Instructor:* Bonnie Johnston, Director of Education, The Old Globe

*What:* An inspiring, arts-infused readers' theatre workshop for elementary school

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*Where:* Carter Rehearsal Hall, The Old Globe, Balboa Park

*When:* Saturday, February 26, 2005, 10am-2pm

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## Henry Afro-Bradley

(Jesse)



THE OLD GLOBE: Debut. Henry was last seen in *Same Train* with Horse Trade Theater Group. Other credits include *Safe*, *Imua!* Theatre Company; *Fashion*, Metropolitan Playhouse; *Ma Rainey's*

*Black Bottom*, Classical Theatre of Harlem; *Lock In*, Joseph Papp Theatre; *Purple Paradise*, The Family, Inc.; *Savage Wilds*, Nuyorican Poets Café. FILM: *First Deadly Sin*, *Maid in Manhattan*, *Blood Money*. TV: *New York Undercover*, *Law & Order: Criminal Intent*, *Chappelle's Show*. Concert engagements include the Museum of Natural History, Brooklyn Children's Museum, Policeman's Benefit for the Emerald Society and House of Tribes (opening act for Wynton Marsalis). Henry is a recipient of the Meet the Composer Award.

## Manoel Felciano

(Karl)



THE OLD GLOBE: Debut. BROADWAY: *Cabaret*, *Jesus Christ Superstar*, *Brooklyn*. NATIONAL TOUR: *Whistle Down the Wind*, *Saturday Night Fever*. OFF-BROADWAY: *Much Ado About Nothing*,

Public Theater/NYSF. Mr. Felciano holds a BA from Yale University and recently received his MFA in Acting from New York University's Graduate Acting Program, where favorite roles included Valmont in *Les Liaisons Dangereuses*, Giovanni in *We Won't Pay!* and the title role in *Pericles*.

## Tracey A. Leigh

(Della)



THE OLD GLOBE: Debut. NATIONAL TOUR: *The Vagina Monologues*. OFF-BROADWAY: *A Lesson Before Dying*, Signature Theatre; *Up Against the Wind*, New York Theatre Workshop; *Krisit*,

Primary Stages; *Le Menage*, La MaMa. REGIONAL: *Safe in Hell*, South Coast Rep; *Oak and Ivy*, Arena Stage; *From the Mississippi Delta*, *Joe Turner's Come and Gone*, *Love's Labour's Lost*, *Ghosts*, *Good Night Desdemona/Good Morning Juliet*, *All in the Timing*, Milwaukee Repertory Theatre; *A Midsummer Night's Dream*, Arizona Theatre Company; *Romeo and Juliet*, Indiana Repertory Theatre; *Flyin' West*, Intiman Theatre; *Blues for an Alabama Sky*, *Stonewall Jackson's House*, *A Christmas Carol*, A Contemporary Theatre. TV: *Law & Order*, *Strong Medicine*, *Under Suspicion*, *Under One Roof*, *Jake in Progress* (2005).

## Stephen Jeffreys

(Playwright)

Stephen Jeffreys is perhaps best known in the United States for *The Libertine*, his play about the Earl of Rochester, which was produced by Steppenwolf Theatre in 1996 with John Malkovich in the lead. The film of *The Libertine*, for which Jeffreys wrote the screenplay, will open in the fall of 2005, starring Johnny Depp. Jeffreys will work again with Malkovich at Steppenwolf this spring in a new play, *Lost Land*, set in Hungary at the end of World War I. *I Just Stopped By to See the Man* originally premiered at the Royal Court, London with Tommy Hollis, and has previously been produced at Steppenwolf with Anthony Chisholm and by the Geffen Theatre in LA with Clarence Williams III. Jeffreys and his wife, director Annabel Arden, were visiting professors at U.C. Davis in 2001, where Arden staged Jeffreys's play *Interruptions. Valued Friends* which won Jeffreys the Evening Standard Award for Most Promising Playwright in 1989, was seen at the Long Wharf Theatre. Other plays include: *A Going Concern* an autobiographical play about the Jeffreys family billiard table business, was produced by Famous Door, Chicago; and *Carmen 1936*, which opened the Theatre

Workshop in Baltimore. Additionally, his adaptation of *Hard Times* has been given many productions in the USA. Jeffreys served as Literary Associate at the Royal Court, London throughout the 1990s. His weekend masterclasses in playwriting are a popular feature of the London theatre scene. He lives in London with Arden and their two sons, Jack and Ralph.

