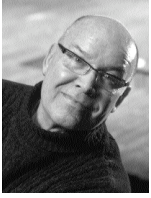


Welcome to THE OLD GLOBE



"The times, they are a-changin'!" Boy, are they ever! There was a time when a theatre like the Globe would be looking for something to program, and hope that a revival, or a modest, relatively recent Broadway success might appeal and fill the bill. Nothing too challenging, nothing too ambitious. Just solid, middle-of-the-road entertainment.

But those days have long past us, and we've changed with those proverbial times, so that it is with just tremendous pride that we can point to a simultaneous premiere of a Lee Blessing play, *A Body of Water*, which, with wit, grace, and a generous dollop of mystery, plumbs the murk that passes for contemporary life for so many people, so many couples, so many souls well along in the journey we assume is our life. And, opposite that probing and fascinating play, we can welcome at the same time to this theatre the inestimable magic and powerful mojo of none other than Twyla Tharp, as she explores her new theatrical dance rumination on the music and lyrics of Bob Dylan, *THE TIMES, THEY ARE A-CHANGIN'*! Fast company. Elegant ideas. The pulse-quickenning feeling of being at exciting discoveries even as they are occurring. Welcome to this New Year, this tabula rasa, and this climate that is your Globe. And thanks for being with us.

JACK O'BRIEN
Artistic Director

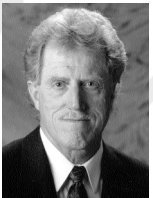


Welcome to the Globe's 2006 Season. Looking back, 2005 was a banner year, having celebrated our 70th Anniversary, Founding Director Craig Noel's 90th birthday, and presented one of the most exciting seasons ever mounted at the Globe, including the world-premiere musical, *Chita Rivera: The Dancer's Life* (currently delighting audiences in New York — marking the 16th Globe production to transfer to Broadway), the Tony Award-winning *Take Me Out*, the much-lauded Summer Shakespeare Festival, and many others. In addition to a major increase in subscriptions, the Globe sold more single tickets in 2005 than in any other year in Globe history, bringing over 250,000 patrons to the Globe. All of these accomplishments have helped establish the Globe as one of the most prestigious theatres in the country.

We start off the new year with yet another world-premiere musical event, *THE TIMES THEY ARE A-CHANGIN'*, conceived and directed by the inimitable Twyla Tharp to the music of rock legend Bob Dylan. And in the Cassius Carter Centre Stage we welcome Lee Blessing's intriguing *A Body of Water*. We are thrilled to host to these distinguished artists as they create brilliant new work on the Globe's stages.

Heading into our eighth decade, we couldn't be more excited about the Globe's future, and I encourage you to make a donation to help ensure the Theatre's long-term artistic vitality. Ticket sales cover only 55% of the cost of producing our world-class productions, and we rely on your contributions to help preserve all that you have come to cherish about this institution. Thank you for your support this past year, and we look forward to celebrating many more artistic triumphs with you in 2006 and for years to come.

LOUIS G. SPISTO
Executive Director



New talents catch the public eye on a daily basis, but the real measures of greatness are these: how distinguished is the body of work? how much has been created, and for how long? Shakespeare wrote 37 plays over 21 years; Mozart 41 symphonies over a similar period; and Picasso's art works number in the thousands over a career spanning three quarters of a century.

Where the contributions of an artist rank in his or her medium is an assessment made well after that career is concluded. Bach's greatness was not fully recognized until nearly a century after his death; Van Gogh famously never sold a painting. But while we can't place our contemporary artists in a pantheon for the ages, we can recognize their quality, quantity and longevity.

Bob Dylan and Twyla Tharp have been icons of their art forms for more than four decades. *A Body of Water's* Lee Blessing, a Tony Award and Pulitzer Prize nominee, is the author of 25 plays written over more than 20 years. All three, it is easily argued, continue to do their best work today. Their output has been dynamic, changing with each decade, to reflect their ongoing search and growing understanding of our lives and times. The Old Globe is proud to bring you these enduring artists' newest works, and honored that they've chosen to pursue it with us.

JERRY PATCH
Resident Artistic Director

2006 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.

The Lipinsky Family

Donald and Darlene Shiley

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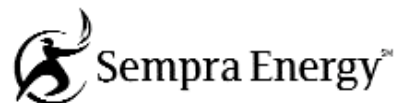
Valerie and Harry Cooper

**Norma Jean "Jake" Yonchak
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Season Sponsors receive the ultimate level of access, recognition, benefits and services. To join this most cherished group of friends, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.



