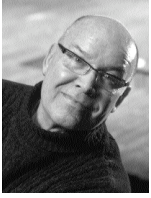


Welcome to THE OLD GLOBE



Dear Theatregoers... After the smashing success of this summer's remarkable Shakespeare Festival, plus *Moonlight and Magnolias* and *The Lady with All the Answers*, we might well be inclined to give a huge sigh of relief and accomplishment and relax. But that's hardly going to be possible, given the double-bill we offer at the moment.

To welcome my beloved colleagues Terrence McNally and Graciela Daniele back to this theatre is a consummation devoutly to be wished, since he last graced our halls with *The Full Monty*; and she hasn't worked her magic since *The Snow Ball*. But that they've come to celebrate the irresistibly dynamic *Chita Rivera: The Dancer's Life*, rolling out the events of the our industry's signature dance icon, not only makes us proud, but initiates lines at the box office any theatre administrator weeps to see. And just next door, in the crucible we call the Cassius Carter Centre Stage is Associate Artist Dakin Matthews, plumbing today's headlines concerning the church's most devastating moral crisis with *The Prince of L.A.*, a witty and wise work he not only wrote, but in which he plays its central character, guided by the sure hand of his most astute critic and talented wife, Anne McNaughton. This year past, and the one ahead for all the world seem to be the incarnation of "the good old days!" We are thrilled you are here to share the rewards with us.

JACK O'BRIEN
Artistic Director

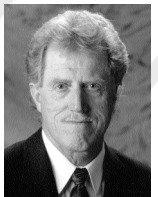


Welcome to the first round of our Winter 2005/6 Season. This unprecedented season, highlighted by not one but two world-premiere musicals, opens with the thrilling *Chita Rivera: The Dancer's Life*, featuring one of the nation's theatrical treasures in a Broadway-bound musical celebrating her life. We follow this up with another incredible musical event: THE TIMES THEY ARE A-CHANGIN', conceived and directed by the incomparable Twyla Tharp to the music of legendary singer/songwriter Bob Dylan. Many of you already hold tickets to this once-in-a-lifetime theatrical event, as it is a special subscriber benefit to receive priority access to these highly-anticipated Globe productions.

It has been an exhilarating summer at The Old Globe. We began in June with our exciting Open House, which launched our 70th Anniversary celebrations while welcoming more than 3000 patrons to enjoy a free day of theatre activities. And just a few weeks ago, we honored our esteemed Founding Director Craig Noel with a 90th birthday party and dedication of his bust, created by noted sculptor Lark Grey Dimond-Cates. What a year it continues to be for the Globe, as we celebrate this 70th Anniversary as one of this country's premiere arts institutions.

This incredible milestone could not have been achieved without your support. To reach this point in our history — having consistently produced works of the highest caliber, sending shows to New York, and offering the unparalleled plays and artists you've come to expect on our stages — requires a devoted patron and donor base. With ticket sales cover only 55% of our operating costs, we rely on your tax-deductible contributions to ensure our continued commitment to artistic excellence. We hope you will lend your support to the Globe as we continue our 70th Anniversary celebrations throughout the 2005/6 Season.

LOUIS G. SPISTO
Executive Director



Like youngsters starting school each fall filled with anticipation, beginning a new season re-energizes and re-dedicates The Old Globe's artists, craftspeople and staff. Ten productions will be brought onto the company's stages between September and June, and each is an opportunity to reach for the impossible perfect expression to which all art aspires. Theatre began as an admixture of dance, music and poetry which told its audiences their culture's stories. All three elements will be seen in the Globe season's first two offerings.

Leading American dramatist Terrence McNally has crafted a narrative which leads us through the life of Broadway legend Chita Rivera. A kind of theatrical catalog of the last half century of musical theatre, *Chita Rivera: The Dancer's Life* is a celebration in dance and song of the genre's most distinguished creators, expressed through the life and career of one of its greatest practitioners.

Award-winning dramaturge and playwright Dakin Matthews won the 2005 Best New Play Award from the Los Angeles drama critics for his play, *The Prince of L.A.* It is an insightful and human study of the Catholic Church's institutional response to the recent crises created by the conduct of some of its priests. His dialogue sounds absolutely contemporary to our ears; yet Dakin has expressed it in a frame of classical poetry.

The Globe's fall season kicks off now. You receive.

JERRY PATCH
Resident Artistic Director

2005 Season Sponsors

The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the theatre's high quality of artistic programming, and award-winning work in the community. The Board, staff and artists of the Globe are honored by this endorsement of the theatre's work.

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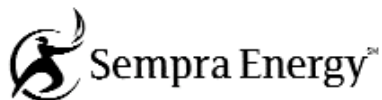
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THE OLD GLOBE

P R E S E N T S

THE PRINCE OF L.A.

BY

Dakin Matthews⁺

SCENIC DESIGN

Robin Sanford Roberts

COSTUME DESIGN

Charlotte Devaux

LIGHTING DESIGN

Leigh Allen

SOUND DESIGN

Paul Peterson

VOICE AND DIALECT COACH

Jan Gist

STAGE MANAGER

Monica A. Cuoco

DIRECTED BY

Anne McNaughton

⁺Associate Artist of The Old Globe

The Prince of L.A. was workshopped by the Antaeus Company and originally produced
by the Andak Stage Company of Los Angeles.

Cast of Characters

IN ORDER OF APPEARANCE

Matthew Cardinal John.....	Dakin Matthews*
Father Paul Muñoz.....	Henri Lubatti*
Sister Dominic.....	Julia Fletcher*
Father Kieran O'Reilly.....	Andrew Matthews
Bishop Aloysius Thornton.....	Michael Winters*
Stage Manager.....	Monica A. Cuoco*

SETTING:

Los Angeles and the fictional diocese of San Miguel, CA; a year or two before we knew all that we know today.

