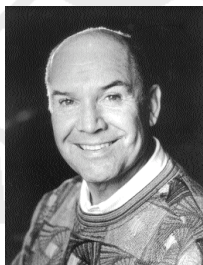


Welcome to



THE OLD GLOBE



Patrons, audiences, and new friends:

It's my pleasure to welcome you to this new round of Season 2004. No, it's my GREAT pleasure; for if one is known by the company one keeps – what a company we are keeping at the moment!

Arthur Miller, that iconoclastic genius whose work now stretches easily between

two different centuries, is not only still at the top of his form, but experiencing something of a glorious late flowering. Here before you is a brand-new Miller, *Resurrection Blues*, directed by Mark Lamos, whose productions of *Pentecost* and *Compleat Female Stage Beauty* have garnered raves and prizes all over our theatrical community. This play is wildly imaginative, satiric, funny, rueful, and amply demonstrates the fire that has illuminated Miller's work and brought it to the very top of our American theatre canon since *All My Sons* first debuted in 1949. It is thrilling to note that *Finishing the Picture*, an even later Miller, goes into production also this year, a tribute to the lasting power of our greatest playwright. It is truly an honor to have the man himself, as well as a sample of his freshest work here in our midst.

And, on the other end of the spectrum, the 2003 recipient of the Pulitzer Prize, Nilo Cruz, is represented with a somewhat earlier work than his *Anna in the Tropics*, a beautiful and powerful piece called *Two Sisters and a Piano*, deftly directed by Karen Carpenter, which fits perfectly into the intimacy of the Cassius Carter Centre Stage and proves, by its presence and that of its neighbor *Resurrection Blues*, that perhaps no theatre in the land bestrides such variety and vigor of drama as our Globe.

Happy playgoing to you all, with my warmest welcome!

JACK O'BRIEN  
Artistic Director



Early 2004 has been a rewarding and exciting time at The Old Globe. We received the lion's share of honors at the annual San Diego Critics Circle "Craig Noel" Awards for Excellence in Theatre. Our production of *Julius Caesar* made *The New York Times* 2003 list of top ten productions in the entire country. We are particularly proud that our

nationally-acclaimed Theatre is once again receiving praises bestowed only on a select few institutions.

We are delighted that our recently announced 2004 summer season will be highlighted by the rousing new musical *Lucky Duck*, from the creative team behind *Dreamgirls* and *Side Show*. This delightful musical comedy will be directed by 2002 Tony Award®-winner John Rando, the Globe's 2004 Shiley Artist-in-Residence. Additionally, under the artistic direction of Darko Tresnjak, our much anticipated Shakespeare Festival, featuring *As You Like It*, *Antony and Cleopatra*, and *The Two Noble Kinsmen*, makes this summer one of the most significant and ambitious in recent history.

All of this would not be possible without the support of our subscribers and donors. Your subscription is a vote of confidence in this venerable institution – in the valuable experience of attending theatre regularly in our beautiful Park and supporting the incredible breadth and depth of work presented on our stages. However, ticket sales only account for 50% of the cost of bringing you the kind of theatre that you have come to expect from The Old Globe. As is the case with all other not-for-profit arts companies we must rely on your donations to help ensure the artistic vitality of the organization. Your contributions allow us to continue mounting a full range of exhilarating productions, from the Shakespeare Festival to Broadway-bound musicals, all executed at the highest artistic standard. Your contribution also sustains the great number of education outreach programs, such as the Grinch Children's Reading Initiative, Shakespeare Unplugged and the Young Globe Shakespeare Conservatory, that instill an understanding and appreciation of theatre in young people and help them achieve a more complete education.

We hope you will continue your invaluable support of the Globe, and help us make this dynamic institution's future even more glorious than its celebrated past.

LOUIS G. SPISTO  
Executive Director

# Sponsors

Our 2004 Season Sponsors continue a tradition of annual leadership gifts of \$50,000 or more to The Old Globe that help us sustain the highest possible quality of work appearing on our stages. We are deeply grateful to these most generous donors.

The Lipinsky Family  
Donald and Darlene Shiley  
Anonymous  
Sheryl and Harvey P. White  
Karen and Donald Cohn



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We also gratefully acknowledge our generous sponsors for this production of *Two Sisters and a Piano*:

**The Lipinsky Family**

and



**The Lipinsky Family** became involved with The Old Globe after the Theatre's devastating fire of 1978. The late Bernard Lipinsky and his wife, Dorris, were supportive of the Globe for many years and played a major role in the theatre's success. Bernard's two children, Elaine and Jeffrey, along with Jeffrey's wife, Sheila, continue the tradition of tremendous support of the Globe to this day. In addition to their Season Sponsorship commitment, they sponsor students in the Theatre's Young Globe Shakespeare Conservatory, a summer theatre camp for teens, in memory their father. Additionally, Sheila Lipinsky donates her time and talents as a member of the Globe's Board of Directors.

**National Corporate Theatre Fund (NCTF)** raises corporate funding on behalf of The Old Globe and ten other member theatres, from over 200 corporations, foundations and individuals nationwide. Evelyn Mack Truitt, a longtime Globe supporter and Board member, represents the Globe through her active participation with NCTF.

The Old Globe salutes The Lipinsky Family and NCTF for their wonderful endorsement of the theatre and their continued generosity. We're very pleased to honor them as sponsors of *Two Sisters and a Piano*.



P R E S E N T S

# TWO SISTERS AND A PIANO

BY  
Nilo Cruz

SCENIC DESIGN  
Kris Stone

COSTUME DESIGN  
Charlotte Devaux

LIGHTING DESIGN  
Chris Rynne

SOUND DESIGN  
Paul Peterson

PIANIST  
Karl Mansfield

STAGE MANAGER  
Tracy Skoczelas\*

DIRECTED BY  
Karen Carpenter

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*Two Sisters and a Piano* was first commissioned as a radio play for McCarter Theatre Center by WNYC's The Radio Stage, Sarah Montague, Director. It was expanded into a full-length play, developed in part with the support of The Sundance Institute Laboratory and premiered at McCarter Theatre Center, Emily Mann Artistic Director, Jeffrey Woodward, Managing Director. It was subsequently produced by South Coast Repertory, David Emmes, Producing Artistic Director, and given its New York premiere at the Joseph Papp Public Theater, George C. Wolfe, Producer.

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Casting by: Harriet Bass

# Cast of Characters

IN ALPHABETICAL ORDER

Sofia.....GLORIA GARAYUA  
Lieutenant Portuondo.....PHILIP HERNANDEZ\*  
Victor Manuel/Militia Guard #1.....JESSE ONTIVEROS\*  
Maria Celia.....SOCORRO SANTIAGO\*

Setting: 1991, Cuba. A spacious colonial house.