THE OLD GLOBE

P R E S E N T S

A BODY OF WATER

BY
Lee Blessing

SCENIC DESIGN
Michael Vaughn Sims

COSTUME DESIGN
Charlotte Devaux

LIGHTING DESIGN
York Kennedy

ORIGINAL MUSIC
Michael Roth

STAGE MANAGER
Diana Moser

DIRECTED BY
Ethan McSweeney

The world-premiere production of *A Body of Water*
was produced by the Guthrie Theater
Joe Dowling, Artistic Director

Casting by Samantha Barrie

Cast of Characters

IN ORDER OF APPEARANCE

Moss.....Ned Schmidtke

Avis.....Sandy Duncan

Wren.....Samantha Soule

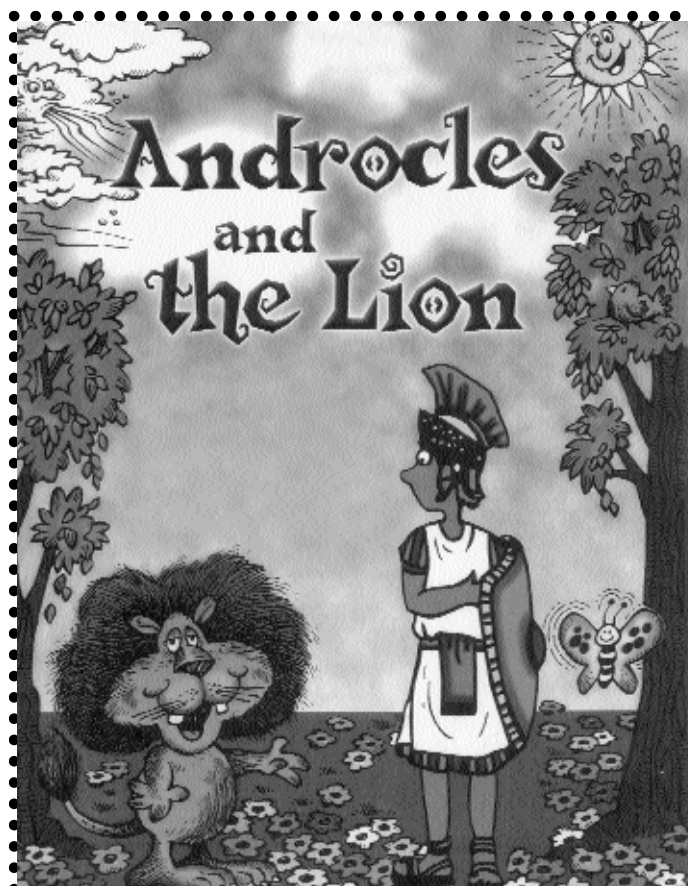
Stage Manager.....Diana Moser

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.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in Spanish, please request it from an usher.



Join us on a journey back to Ancient Rome!

Androcles, a young slave, runs away from his master, the miserly Pantalone. While hiding in a cave, he meets a fierce feline face to

OPTION 1 – THE OLD GLOBE COMES TO YOUR SCHOOL

Touring Dates: Feb 14-16 and Feb 21-24 & 27

Length of Performance: 55 minutes

Prices: \$450 for one; \$650 for two, same location/same day

OPTION 2 – STUDENT PERFORMANCES IN BALBOA PARK

Performance Dates & Times: Mar 6-9, 9:30am & 11:30am

Location: San Diego Museum of Art, Copley Auditorium, Balboa Park

Length of Performance: 55 minutes

Performance Prices: \$5 per person

Exciting Bonus: Group tours of SDMA's *In Stabiano* exhibit, free of charge.

(Reservations must be made through SDMA's Education Dept.)

OPTION 3 – SPECIAL FAMILY WEEKEND PRESENTATION

Performance Dates & Times: Mar 4 & Mar 11, 10am & 1pm

Location: San Diego Museum of Art, Copley Auditorium, Balboa Park

Performance Prices: \$5 Adults, \$3 Students

For more information and reservations, call (619) 238-0043 x2141 or email RMoncada@TheOldGlobe.org.

Board of Directors



We are truly pleased that you are joining us for another remarkable production in The Old Globe's exciting 70th Anniversary year!

From new plays, such as today's performance of Lee Blessing's lovely poetic drama, *A Body of Water*, to the time-honored works of Shakespeare, Broadway-bound musicals, or revivals of classic dramas, The Old Globe continues to present a wide assortment of outstanding productions each year, all produced at the highest of professional standards.

I am honored to begin my service as Chair of The Old Globe's Board of Directors, helping to support an organization which is so very highly regarded across the country. On behalf of the Theatre, I would like to thank you for making The Old Globe an important part of your life by attending productions and being a supporter. Your involvement as a patron is greatly appreciated. Enjoy the show!

Kathryn Hattox, Chair,
Board of Directors

Board of Directors

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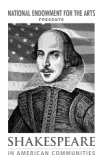
*Executive Committee Member

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- Bernard Lipinsky (1914–2001)
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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Chairwoman Pam Slater-Price and The County of San Diego, The James Irvine Foundation, The Shubert Foundation, The National Endowment for the Arts, Weingart-Price Fund at The San Diego Foundation, Mandell Weiss Charitable Trust, and The San Diego Foundation's Arts & Culture Grants Program.

This production of *A Body of Water*
is generously sponsored by

The Globe Guilders

The Globe Guilders have been an essential part of The Old Globe family for over 50 years. With hundreds of dedicated members, the Guilders provide invaluable assistance to the Globe through fund raising events (most notably their annual fashion show) and their gracious hosting of the Theatre's Company Calls.