There will be one 15-minute intermission.

**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.

GLOBE GUILDERS

Congratulations on your

50th anniversary !

1955-2005

MANY THANKS FOR YOUR SUPPORT!

The Globe Guilders provide funds to support the Artistic and Education programs of the Globe, and have raised more than \$500,000 through various events including the annual Oscar de la Renta Fashion Show.

For information on membership in the Globe Guilders contact Rita F. David at (619) 722-1247.

Board of Directors



Thank you for joining for us as we continue in our 70th Anniversary year! One of the great strengths of The Old Globe is the variety of productions presented on our three stages, and this season is certainly no exception. With two Broadway-bound musical productions alongside delightful classics and riveting dramas, this is definitely a year to be involved with the Globe, and we're very pleased you are continuing to make our theatre a part of your life.

We begin our 2005/2006 Season with the world premiere of the Broadway-bound musical, *Chita Rivera: The Dancer's Life* alongside Associate Artist Dakin Matthews' award-winning play, *The Prince of L.A.* Following these productions will be another high-profile production — Twyla Tharp's latest musical based on legendary rock icon Bob Dylan. The Old Globe's reputation for producing major acclaimed productions attracts some of the world's top artists to San Diego, and we couldn't be more pleased than to offer these world-class productions to you, our loyal San Diego audience.

Presenting theatre of this caliber is only possible through your continued support — as subscribers and contributors — and your involvement truly appreciated. We hope you'll continue supporting The Old Globe for years to come. Many, many thanks, and please enjoy the show!

Sheryl White, Chair,
Board of Directors

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The Old Globe Theatre's 2005 Shakespeare Festival is part of *Shakespeare in American Communities: Shakespeare for a New Generation*, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

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The Prince of L.A. is generously sponsored by




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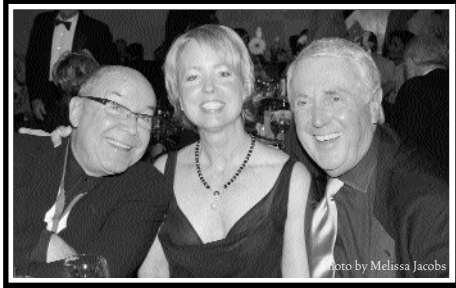
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CREDITS FOR PAGES 12-13 — COLUMN 1: Original Old Globe Shakespeare Company (1935); Craig Noel in *The Distaff Side* (1937); Craig Noel (1947), photo by Edward Sievers; Cast of *Mr. Roberts* (1953). COLUMN 2: Cassius Carter Centre Stage, photo by Ken Howard; Jack O'Brien (1969); Old Globe Fire (1978); Kelsey Grammer in *Henry V* (1978). COLUMN 3: (L-R) Craig Noel, Deborah May and Melora Marshall in *As You Like It* (1982), photo by Ken Howard; Queen Elizabeth II at Old Globe (1983), photo by Alan Pagenhart; Lowell Davies. COLUMN 4: Joanna Gleason and Chip Zien in *Into the Woods* (1986), photo by J.P. Weiss; Cast of *Damn Yankees* (1993), photo by Ken Howard; David Brannen as the "Grinch" (2003), photo by Craig Schwartz; Cast of *The Full Monty* (2000), photo by Craig Schwartz. COLUMN 5: Jack O'Brien with his Tony Award, photo courtesy of Bruce Glikas/Broadway.com; Sara Surrey and Dan Snook in *Antony and Cleopatra* (2004), photo by Craig Schwartz; (L-R) John Lithgow, Norbert Leo Butz and Sherie Rene Scott in *Dirty Rotten Scoundrels* (2004), photo by Craig Schwartz; Chita Rivera, photo by Andrew Eccles.

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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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By Dakin Matthews

I wrote *The Prince of L.A.* for one very specific reason. At the time, about three years ago, I was aware, as we all were, of a great moral crisis in the Catholic Church, one that has hardly decreased in its effects today, though most of the shocking revelations are happily behind us. We ourselves have become perhaps a little less surprised as the revelations have grown almost predictable in their sameness and as one diocese after another owns up and settles (or contests) the various lawsuits against it at great financial and/or moral cost.

The papers all had a name for this crisis — the pedophilia scandal, they called it; and indeed, that did seem to be an appropriate name.

But for me, that was not the essence of the scandal, nor indeed was it the most dangerous and destructive news about the Catholic Church as an organization. For me the most troubling and relatively unexamined part of the horror was the complicity of the Church's hierarchy in protecting and perpetuating the sick and sinful actions of a comparatively few men.

I realize that to say there were comparatively few pedophiles in the priesthood sounds defensive and mealy-mouthed. Those few did tremendous, perhaps irreparable, damage first of all and most devastatingly to their victims, and ultimately to their church. But the fact remains they were a small minority — even at the most pessimistic calculation, perhaps 7 or 8 per cent.

For me the really shocking statistic is that while only a small percentage of Catholic priests were guilty of sexual abuse of minors, it seemed as if 100 per cent of Catholic bishops were clearly implicated in turning a blind eye to it, covering it up, and even perpetuating it.

So the play is not so much about pedophilia (which is a minor, but powerful theme in the piece), as it is about the way the institutional clerical psyche is formed to deal with both sexuality and scandal. One can explain pedophilia as a sickness, denounce it as a sin, and punish it as a crime. But what explains the conduct of the bishops? What were these apparently bright, apparently devout, clearly experienced men of the cloth thinking — and how did they come to think that way?

It would be easy to demonize them, and for some, perhaps, it might be appropriate. But I knew some of these men. I had studied with them before opting for a life in the world. I was still in

touch with — and respected deeply — many of my former classmates who were priests; and I knew that reducing all of them to uncomplicated, pectoral-cross-twirling villains and hypocrites was simply not possible.

