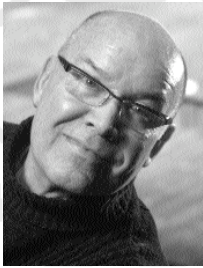


Welcome to



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 a new year 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 our 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

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

AND

Seattle Repertory Theatre

P R E S E N T

TAKE ME OUT

BY

Richard Greenberg

SCENIC DESIGN

Scott Pask

COSTUME DESIGN

Jess Goldstein

LIGHTING DESIGN

Kevin Adams

SOUND DESIGN

Janet Kalas

STAGE MANAGER

Bret Torbeck

STAGE MANAGER

Leila Knox

ASSOCIATE DIRECTOR

William Joseph Barnes

DIRECTED BY

Joe Mantello

Casting by Jerry Manning.

Produced on Broadway by Carole Shorenstein Hays and Frederick De Mann.

The world premiere of *Take Me Out* was presented in a co-production by The Donmar Warehouse, London and the The Public/New York Shakespeare Festival, New York City in the summer of 2002.

Take Me Out by Richard Greenberg is presented by arrangement with Dramatists Play Service, Inc., in New York.

Cast of Characters

IN ALPHABETICAL ORDER

Mason Marzac.....	T. Scott Cunningham
Skipper/William R. Danziger.....	Jack Davidson
Martinez/Policeman.....	Ramon Fernandez
Rodriguez/Policeman.....	Gene Gabriel
Shane Mungitt.....	Harlon George
Toddy Koovitz.....	Charlie Kevin
Davey Battle.....	Charles Parnell
Jason Chenier.....	Terrence Riordan
Darren Lemming.....	M.D. Walton
Kippy Sunderstrom.....	Doug Wert
Takeshi Kawabata.....	Robert Wu

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

Darren Lemming has it all. Totally at home in his world, which includes respect and adulation for his career as a professional baseball player, comfortable, middle-class bi-racial parentage, good looks, sharp intellect, and confident and relaxed good will with his fellow players, he decides to announce that he is also gay, almost as an afterthought.

The reactions, non-reactions, actions and non-actions of his teammates and fans come almost as a surprise to him. The story is told primarily by his good friend Kippy, with additional soliloquies by others, including Darren's new financial manager, a naïve accountant who falls head-over-heels in love with baseball and delivers an eloquent accolade to the game. Darren must also face the negative reaction of his best friend, an African American player on an opposing team, whose firmly held religious beliefs will not allow him to accept Darren's sexuality choice. Most of the scenes take place in the locker room where players dress, undress, shower and talk, frequently in complete nudity.

The fictional team is The Empires, who bear a striking resemblance to the Yankees. As their first place rating begins to slip inexplicably, a new relief pitcher is brought on board. Shane Mungitt is a semi-illiterate young man who comes from Appalachia and a rough life in foster homes. He is also a racial bigot and a homophobic. Darren makes the mistake of responding to his bigotry by deliberately humiliating him. Events snowball to heightened anger and hatred, resulting in an inevitably tragic outcome. Yet the play concludes on a tentatively promising note as Darren indicates a newfound attitude of gentle acceptance and humanity.

Darren Lemming lo tiene todo, en su casa y en su mundo, lo cual incluye respeto y lisonja por su carrera de beisbolista profesional, de parentesco birracial de clase media cómoda, apuesto, de excelente intelecto y buen corazón con sus compañeros jugadores. Pero un día decide infomarles de manera informal y a la ligera que también es gay. Las diferentes reacciones de sus compañeros de juego y sus admiradores lo sorprenden.

La historia es principalmente contada por su amigo Kippy, además de los adicionales monólogos de otros, incluyendo su nuevo administrador financiero Darren, un inocente contador que se enamora totalmente del baseball y rinde un elocuente homenaje al juego. Darren también tiene que darle la cara a la reacción negativa de su mayor amigo, un jugador afroamericano de equipo opuesto quién, por sus firmes creencias religiosas, no acepta la sexualidad de Darren.

Darren juega para un equipo ficticio llamado Empires, el cual tiene un parecido increíble a los Yankees. Cuando sus puntos en popularidad empiezan inexplicablemente a bajar, entra al equipo un nuevo pitcher llamado Shane Mungitt. Shane es un joven semianalfabeto proveniente de Appalachia que ha vivido una vida muy dura viviendo de casa hogar. También es homofóbico y racista. Darren comete el error de responder a sus prejuicios humillándolo a propósito. Los eventos se aumentan con rabia y odio, trayendo como resultado un trágico resultado. Sin embargo, la obra termina en un tono de tentativa esperanza al indicar Darren el haber descubierto una actitud de benigna aceptación y humanidad.

— AnaElvia Sanchez, Traductora

2004 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 delightful George Bernard Shaw classic *Misalliance*.

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 the theatre to reach a very exciting milestone — its 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

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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.

This production of *Take Me Out* is generously sponsored by ...