The Guilders are also committed to supporting the Globe's award-winning education programs, including a special two-week training workshop in London for students in The Old Globe/USD Master of Fine Arts program. Prior sponsorships include *I Just Stopped By to See the Man*, *Faith Healer*, *Dinner with Friends*, *Over the River and Through the Woods*, *Cymbeline* and *Full Gallop*.

- and -



The National Corporate Theatre Fund is an association of ten of America's finest not-for-profit theatres dedicated to increasing the participation of corporations and their employees in the support of theatre across the country and in New York. The Old Globe thanks NCTF for all they do and is pleased to recognize the organization as a sponsor of *A Body of Water*.

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:

\$10,000,000 or greater

Conrad Prebys

\$1,000,000 or greater

**Audrey S. Geisel/
San Diego Foundation Dr. Seuss Fund**

\$5,000,000 or greater

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Kathryn Hattox

Estate of Beatrice P. Lynds

Mr. and Mrs. Victor H. Ottenstein

Estate of Dorothy Shorb Prough

Donald and Darlene Shiley

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.

Listing represents gifts received after January 2000.

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MEMORY

MEMORY: Traditionally understood as the process of storing and retrieving information in the brain, which is central to learning, thinking, and remembering, memory is really not so much a retrieval as an active construction. While people often talk about their memory as if it were a “thing,” such as a bad heart or a good head of hair, in fact memory doesn’t exist in the way an object exists. Instead, it is an abstraction that refers to a process — remembering. If we know something, we are speaking metaphorically — we are assuming that we can construct the answer. A person’s memories don’t spring fully formed from little file folders in the brain, but instead represent an incredibly complex constructive power that each person possesses.

— Carol Turkington and Joseph R. Harris, Ph.D.,
The Encyclopedia of Memory and Memory Disorders,
Second Edition

Perhaps you ought not to place too much faith in your reality...the solid flesh and blood you have today — on the grounds that like yesterday’s reality, today’s too will surely turn out to be illusion by tomorrow.

— Luigi Pirandello, *The Father* in *Six Characters in Search of an Author*, 1921, Trans. Felicity Firth

Vladimir: Was I sleeping, while the others suffered? Am I sleeping now? To-morrow, when I wake, or think I do, what shall I say of to-day? That with Estragon my friend, at this place, until the fall of night, I waited for Godot? That Pozzo passed, with his carrier, and that he spoke to us? Probably. But in all that what truth will there be?

— Samuel Beckett, *Waiting for Godot*

“Right now, I’m wondering, have I done or said anything amiss? You see, at this moment, everything looks clear to me, but what happened just before?...That’s what worries me.” And he spoke of the boundaries of his world. “It’s like waking from a dream; I just don’t remember ... Every day is alone, in itself. Whatever enjoyment I’ve had, and whatever sorrow I’ve had.”

— H.M., case study of a man “who had had his memory removed” in Philip J. Hilt’s *Memory’s Ghost*, Simon & Schuster, 1995

The Waking

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear,
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those, so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree, but who can tell us how?
The lowly worm climbs up a winding stair,
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me: so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

— Theodore Roethke

NOIRY

A character on the stage who can present no convincing argument or information as to his past experience, his present behavior or his aspirations, nor give a comprehensive analysis of his motives, is as legitimate and as worthy of attention as one who, alarmingly can do all these things. The more acute the experience the less articulate its expression.

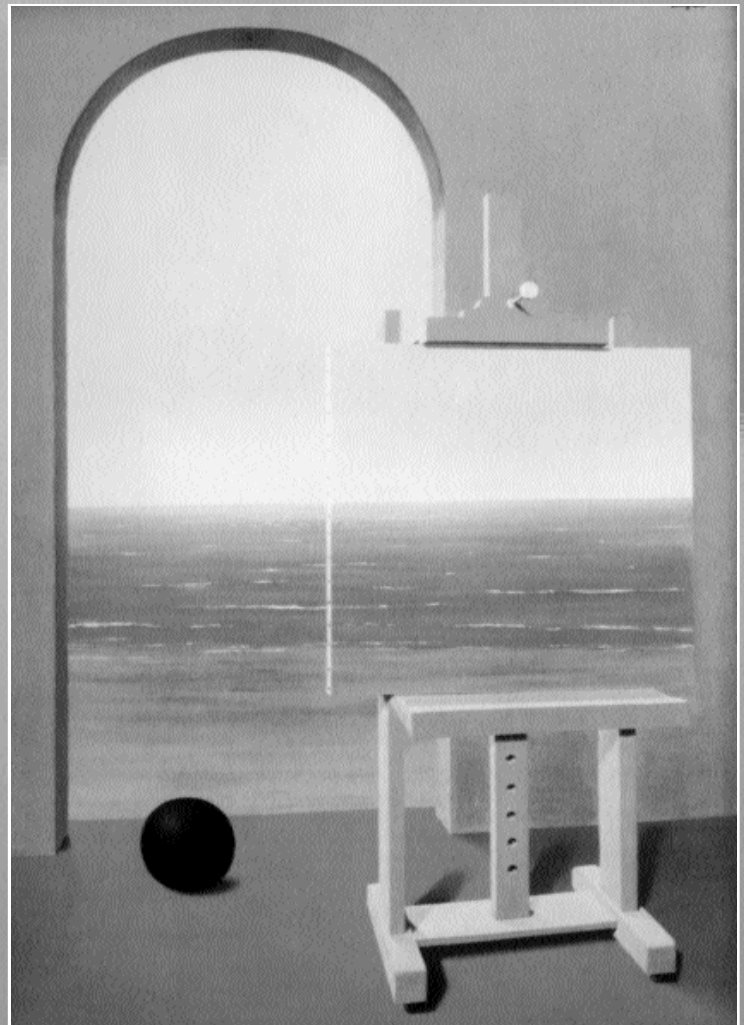
— Harold Pinter, 1960, quoted in Martin Esslin's *The Theatre of the Absurd*