These bishops, these serious and spiritually sophisticated men, had a story to tell as well; it wasn't a pretty story, but it was one I wanted to tell — not to excuse them, but to understand them. I drew my storylines from news reports and from private conversations and personal experience; yet the plot, as I have drawn it, is fiction. What I hope rings true is the picture of the complex and flawed mechanism known as the clerical, and especially the episcopal, mind.

These are the men — and I could very easily have been one of them — who have been chosen to lead the Catholic church; and frankly if something is not done, I fear they may still — even after this scandal — lead it into an even more harrowing future.



Each Bishop traditionally designs his own coat of arms upon his elevation to rank. Cardinals' coats of arms have fifteen tassels on each side and the cardinal's hat on top. This fictional Cardinal John's shield has, on its left side, three angels guarding three roses (heraldic symbol for Our Lady of Los Angeles) and on the right, representations of the four creatures of the Apocalypse (Man, Lion, Ox, Eagle), which Catholic iconography traditionally associates with the four Evangelists: Matthew, Mark, Luke, and John (the Cardinal's full name). The motto is "The Truth Will Set You Free."

A Note on the Text

The Prince of L.A. is written in rhyming verse, based on the metrical forms used in Spanish Golden Age plays. I chose to write in this verse form for two reasons.

The first was to distance the play as much as possible from the scandal-of-the-week mode so that I, and the audience, could focus less on the sensational and more on the psychological issues raised by the events occurring in the play. This would likely mean somewhat longer and more self-analyzing speeches in the play, and verse was a way of giving those speeches a more aesthetic shape and making them more powerful and pleasurable.

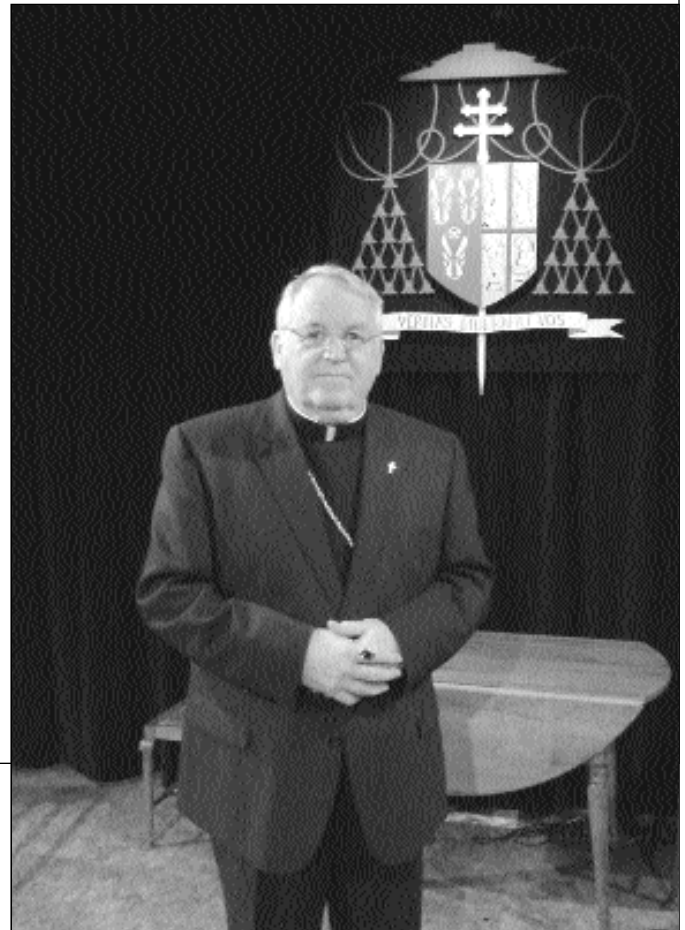
The second was simply to issue myself a challenge. I have been working in this verse form for a number of years, translating 17th century Spanish *comedias* into stageworthy contemporary English. I am a great believer in verse drama, and I felt it was time to test the depth of my belief; in other words, if poetic plays were so great, could I write an original one in rhyming verse?

The results of the experiment startled even me. I found that rather than limiting my choices, the verse was liberating. I could not write the first or most obvious thing I, or the characters, thought of; instead, we both had to follow the form and the rhyme where it needed to go — and sometimes it went strange places. It was as if the characters were guiding me, and I ended up writing scenes I never intended and never writing scenes which I had assumed, when I began, were integral to the plot. It was a fascinating journey.

For those who like the technical aspects of prosody: the verse is accentual rather than strictly metrical; that is, the number of stresses in a line creates the rhythm, not the number of stresses and syllables. (Nonetheless, because of the natural rhythms of English, the lines will obviously tend towards the iambic.) Most of the lines in this play will be tetrameter (four-stress lines); the only exception is a scene in the second act, which is written in fairly standard iambic pentameter (five-foot lines).

The rhyme schemes are my English versions of the standard Spanish schemes, including: the redondilla (a four-line stanza rhyming abba); the loose ballad rhyme (a four-line stanza rhyming only the even numbered lines: abcb); the tight ballad rhyme (a four-line stanza rhyming alternate lines: abab); the tercet or *terza rima* (three-line stanzas with interlocking rhymes: aba, bcb, cdc, etc.); the quintilla (a five-line stanza rhyming either abbab or ababa); and the *décima* (a ten-line stanza rhyming abbaaccddc). Spanish plays almost never used couplets and rarely used blank verse.

Don't feel embarrassed if you don't hear the rhymes or the rhythms all the time; you're not meant to. I wrote them to have an almost subliminal effect on the listeners. I have frequently disguised them by varying emphases, using run-on lines, and even splitting words to rhyme interior syllables. You'll hear the rhymes I want you to, and the more regular rhythms will arise, when needed, surreptitiously and will feel, I hope, quite natural rather than jarring. It's what I call "stealth verse." — D.M.