## Seret Scott

Associate Artist

(Director)

THE OLD GLOBE: *Knowing Cairo*, *Faith Healer*, *Crumbs from the Table of Joy*, *The Trojan Women*, *Blues for an Alabama Sky*, *The Old Settler*, *Madame Mao's Memories*, *From the Mississippi Delta*. OFF-BROADWAY: Second Stage Company, New Victory Theatre, Young Playwright's Festival. REGIONAL: credits at McCarter Theatre Company, Tribute Productions, D.C., Long Wharf Theatre, Buffalo Studio Arena, South Coast Rep, Oregon Shakespeare Festival, Yale Rep, Philadelphia Theatre Company, Crossroads Theatre, Center Stage in Baltimore, Studio Theatre, Washington D.C., Merrimack Theater, American Stage Company, New Mexico Rep, Alley Theatre, Naked Angels, UBU Rep, National Black Theatre, Ford's Theatre, Sundance Institute's Playwright's Lab, Pacific Playwright's Festival, NY Stage and Film, McCarter's Playwright's Retreat. As an actress, Ms. Scott won a Drama Desk Award on Broadway for her performance in *My Sister, My Sister*. She has been nominated for a Connecticut Critic's Award, a Beverly Hills NAACP Directing Award, and D.C.'s Helen Hayes Award. She was also the recipient of a TCG/PEW National Artist Residency Grant at the Long Wharf Theatre.

## Robert Mark Morgan

(Scenic Design)

A new transplant to the San Francisco Bay area, Rob has designed productions of *Major Barbara* and *Bad Dates* for the San Jose Repertory Theatre and spent the past three years as a Resident Designer for the Denver Center Theatre Company where he designed productions of *Lobby Hero*, *Almost Heaven — Songs & Stories of John Denver*, *Behind the Broken Words*, *Bernice & Butterfly* and *Copenhagen*. Other design credits include: *The Subject Tonight Is Love*, Alliance Theatre; *The Dazzle*, A.C.T.; *A Christmas Carol*, *Dirty Blonde*, *Bus Stop*, Portland Center Stage; *Lips, No Mercy*, *The Price*, *The Ride Down Mt. Morgan*, Profile Theatre Project, Portland. He is currently the scenic designer for the 2005 Sea Lion & Otter Show at Sea World in San Diego and is designing a production of *Moon for the Misbegotten* for A.C.T., scheduled for April 2005. Rob received his BFA from the Conservatory of Theatre Arts at Webster University and his MFA in Scenic Design from San Diego State University.

## Charlotte Devaux

(Costume Design)

THE OLD GLOBE: Designer: *Fiction*, *Two Sisters and a Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The SantaLand Diaries*, *Da*; Resident Assistant Costume Designer: *Dirty Rotten Scoundrels*, *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; *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: Former 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.

## Catherine Hegdale

(Lighting Design)

THE OLD GLOBE: Debut. Credits include: Duke Ellington's *The River*, Irvine Barclay Theatre; *The War to End War*, Dance Visions, *Dido and Aeneas*, Claire Trevor Theatre; *ID/Entity: Portraits in the 21st Century*, Beall Center for Art and Technology; *The Day Maggie Blew Off Her Head*, Studio Theatre, UC Irvine; *StopKiss*, Little Theatre, UC Irvine. Catherine is also Lighting Designer for Visual Terrain, Inc., a lighting design consultancy for architecture and themed entertainment.

## Peter Maradudin

(Lighting Design)

OLD GLOBE THEATRE: *Much Ado About Nothing*, *Romeo and Juliet*, *As You Like It* (1998), *Henry V*, *The Trojan Women*, *Lost Highway*, *Two Gentlemen of Verona*, *The Show-Off*, *The Tempest*, *The Merchant of Venice*, *Hamlet*, *Our Town*, *As You Like It* (1990), *And A Nightingale Sang...*, *Uncle Vanya*, *Measure for Measure*, *Driving Miss Daisy*, *Alfred Stieglitz Loves O'Keefe*, *Tea*. BROADWAY: *The Kentucky Cycle*, *Ma Rainey's Black Bottom*. OFF- BROADWAY: *Hurrah At Last*, *Ballad of Yachiyo*, *Bouncers*. REGIONAL: Over 275 productions for such companies as the Guthrie Theater, Kennedy Center, Public Theatre, Seattle Repertory Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre, Mark Taper Forum, South Coast Repertory, Alliance Theatre Company, La Jolla Playhouse, Intiman Theatre Company, Repertory Theatre of St. Louis, Dallas Theatre Center, Arizona Theatre Company and American Conservatory Theatre. OPERA: San Diego Opera (*La Boheme*), Seattle Opera (*Salome*), San Francisco Opera Center, Portland Opera, Long Beach Opera. AWARDS: New York Drama Desk Award nomination, Angstrom Award for Lifetime Achievement, Four Los Angeles Drama Critics' Circle Awards, Four Bay Area Theatre Critics' Circle Awards, over 30 *Drama-Logue*

Awards. OTHER: Principal Designer for Visual Terrain, Inc., a lighting design consultancy for architecture and themed entertainment.