The Lipinsky Family Season Sponsor



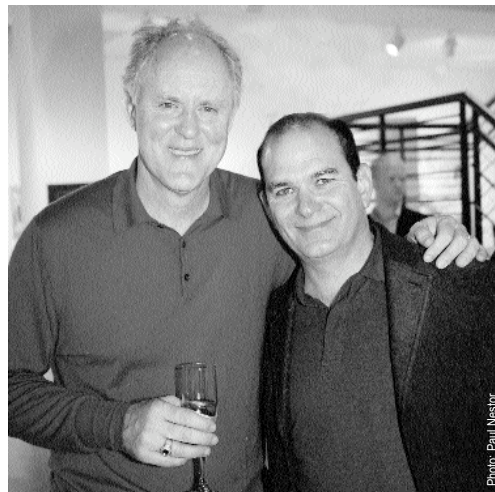
ELAINE LIPINSKY (LEFT), WITH SHEILA AND JEFFREY LIPINSKY.

The Lipinsky Family has enjoyed attending The Old Globe since the 1950s and became involved with the Globe after the theatre's devastating fire of 1978. The late Bernard Lipinsky and his wife Dorris were supportive of the

Globe over their many years and played a major role in the Theatre's success.

Bernard's two children, Elaine and Jeffrey, along with Jeff's wife Sheila, continue the tradition of tremendous support to the Globe to this day. In addition to their generous Season Sponsorship commitment, Sheila Lipinsky donates her time and talent as a member of the Globe's Board of Directors.

Alan Benaroya Production Sponsor



ALAN BENAROYA (RIGHT), PICTURED WITH JOHN LITHGOW.

The Old Globe is proud to recognize Continental Airlines as a production sponsor of the Tony Award®-winning *Take Me Out*. A partner of the Globe for over a decade, Continental Airlines has embraced its responsibility to help meet the needs of the communities it serves.

Sponsorship of The Old Globe — a world-class theatre company with strong Broadway ties — gives Continental an opportunity to promote their non-stop service to Continental Airlines New York area hub, Newark Liberty International Airport.

Continental Airlines' previous production support includes underwriting for *Bus Stop*, *Stones in His Pockets* and *Oldest Living Confederate Widow Tells All*. Congratulations to Continental Airlines for its continued community leadership in supporting the arts.

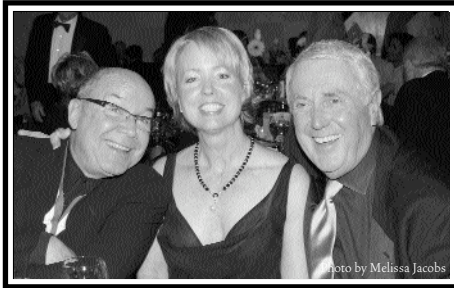
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The Executive Producers are a special group of friends who believe that The Old Globe plays an essential role in this community. Each has made a recent leadership gift of \$1,000,000 or greater to significantly enhance The Old Globe today, paving a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

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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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GREENBERG & MANTELLO

bring you

TAKE ME OUT

By Jerry Patch

At 46, Richard Greenberg has written more than 20 plays, and had three of them playing New York simultaneously last fall. After his debut in the 1980s, expectations for each successive work from the New York native, a writer's writer who possesses an elevated and musical facility with language, grew progressively higher — especially after his superbly crafted Pulitzer finalist, *Three Days of Rain*, which played at the Globe in 1999.

His most recent, *The Violet Hour*, is another triumph of invention and imagination. Its humor, dazzling wordplay and inef-fable rendering over time of our human predicament recalls Tom Stoppard's *Arcadia*; and Mason Marzac's encomium to baseball in *Take Me Out* reminds one of Stoppard's cricket bat speech in *The Real Thing*. If we've got a Stoppard in America, I think it's Greenberg.

But those meticulously imagined and rendered plays are just one end of his dramatic gamut. At the other are texts like *Take Me Out*, a sprawling work that embraces baseball and show business, gay and straight America, celebrity and hero-worship, competition and friendship, racism and diversity, to name but several of his play's themes.

"The well-made plays I've written have structures identical to their stories," Greenberg said. "I also write plays where the structure facilitates the story, as in *Take Me Out*. They're more loose, casual in the telling. Because it was about baseball, I wanted the play to be a stem-winder — like a good game — a yarn."

Those who know Greenberg would have thought him writing a baseball play as likely as Arnold Schwarzenegger taking up needlepoint. But he had come to an interest and then an obsession with the game in the late 1990s.



RICHARD GREENBERG (L) AND JOE MANTELLO.

Take Me Out brought together two of today's best theatre artists: Greenberg and director Joe Mantello. Tony®-nominated as an actor in Tony Kushner's *Angels in America*, Mantello began to direct, scoring almost immediately with Terence McNally's *Love! Valour! Compassion!*

"I admired Joe's earlier work," Greenberg said. "I showed him a play of mine that I had been dissatisfied with in production and he agreed to do it. Soon after, I finished *Take Me Out*, which was optioned by The Public Theatre. Joe agreed to direct it instead."