The light of memory, or rather the light that memory lends to things, is the palest light of all...I am not quite sure whether I am dreaming or remembering, whether I have lived my life or dreamed it. Just as dreams do, memory makes me profoundly aware of the unreality, the evanescence of the world, a fleeting image in the moving water.

— Eugene Ionesco, *Present Past Past Present*, 1971

OCCAM'S RAZOR: (Also known as Ockam's Razor) A principle stated by William of Ockham (c. 1285-1349), an English Franciscan theologian and philosopher, that "Plurality should not be posited without necessity." The principle gives precedence to simplicity; of two competing theories, the simplest explanation is to be preferred, without needlessly multiplying possibilities. Ockham mentioned this idea so frequently and employed it so sharply that it was called "Ockham's Razor."

— *Encyclopedia Britannica*, 2005



René Magritte,
The Human Condition, 1935

LEE BLESSING

A Note from the Playwright



There are many reasons that we go to plays, just as there are many functions that plays serve. For the ancient Greeks play were a religious experience; for the Elizabethans, just one of many new enterprises of an emerging merchant class; for Restoration playwrights, comedies of manners reflected the new sophistication (and self-satisfaction) of the developing British Empire.

But beneath all the other reasons we go to plays is one underlying reason. From Romans through commedia dell'arte and on beyond Ibsen, Shaw and Chekhov, society has sought the answer to one basic question from its playwrights: who are we? Naturally we want to laugh, cry and be amazed when we watch plays — but those desires are always in the service of a deeper need to discover who we are. The “answer” varies with every play, yet on some level we have always expected an answer.

Then, some time in the early to mid 20th century certain writers stopped asking “Who are we?” and began to ask a more basic — and more troubling — question: “Are we?” The universal traumas of two world wars, pandemics, totalitarian regimes, repeated genocides and the avid development (and use, by one country at least) of nuclear weapons has led such playwrights as Brecht, Pirandello, Beckett and Albee to ask whether humans have any control over their actions whatsoever. Do we in fact have the power even to recognize what we do, let alone control it? Can a human understand what the word “I” actually means? Does it have any meaning at all?

Of course we must go on as though we co-exist (and can define our own existence in a satisfactory way). What choice do we have? Still, in a world which daily brings us news of unimaginable horrors — most of which are of our own making — some doubt has to creep in. “Are we?” That’s the first question we confront each morning of our lives. One would assume the process of history would make the question easier to answer. So much for assumptions.

— *Lee Blessing, Spring 2005*

About the Playwright

“Lee Blessing, the man, is easy to describe: polite, articulate, professional, thoughtful, intelligent and Midwestern in whatever positive meaning that word conjures up.

Lee Blessing, the playwright, is much more difficult to peg, and this, too, is meant as praise. He is a playwright’s playwright, a remarkably varied writer whose plays don’t fall neatly into categorical slots.”

— John Rowell, “Blessing in Disguises,” *Encore*, May/June 2001

“I think it’s good to alert the audience to the fact that we may all be chugging along in what we think of as reality but we may be missing enormous parts of life and perspectives on life that are really pretty crucial to have.”

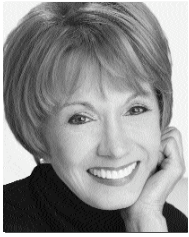
— Lee Blessing, excerpted from an interview with Marianne Combs, Minnesota Public Radio, “A Body of Water Looks at A Body of Memory,” June 9, 2005

Works by the Playwright

THE AUTHENTIC LIFE OF BILLY THE KID	PATIENT A
A BODY OF WATER	RICHES
BLACK SHEEP	THE ROADS THAT LEAD HERE
CHESAPEAKE	THE SCOTTISH PLAY
COBB	SNAPSHOT
DOWN THE ROAD	TEN-MINUTE PLAYS FROM THE GUTHRIE THEATER (2002 EDITION)
ELEEMOSYNARY	THIEF RIVER
FLAG DAY	TWO ROOMS
FORTINBRAS	TYLER POKED TAYLOR
GOING TO ST. IVES	A WALK IN THE WOODS
GREAT FALLS	A WAR OF THE ROSES
INDEPENDENCE	WHORES
LAKE STREET EXTENSION	THE WINNING STREAK
NICE PEOPLE DANCING TO GOOD COUNTRY MUSIC	
OLDTIMERS GAME	