## Paul Peterson

(Sound Design)

THE OLD GLOBE: *Fiction*, *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; *A Dream Play*, *Kid Simple*, *Nu*, [sic], *A Knife in the Heart*, *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, Sledgehammer Theatre (Associate Artist); also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Rep, Diversionsary 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.

## Jan Gist

(Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe for three years. Before that she was Head of Voice and Speech for The Alabama Shakespeare Festival for nine years and 140 productions. She has coached at theatres around the country including: The Ahmanson, La Jolla Playhouse, Oregon Shakespeare Festival, Arena Stage, Milwaukee Rep, The Shakespeare Theatre of Washington DC, PlayMakers Rep, Indiana Rep, and The Utah Shakespearean Festival. She coached dialects on the film *The Rosa Parks Story*, and was a guest on KPBS Radio's: *A Way With Words*. She is a founding and published member of The Voice and Speech Trainers Association, and led their conference on Shakespeare's Shapely Language and will present a workshop on Rotating Repertory Theatre in Glasgow, Scotland. Gist teaches in The Old Globe/USD Professional Actor Training Program.

## Tracy Skoczelas

(Stage Manager)

THE OLD GLOBE: *Dirty Rotten Scoundrels*, 2004 Summer Shakespeare Festival, *The Food Chain*,

*Two Sisters and a Piano*, *Bus Stop*, *Rough Crossing*, *Much Ado About Nothing*, *Julius Caesar*, *Dirty Blonde*, *Pentecost*, *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Splendour*, *Pericles*, *All My Sons*, *Complete Female Stage Beauty*, *Betrayal*, *Smash*, *Memoir*, Dr. Seuss' *How the Grinch Stole Christmas!* ('01-'04), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*. EDUCATION: Ms. Skoczelas holds a BFA from the University of North Carolina at Greensboro.

## Liz Woodman

(Casting)

THE OLD GLOBE: *Fiction*, 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Julius Caesar*, *Much Ado About Nothing*, *Blue/Orange*, *Rough Crossing*, *Splendour*, *Loves & Hours*, *Knowing Cairo*, *Pentecost*, *Complete 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.....Angela Miller  
Assistant Set Design.....Amanda Stephens  
Assistant Costume Design.....Shelly Williams  
Production Assistant.....Mojra Gleason  
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The Director is a member of the Society of Stage Directors and Choreographers, an independent