There will be one 15-minute intermission.

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

## Program Notes

### Delirium of Sor Juana for Van Gogh by Maria Elena Cruz Varela (1953)

from "Ballad of the Blood," written 1991-1993, published 1996

If only sunflowers would fit in my bedroom.  
A chair. His boots. His stained shirts.  
If at least I could find, lost among my papers,  
one of his letters, but nothing.  
Nothing to name the man. Nothing to make him real.  
If I could yell to him in ochre tones. Alternately  
add myself to his razor. But nothing. Nothing can impede  
his suicide. Because I would not be there. Because I wasn't  
the one who drew wheatfields through his hands.  
Timeless resource, this agony. Nothing.  
Nothing to break this cloister. My nails are breaking  
in their arrhythmia. My habits are gray. Deplorable.  
The cell shudders. But nothing.  
Nobody can impede his suicide.  
There are no cataclysms arriving at my height. The barriers  
cannot jump. If only sunflowers would fit in my bedroom  
he wouldn't be bleeding. Taciturn. Frenetic.  
Over the inert country of the Queen of Spades.



photo credit: Frankie Camacho

Mara Elena Cruz Varela was born in 1953 in Cuba. In 1989, Varela won her country's National Award for Poetry, a prize given to her by the Union of Cuban Writers and Artists, which expelled her

from its ranks in 1991. A vocal opponent of the Castro regime, she was imprisoned for her outspokenness from November 1991 until May 1993. *Ballad of the Blood* was written during her imprisonment.

*“...to do something that has beauty and is fragile and delicate is almost revolutionary.” – Nilo Cruz*

**N**ilo Cruz is staging his own kind of revolution against the oppressive government of Castro's Cuba in *Two Sisters and a Piano*. The play is, remarkably, a story about love and hope, which is an astonishing approach for the Cuban playwright, whose father was arrested on a ship while attempting to leave Castro's Cuba in 1962 and imprisoned for two years. Upon his release, the family feigned loyalty while covertly planning an exodus to the United States. As Cruz says, *“we were for the revolution at the beginning, and when the revolution started to get more leftist, they had particular agendas, especially when they started to take property away from people and everything became nationalized.”* At the age of 10, not knowing a word of English, Nilo Cruz fled his homeland with his parents on a Freedom Flight bound for Miami, leaving his two married sisters behind.



photo credit: Jennifer Reilly

*“It's that time between here and there – in between places. That's what playwriting is about,”* Cruz says. The moment in Cuba's history he chose to place this story falls between two events of enormous significance. In August of 1991, the Pan American Games were hosted by Havana, and Cuban athletes, though short on training and equipment, stunned the world by claiming first place from the United States with 140 gold medals. The cadres of international athletes and attendees present experienced the exuberance and generous spirit of the Cuban people while the world watched. The next day a coup took place in the Kremlin and the break up of the Soviet Union began. Though the Soviet's former subsidy at the rate of 3 to 4 billion dollars a year had once been Cuba's lifeblood, their destabilization now plunged Cuba into more abject poverty than the United States trade embargo had previously effected.

Although the time was ripe with opportunity for change, Castro's government had long had a strangle-hold on Cuban culture. Virtually all books were banned and European music was prohibited. The country's most beloved poet, Maria Elena Cruz Varela, honored with the Cuban National Prize for Poetry two years prior, could no longer contain her resistance to Castro's violation of human rights. She wrote and signed a manifesto, along with nine other writers, calling for perestroika, calling for change, for democracy and civil liberties. In reaction, the Ministry of the Interior sent a mob to her house, (staged in front of a group of school children), a mob which dragged her by the hair down into the street, beat her, and forced her to eat her own words. Maria Elena Cruz Varela was imprisoned for two years and then remanded to house arrest. This play springs from her story.

But Cruz does not dwell on the violence done her. Most astonishingly, he chooses to explore her spirit instead. How does the human spirit transcend? In the play Maria Celia and her sister Sofia are full of longing for a future, one in which their desires will be realized: a then and a there. They dream through their imagined stories and romantic music of a moment when they will be fulfilled, and by creating they live, they transcend their confinement.

Meanwhile the men in Cruz's story, Lieutenant Portuondo and Victor Manuel, represent the established order: a here and a now. They bring the repressive system of force and mistrust to the Obispo house, yet the women persevere in their pursuit of a future by the pure act of creation, exceeding the bounds of Castro's communist Cuba. As Cruz says, *“You know I find that Arabian Nights is probably the most political [story] because it was Scheherazade who stopped the killing of all the women, of all the brides. A woman was killed every night, and she stopped that through her art.”*

Artists must create, and in doing so inspire thought and passion in others. Such acts are seen as dangerous in the propagandized world of an oppressive government, as the experience of art may move a repressed people to see another possibility: to escape, or to change the established order. In Nilo Cruz' words, *“listening is a form of seeing.”* His art in exile breaks through the distorting cloud of propaganda that keeps us all from seeing the possibility of a new Cuba, in the most loving and compassionate of ways, and in his approach there is still hope. Let us listen and see.

# The Story of the Play

## La Historia de La Obra

Havana Cuba, August, 1991. The Pan American Games have just begun. Two sisters, Sofia and Maria Celia Obispo, are under house arrest following two years of imprisonment. Maria Celia, the elder sister, is a renowned Cuban writer whose work has been labeled "counter-revolutionary." She and the younger Sofia, a gifted pianist, have lost their freedom as a result.

In a state-ordered shakedown of their family home, Lieutenant Alejandro Portuondo's search for subversive writing reveals nothing. That evening, Maria Celia, in one of the letters she writes daily to her exiled husband, Antonio, speaks of her longing to hear from him after months of silence, and of the promise of freedom she feels gathering in the world.

Nine days later Maria Celia chides her sister for her fascination with the mysterious man next door, heard but never seen. Lieutenant Portuondo arrives unexpectedly and questions Maria Celia about dubious objects found in her mail which is being kept from her by Castro's regime. He uses a stack of her husband's withheld letters to bait her for more information. Soon the Lieutenant admits that he admires her writing. He proposes a deal that's risky for both: he wishes her to relate her new stories to him, in exchange for reading her husband's letters to her. He leaves her to think about it.