Rehearsals began in New York for the play's London premiere. Soon after, Greenberg's mother was stricken with an illness that led to her death. While not a constant presence in the rehearsal hall, Greenberg keeps a close eye on his first productions. He missed weeks of rehearsals, re-joining the company in London during previews.

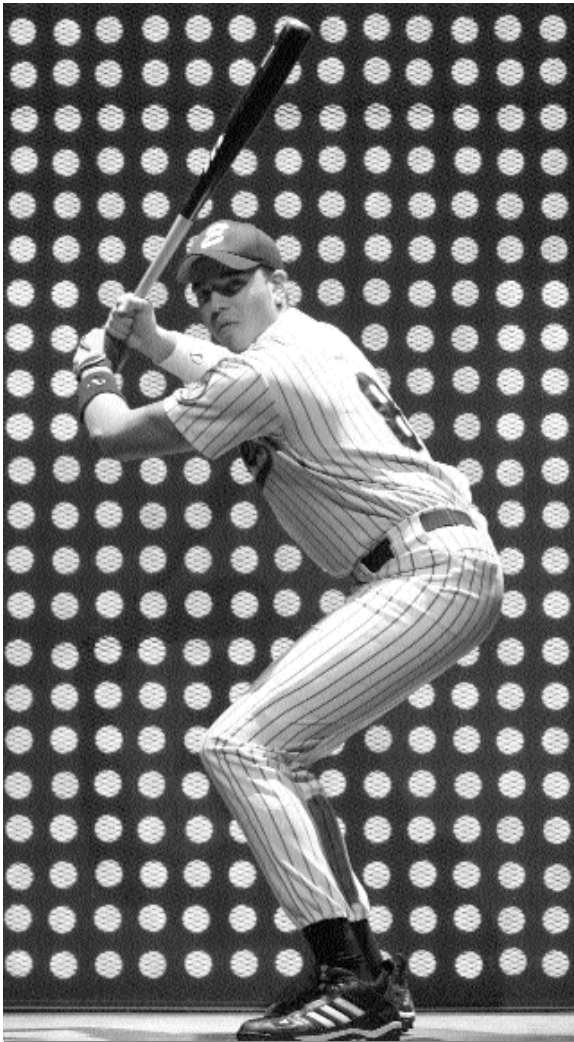
"When I got there, I was astonished and delighted with what Joe had done," Greenberg said. "He had found the romantic essence in the play. He made the story clear and clean — never sloppy — making it all literal in sound cues, lighting, staging. He discovered how sound pulled the play's narrative along and established the play's rhythm and momentum."

"Many directors are good at supplying additional information. Joe is good at getting rid of it, cutting to the core and the play's essentials in a very rare way. He's a poet, a showman, and a fine actor who knows how to reach other actors. They admire and respect him."

In the past two years, Mantello has established his versatility as well as his talent in New York's commercial crucible, mounting hit productions of a comedy (*Take Me Out*, 2003 Tony Award for Best Director), and the musicals *Assassins* (2004 Tony Award) and *Wicked* (Tony nomination; he lost to himself). Between them, Mantello and The Globe's Jack O'Brien (also Best Director winner in '03 and '04) have won four Tonys in two seasons.

Mantello and Greenberg expect to renew their collaboration on a new play soon.

Jerry Patch is dramaturg at South Coast Repertory in Costa Mesa, CA. He has worked with Richard Greenberg on the premieres of eight of his plays.



M.D. WALTON AS "DARREN LEMMING" IN *TAKE ME OUT*. PHOTO: CHRIS BENNION.

I have come (with no little excitement) to understand that baseball is a perfect metaphor for hope in a Democratic society. It has to do with the rules of play. It has to do with the mode of enforcement of these rules. It has to do with certain nuances and grace notes of the game. First, it's the remarkable symmetry of everything. All those threes and multiples of three – calling attention to – virtually making a fetish of the game's noble equality. Equality, that is, of opportunity. Everyone is given exactly the same chance. And the opportunity to exercise that chance at his own pace. There's none of that scurry, none of that relentlessness that marks other games – Basketball, football, hockey. I've never watched basketball, football, or hockey, but I'm sure I wouldn't like them. Or maybe I would but it wouldn't be the same. What I mean is, in baseball there's no clock. What could be more generous than to give everyone all these opportunities and the time to seize them in, as well? And with each turn at the plate, there's the possibility of turning the situation to your favor. Down to the last try. And then, to insure that everything remains fair, justices are ranged around the park to witness and assess the play. And if the justice errs, an appeal can be made. It's invariably turned down, but that's part of what makes the metaphor so right. Because even in the most well-meant systems, error is inevitable. Even within the fairest of paradigms, unfairness will creep in. And baseball is better than Democracy — or at least than Democracy as it's practiced in this country — because unlike Democracy, baseball acknowledges loss. While Conservatives tell you, leave things alone and no one will lose, and liberals tell you interfere a lot and no one will lose, baseball says: someone will lose. Not only says it — but insists upon it! So that baseball achieves the tragic vision that Democracy evades. Evades and embodies. Democracy is lovely, but baseball's more mature.