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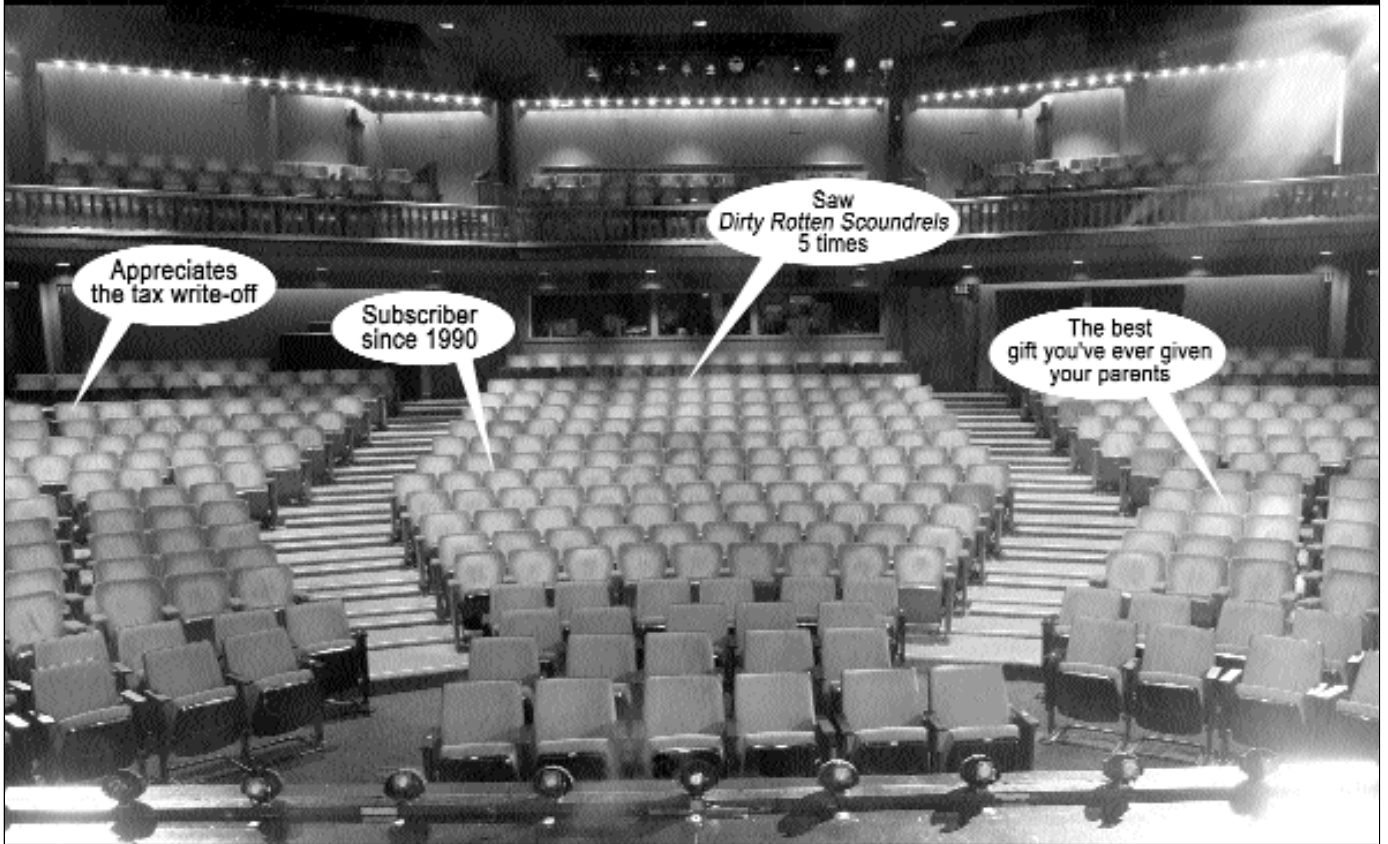
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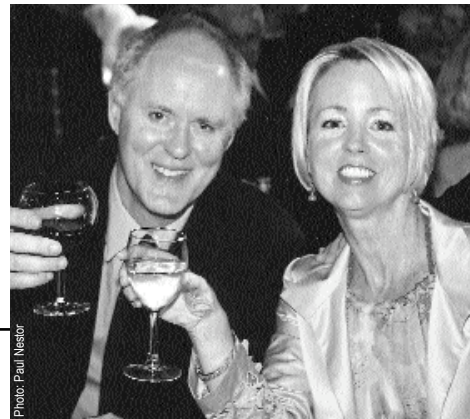
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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Hours subject to change. Please call ahead.

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**WEBSITE** www.TheOldGlobe.org

**ADDRESS** The Old Globe

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### Ordering Tickets / Change of Address

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

Phone orders are subject to a \$3 per ticket service charge, not to exceed \$12.

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Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

### 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. Tickets must be received by show time.

### 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.

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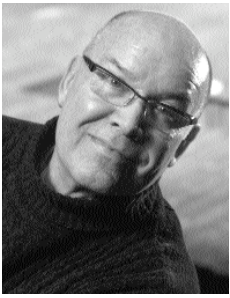
### Public Tours

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.

**Ricola Cough Drops are available upon request. Please ask an Usher.**

## 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 Carol Green at (619) 582-1079. To find out about our artistic and production speakers please contact Erin Anderson at (619) 231-1941 x2355.



## Jack O'Brien

*Artistic Director*

Recent Globe productions include *Dirty Rotten Scoundrels* (currently transferring to Broadway), *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*, *Happgood* (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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HUMAN RESOURCES  
CONSULTANT

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Delgado, Roy Edenfield,  
Humberto Elvira, David Gaspar,  
Roberto Gonzalez,  
Reyna Huerta, Margarita Meza,  
Jose Morales, Maria Rios  
BUILDING STAFF

**PROFESSIONAL  
TRAINING**

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PROGRAM COORDINATOR

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Caywood, Gerhard Gessner,  
Jan Gist, Barta Heiner, Peter  
Kanelos, Colleen Kelly, Fred  
Robinson  
MEA FACULTY

Phoebe Costerisan, James  
Feinberg, Corey Johnston, Robin  
Sanford Roberts  
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Peter Webster  
EDUCATION CONSULTANT

Holly Ward  
TOUR COORDINATOR

Carol Green  
SPEAKERS BUREAU COORD.