In the next scene Victor Manuel, the piano tuner Sofia has sent for, demands more money to repair the piano than they can afford. Sofia offers him her father's shoes as payment. Portuondo returns and offers Maria Celia several counter-revolutionary books. Meanwhile, Victor, alone with Sofia, plays the forbidden romantic music she loves and promises to return. Portuondo reads sections of Antonio's letters to a shaken Maria Celia who repays him by telling some of her story. Once he departs, Maria Celia reveals to Sofia the coded information in the letters which promises them asylum.

Act Two begins with the Obispo sisters anticipating Victor's arrival for dinner. They dance to pass the time, and the lieutenant arrives unexpectedly, bringing rum to celebrate the news of Cuba's triumph in the Pan American games. When Sofia climbs to the roof to watch the celebrations, Portuondo seeks a deeper alliance with Maria Celia, professing his hopes for her new role in a changed Cuba.

During the Lieutenant's next visit to Maria Celia, the sensuous words he reads to her from Antonio's letter combine with the romantic tones from Sofia's piano as he and Maria Celia are drawn irresistibly to each other and to her bed. Late that night, Maria Celia wakes to discover Sofia disguised in their father's clothes. Sofia escapes to the street as Maria Celia pleads with Portuondo to spare her sister.

When Sofia returns from her brief evening of freedom she tells Maria Celia she has heard news of the breakup of the Soviet Union. In the final scenes we witness the seismic impact these far off events have on their hopes and dreams.

La Habana, Cuba. Agosto, 1991. Los Juegos Panamericanos acaban de comenzar. Dos hermanas, Sofia y María Celia Obispo, se encuentran bajo detención domiciliar. María Celia, la hermana mayor, es una reconocida escritora cubana con obras que han sido denunciadas como contrarrevolucionarias. Ella y su hermana menor, Sofia, pianista de gran talento, han perdido su libertad como resultado.

Bajo orden estatal de registro, la búsqueda descritos subversivos llevada a cabo por el Teniente Alejandro Portuondo resulta sin revelación alguna. Esa tarde María Celia, en una de las cartas que escribe diariamente a su esposo Antonio el cual está exiliado, habla con arduo deseo de saber de él después de tantos meses de silencio, y acerca de la promesa de libertad que ella siente culminarse en el mundo.

Nueve días después, María Celia reprende a su hermana con su fascinación con el hombre misterioso de al lado a el quien ha escuchado pero nunca ha visto. El Teniente Portuondo interroga a María Celia acerca de unos dudosos objetos que han sido encontrados en su correo los cuales son retenidos bajo el régimen de Castro. Aprovecha el uso de unas cartas de su esposo para hacerla caer y divulgar más información. El teniente admite que admira su escritura. El propone hacer un trato que los pone en riesgo a los dos. El desea que ella le relate sus historias nuevas a cambio de que él le lea las cartas de su esposo. El deja que ella lo piense.

En la siguiente escena, Victor Manuel, el afinador de piano que contrató Sofia, exige más dinero por reparar el piano si es que les alcanza. Sofia le ofrece un par de zapatos de su padre como pago. Portuondo retorna y le ofrece varios libros contrarrevolucionarios a María Celia. Mientras tanto, Victor, a solas con Sofia, toca su música romántica pero prohibida y le promete volver. Portuondo lee secciones de las cartas de Antonio y la atormentada María Celia le paga contándole un poco de su historia. Una vez ya alejado, María Celia comparte con Sofia la información en código secreto la cual les promete el asilo.

El segundo acto empieza con la espera de las hermanas Obispo, y la llegada a cenar de Victor. Bailan para pasar el rato y el teniente se presenta inesperadamente con ron en mano y la noticia del triunfo de Cuba en los Juegos Panamericanos. Sofia se retira para ver las celebraciones desde el techo, mientras tanto, Portuondo busca una alianza profunda con María Celia, profesando sus esperanzas en sus creencias en el mismo tipo de cambio que ella busca y sus esperanzas para los dos en la nueva Cuba.

En la siguiente visita que le hace el teniente a María Celia, la combinación de las cartas sensuales de Antonio y las notas románticas de piano de Sofia los llevan a encontrarse el uno con el otro y los lleva hasta la cama. Ya tarde esa noche, María Celia despierta encontrando a Sofia disfrazada con la ropa de su padre. Sofia escapa por las calles mientras María Celia importuna Portuondo que no castigue a su hermana.

Cuando Sofia regresa de su corto momento de libertad, le dice a María Celia que ha escuchado en las noticias del desmoronamiento de la Union Soviética. En las últimas escenas, somos testigos del impacto sísmico que estos extraños acontecimientos tienen en las esperanzas y los sueños de las hermanas y el teniente.

AnaElvia Sanchez Teruel - traductora



## Gloria Garayua

(Sofia)

THE OLD GLOBE: Debut. Favorite credits include *The Skriker* at the Kennedy Center;



Juliet in *Romeo & Juliet* at Bloomsburg Theatre Ensemble, PA; Ariel in *The Tempest* at LIU's mainstage; understudying Joan of Arc in *The Lark* with Center Stage Co, NYC; and understudy for Shapeshifter

Confuser/Dazzler in *Waiting for Tadashi*, Maria in *Public Ghosts/Private Stories* and Maria in *Ctrl+Alt+Delete* at George Street Playhouse. OFF-BROADWAY: *MONO* at Theatre Row Studios and *Purim Day* at the Lamb's Theatre. On camera credits: *Teen Queen*, *Sanguinary*, and several NYC local commercials. Obtained BFA in Acting from Long Island University

## Philip Hernandez

(Lieutenant Portuondo)

THE OLD GLOBE: Debut. Philip is the only man in Broadway history to play both Jean



Valjean and Inspector Javert in *Les Miserables*. He made his Broadway debut in the original cast of the Tony Award®-winning *Kiss of the Spiderwoman*, directed by Harold Prince, in which he created the

role of Esteban and went on to play the revolutionary Valentin in London's West End and on Broadway. He also created the role of the Reverend Gonzalez in the original Broadway cast of Paul Simon's *The Capeman* and played Don Quixote in the Paper Mill Playhouse revival of *Man of La Mancha*. For television, he played attorney Enrico Alvarez on *All My Children* and has appeared in featured roles on *One Life to Live*, *Loving* and *Another World*. Philip's Latin-inspired debut solo CD, *The Beat of My Heart*, was hailed by Jazz Review as "a gift from the heart from one of America's great voices." He performs regularly in concert and as a guest soloist with symphony orchestras throughout the United States. His CD is available at The Old Globe Gift Shop and online at PhilipHernandez.com. Philip is also co-founder and Executive Producer of Judith Shakespeare Company, an award-winning

classical theatre ensemble in NYC. He is married to JSC's Artistic Director and Old Globe/USD MFA graduate Joanne Zipay. His favorite role is Dad to their beautiful daughter Mariah.