DAKIN MATTHEWS AS "MATTHEW CARDINAL JOHN." PHOTO: JOHN APICELLA.

Julia Fletcher

(Sister Dominic)

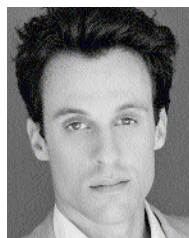


THE OLD GLOBE: Debut. REGIONAL: *The Savannah Option*, Andak Stage Company; *Spite for Spite*, *The Liar*, Siglo D'Oro at Chamizal; *Talley's Folly*, ACT; *A Streetcar Named Desire*, *The Rivals*, *Electra*,

Angel Street, *Hard Times*, *Frankenstein*, Intiman; *The Tempest*, *School for Wives*, San Jose Rep; *Richard III*, San Francisco Shakespeare Festival; *Mourning Becomes Electra*, *Romeo and Juliet*, *The Crucible*, *Another Part of the Forest*, *I Remember Mama*, A.C.T.; *Our Country's Good*, Berkeley Rep; *Ring Round the Moon*, P.C.P.A.; *Don't Go Back to Rockville*, *The Importance of Being Earnest*, *Romanoff's*, P.R.T.; Multiple productions: *Hamlet*, *A Midsummer Night's Dream*, *Good*, *Mad Forest*. VOICE: *Animatrix*, *Princess Mononoke*, *Kiki's Delivery Service*, *Vampire Hunter D*, *Ferngully 2*, *Aeon Flux*, *Final Fantasy*. EDUCATION: American Conservatory Theatre Advanced Training Program.

Henri Lubatti

(Father Paul Muñoz)



THE OLD GLOBE: *Henry V*. Henri holds dual citizenship with the U.S. and France and has lived and worked in both countries. Currently he resides in Los Angeles. His theatre credits include: *The Talking Cure*,

Mark Taper Forum; *Antigone*, South Coast Rep; *An American Daughter*, *An Ideal Husband*, Seattle Rep; *Ghosts*, Intiman Theatre. He is currently a regular on the new Showtime series *Sleeper Cell* which premieres later this year.

Andrew Matthews

(Father Kieran O'Reilly)



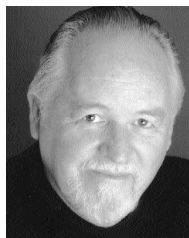
THE OLD GLOBE: Debut. REGIONAL: *The Prince of L.A.*, *Spite for Spite*, Andak Stage Company; *The Merry Wives of Windsor*, Kingsmen Shakespeare Festival; *Mother Courage*, The Antaeus Company. As

a child actor he appeared in *A Christmas Carol*, American Conservatory Theatre; *Richard III*, *A Midsummer Night's Dream*, *Romeo and Juliet*, Berkeley Shakespeare Festival; *The Merry Wives of Windsor*, Valley Shakespeare Festival. He has a B.A. in

English from U.C. Irvine and is a member of the Antaeus Academy. He is also a storyboard artist and a videographer (Beta-Unit Productions).

Dakin Matthews

(Playwright, Matthew Cardinal John)

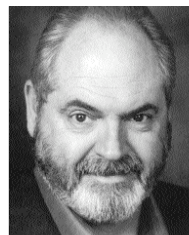


THE OLD GLOBE: Playwright/Director: *Uncommon Players*; Director: *Henry V*; Co-Director: *Julius Caesar*; Adapter: *Henry IV*; Dramaturge: *The Comedy of Errors*, *Macbeth*, *The Winter's*

Tale, *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *Cymbeline*, *Romeo and Juliet*, *Othello*, *King Lear*, *The Tempest*, *The Way of the World*. Actor: *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *The Merry Wives of Windsor*, *Henry IV*, *Much Ado About Nothing*, *Coriolanus* (Critics' Circle Award), *Henry V*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Scapino* (on tour, Critics' Circle Award). BROADWAY: *Henry IV* (Bayfield Award for acting/Drama Desk Award for adaptation). OFF-BROADWAY: *Freedomland*, Playwrights' Horizons; *The Hostage*, *School for Scandal*, The Acting Company. REGIONAL: Leading roles and directing assignments for the American Conservatory Theatre, Ahmanson Theatre, Mark Taper Forum, Denver Center, South Coast Rep, LATC, Berkeley Shakespeare Festival, California Actors Theatre, A.C.T., The Antaeus Company, Andak Stage Company and many others. Original plays, translations, and adaptations produced by Andak Stage Company, the Antaeus Company, Denver Center, Goodman Theatre, California Actors Theatre, A.C.T., Lincoln Center Theatre. FILM: *The Fighting Temptations*, *Thirteen Days*, *The Muse*, *The Siege*, *Rising Sun*, *Nuts*. TV: Numerous guest and regular appearances on episodic television, including recently recurring roles on *Desperate Housewives*, *Huff*, *The Practice*, *King of Queens* and *Gilmore Girls*. Mr. Matthews is also an Emeritus Professor of English, and an Antaeus.

Michael Winters

(Bishop Aloysius Thornton)



THE OLD GLOBE: Debut. BROADWAY: *Wrong Mountain*. REGIONAL: A Contemporary Theatre, Intiman Theatre, Seattle Rep, Mark Taper Forum, The Matrix, Andak

Productions (L.A.), Denver Center, American

Conservatory Theatre, Playmakers Rep (Chapel Hill), Oregon Shakespeare Festival, among others. TV: *Gilmore Girls*, *Frasier*, *The Practice*, *Law & Order*. Mr. Winters is a graduate of Northwestern University and the grateful recipient of a Fox Fellowship.