Excerpted from a speech by Mason Marzac in Take Me Out.

T. Scott Cunningham

(Mason Marzac)



T. Scott Cunningham has appeared in the Broadway productions of *Love! Valour!* *Compassion!*, *Design for Living* (both directed by Mr. Mantello), and *Tartuffe*. Off-Broadway credits include three

Nicky Silver plays: *Pterodactyls* and *The Eros Trilogy* at the Vineyard Theatre, and *Fit To Be Tied* at Playwright's Horizons. He is a member of the Drama Dept. in New York City, appearing in *As Bees in Honey Drown* and *Music from a Sparkling Planet*. Other New York plays include *New England* at Manhattan Theatre Club, *Wintertime* at Second Stage, *What You Get and What You Expect* at NY Theatre Workshop, and a solo play, *The Chinese Art of Placement*. Recently at the Kennedy Center he played Gooper in *Cat on a Hot Tin Roof*. Regional theatre favorites include *Dinner with Friends* (directed by Daniel Sullivan at South Coast Rep), the title role of *Hamlet* for the Utah Shakespeare Festival, and appearances at Seattle Rep, Williamstown Theatre Festival, Alliance Theatre, Huntington Theatre, and several others. His films include *Serendipity*, *The Out of Towners*, *People I Know*, and the upcoming *Our Very Own*. He was a regular on TV's *Maximum Bob*, and has made guest appearances on *Law & Order*, *Law & Order: Criminal Intent*, and *Central Park West*.

Jack Davidson

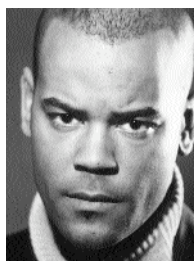


(Skipper/William R. Danziger)

Jack Davidson's Broadway credits include *Ma Rainey's Black Bottom*, *Judgment at Nuremberg*, *A Moon for the Misbegotten*, *The Price*, *Anna Christie*, and *Captain Brassbound's Conversion*. At Lincoln Center Theater, he has appeared in *Morning's at*

Seven, *Twelfth Night*, *Ah, Wilderness!*, *The Little Foxes*, and *A Fair Country*. His off-Broadway work includes *The Unexpected Man*, *Passion Play*, *After the Dancing in Jericho*, *The Hot I Baltimore*, and at Circle Rep: *Three Hotels*, *The Diviners*, *Hamlet*, *Love's Labour's Lost*, *Richard II*, and most recently, *Milne at the Mint*, at the Mint Theater. His regional theater work includes Yale Rep, Long Wharf, McCarter Theatre, Berkeley Rep, Intiman, San Jose Rep, Hartford Stage, Pittsburgh Public, and St. Louis Rep. Mr. Davidson's film and TV appearances include *The Autumn Heart*, *The Secret of My Success*, *Trading Places*, *Oz*, *Ed*, *Law & Order*, *100 Centre Street*, *The Wright Verdict*, *Spenser for Hire* and *Cagney & Lacey*. He received his B.F.A. from

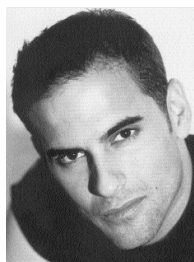
Boston University.



Ramon Fernandez

(Martinez/Policeman)

Born in Madrid, Spain, Ramon Fernandez is the son of a Puerto Rican matador and Bostonian production secretary, and thus raised amid the world of spectacle. After studying theater in London and Rhode Island, he moved to New York to pursue a career in acting. He has appeared on *The Sopranos*, HBO's *Everyday People*, and currently plays Rod on *All My Children*. His film credits include roles in *Taxi*, *Piñero*, and *Patriot Games*. He also appeared in the production of *Spic Chic* at the Newyorican Poets Café Theater. Mr. Fernandez is the recipient of Best Original Screenplay Award from the New York Independent Film & Video Festival's screenplay competition for his script *Blindfold*. He speaks Spanish, French, and Russian.



Gene Gabriel

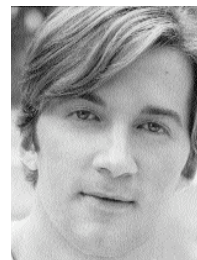
(Rodriguez/Policeman)

A member of the original cast of *Take Me Out*, Gene Gabriel is happy to reprise the role he originated for the production at the Donmar Warehouse (London), off- and on Broadway. Other off-Broadway credits include *I'm O.K.*, *You're O.K.* at Theatreworks and *Making Scenes* at the Abingdon Theatre. He has also

appeared in *River of Dreams* at Coconut Grove Playhouse, *Bye, Bye Birdie* with Shores Performing Arts, and *Sylvia* and *Playing by the Rules* at the Edge Theatre. He is a member of Freestyle Repertory Theatre and co-founder of Just the Funny Improv Comedy Troupe in Miami. TV and film credits include *One Life to Live*, *Law & Order: Criminal Intent*, *The Sopranos*, *Guiding Light*, *Walker, Texas Ranger*, *The Disciples*, *The Bronx War*, and *The Ethereal Plane*.