## Jesse Ontiveros

(Victor Manuel/Militia Guard #1)

THE OLD GLOBE: *La Fiaca*, *Hamlet*, *The White Rose*, *The Lady's Not for Burning*, *Love's Labour's*



*Lost*, *Twelfth Night*.

BROADWAY: *Getting Away with Murder*.

OFF-BROADWAY: *The Merry Wives of Windsor*, New York Shakespeare Festival; *Suits*, Theater 3; *Santos y Santos*, Playwrights

Horizons Studio; *Romeo and Juliet*, Metropolitan Playhouse; *Much Ado About Nothing*, Spartan Theatre; *Deporting the Divas*, HERE. REGIONAL: *Miss Consuelo*, Playwrights Theatre of New Jersey; *Mad Forest*, Berkshire Theatre Festival; *Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *Let's Kill All the Lawyers*, Shakespeare Festival LA; *Twelfth Night*, San Antonio Shakespeare Festival. TELEVISION: *As the World Turns*, *The Days and Nights of Molly Dodd*, *Hunter*, *Hill Street Blues*. EDUCATION: MFA from The Old Globe/USD Professional Actor Training Program.

## Socorro Santiago

(Maria Celia)

THE OLD GLOBE: Debut. Socorro Santiago appeared on Broadway in *The Bacchae* at Circle



in the Square, with Irene Papas, translated and directed by Michael Cacoyannis. Her numerous off-Broadway credits include *L'illusion*, adapted by Tony Kushner, New York Theatre Workshop;

*Eulogy for a Small Time Thief*, by Miguel Pinero, Ensemble Studio Theatre; and *Women Without Men*, New York Shakespeare Festival. Among Ms. Santiago's regional credits are *The Cure at Troy*, Yale Repertory Theatre; *A Midsummer Night's Dream*, The Acting Company; *Caucasian Chalk Circle*, Arena Stage; *The Trojan Women*, The Shakespeare Theatre; and *September Shoes* by José Cruz Gonzalez, Geva Theatre. Her film

credits include *Happiness*, *Devil's Advocate*, *Heaven's Prisoner*, *Sister Act II*, *Night Falls on Manhattan*, and *Music of the Heart* with Meryl Streep. Ms. Santiago's television credits include a recurring role on *Third Watch*, *Law & Order*, *The Cosby Mysteries* (guest artist), and she currently can be seen on *All My Children* as Isabella Santos, for which she received an ALMA (American Latin Media Arts) award. Para Vida, V and J.

## Nilo Cruz

(Playwright)

Nilo Cruz's plays include *Anna in the Tropics*, for which he won the 2003 Pulitzer Prize for Drama, *Night Train to Bolina*, *A Very Old Man with Enormous Wings*, *Dancing on Her Knees*, *A Park in Our House*, *Two Sisters and a Piano*, *A Bicycle Country*, *Hortensia and the Museum of Dreams*, *Lorca in a Green Dress*, *Beauty of the Father*, and translations of Lorca's *Doña Rosita the Spinster* and *The House of Bernarda Alba*. Cruz has been the recipient of numerous awards and fellowships, including two NEA/TCG National Theatre Artist Residency grants, a Rockefeller Foundation grant, San Francisco's W. Alton Jones award and a Kennedy Center Fund for New American Plays award. His work has been produced regularly at the McCarter Theatre, the Public Theatre, South Coast Rep, Alliance Theatre, New York Theatre Workshop, Magic Theatre, Minneapolis Children's Theatre, Oregon Shakespeare Festival, Washington's Studio Theatre, Florida Stage, the Coconut Grove Playhouse, and at Miami's New Theatre, where he served as Playwright-in-Residence.

## Karen Carpenter

(Director)

Ms. Carpenter serves as Associate Artistic Director for the Globe, where she most recently directed *Splendour*. THE OLD GLOBE: *Smash* (Patté Award), *Betrayal* (Craig Noel Award), *Vita and Virginia*. ELSEWHERE: Karen Carpenter's credits include Harold Pinter's *Old Times* with Julianne Moore and Samuel Beckett's *Play* and Harry Kondoleon's *Vampires* at Yale. As the founder of Insight Entertainment, she produced the American premiere of *Time and the Room* by Botho Strauss, the New York premiere of Mac Wellman's *The Lesser Magoo*, and *Nirvanov* for the Pure Pop and Chekhov Now festivals in

New York. Ms. Carpenter was the Production Stage Manager on Broadway for *Sunset Boulevard*, *Les Misérables*, (and for the national touring company), the August Wilson plays *Joe Turner's Come and Gone*, the Pulitzer-Prize winning *The Piano Lesson*, and *Two Trains Running*, also for the Brooklyn Academy of Music, Manhattan Theatre Club, La Jolla Playhouse, Williamstown Theatre Festival, Goodman Theatre, Arena Stage, Seattle Rep, the Martha Graham Dance Company, and many others. Ms. Carpenter was a member of the Yale School of Drama faculty from 1990 to 1995, and currently serves on the Board of Directors of the Downtown YMCA and the Shakespeare Society.

## Kris Stone (Scenic Design)

Kris Stone designs sets primarily for New York City theatre, but also works regionally and internationally. Productions include *Lolita* at the Abbey Theatre, Dublin; *Slag Heap* at Cherry Lane Theatre, NYC; *Collected Stories* at Portland Stage, ME; *Orfeo Ed Eurydice* at Opera Festival of New Jersey; *A Midsummer Night's Dream* at Yale Rep; *Mud* at Dublin's Project Theatre; *The Tempest*, *Twelfth Night*, *King Lear*, and many others at Shakespeare and Company, MA; and three new musicals off-Broadway. Upcoming productions include: *Dr. Faustus* at Project Theatre, *Barrio Hollywood* at Miami's New Theatre, and the remount of *Brundibar* at Long Wharf Theatre, with Maurice Sendak and Tony Kushner, previously seen at Chicago Opera Theatre. Kris was nominated for "Best Set Designer for 2001" by the Irish Theatre Awards for Equivalents in Dublin and is a 2003 NEA/TCG Award recipient. A graduate of the Yale School of Drama, she has taught set design at Vassar, NYU's Tisch School, and Swarthmore.