Anne McNaughton

(Director)

THE OLD GLOBE: *Collected Stories*, *Julius Caesar* (co-director). OFF-BROADWAY: *U.S.A.*, The Acting Company. REGIONAL: Artistic Director, VITA Shakespeare Festival, where productions include *Henry IV*, *Charley's Aunt*, *U.S.A.*, *Twelfth Night*, *Macbeth*, *Robin Hood*, *Much Ado About Nothing*. ELSEWHERE: *San Fran Scapin*, *The Savannah Option*, *Spite for Spite*, *The Prince of L.A.*, Andak Stage Company; *The Proof of the Promise*, *The Liar*, *Trial By Jury*, The Antaeus Company; *The Merchant of Venice*, Commonwealth Theatre; *Don Juan in Hell*, Denver Center; *Richard III*, *Much Ado About Nothing*, *Two Gentlemen of Verona*, *As You Like It*, Berkeley Shakespeare Festival; *The Taming of the Shrew*, *Miss Julie*, *The Importance of Being Earnest*, San Jose Rep; *The Maids*, *Artichoke*, *Letters Home*, Berkeley Stage; *Melanie in August*, *Queen for a Day*, ACT; *Who's Afraid of Virginia Woolf*, *The Innocents*, California Actors Theatre; and the operas *Romeo and Juliet*, *Ballad of Baby Doe*, *Così fan tutte* and *Sir John in Love*. Ms. McNaughton is a graduate of the Juilliard School (B.F.A., Group One) and of Stanford University (M.A. in Drama); she is also an actress (founding member of the Acting Company), an acting teacher and an Antaeus.

Robin Sanford Roberts

(Scenic Design)

THE OLD GLOBE: *Fiction*, *Bus Stop* (San Diego Critics Circle Award), *Blue/Orange*, *Rounding Third*, *Faith Healer*, *Betrayal* (Patté and San Diego Critics Circle Awards), *Da, Art*, *God's Man in Texas*, *Old Wicked Songs*, *Private Eyes*, *Collected Stories*, *Albee's People*, *The Old Settler*, *Scotland Road*, *Miracles*, *Sylvia*, *The Compleat Wrks of Willm Shkspr (Abridged)*, *Voir Dire*, *The Substance of Fire*, *Uncommon Players*, also, The Old Globe Galas for 1999, 2000, 2001, 2002. With The Old Globe/University of San Diego Professional Actor Training Program: *The Cherry Orchard*, *All in the Timing*, *The Misanthrope*, *Love's Labour's Lost*, *Pericles*. BROADWAY: *Ain't Nothin' but the Blues*. REGIONAL: *Fire on the Mountain*, *Working*, *The Merchant of Venice*, *The Beauty Queen of Leenane*, *Avenue X*, *Ain't Nothin' but the Blues*, San Diego Rep; *Permanent Collection*, Arizona Theatre Company; *Blues in the Night*, *Three Tall Women*, *California Schemin'*, Sacramento Theatre Company; *Waiting for Godot*, *Angels in America*, *Flesh*

and *Blood*, Swine Palace Productions; *Three Mashas*, Telluride Theatre Festival; *Dixie Highway*, Hahn Cosmopolitan Theatre; *Dirigible*, Circle X Theatre. Additionally, Ms. Roberts was awarded a 1997 NEA/Theatre Communications Group Designer Fellowship. She is currently teaching in the Theatre Arts program at the University of San Diego. EDUCATION: Ms. Roberts received her MFA in Scenic Design from the University of California, San Diego and holds a Bachelor's Degree in Architecture from L.S.U.

Charlotte Devaux

(Costume Design)

THE OLD GLOBE: Designer: *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, 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*. ELSE-WHERE: Designer: *Cabaret Dances*, Nyumbani Project, Jean Isaac's San Diego Dance Theatre; *Dr. Livingstone, I Presume* (premiere), London; *Linnaeus, Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Royal Botanic Gardens, Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb, Twelfth Night*, Christchurch Repertory Theatre; *Hopes, Dreams and Perditions*, The Court Theatre; Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Former costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programming and drama series. Designer of a variety of New Zealand independent short films.

Leigh Allen

(Lighting Design)

THE OLD GLOBE: Debut. REGIONAL: Pasadena Playhouse, South Coast Rep. LOS ANGELES AREA: South Bay Civic Light Opera, Musical Theatre West, Music Theatre of Southern California, Pacific Repertory Theatre, The John Anson Ford Theatre, Rubicon Theatre Co., The Odyssey Theatre, The Alex Theatre, "Native Voices" at the Gene Autry Museum. ACADEMIC: Lighting Design for UC Irvine, UC Davis, Cal State LA, Chapman University, Golden West

College, Lutheran High School of Orange. Leigh also has done small projects for VH1 and KOCE TV. She is also the ALD for Paramount Theme Parks' *School of Rock*.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *The Lady With All the Answers, Moonlight and Magnolias, Lobby Hero, Misalliance, Vincent in Brixton, I Just Stopped By to See the Man, Fiction, Lucky Duck, The Intelligent Design of Jenny Chow, The Food Chain, Two Sisters and a Piano, Resurrection Blues, Bus Stop, Rough Crossing, Blue/Orange, Time Flies, Pentecost, Knowing Cairo, Loves & Hours, Splendour, All My Sons, Faith Healer, Smash, An Infinite Ache, Compleat Female Stage Beauty, Betrayal, The SantaLand Diaries, Dr. Seuss' How the Grinch Stole Christmas, The Pavilion, Enter the Guardsman, The Boswell Sisters, Vita and Virginia, The Countess, Crumbs from the Table of Joy, Orson's Shadow, God's Man in Texas, Travels with My Aunt*. ELSE-WHERE: Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Rep, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Jan Gist

(Voice and Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002, including: *Dirty Rotten Scoundrels, Pentecost, Himself and Nora, The Lady with All the Answers*, and ten Shakespeare productions. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for 9 years and 140 productions. She has coached many productions at theatres around the country including: *Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Romeo and Juliet*, The Shakespeare Theatre (D.C.); *Continental Divide, Major Barbara*, Oregon Shakespeare Festival; *Hobson's Choice, Season Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and 5 full seasons at Utah Shakespeare Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa*

Parks Story and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association. She has also presented many workshops internationally, such as "Shakespeare's Shapely Language" and "Rotating Repertory." This year, The Voice Foundation Symposium invited her to speak on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program.