Harlon George

(Shane Mungitt)



Harlon George received his training at the New Actors Workshop, where his credits include the title roles in *Macbeth*, *The Stories of Red Hanrahan*, and *Danny and the Deep Blue Sea*. In the greater New York area, he has

also appeared at the Rich Forum at the Stamford (CT) Center for the Arts, the Provincetown Playhouse, and the Tribeca Playhouse. His TV credits include recent appearances on *Guiding Light* and *All My Children*, and previously on *Late Night with Conan O'Brien*. Originally from Queens, Mr. George makes his Old Globe debut with *Take Me Out*.

Charlie Kevin

(Toddy Koovitz)



Charlie Kevin is making his debut at The Old Globe Theatre. He recently played Don in the Hippodrome State Theatre's production of *Rounding Third*. He has also appeared at the Dallas Theatre Center,

Missouri Rep, Denver Center Theatre Company, Florida Stage, Milwaukee Rep, American Stage, Sacramento Theatre Company, Caldwell Theatre Company, and Playhouse on the Square. His New York credits include *Blue Moon Over Memphis*, Lincoln Center Living Room Festival; *Cavemen*, National Black Theatre of Harlem; *Feast of the Flying Cow*, Rattlestick; *Where We're Born*, Playwrights Collective; and *Camino Real*, The Actors Studio, directed by Stephen Lang.

On film and TV, he has appeared in *Say Yes Quickly* (dir. by Gregg Hale, *Blair Witch Project*), *Outloud* (dir. by Bently Tittle), and *The Sopranos* (dir. by John Patterson).

Terrence

Riordan

(Jason Chenier)

Terrence Riordan is proud to be working with Joe Mantello and the cast of *Take Me Out*. He was last seen on stage at the

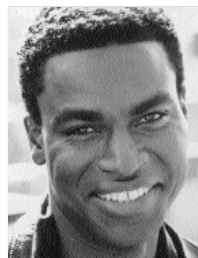


Huntington Theatre in Boston, where he played Buck in Christopher Durang's *Betty's Summer Vacation*. His TV credits include *Guiding Light*, *As the World Turns*, and most recently, Dennis Leary's *Rescue Me*. Before embarking on a career in acting, Mr. Riordan was an All American lacrosse player at Johns Hopkins University, where he still holds the school record for most points and goals in a career. He studied acting with William Esper in New York.

Charles Parnell

(Davey Battle)

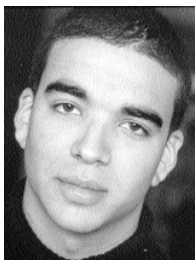
Charles Parnell recently appeared on *Law & Order* as U.S. Attorney Mike Warner. His recent theatre credits include *Living Room in Africa* at the O'Neill



Playwrights Conference, *Intimate Apparel* (dir. by Daniel Sullivan, u/s George) at the Roundabout, Edmond in *King Lear* (dir. by Mark Wing-Davey) at Playmakers Rep, and Booster in *Jitney* (dir. by Timothy Douglas) at Actors Theatre of Louisville. Mr. Parnell spent two seasons as a resident company member of the Jean Cocteau Rep. He also appeared on HBO's *Sex and the City*, *Third Watch*, *Hack*, and *Whoopi*, and the films *Mind the Gap*, *3D*, and *Sonny's Blues*.

M.D. Walton

(Darren Lemming)

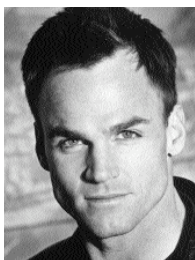


M.D. Walton last appeared at the Williamstown Theatre Festival in the Act One Company as Zeus in *Polaroid Stories* and the policeman in R.W. Fassbinder's *Blood on the Cat's Neck*, and pre-

viously in *Caligula* and *The Skin of Our Teeth*, directed by Darko Tresnjak. He has also worked at the Joseph Papp Public Theatre/New York Shakespeare Festival, Pennsylvania Shakespeare Festival, and Austin Shakespeare Festival, where he recently won a B. Iden Payne Award for his performance as Aaron in *Titus Andronicus*. He is a recent M.F.A. Acting graduate from the University of Texas at Austin; some favorite credits there include *The Miser*, *Landscape of the Body*, *Heartbreak House*, *Dutchman*, and *A Midsummer Night's Dream*. His television credits include *Rescue Me*.