## Charlotte Devaux (Costume Design)

THE OLD GLOBE: Designer: *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The SantaLand Diaries*, *Da*; Resident Assistant Costume Designer: *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:

*Cabaret Dances*, Nyumbani Project, San Diego Dance Theatre; *Dr. Livingstone, I Presume* (premiere), London, UK; *Linnaeus, Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Royal Botanic Gardens, Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb*, *Twelfth Night*, Christchurch Repertory Theatre; *Hopes, Dreams and Perditions*, The Court Theatre; Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Ms. Devaux was formerly the costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programs and drama series. She has also designed a variety of New Zealand independent short films.

## Chris Rynne (Lighting Design)

THE OLD GLOBE: *Blue/Orange*, *Time Flies*, *Knowing Cairo*, *Beyond Therapy*, *SantaLand Diaries* ('01), Associate Designer for Dr. Seuss' *How the Grinch Stole Christmas!*. Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actors Training Program: *Twelfth Night*, *All in the Timing*, *The Winter's Tale*, *Two Gentlemen of Verona*, *Macbeth*, *Getting Married*. ELSEWHERE: U.S. premiere of Noel Coward's *Star Quality* at the Pasadena Playhouse; Associate Designer for *Norma*, San Diego Opera; Luis Valdez's *Mummified Deer*, San Diego Rep; lighting system design for *Hedwig and the Angry Inch*, *Cygnets Theatre*; *The Rainmaker*, *Travesties*, *The Importance of Being Earnest*, *A Perfect Ganesh*, *Summer and Smoke*, *The African Company Presents Richard III*, *Auntie Mame*, North Coast Rep; *The Mystery of Irma Vep*, *Fifth of July*, *Boys in the Band*, *Love! Valour! Compassion!* (Patté Award), *Destiny of Me*, *Diversions Theatre*; *Crazy for You*, *Starlight Theatre*. TV: Lighting Designer for the 2001 San Diego Sockers commercials. EDUCATION: Mr. Rynne holds a B.A. in Theatre from UCSD.

## Paul Peterson (Sound Design)

THE OLD GLOBE: *Bus Stop*, *Rough Crossing*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Knowing Cairo*, *Loves & Hours*, *Splendour*, *All My Sons*, *Faith Healer*, *Smash*, *An Infinite Ache*, *Complete Female Stage Beauty*, *Betrayal*, *The SantaLand Diaries*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Pavilion*, *Enter the Guardsman*, *The Boswell Sisters*, *Vita and Virginia*, *The Countess*, *Crumbs from the*

*Table of Joy*, *Orson's Shadow*, *God's Man in Texas*, *Travels with My Aunt*. ELSEWHERE: *The Magic Fire*, Milwaukee Rep; POP Tour (1999, 2000), La Jolla Playhouse; *Nu, sic*, *A Knife in the Heart*, *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, Sledgehammer Theatre; *Forever Plaid*, Backstage at Aubergine; *Brave Smiles*, *Another American*, *Gross Indecency*, *Diversions Theatre*; also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Repertory 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.

## Karl Mansfield (Pianist)

THE OLD GLOBE: Music direction for *Rough Crossing*, *Old Wicked Songs*; keyboards for *The Boswell Sisters*; sound design for *Memoir, Da, Art*, *Love's Labour's Lost*. BROADWAY: keyboards for *La Bohème*. REGIONAL: music direction, composing, sound design or keyboards for Goodspeed Opera, Yale Repertory, La Jolla Playhouse, Oregon Shakespeare Festival, California Shakespeare Festival, Arkansas Repertory, Seattle Children's Theater, Oregon Children's Theater, Portland Center Stage, Denver Center Theatre; Resident Composer for The Haven Project and Twelve Oaks Theater Company. EDUCATION: Berklee College of Music. Current member of the BMI Lehman Engel Composer/Librettist workshop in New York.

## Tracy Skoczelas (Stage Manager)

THE OLD GLOBE: *Bus Stop*, *Rough Crossing*, *Much Ado About Nothing*, *Julius Caesar*, *Dirty Blonde*, *Pentecost*, *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Splendour*, *Pericles*, *All My Sons*, *Complete Female Stage Beauty*, *Betrayal*, *Smash*, *Memoir*, *Dr. Seuss' How the Grinch Stole Christmas!* ('01-'02), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*. EDUCATION: Ms. Skoczelas holds a BFA from the University of North Carolina at Greensboro.



## Harriet Bass

(Casting)

Harriet Bass is pleased to be making her casting debut for The Old Globe with *Two Sisters and a Piano*. In New York City Harriet has cast for ABC/TV, Fox Television Studios, Joseph Papp's Public Theatre, NEW WORK NOW, Minetta Lane Theatre, The Women's Project, La Mamma E.T.C., New York Women in Film and Television, and The Jewish Repertory Theatre. Selected regional theatre casting credits include: Mark Taper Forum, Arena Stage, Trinity Repertory Theatre, South Coast Rep, San Jose Repertory Theatre, Merrimack Repertory Theatre, Long Wharf Theatre, Alliance Theatre Company, Goodman Theatre, Virginia Stage Company, American Conservatory Theatre, Berkeley Repertory Theatre, Portland Center Stage, and Playmaker's Repertory Theatre. Feature film credits include: *Pushing Hands*, directed by Ang Lee; *Underheat*, starring Lee Grant; *First We Take Manhattan*, produced by Golden Harvest Inc.; and *Graves End*, directed by Sal Stabile. Harriet has guest-taught acting and auditioning at conservatory and university programs nationally and is presently an adjunct professor in the theatre arts department at Fordham University at Lincoln Center.

### FOR THIS PRODUCTION

#### Additional Staff

Assistant Director.....Tony Ward  
 Assistant Scenic Design.....Amanda Stephens  
 Assistant Costume Design..... Shelly Williams  
 Production Assistant..... Esther Emery  
 Voice and Dialect Coach.....Jan Gist  
 Assistant to Kris Stone.....Young-Sun Shin

#### Understudies

Lieutenant Portuondo..... Brian Bielawski  
 Victor Manuel/Militia Guard #1.....Matthew Gaydos  
 Maria Celia..... Carolyn Stone  
 Sofia.....Zura Young

#### Special Thanks

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

**ssdc** The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.



# THE OLD GLOBE



**"NICKY SILVER'S PLAYS CAN SCORE A WONDROUS LAUGH THAT, FOR ALL ITS BIZARRE UNEXPECTEDNESS, SEEMS STINGINGLY YET SOMEHOW REASSURINGLY RIGHT."**

— MEMPHIS FLYER

## THE FOOD CHAIN

APR 24 - MAY 30

By Nicky Silver  
 Directed by Matt August  
 Cassius Carter Centre Stage

Social satire meets absurdist comedy in this hysterical off-Broadway hit that centers on the actions of an anorexic poet, her closed-mouthed husband, a "delicious" male model, his "food junkie" stalker and a wacky crisis hotline volunteer. This demented comedy hilariously