Monica A. Cuoco

(Stage Manager)

THE OLD GLOBE: *Moonlight and Magnolias*, 2004 Summer Shakespeare Festival, *Pentecost* (intern). TOUR: *Twelfth Night, The Invisible Man*, Aquila Theatre Company. REGIONAL: Aquila Theatre's *Comedy of Errors*, La Jolla Playhouse. *The Tempest, Othello, The Two Gentlemen of Verona*, Shakespeare on the Green. EDUCATION: BA in Theatre from Western Michigan University and MFA in Stage Management from UCSD.

FOR THIS PRODUCTION

Additional Staff

Production Assistant.....Angie Kamel
Assistant Scenic Design.....Amanda Stephens
Assistant Costume Design.....Shelly Williams

Understudies

Father Paul Muñoz.....Jon Sampson
Sister Dominic.....Zura Young
Father Kieran O'Reilly.....Brian Bielawski
Bishop Aloysius Thornton.....Matthew Gaydos

Special Thanks

The author wishes to thank Mikael Salazar, Bill Mendieta, Russell Soder, Dean Cameron, Kamela Tate and Terry Evans for the contributions to the development of the play.

This play is dedicated to Z.



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.



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



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

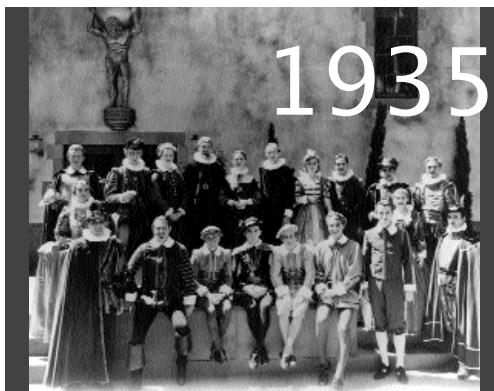


This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Old Globe traces its beginnings to the 1935 California Exposition, when the Theatre was temporarily erected to house popular 50-minute presentations of Shakespeare's plays. It has since grown into an internationally-acclaimed, Tony Award®-winning regional theatre that has stood as San Diego's flagship arts institution for seven decades. Today, of the over two thousand professional theatres in the country, the Globe ranks in the top ten – in number of productions, annual budget and quality of work. Craig Noel, who celebrates his 90th birthday this year, has been a part of the Globe's history for nearly all of its 70 years, and it is his vision that steered the Globe from a community theatre to the year-round professional organization it has become. Along the way he brought in many outstanding actors, designers and directors, including two-time Tony-winner Jack O'Brien, who became the Globe's Artistic Director in 1981.

More than a quarter million patrons come to the Globe each year to attend one of the fifteen outstanding plays and musicals mounted on its three stages, totaling over 600 performances. The Globe's repertoire is unparalleled, from the renowned Shakespeare Festival to classical and contemporary works, to stunning world-premiere plays and musicals, fifteen of which – including *Into the Woods*, *The Full Monty* and *Dirty Rotten Scoundrels* – have gone on to successful runs on Broadway. The Globe also serves the community through its award-winning education programs, such as the Young Globe Shakespeare Conservatory, in-school Shakespeare programs for high school students, as well as the bi-national *Romeo y Julieta* Project, which serves over one thousand students in both San Diego and Tijuana each year. Through its dynamic theatrical and educational programming, its unprecedented history of artistic leadership, and its deep roots in the community, The Old Globe sets the standard for excellence in American theatre.



May 29, 1935
The Old Globe debuts with repertory of 50-minute versions of Shakespeare plays as part of the California Exposition.



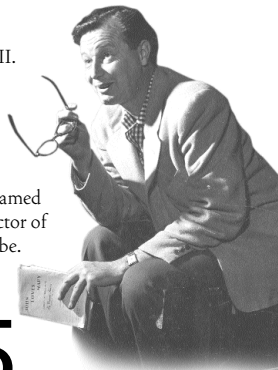
December 2, 1937
Old Globe organization presents first production, *The Distaff Side*, with a young Craig Noel in the company.



1941-1947
U.S. Navy acquires Balboa Park for military purposes during World War II.

194

1947
Craig Noel named Artistic Director of The Old Globe.



195

July 8, 1953
Mr. Roberts opens, replacing Shakespeare Festival for one summer and plays to capacity audiences.

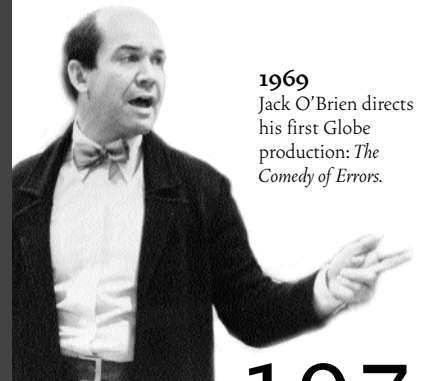
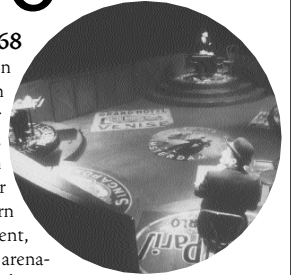


1955
Globe Guilders founded by Irma McPherson.

July 1959
First professional (Actors' Equity) acting company employed to perform San Diego National Shakespeare Festival.