Sandy Duncan

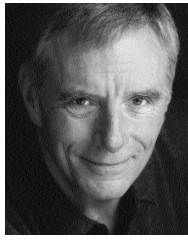
(Avis)



BROADWAY & OFF-BROADWAY: *Ceremony of Innocence*, American Place Theater; A.R. Gurney's *The Fourth Wall*, *Canterbury Tales* (Tony nomination), *The Boyfriend* (Tony nomination), *Love Is the Time of Day*, *Peter Pan* (Tony nomination), *5,6,7,8 Dance*, Radio City Music Hall (with husband Don Correia); *Mudd Donahue & Son*, York Theater; *The Grass Harp*, York Theatre; *My One and Only*, Chicago. **NEW YORK CITY CENTER:** *The Music Man*, *Carousel*, *Finian's Rainbow*, *Life with Father*, Encore's Anniversary Gala. **REGIONAL & NATIONAL TOURS:** *The Belle of Amherst*, Virginia Arts Festival; *Free Fall* (wrote and starred), Berkshire Theatre Festival; *Vanities*, Mark Taper Forum; *Love Letters*, *Crimes of the Heart*, *The Merchant of Venice*, *Romeo and Juliet*, *You Can't Take It with You*, *The Exonerated*, *The Little Women*, *South Pacific*, *Oklahoma!*, *I Do! I Do!*, *The Unsinkable Molly Brown*, *Gypsy*, *My Fair Lady*, *The King and I*. **TELEVISION:** *Funny Face* (Emmy nomination), *Roots* (Emmy nomination), *Tribute to Richard Rodgers* (special Emmy award), *The Sandy Duncan Comedy Show*, *My Boyfriend's Back*, *Miracle on I-80*, *Law & Order*, *Pinocchio* (with Danny Kaye), *The Sandy Duncan Variety Show*, *Hall of Fame*, *Night at the Palace*, *Sandy in Disneyland*, *Sandy with Bing, Bob & Pearl* (Duncan, Crosby, Hope & Bailey), *The Muppet Show* (first episode), *Opryland*, *The Perry Como Show*, Host of the US Open with Sammy Davis & Andy Williams, *Night of 100 Stars*, *Musical Comedy Night*, *Laugh In*. **COMMERCIALS, VOICE OVERS & ANIMATION:** too many animals to mention, including *The Million Dollar Duck*, *The Fox and the Hound*, *My Little Pony*, *The Swan Princess* and *The Cat from Outer Space*. Sandy had been married 26 years to Don Correia with whom she has two sons. Their older son, Jeffrey graduated from NYU last year and is a working actor. Michael, their younger son, is currently a student at Tulane University.

Ned Schmidtke

(Moss)



THE OLD GLOBE: *Blue/Orange*, *Pericles*. **BROADWAY:** *Aren't We All?* (also national tour). **REGIONAL:** *Six Degrees of Separation*, national tour; *Richard II*, *Macbeth*, *Tartuffe*, Stratford Shakespeare Festival, Canada; *The Moliere Comedies*, Mark Taper Forum; *Driving Miss Daisy*, Utah Shakespeare Festival; *The Real Thing*, Court Theatre; *Henry IV*, parts 1 and 2, *Much Ado About Nothing*, *The Three Musketeers*, *The School for Scandal*, Oregon Shakespeare Festival; *Molly Sweeney*, Indiana Repertory Theatre; *Twelfth Night*, *Cymbeline*, Chicago Shakespeare; *The Three Sisters*, *The Winter's Tale*, Goodman Theatre; *Later Life*, American Stage Festival; *Libra*, Steppenwolf Theatre; *Mrs. Warren's Profession*, *Nothing Sacred*, *Uncommon Ground*, Northlight Theatre; *Don Juan*, *Passion Play*, Arena Stage; *Cyrano de Bergerac*, *Plenty*, Huntington Theatre. **FILM:** *Accepted*, *Wedding Crashers*, *XXX2: State of the Union*, *Mercury Rising*, *My Best Friend's Wedding*, *Chain Reaction*, *The Relic*, *Music Box*. **TV:** *Without a Trace*, *Cold Case*, *Huff!*, *NYPD Blue*, *JAG*, *West Wing*, *The Practice*, *ER*, *Crossing Jordan*. Mr. Schmidtke is proud to have been a member of Actors' Equity Association for over 30 years.