**"WADSWORTH'S PRODUCTION IS AN UNDENIABLY RICH AND AMBITIOUS PIECE OF WORK."**

— VARIETY

## DON JUAN

MAY 8 - JUN 13

By Molière  
 Adapted & Directed by Stephen Wadsworth  
 Old Globe Theatre

Heavily censored in Molière's time, this classic story features the infamous Don Juan, as he defies every warning to change his ways — from abandoning his wife whom he abducted from a convent, to seducing a young peasant girl, and even to conning his own father. In this side-splitting comedy from one of the greatest comic playwrights of all time, this evil seducer finally

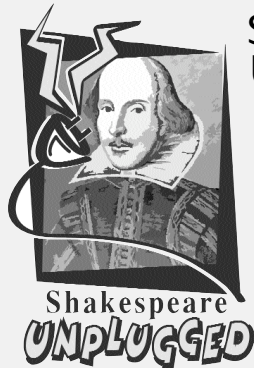
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# EDUCATION AND OUTREACH PROGRAMS AT THE OLD GLOBE

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



## SHAKESPEARE UNPLUGGED – U.S.A.

August – October, 2004

This exciting new program offers a five-part study of the life and times of William Shakespeare, designed to enhance the knowledge of teachers and high school students

of English, Drama, History, Social Studies and Advanced Placement classes.

Artists and staff members from the Globe will provide in-service training in such topics as political climate, music, art, fashion, dance, weaponry, and much more. Globe Teaching Artists will also visit participating classrooms to lead activities in Improvisation, Voice, Movement, and Scene Work, from Shakespeare's plays. Students will perform assigned Shakespeare scenes and attend The Old Globe's Summer Shakespeare Festival productions of *As You Like It* or *Antony and Cleopatra*, including pre- and post-show discussions. Finally, the Teaching Artists will return to the classrooms to view and critique the student scenes.

The Old Globe's Education Programs unlock a creative universe for educators and students of all ages. Your support will provide the keys for thousands of young people to enter the realm of imagination called *theatre*.

To learn more about The Old Globe's Education Programs or to make a gift, please contact us at (619) 231-1941, x2141; or [education@TheOldGlobe.org](mailto:education@TheOldGlobe.org)

## THE YOUNG GLOBE SHAKESPEARE CONSERVATORY July 19 – August 13, 2004



Enter a time capsule that will transport you back to the court of Elizabeth I. This dynamic, interactive summer theatre experience immerses students in the world of William Shakespeare. Participants take classes with Old Globe artists, including: actor training, exploring the theatrical production process, and hands-on theatre crafts. The program culminates in a live performance of a group-created theatrical event.



## ALL THE WORLD'S A STAGE September 13 – 30, 2004

Designed for students in 4th grade through middle school, this program offers the opportunity for Old Globe actors to take participants on an exciting linguistic journey. Weaving a magical tapestry of ancient and contemporary language accented with rich cultural histories, this merry band will introduce students to customs, words and phrases from the past that have become part of our everyday language and life.

A WALK IN THE PARK, A PICNIC ON THE PLAZA, AN EVENING AT THE GLOBE

# The Old Globe Shakespeare Festival

THREE PLAYS, ONE ACTING COMPANY, 78 PERFORMANCES

AT THE OUTDOOR LOWELL DAVIES FESTIVAL THEATRE

JUNE 25 - SEPTEMBER 26

DARKO TRESNJAK, ARTISTIC DIRECTOR

Over 20 years  
have passed since  
The Old Globe presented  
Shakespeare in repertory...  
The theatre is thrilled  
to bring back this  
time-honored tradition  
begun by founding  
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Craig Noel.



ANTONY AND CLEOPATRA » Directed by Darko Tresnjak  
AS YOU LIKE IT » Directed by Karen Carpenter  
THE TWO NOBLE KINSMEN » Directed by Darko Tresnjak

The Shakespeare Festival will be part of a five-play Summer Season, which will include productions in the Old Globe Theatre and the Cassius Carter Centre Stage.

*For further information please  
phone (619) 23-GLOBE.*



**THE OLD GLOBE**

# 2004 Board of Directors



I'm thrilled to begin my term this year as Chair of the Board of the Directors for The Old Globe. And what a year it's shaping up to be! For the past month, theatrical superstar Arthur Miller has been in residence at the Globe, as we prepare to produce his latest play, *Resurrection Blues*. The acclaimed Stephen Wadsworth will then join us to direct his adaptation of Moliere's *Don Juan*, then Tony Award®-winner John Rando returns to direct a wacky new musical for all ages called *Lucky Duck*. We're pleased to bring our audiences an exciting Summer Shakespeare Festival, with three of Shakespeare's plays in repertory all throughout the summer. All of this, along with some fabulous artistic surprises from our very own Jack O'Brien, makes this definitely a year to be a regular at The Old Globe

Yet even with all of these exciting artistic plans for the year, we must remember that ticket sales cover only 50% of the theatre's costs, and donations by individuals, corporations and foundations must bridge that gap and ensure that the Globe continues to entertain, engage and enlighten Globe audiences throughout the year. I urge you to make a tax-deductible contribution to The Old Globe today, and know that you are giving 100% support to this wonderful theatre.

Thank you for your continued support of The Old Globe. I hope you enjoy our season.

Sheryl White, *Chair,*  
*Board of Directors*

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The Old Globe is supported in part by grants from the City of San Diego Commission for Arts and Culture, the California Arts Council, the County of San Diego and the National Endowment for the Arts; and is a constituent of the Theatre Communications Group and a member of the League of Resident Theatres and the San Diego Performing Arts League.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; and also under an agreement with the Society of Stage Directors and Choreographers (an independent, national labor union), and the International Alliance of Theatrical Stage Employees Local 122.

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The Old Globe's commitment to creativity and the highest artistic standards has been widely recognized both locally and nationally. Ticket sales cover only fifty percent of the cost of producing each season. Your donations are essential to sustain the excellence, affordability and accessibility of the Globe experience. In appreciation, the Globe recognizes supporting members with the following benefits, services, and events.

## Levels of Support:

**BRONZE** (\$50 to \$249) 10% discount on purchases at the Helen Edison Gift Shop; Subscription discount on *American Theatre* magazine; Backstage tour and reception; Complimentary admission to Insights Seminars; Invitation to the annual members' meeting; Ticket exchange fee waived.