196

October 1968
Construction begins on Cassius Carter Centre Stage, remodeled from the former Falstaff Tavern into a permanent, 225 seat arena-style theatre.



1969
Jack O'Brien directs his first Globe production: *The Comedy of Errors*.

197

1974-76
Globe launches new outreach programs, including the Globe Education Tours and the Play Discovery Program.



March 8, 1978
Arson fire destroys the Old Globe Theatre. Board of Directors meets in emergency session and vows to rebuild Theatre on same site.



June 16, 1978
Just 100 days after the fire, the 29th San Diego National Shakespeare Festival opens on newly-erected (in 52 days) Festival Stage with *Henry V*, co-directed by Craig Noel and Eric Christmas, featuring a young Kelsey Grammer.

1980

January 12, 1981

Jack O'Brien named Artistic Director; Tom Hall, Managing Director; and Craig Noel becomes Executive Producer of The Old Globe.

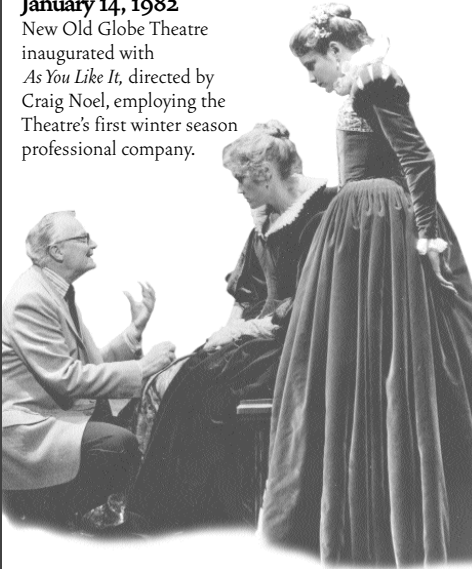


November 1986

Globe presents world premiere of Sondheim's *Into the Woods*, which earns 3 Tony Awards® and 10 nominations.

January 14, 1982

New Old Globe Theatre inaugurated with *As You Like It*, directed by Craig Noel, employing the Theatre's first winter season professional company.



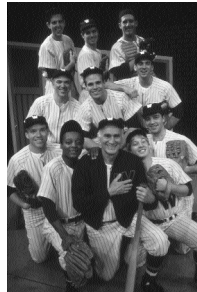
1987

Globe establishes Master of Fine Arts/Professional Actor Training Program in partnership with the University of San Diego.

1990

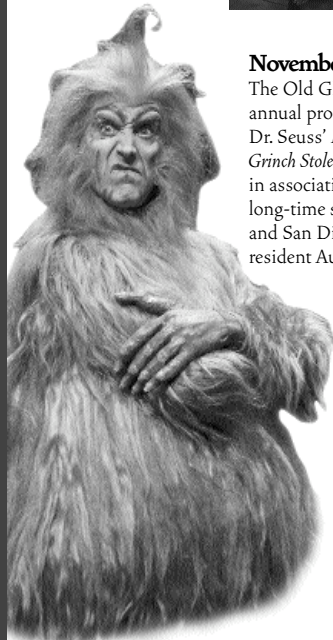
1993

Jack O'Brien's revival of *Damn Yankees* is a box office hit and goes on to a successful Broadway run and national tour, starring Jerry Lewis.



January 18, 1983

Thornton Wilder's *The Skin of Our Teeth*, directed by Jack O'Brien, is telecast live via satellite from the Globe stage for PBS' "American Playhouse."



November 1998

The Old Globe launches annual production of Dr. Seuss' *How the Grinch Stole Christmas!* in association with long-time supporter and San Diego resident Audrey Geisel.

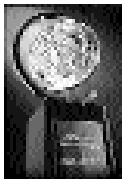
February 26, 1983

Her Majesty, Queen Elizabeth II, visits The Old Globe, unveiling sculpture of William Shakespeare in bronze by Roy Paul Madsen in Globe lobby.



June 3, 1984

The Old Globe receives the Tony Award® for outstanding achievement by a regional theatre.



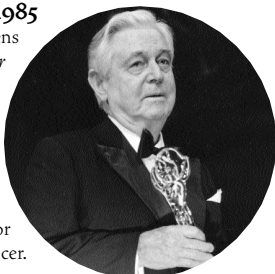
October 29, 1984

The Festival stage is completely destroyed by early morning fire.

June 7, 1985

Festival stage reopens with *A Midsummer Night's Dream*.

Theatre is rededicated as the Lowell Davies Festival Theatre in honor of the late Mr. Davies, who was for 40 years a board officer.



2000

May 2000

World-premiere of *The Full Monty*, by Terrence McNally and David Yazbek, directed by Jack O'Brien, plays to sold-out audiences at the Globe and goes onto a successful Broadway run, earning 10 Tony nominations.



2002

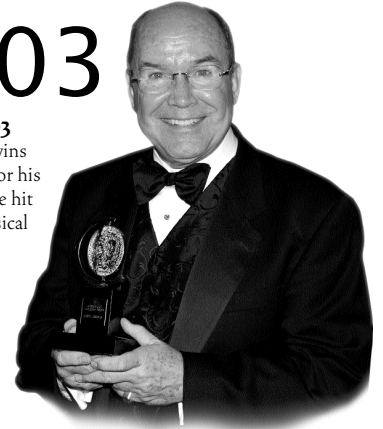
October 2002

The Old Globe names Louis G. Spisto as Executive Director.

2003

June 8, 2003

Jack O'Brien wins Tony Award® for his direction of the hit Broadway musical *Hairspray*.



2004

June 6, 2004

Jack O'Brien wins his second consecutive Tony Award® for his direction of *Henry IV* at Lincoln Center.