Samantha Soule

(Wren)



THE OLD GLOBE: Debut. **BROADWAY:** *Dinner at Eight*, Lincoln Center Theater. **OFF-BROADWAY:** *White Chocolate*, Culture Project; *Mayhem*, Summer Play Party at Theater Row; *Valhalla*, New York Theatre Workshop; *Silver Nitrate*, Juggernaut Theater Company; *Brothers and Sisters*, Manhattan Theatre Source; *Daisy Mayme*, The Pearl Theater; *Detour Days*, Rising Phoenix Repertory at Soho Rep. **REGIONAL:** *Lady Windermere's Fan*, Williamstown Theatre Festival; *The Tempest*, The Shakespeare Theatre; *David Copperfield*, Westport Playhouse; *Millicent Scowlworthy*, *Afterdark*, *As Reaper in Summer Grain*, Eugene O'Neill Theater Center; *Da*, Cape

Playhouse. **TV/FILM:** *The Callback*, *Guiding Light* and *Contest Searchlight* on Comedy Central. **EDUCATION/ AFFILIATIONS:** BFA at The Juilliard School, company member of Rising Phoenix Repertory.

Lee Blessing

(Playwright)

Lee Blessing's plays include *A Walk in the Woods* on Broadway, London's West End and Moscow; *Going to St. Ives* at Primary Stages, *Thief River* at Signature Theatre; *Cobb* at the Lucille Lortel Theatre (and at The Old Globe in 1990); *Chesapeake* at Second Stage Theatre; *Down the Road* at Weissberger Theater Group at Atlantic Theater Company; and *Eleemosynary* at Manhattan Theatre Club. In the Signature Theatre's 1992-93 season, *Fortinbras*, *Lake Street Extension*, *Two Rooms* and the world premiere of *Patient A*. He has had regional and world premieres at the Actors Theatre of Louisville, La Jolla Playhouse, Yale Repertory Theatre, Steppenwolf Theatre, Arena Stage, The Old Globe and Alliance Theatre among others, as well as numerous plays produced in England, France, Germany, Japan, Scandinavia and elsewhere worldwide. Additional plays include *Oldtimers Game*, *Nice People Dancing to Good Country Music*, *Independence*, *Riches*, *Black Sheep*, *Whores* and *Great Falls*. His recent and upcoming world and regional premieres include *Flag Day* at Contemporary American Theater Festival, *The Scottish Play* at La Jolla Playhouse and *The Winning Streak* at George Street Playhouse. For television he wrote *Cooperstown* on TNT. Blessing's awards include Tony and Olivier nominations, a Pulitzer Prize finalist, the American Theatre Critics Association Award for *A Walk in the Woods*; a Lucille Lortel Award nomination and an Outer Critics Circle Award for Best Play for *Going to St. Ives*; a Drama Desk nomination for Best Play for *Thief River*; a Drama Desk Award for Best Ensemble for *Cobb*; a Great American Play Award for *Independence*, the Humanitas Award for *Cooperstown* and has received grants from the National Endowment for the Arts, as well as the Guggenheim, Bush, McKnight and Jerome Foundations. Blessing is the Head of the Graduate Playwriting Program at Mason Gross School of the Arts, Rutgers

University.

Ethan McSweeney

(Director)

Mr. McSweeney is pleased to make his Globe debut with *A Body of Water*, his fifth collaboration with playwright Lee Blessing. In his hometown of New York City he directed the Broadway revival of Gore Vidal's *The Best Man* (Drama Desk and Outer Critics Circle Awards, Tony Award nomination); the off-Broadway premiere of John Logan's *Never the Sinner* (OCC and Drama Desk Awards for Best off-Broadway Play and respective nominations for Best Director); Aeschylus' *The Persians* in a new translation by Ellen McLaughlin for the National Actors Theatre; and Willy Holtzman's *Sabina* for Primary Stages. Of his more than 35 productions of new plays, musicals, classics, and revivals nation-wide, recent highlights include: the world premiere of *A Body of Water* at the Guthrie (*Minneapolis Star Tribune* Best Play of 2005 Award), the new musical *Chasing Nicolette* at the Prince in Philadelphia (four 2005 Barrymore Awards and eleven nominations including Best Musical and Best Director), the world premiere of *Mr. Marmalade* at South Coast Rep (2005 OCIE award for Best Production), *Six Degrees of Separation* at the Guthrie (2003 Star Tribune Awards for Best Production and Best Director), the world premiere of *Ctrl+Alt+Delete* at the George Street Playhouse (NJ Star-Ledger Best of 2002 Award), and *All My Sons* for the Chautauqua Theater Company in western New York, where he summers as co-artistic director with his partner Vivienne Benesch. He has served as Associate Artistic Director of the George Street Playhouse (2000-2004), an Associate Artist of the National Actor's Theatre (2003-2005), Resident Director at New Dramatists in New York (2001-2002), and Associate Director of the Shakespeare Theatre Company in Washington, DC (1993-1997). He is a member of the Executive Board of the Society of Stage Directors and Choreographers and received the first-ever undergraduate degree in Theater and Dramatic Arts from Columbia University. Upcoming work in 2006 includes revisiting *The Persians* at the Shakespeare Theatre Company and staging *The Cherry Orchard* for CTC.