**SILVER** (\$250 to \$499) Listing in program magazine for one year; Discounts at participating restaurants for pre- and post-show dining; Service charge waived for all single ticket purchases.

**GOLD** (\$500 to \$999) One complimentary admission for two to the Lipinsky Family Suite; Two *Bard Cards* for desserts or beverages at Lady Carolyn's Pub; \$10 gift certificate for purchases at the Gift Shop (no cash exchange value); Complimentary usage of two blankets for Festival productions.

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For more information about membership at any level, please contact The Old Globe development department at (619) 231-1941, x2309.

# Annual Fund Donors

The Old Globe, the flagship of San Diego's performing arts community, maintains a long-standing reputation as one of this country's leading non-profit theatres. The ability to uphold this standard, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 4,000 individuals, businesses, and foundations. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and many other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight:

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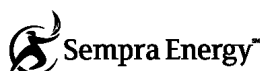


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**The Craig Noel League** was established in November 2000 to provide for the future and secure the legacy Craig Noel and countless others fashioned for The Old Globe. The League honors those thoughtful friends who help us do so through a gift by will or trust. Please join us in thanking these very generous friends who are helping to build the Craig Noel League.

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

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#### ADDRESS

The Old Globe

P.O. Box 122171

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Phone orders are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge. If you have moved, please notify the subscription office so records may be updated. Phone (619) 235-2250 during business hours or mail your change of address to the subscription office.

### Unable to Attend?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Box Office and receive a tax receipt for your donation.

### Restrooms and Telephones

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

### Seating of Latecomers

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

### Young Children

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

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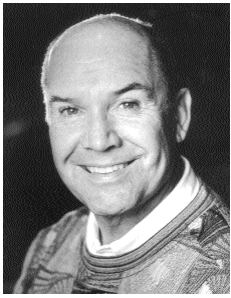
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### Public Tours

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

## SPEAKERS BUREAU

As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions, free of charge. The Old Globe engages several knowledgeable Docents, who are available year-round to share with your group the institution's fascinating history as well as exciting information about the current season of plays. For more information, or to book a Speakers Bureau representative, please contact Diane Sinor at (619) 231-1941 x2140 or Carol Green at (619) 582-1079.



## Jack O'Brien

### Artistic Director

Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *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: *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) and *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: 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 the recipient of 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.



## Craig Noel

### Artistic Director

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then has directed more than 220 plays of all styles and periods, and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976). His vision for The Old Globe during the past 65 years has resulted in the establishment of the Shakespeare Festival in the late '40s, the expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. His recent directorial assignments include *The Pavilion*, *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s, Noel served as dialogue director for 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre, Tokyo. Described by *Variety* as "the eminent grise" of San Diego theatre, Noel is one of the few San Diegans to have an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." Additional honors include the Governor's Award for the Arts; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year; Honorary Doctor of Humane Letters, University of San Diego; San Diego Press Club Headliner Award; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors (1984); Shiley Award for Lifetime Achievement (1999 *Patté*), Member, College of Fellows of the American Theatre.



## Louis G. Spisto

### Executive Director

Louis G. Spisto was appointed Executive Director of The Old Globe in October 2002. He has over twenty years experience managing some of this country's leading arts organizations, where his track record for fiscal as well as artistic leadership has been highly praised. He returns to the Southern California arts community from his most recent position as Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Prior to his position at the ABT, he served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw many nationally-recognized commissioning projects. A strong advocate of arts education, he built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center at UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theater.