Doug Wert

(Kippy Sunderstrom)

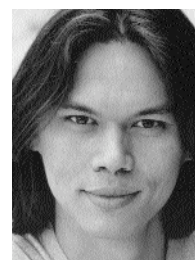


Doug first auditioned for Richard Greenberg 20 years ago and is thrilled to finally get hired. Prior credits include the national tour of *Deathtrap* with Elliot Gould, multiple productions at Actors

Theatre of Louisville, Capital Rep in Albany, and The Wilma in Philadelphia. Off-Broadway: the premiere of *Passover* at the American Jewish Theatre, and the privilege of working on *Fiction* at the Roundabout, with Steven Dietz. Mr. Wert has appeared in 16 films, including *A Murder of Crows*, *Judgement Night*, *Roswell*, *A Cool Dry Place*, and *By the Sword*. His TV credits include recurring roles on *Star Trek: The Next Generation*, *Law & Order*, *Spenser for Hire*, and series regular roles on *One Life to Live* and *As the World Turns*, and he must confess that he's always been uncomfortable writing about himself in the third person.

Robert Wu

(Takeshi Kawabata)



Robert Wu's New York City credits include *The Winter's Tale*, New York Classical Theater; *One Day More*, National Asian American Theater Co.; *Julius Caesar*, The Public Theatre; and *A Doll's House*, Wings

Theatre. Elsewhere, he has appeared in *The King and I*, Downtown Cabaret Theater; *Cyrano de Bergerac*, Hangar Theater; *Twelfth Night*, Hamptons Shakespeare Co.; *Romeo and Juliet*, Shakespeare & Co.; *The Misanthrope*, UMASS; *Tonight at 8:30*, Williamstown; and *The Long Walk* and *Jack and Jill* at Guthrie Theater Lab. Film and TV appearances include *Blindside*, *Guiding Light*, and *All My Children*. He received his B.A. from the University of Massachusetts, Amherst, and his M.F.A. from NYU's Graduate Acting Program.

Richard Greenberg

(Playwright)

Richard Greenberg's *Take Me Out* traveled from London to New York in the first co-production of the Donmar Warehouse and New York's Public Theater, and transferred to Broadway in early 2003 where it won the Tony Award for Best Play. An associate artist with South Coast Repertory, many of his plays have premiered there, including *The Violet Hour*, *Everett Beekin*, *Hurrah at Last*, *Three Days of Rain* (Los Angeles Drama Critics Circle Award; Pulitzer Prize finalist; Olivier, Drama Desk and Hull-Warriner nominations), *Night and Her Stars*, and *The Extra Man*, with *Naked Girl on the Appian Way* to premiere next spring. His other plays include *The Dazzle* (Outer Critics Circle Award, Lucille Lortel and John Gassner nominations), *The American Plan*, *Life Under Water*, and *The Author's Voice*. In 2001, his adaptation of Strindberg's *Dance of Death* on Broadway starred Ian McKellen, Helen Mirren and David Strathairn. Richard Greenberg is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

Joe Mantello

(Director)

Joe Mantello is currently represented on Broadway by the musical *Wicked*. Other directing credits include *Laugh Whore, Assassins* (Tony Award), *Take Me Out* (Tony Award), *Frankie and Johnny in the Clair de Lune, A Man of No Importance, Design for Living*, Terrence McNally and Jake Heggie's *Dead Man Walking* for the San Francisco Opera, *The Vagina Monologues, bash, Another American: Asking and Telling, Love! Valour! Compassion!* (Tony nomination), *Proposals, The Mineola Twins, Corpus Christi, Mizlansky/Zilinsky or Schmucks, Blue Window, God's Heart, The Santaland Diaries, Lillian, Snakebit, Three Hotels, Imagining Brad*, and *Fat Men in Skirts*. Mr. Mantello also directed the film *Love! Valour! Compassion!*. As an actor, he appeared in *Angels in America* (Tony nomination) and *The Baltimore Waltz*. Mr. Mantello is the recipient of the Outer Critics Circle, Drama Desk, Lucille Lortel, Helen Hayes, Clarence Derwent, Obie, Joe A. Callaway, and Tony Awards. He is a member of Naked Angels and an associate artist at the Roundabout Theatre Company.

William Joseph Barnes

(Associate Director)

Mr. Barnes' directing credits include the Canadian premiere of *Art* (Manitoba Theatre Center/Royal Alexandra, Toronto) and David Cale's *The Nature of Things* at New York Theatre Workshop. Broadway production stage management credits include *Laugh Whore, Assassins, Take Me Out, The Tale of the Allergist's Wife, True West* (also associate director), *Art, Proposals, Master Class*, and *Love! Valour! Compassion!*. Off-Broadway credits include *Lobster Alice* (Playwrights Horizons), *Blue Window, Love! Valour! Compassion!, The Loman Family Picnic* (MTC), *Cowgirls* (Minetta Lane), and *Measure for Measure* (NYSE/Delacorte). Concerts include Kristin Chenoweth at Carnegie Hall and Patti LuPone on Tour.