Michael Vaughn Sims

(Scenic Design)

Michael is honored to make his Old Globe debut with *A Body of Water*. This production is his fourth collaboration with director Ethan McSweeney in the presentation of a play by Lee Blessing. Other productions include *A Body of Water* and *Thief River* for the Guthrie and *A Walk in the Woods* for George Street Playhouse. Other credits include South Coast Rep, Milwaukee Repertory, Yale Repertory, Florida Stage, Center Stage, Cleveland Play House, Chautauqua Theater Company, Acting Company, Drama Dept., Alabama Shakespeare, New Jersey Shakespeare, California Shakespeare, Pennsylvania Shakespeare, TheatreWorks/USA, Juilliard Drama Division, American National Theatre, Curtis Institute of Music, Skylight Opera, Blue Light Theater. TEACHING: Ohio University, Princeton University. AWARDS: *DramaLogue* Award for *Pterodactyls*, 1994; NAACP Award Nomination for *Crumbs from the Table of Joy*, 1996. Michael holds his MFA from Yale School of Drama and is a member of United Scenic Artists (IATSE) in the set and costume design categories.

Charlotte Devaux

(Costume Design)

THE OLD GLOBE: Designer: *The Prince of L.A.*, *I Just Stopped By to See the Man*, *Fiction*, *Two Sisters and a Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The SantaLand Diaries*, *Da*; Resident Assistant Costume Designer: *Chita Rivera: The Dancer's Life*, *Macbeth*, *A Winter's Tale*, *Moonlight and Magnolias*, *Himself and Nora*, *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. INTERNATIONAL: *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.

York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across America and Europe including Berkeley Rep, Seattle Repertory, American Conservatory Theatre, The Old Globe, Seattle Rep, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Whitney Museum in New York. His awards for theatrical lighting design include the *Dramalogue*, San Diego Drama Critics Circle, Back Stage West Garland, Arizoni Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park and museum projects all over the world including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

Michael Roth

(Original Music)

Michael Roth composes chamber music and music and sound for theatre, film, dance, and music/theatre. THE OLD GLOBE: *Dracula*, *A Midsummer Night's Dream*, *Compleat Female Stage Beauty*, *Gate of Heaven* (also its film adaptation). BROADWAY: *Brooklyn Boy* (with Daniel Sullivan and Donald Margulies). Other credits include *Dinner with Friends*; *People Be Heard*;

Talking Heads; The Persians (directed by Ethan McSweeney); *The Education of Randy Newman* (with Randy Newman, co-conceived with Jerry Patch), *Faust* and editing three songbooks (also with Randy Newman); collaborations with Erik Ehn, Sarah Ruhl, Mac Wellman, Culture Clash, and Joy Gregory (*Put Your Pencil Down*, a musical film for Raw Impressions); *Indian Ink* and *Invention of Love* (with Tom Stoppard and Carey Perloff, American premieres); Des McAnuff's film *Bad Dates*; over 45 productions at South Coast Rep and over 35 at La Jolla Playhouse, including Lee Blessing's *A Walk in the Woods* (also Broadway), *Going to St. Ives* (also off-Broadway), and *The Scottish Play*. Chamber work includes *Their Thought and Back Again*, available on CD via Rothmusik@aol.com, and a new opera with Nell Benjamin.

Diana Moser
(Stage Manager)

THE OLD GLOBE: *Lobby Hero, Fiction, The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis and Arizona Theatre Company. She holds an MFA in directing from Purdue University. When not doing theatre, Diana lives and travels