Pola Allen, Forest Aylsworth,  
Janet Hayatshahi, Jaun Manzo,  
Melanie Marsh, Sara Meeks,  
Sandra Ruiz, Marlene Shelton  
TEACHING ARTISTS

## FINANCE

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ASSOCIATE DIRECTOR OF  
FINANCE

J. Adam Latham  
PAYROLL CLERK/  
ACCOUNTING ASSISTANT

Diane Jenkins  
ACCOUNTING ASSISTANT

Lynn Dougherty  
RECEPTIONIST

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ASSOCIATE DIRECTOR,  
MAJOR & PLANNED GIFTS

Chris Graham  
ASSOCIATE DIRECTOR,  
CORPORATE RELATIONS

Annamarie Maricle  
ASSOCIATE DIRECTOR,  
INSTITUTIONAL GRANTS

Michele Prosser  
ASSOCIATE DIRECTOR,  
ANNUAL FUND

Eileen A. Prisby  
EVENTS MANAGER

Diane Addis  
MEMBERSHIP ADMINISTRATOR

June Rodgers  
TELEFUNDING MANAGER

Diana Steffen  
DEVELOPMENT ASSISTANT

Amanda Sitko  
EVENTS ASSISTANT

## Donor Services

Eve Childs, Maureen Latour,  
Tony Okun, Landin Rice  
SUITE CONCIERGES

Ryan Barsotti, Charles Becker,  
Landin Rice, Luis Sanchez,  
Pat Van Sloun  
V.I.P. VALET ATTENDANTS

## MARKETING

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PUBLIC RELATIONS MANAGER

Frank Teplin  
AUDIENCE DEVELOPMENT  
MANAGER

Cate Burke  
GROUP SALES MANAGER

Elisha Solmes  
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Erin Anderson  
PUBLIC RELATIONS ASSISTANT

Peggy Ryan  
MARKETING ASSISTANT

Erica Dei  
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Ken Jacques, Craig Schwartz  
PRODUCTION PHOTOGRAPHERS

## Subscription Sales

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SUBSCRIPTION SALES MANAGER

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Kat Castelblanco, Stanley  
Einhorn, Arthur Faro, Andrew  
Fink, Jessica Morrow, Ken Seper,  
Yvonne Silva, Grant Walpole,  
Molly Yoder-Williams  
SUBSCRIPTION SALES  
REPRESENTATIVES

*Ticket Services*

Shari Ressel  
TICKET SERVICES MANAGER

Elaine Gingery  
TICKET OPERATIONS MANAGER

Tim Cole, Shouna Shoemake  
ASSISTANT MANAGERS

Jean McKissick  
DATA COORDINATOR

Denishia Clark, Michael Crowe,  
Dru Garcia, Mame Gile, Robert  
Glaze, Andy Gutierrez, John  
Hobbs, Jim Lawrence, Royden  
Marsh, Jennifer McKay, Lisa  
Moering, Nick Norvell, Byrne  
Owens, Daniel Patterson, Stephen  
Spiers, Wendy Telford, Dana  
Vermette, Steven Warner, Laurel  
Withers  
TICKET SERVICES  
REPRESENTATIVES

## PATRON SERVICES

Mike Callaway  
THEATRE MANAGER

Marla Greene  
FRONT OF HOUSE ASSISTANT

Merlin D. "Tommy" Thompson  
PATRON SERVICES  
REPRESENTATIVE

L. Jay Maness, Marla Greene,  
Teresa McGee, Brian Ulery  
HOUSE MANAGERS

Dana Juhl  
FOOD & BEVERAGE MANAGER

Elaine Nelson, Roland Roberge,  
Brock Roser, Tess Rowley, Anne-  
Marie Shafer, Kim Thurston,  
Felicia Tobias, Kawan Williams  
PUB STAFF

Rose Espiritu,  
Stephanie Rakowski  
GIFT SHOP SUPERVISORS

## Security/Parking Services

Rachel "Behr" Garcia  
SECURITY/PARKING  
SERVICES SUPERVISOR

Irene Herrig, Rose Ordaz,  
Crystal Walker  
SECURITY OFFICERS

Sherisa Eselin, Deborah Elliot,  
Jane Geren, Ida Mera, Dominique  
Vargas, Crystal Walker  
PARKING LOT ATTENDANTS