Scott Pask

(Scenic Designer)

Scott Pask's Broadway credits include the 2003 revival of *Nine* (Outer Critics Circle nom.), *Take Me Out* (Drama Desk nom.), *Little Shop of Horrors, Amour* (Drama Desk nom., Hewes

nom.), *Urinetown* (Lucille Lortel nom.) in New York, Toronto, and the national tour, Martin McDonagh's *The Pillowman* (Royal National Theatre, upcoming Broadway), *On an Average Day* (West End), *Tales from Hollywood* (Donmar Warehouse), and Benjamin Britten's *Albert Herring* (Opera North U.K. and U.K. tour). Off-Broadway he has designed *bash* (also London, L.A., Showtime network), *The Underpants, The Bomb-ity of Errors, The Donkey Show* (New York, London, Edinburgh Festival), *Slanguage, The Gimmick, Love's Fowl, The Beginning of August*, and *Refuge*. His work has also been seen at Baltimore Center Stage, Alliance Theater, Portland Center Stage, A.C.T., Yale Rep, Chicago Opera Theatre, Walker Arts Center, Lincoln Center Festival, Williamstown, Spoleto, and BAM. He won the 1999 Lucille Lortel Award and ATW Henry Hewes Award for his work on *The Mineola Twins* and the 2001 *Bessie for Vérgé*. Upcoming shows include the Broadway revivals of *La Cage aux Folles* and *Sweet Charity* (and its national tour).

Jess Goldstein

(Costume Designer)

Jess Goldstein's New York credits include the Broadway and off-Broadway productions of *Take Me Out*, Lincoln Center's *Henry IV* (Tony nomination), *Enchanted April, Proof, Dinner with Friends, How I Learned to Drive, Judgment at Nuremberg, Love! Valour! Compassion!, Sight Unseen, Far East, Ten Unknowns, The Mineola Twins* (Lortel and Hewes awards), and Broadway revivals of *The Most Happy Fella, A Streetcar Named Desire, Inherit the Wind, The Rainmaker, Black Comedy*, and *Night Must Fall*. He has designed the feature films *A Walk on the Moon, The Substance of Fire*, and *Love! Valour! Compassion!* and is a graduate and current faculty member of the Yale School of Drama.

Kevin Adams

(Lighting Designer)

Kevin Adams has designed lighting and scenery for Broadway, off-Broadway, London's West End, opera, ballet, music videos, pop acts, cabaret, music videos, museum installations, and performance artists. His Broadway credits include Eve Ensler's *The Good Body*, John Leguizamo's *Sexaholix*, Kevin Bacon in *An Almost Holy Picture, Hedda Gabler*, and *A Class Act*.

For his work off-Broadway, which includes the original production of *Hedwig and the Angry Inch*, he was awarded an Obie for sustained excellence. Pop acts include Janet Jackson, the Indigo Girls, and the Magnetic Fields. Recent opera productions include *The Mines of Sulfur* (Glimmerglass Opera) and Osvaldo Golijov's new opera, *Ainadamar*, with Dawn Upshaw, presented in Frank Gehry's Disney Hall in Los Angeles. He recently designed the staged concert of *Candide*, featuring Patti LuPone, Kristin Chenoweth, and the New York Philharmonic, which can be seen this fall on PBS.

Janet Kalas

(Sound Designer)

Janet Kalas' sound designs have been heard on Broadway in *Take Me Out* (Walter Kerr, Drama Desk nom.) and in the off-Broadway shows *Hank Williams: Lost Highway*, (Little Schubert), *Eight Days Backward* (Vineyard), *Julia Sweeney: In the Family Way* (Ars Nova), *Lobby Hero* (Playwrights), *Music from a Sparkling Planet* (Drama Dept.), *Ten Unknowns* and *Old Money* (Lincoln Center Theater), *Jar the Floor* (AUDELCO nom.), *Avenue X* (Playwrights, Dallas Theater League Award nom.), and *The Good Times Are Killing Me* (Second Stage, Seattle Rep, Drama Desk nom.). She has also designed for Peter Sellars' opera, *Peony Pavilion* (European Tour and Berkeley) as well as for such regional venues as Dallas Theater Center, Baltimore Center Stage, Yale Repertory Theater, La Jolla Playhouse, Arizona Theater Company, and Ford's Theater (Washington, DC).

Bret Torbeck

(Stage Manager)

Bret Torbeck is happy to be making his Old Globe debut. He last worked in San Diego on *When Grace Comes In* at La Jolla Playhouse. In the last seven seasons at Seattle Rep, he has stage-managed *The Time of Your Life, Topdog/Underdog, The Triumph of Love, When Grace Comes In, Spinning Into Butter, In Real Life, Jar the Floor, Wit, Sisters Matsumoto*, and *Nixon's Nixon*. He spent a season on the road with the national tour of *Proof*, which began at Seattle Rep in October 2001. He has also worked at American Conservatory Theater, Missouri Repertory Theatre, Long Wharf Theatre,

Pittsburgh Public Theatre, Berkeley Rep, San Jose Rep, Alley Theatre, and Seattle's ACT Theatre. He wishes to thank Diana and all the stage managers and crew-members who have made contributions to *Take Me Out*.