**Karen Carpenter**  
ASSOCIATE ARTISTIC DIRECTOR

**Michael G. Murphy**  
GENERAL MANAGER

**Dave Henson**  
DIRECTOR OF MARKETING AND COMMUNICATIONS

**Ellen Kulik**  
DIRECTOR OF DEVELOPMENT

**Mark Somers**  
DIRECTOR OF FINANCE

**Richard Seer**  
DIRECTOR OF PROFESSIONAL TRAINING

**Robert Drake**  
DIRECTOR OF PRODUCTION

**Bonnie Johnston**  
DIRECTOR OF EDUCATION

**Darko Tresnjak**  
ARTISTIC DIRECTOR, SHAKESPEARE FESTIVAL

## ARTISTIC

**Brendon Fox**  
ASSOCIATE DIRECTOR/CASTING

**Lorraine Boyd**  
EXECUTIVE ASSISTANT

**Diane Sinor**  
DRAMATURGY ASSOCIATE

**Janet Hayatshahi**  
LITERARY ASSISTANT

**Jan Gist**  
VOCAL COACH

## Stage Management

**Leila Knox, Tracy Skoczelas**  
STAGE MANAGERS

**Erin Nelson**  
ASSISTANT STAGE MANAGER

## PRODUCTION

**Debra Pratt Ballard**  
ASSOCIATE DIRECTOR OF PRODUCTION

**Ellen Dieter**  
COMPANY MANAGER

**Jan Burgoyne**  
PRODUCTION COORDINATOR

**Esther Emery**  
PRODUCTION INTERN

## Technical

**Benjamin Thoron**  
TECHNICAL DIRECTOR

**Liz Eisele, Wendy Stymerski**  
ASSISTANT TECHNICAL DIRECTORS

**Amanda Stephens**  
RESIDENT DESIGN ASSISTANT

**Rusty Jolgren**  
SHOP FOREMAN/MASTER CARPENTER

**Thayne Greene**  
FLYMAN/STAGE CARPENTER, GLOBE

**Stephan Aldrich-Lutz, Forrest Aylsworth, David Berzansky, Jim Hopper, Rogelio Rosales**  
CARPENTERS

**Edee Armand, Ken Scar**  
SCENIC ARTISTS

**Costumes**  
**Stacy Sutton**  
COSTUME DIRECTOR

**Charlotte Devaux**  
RESIDENT DESIGN ASSISTANT

**Amanda Jagla**  
ASSISTANT TO THE DIRECTOR

**Shelly Williams**  
DESIGN ASSISTANT/SHOPPER

**K. Glee Brandon**  
DYER/PAINTER/CRAFTSPERSON

**Louise M. Herman, Chris Moad**  
DRAPERS

**Gloria Bradford, Anne Glidden Grace**  
ASSISTANT CUTTERS

**Mary Miller**  
COSTUME ASSISTANT

**Mariah Bowers, Maureen Latour**  
STITCHERS

**Molly O'Connor**  
WIG & MAKEUP SUPERVISOR

**Martha Phillips**  
WIG ASSISTANT

**Angela Miller**  
LEAD DRESSER/CREW CHIEF, CARTER

**Rebecca Morgan**  
DRESSER, GLOBE

**Allison Reyes**  
RUNNING CREW, CARTER

**Michael Dondanville**  
LEAD DRESSER/CREW CHIEF, GLOBE

**Angela Land**  
RENTALS

## Properties

**Neil A. Holmes**  
PROPERTIES DIRECTOR

**M.H. Schrenkeisen**  
SHOP FOREMAN

**Rory Murphy**  
LEAD CRAFTSMAN

**Jennifer Brawn Gittings**  
BUYER

**Ryan Buckalew, Kristin Steva**  
CRAFTSPERSONS

**Pat Cain**  
PROPERTY MASTER, GLOBE

**Marcus Polk**  
PROPERTY MASTER, CARTER

## Lighting

**Chris Rynne**  
INTERIM LIGHTING DIRECTOR

**Tonnie Ficken**  
MASTER ELECTRICIAN, GLOBE

**Jim Dodd**  
MASTER ELECTRICIAN, CARTER

**Kevin Liddell**  
MASTER ELECTRICIAN, FESTIVAL

**Jason Bieber, Allyson Guertin, Andy Lowe, Megan Lujan, Miranda Mikesch, Leah Nelman, Andrea Ryan, Brennan Taylor, Erica Zeckser**  
ELECTRICIANS

## Sound

**Paul Peterson**  
SOUND DIRECTOR

**Erik Carstensen**  
MASTER SOUND TECHNICIAN, GLOBE

**Jeremy Nelson**  
MASTER SOUND TECHNICIAN, CARTER

## ADMINISTRATION

**June Andujar**  
EXECUTIVE ASSISTANT

**Sandra Parde**  
ASSISTANT TO THE GENERAL MANAGER

## Information Technology

**Dean Yager**  
INFORMATION TECHNOLOGY MANAGER

**Thad Steffen**  
INFORMATION TECHNOLOGY ASSISTANT

## Human Resources

**Kathleen DiMasi**  
HUMAN RESOURCES MANAGER

## Maintenance

**Sean La Motte**  
BUILDING MANAGER

**Violanda Corona, Ismael Delgado, Roy Edenfield, Humberto Elvira, David Gaspar, Roberto Gonzalez, Margarita Meza, Jose Morales, Maria Rios**  
BUILDING STAFF

## PROFESSIONAL TRAINING

**Lance Bower**  
PROGRAM COORDINATOR

**Maria Carrera, Cynthia Caywood, Patricia Conolly, Gerhard Gessner, Jan Gist, Colleen Kelly, Fred Robinson, Terry Ross**  
MFA FACULTY

**Phoebe Costerisan, James Feinberg, Corey Johnston, Robin Sanford Roberts**  
MFA PRODUCTION STAFF

## EDUCATION

**Raúl Moncada**  
EDUCATION ASSOCIATE

**Pola Allen**  
TEATRO META FACILITATOR

**Paul Araujo, Arturo Medina, Hector Rivera, Sandra Ruiz**  
TEATRO META ARTISTS

**Joe Fitzpatrick**  
PALA NATION PUPPET ARTIST

**Holly Ward**  
TOUR COORDINATOR

**Carol Green**  
SPEAKERS BUREAU COORDINATOR

## FINANCE

**Rita Edenfield**  
ACCOUNTING SUPERVISOR

**Jose Cortez**  
PAYROLL CLERK/ACCOUNTING ASSISTANT

**Diane Jenkins**  
ACCOUNTING ASSISTANT

**Lynn Dougherty**  
RECEPTIONIST

## DEVELOPMENT

**Brad Ballard**  
ASSOCIATE DIRECTOR, MAJOR & PLANNED GIFTS

**Chris Graham**  
ASSOCIATE DIRECTOR, CORPORATE RELATIONS

**Annamarie Maricle**  
ASSOCIATE DIRECTOR, INSTITUTIONAL GRANTS

**Diane Addis**  
MEMBERSHIP ADMINISTRATOR

**Laurel Spears**  
EVENTS MANAGER

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DEVELOPMENT ASSOCIATE

**Eve Childs, James Ferguson, Rose Southall, Brett Young**  
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V.I.P. VALET ATTENDANTS

## MARKETING

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PUBLIC RELATIONS MANAGER

**Frank Teplin**  
AUDIENCE DEVELOPMENT MANAGER

**Elizabeth Sayles**  
GROUP SALES MANAGER

**Rachel Huber**  
PUBLIC RELATIONS ASSISTANT

**Melissa Mattson, Andrea Rhodes**  
MARKETING ASSISTANTS

**John Donlon**  
GROUP SALES ASSISTANT

**Erica Dei**  
GRAPHIC DESIGNER

**Craig Schwartz**  
PRODUCTION PHOTOGRAPHER

## Subscription Sales

**Scott Cooke**  
SUBSCRIPTION SALES MANAGER

**Russ Allen, Judith Dolan, Stanley Einhorn, Arthur Faro, Andrew Fink, Rachelle Goldberg, John Hatfield, Jessica Morrow, Yvonne Silva**  
SUBSCRIPTION SALES REPRESENTATIVES

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**Tim Cole, Shouna Shoemake**  
ASSISTANT MANAGERS

**Elisabeth Everhart**  
VIP TICKET SERVICES REPRESENTATIVE

**R.J. Childress, John Donlon, Mame Gile, Ashleyrose Gilham, Merilee Kunkle, Justin Logan, Jean McKissick, Paul Ortiz, Daniel Patterson, Rose Southall, Diana Sparta, Brittany Summers, Willow Winters, Laurel Withers**  
TICKET SERVICES STAFF

## PATRON SERVICES

**Mike Callaway**  
THEATRE MANAGER

**Megan Sullivan**  
FRONT OF HOUSE ASSISTANT

**Merlin D. "Tommy" Thompson**  
PATRON SERVICES REPRESENTATIVE

**Elizabeth Campbell, L. Jay Maness, Teresa McGee**  
HOUSE MANAGERS

**Dana Juhl**  
FOOD & BEVERAGE MANAGER

**Robert Byrd, Victoria Erbe, Richard Freishtat, Roland Roberge, Nicola Roberts, Felicia Tobias**  
PUB STAFF

**Rose Espiritu**  
GIFT SHOP SUPERVISOR

## Security/Parking Services

**Rachel "Behr" Garcia**  
SECURITY/PARKING SERVICES SUPERVISOR

**Irene Herrig, Brandi Mahan**  
SECURITY OFFICERS

**Carlos Delso-Saavedra, Sherisa Elisin, Deborah Elliot, Jane Geren**  
PARKING ATTENDANTS