June 2004

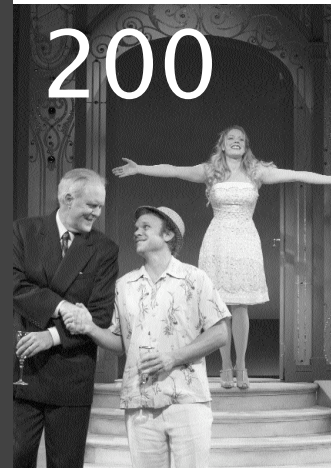
Globe revives its renowned Summer Shakespeare Festival in repertory, under the Artistic Direction of Darko Tresnjak.



200

March 2005

Globe's world premiere of *Dirty Rotten Scoundrels* by David Yazbek and Jeffrey Lane, directed by Jack O'Brien, opens on Broadway, earning 11 Tony Award® nominations.



2000

September 2005

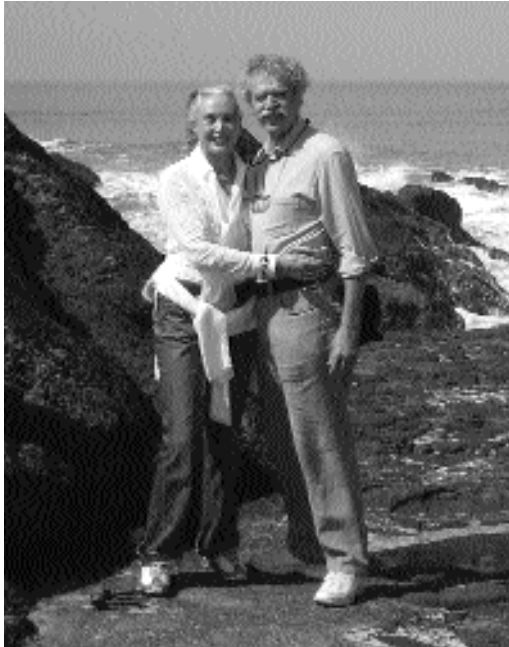
Globe launches 2005/06 Season featuring renowned artists Chita Rivera and Twyla Tharp.





THE CRAIG NOEL LEAGUE

*Paving a Bright Future for The Old Globe
Through Planned Gifts*



BRENDA MARSH-REBELO AND JOHN REBELO

John Rebello and Brenda Marsh-Rebello have been longtime members of the Globe's extended family. The two have been subscribers and contributors to the theatre for over twenty five years, and John is currently a member of the Globe's Board of Directors. The two have fond memories of first attending the Globe. For Brenda, who was raised in London, she was thrilled to learn in 1981 that "little San Diego" offered such excellent theatre. John has always found the setting of The Old Globe in beautiful Balboa Park to be magical, and the two count the Globe a true treasure of the community.

John and Brenda enjoy the diversity of productions offered at the Globe each year. "They make you think," notes John and the couple finds their evenings with friends at the Globe to be "time very well spent."

The Rebelos have included The Old Globe in their estate plan. "We chose to become members of the Craig Noel League to play a small part in assisting the Globe to achieve its financial goals for the future. The Old Globe has given us great joy over the years, and we feel that it is our time to give something back."

Brenda's hopes for the Globe's future include expanded education programming "to touch the lives of San Diego's children, not only increasing their exposure to the arts, but to realize through the plays they will witness the variety of paths their own lives may take, and how carefully one must choose the paths he wishes to travel." The Old Globe extends its sincere thanks to Brenda Marsh-Rebello and John Rebello for helping to pave a bright future for The Old Globe.

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

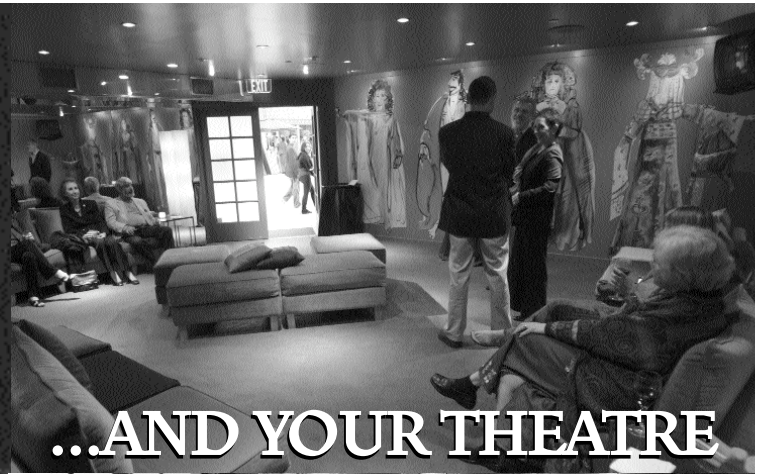
During Craig Noel's distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when he made his debut as an actor. Two years later he accepted 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 *Periods*, photo by Craig Schwartz.



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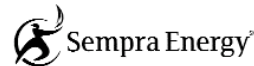
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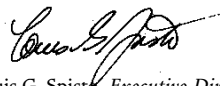
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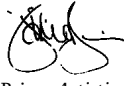
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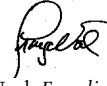
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Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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

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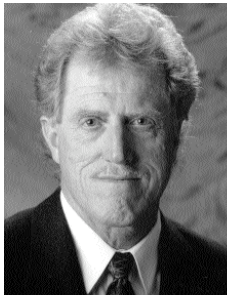
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who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

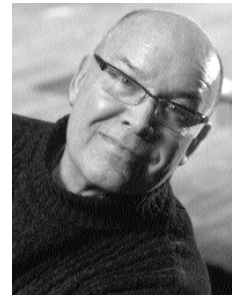
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. 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

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on Broadway), *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *Henry IV* (Tony Award®); *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS's American Playhouse. Recent awards: 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien a member of the College of Fellows of the American Theatre.