Leila Knox

(Stage Manager)

THE OLD GLOBE: Dr. Seuss' *How the Grinch Stole Christmas!* ('04), 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About Nothing*, *Dirty Blonde*.

BROADWAY: *Dirty Blonde*, *Amour*, *One Mo' Time*.

REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde*; *Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky or Schmucks*, *Red*, *The Memory of Water*, Manhattan Theatre Company; *All My Sons*, *The Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight*, Los Angeles, 1992, Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, SITI; *Demonology*, Playwrights Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

Jerry Manning

(Casting)

Jerry Manning served as artistic associate for New York Theatre Workshop (NYTW) for six seasons where he was the resident dramaturg and/or casting director for 25 world premieres including *Quills* and *Rent*. He was a staff member at Arena Stage for 12 seasons (about 50 productions as casting director). He has directed over 20 productions including the national tour Kevin Kling's adaption of *Lilly's Purple Plastic Purse*. He has worked as an independent casting consultant for film, television and radio, notably Ken Burns' *The Civil War*.

Seattle Repertory Theatre

(Co-Producer)

Seattle Repertory Theatre was founded in 1963 and is led by Artistic Director Sharon Ott and Managing Director Ben Moore. One of America's premier non-profit resident theatres, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards. It was awarded the 1990 Tony Award for Outstanding Regional Theatre. Seattle Rep played a major role in

developing *The Sisters Rosensweig*, *The Heidi Chronicles*, *Conversations With My Father*; *The Cider House Rules*, and *King Hedley II*, among others.

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Assistant Costume Design.....Michael McDonald
Assistant Lighting Design.....Michael Spadaro
Assistant Sound Design.....Lucas Indelicato

Special Thanks

C.A. Clark, original stage manager for *Take Me Out*

Joe Levy and Sean McArdle of Joseph Papp Public Theatre/New York Shakespeare Festival

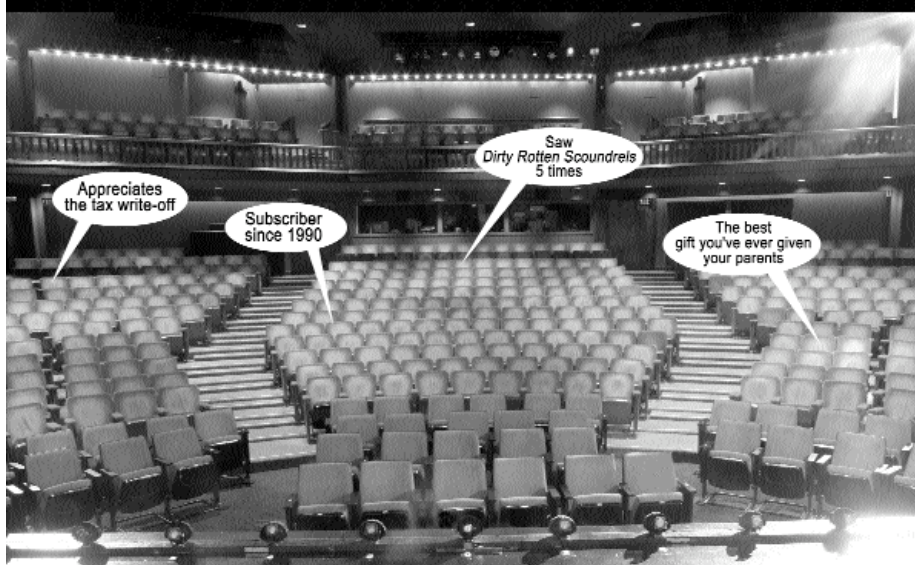
Diana Johns, Suzie Haufle, Miesha Brodsky,
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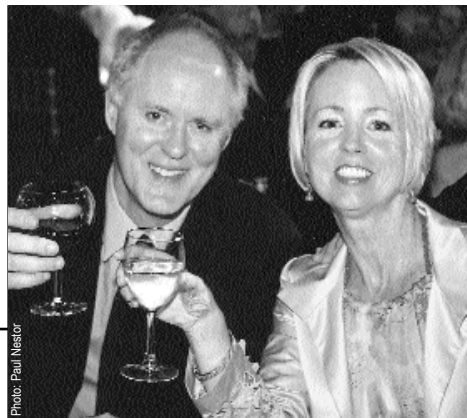
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active 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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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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For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

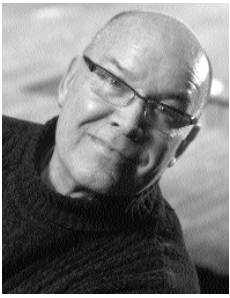
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Ricola Cough Drops are available upon request. Please ask an Usher.

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*, *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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