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Assistant Director.....Angela Miller
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This theatre 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.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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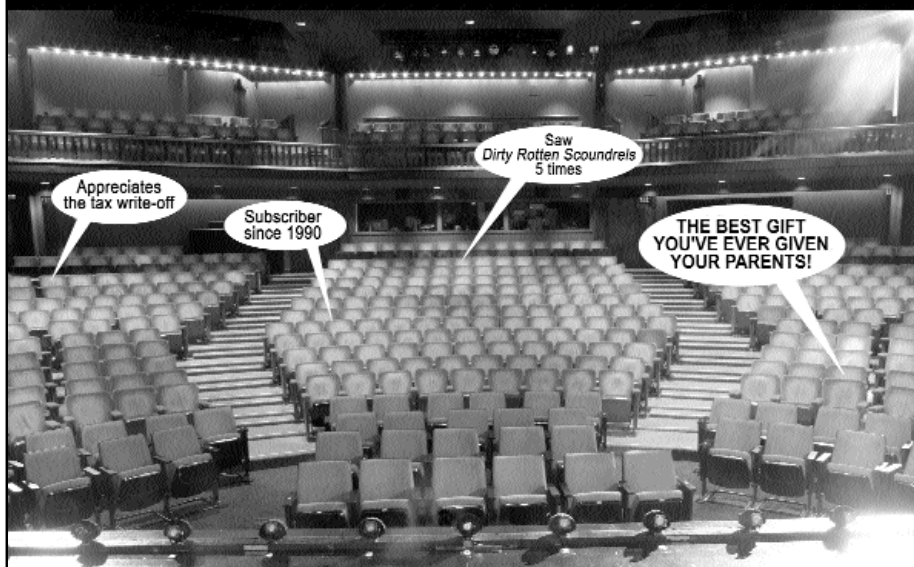
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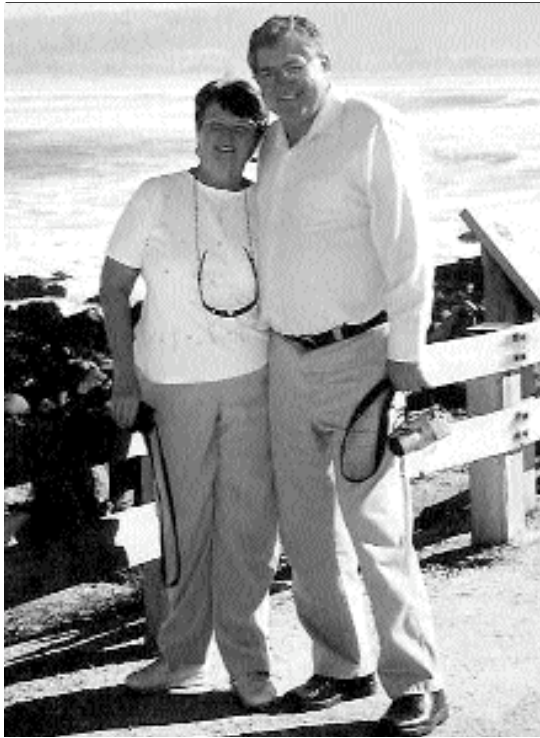
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CRAIG AND MARY HUNTER

Craig and Mary Hunter have been enjoying shows at The Old Globe for many years. Mary started her association with the Theatre in 1979 as a volunteer usher. When she met Craig in 1989, he became an usher as well, and over the years the couple has enjoyed countless Globe productions, including *Macbeth*, *The White Rose*, *Greater Tuna* and *Breaking Legs*.

“I know it may sound corny,” Craig notes, “but it’s really fun for us to be a part of the Globe family. We enjoy meeting all of the actors and seeing what’s going on backstage.”

This past year, Craig and Mary also became tour docents for the theatre. Why? To pass along their joy for the Globe to the next generation of theatre lovers. “Right now the schoolchildren we take on tours may just be little kids, but they are also the artists and audience members of tomorrow. We hope to share all the Globe has to offer with each of them.”

The Hunters are leaving a gift to The Old Globe through their estate. “We may not have really deep pockets,” says Craig, “but we still care a great deal about the Globe. The Globe has been such a big part of our lives that we’d like to do something to help the Theatre’s future.”

Many thoughtful friends are helping to secure The Old Globe’s future by leaving gifts in their wills and estate plans. We hope you might also be so moved to join them in helping to sustain the theatrical excellence of The Old Globe for years to come. We’d love to hear from you, so that we might recognize your generosity and thoughtfulness through membership in the Craig Noel League, our planned giving society. For information on leaving a lasting gift to the Globe, or to speak with one of our estate advisors, please contact Brad Ballard at (619) 231-1941 x2309 or via e-mail at plannedgiving@TheOldGlobe.org.



CRAIG NOEL, Founding Director

During Craig Noel’s distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when he made his debut as an actor. Two years later he accepted his first directorial assignments, staging four of the season’s seven productions.

Since then, Craig has guided the organization through its metamorphosis from a community theatre of the highest standards to one of the nation’s most successful not-for profit theatres. In doing so, he has enriched the quality of life in San Diego for generations of citizens who have become today’s theatre-goers and arts supporters.

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The cast of *Priscilla*, photo by Craig Schwartz.



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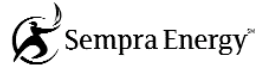
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

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

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Children five years of age and under will not be permitted 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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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 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

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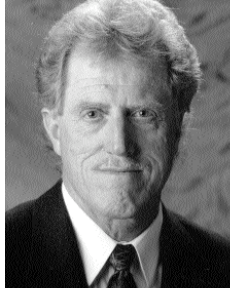
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who 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.



Louis G. Spisto

Executive Director

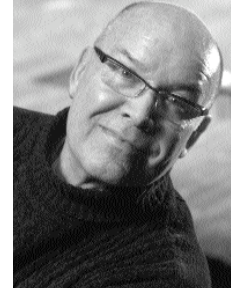
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the 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. Spisto has also 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 a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto 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, 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 theatre.



Jerry Patch

Resident Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including three Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which just opened to critical acclaim on Broadway, Margaret Edson's Pulitzer Prize-winning *Wit*, Howard Korder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-premiered plays by Richard Greenberg, including *Three Days of Rain* and *A Naked Girl on the Appian Way*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation's leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children's Theatre, which was dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



Jack O'Brien

Artistic Director

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1981. Recent Globe productions: *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: *Dirty Rotten Scoundrels* (Tony nominations, best director and musical), *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*, *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 is a member of the College of Fellows of the American Theatre.

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