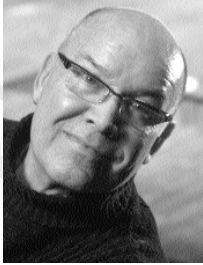


Welcome to



THE OLD GLOBE



"How do you pick a season," we're repeatedly asked. And the answer, of course, is as varied as the selections, but in this case, we offer proof positive that one of the major elements in choosing a season is the availability of the artists themselves.

Exceptionally talented people are in short supply, and we eagerly look forward to their continuing presence in our shops and in our theatres.

So two prime examples: in the Carter we welcome back Kirsten Brandt, a woman of exceptional ability who has made not only a name for herself within the shape of the San Diego community by leading Sledgehammer Theatre as its past Artistic Director, but by wowing our audiences as well with each assignment, such as the brilliant *The Intelligent Design of Jenny Chow* of last season, and now with Kenneth Lonergan's *Lobby Hero*.

And in the Globe, two unforgettable "greats" paired together here for the first time: Craig Noel's favorite playwright, the irascible and fascinating George Bernard Shaw returns with his hilarious *Misalliance*, a play we've not done since my first season as Artistic Director in 1982, which introduced to this community as director, Associate Artist Paxton Whitehead, and this time, to be under the brilliant baton of Stephen Wadsworth, perhaps one of the country's greatest and most accomplished exponents of style, returning after his triumph last year with Moliere's *Don Juan*.

It isn't compulsory that we choose works for individual directors, but occasionally the opportunities are simply too rich to ignore. This, my friends, is one of those times.

Enjoy!

JACK O'BRIEN
Artistic Director



For 70 years the Globe and Craig Noel have held an integral place in San Diego history as well as on the national theater scene, and we thank you for your support as we celebrate the Globe's glorious past, present and future. For our 70th Anniversary, we're preparing a truly delightful summer and we hope you'll be along to join us for all the celebrations.

As a kick-off to the anniversary celebration, we'll be hosting a free Open House on June 18th on the Globe Plaza, featuring presentations by the 2005 Shakespeare Festival company, Elizabethan treats, family activities, and much more. And later this summer we'll be celebrating the 90th birthday of Globe Founding Director Craig Noel, who has literally been the heart and soul of this institution for nearly all of its 70 years.

To be sure, none of this would be possible, let alone our fifteen annual productions or our valuable work in the community, without the support of our generous donors. Ticket sales only cover 55% of our operating costs, and we count on your support to sustain the Globe's reputation as one of the country's top regional theatres. Fortunately, with the excitement surrounding our 2005 productions and 70th Anniversary celebrations, there has never been a better time to renew your commitment to the Globe as a contributor. Please consider increasing your annual gift to the Globe during this exciting anniversary year.

LOUIS G. SPISTO
Executive Director

2005 Season Sponsors

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

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THE OLD GLOBE

P R E S E N T S

MISALLIANCE

BY

George Bernard Shaw

SCENIC DESIGN

Kevin Rupnik

COSTUME DESIGN

Anna R. Oliver

LIGHTING DESIGN

Joan Arhelger

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Alex Lyu Volckhausen

DIALECT COACH

Lynne Soffer

DIRECTED BY

Stephen Wadsworth

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Casting by Paul Fouquet CSA, Casting Director, Jandiz Estrada, Casting Associate
Elissa Myers Casting

Cast of Characters & Synopsis

IN ORDER OF APPEARANCE

Johnny Tarleton.....	Dylan Chalfy
Bentley Summerhays.....	Oliver Wadsworth
Hypatia Tarleton.....	Mary Bacon
Mrs. Tarleton.....	Sarah Brooke
Lord Summerhays.....	Nicholas Hormann
Tarleton.....	Jeff Steitzer
Joey Percival.....	Jeremy Webb
Lina Szczepanowska.....	Lise Bruneau
The Intruder.....	Adam Stein
Alex Lyu Volckhausen.....	Stage Manager
Stephanie Gatton.....	Assistant Stage Manager

Setting: Saturday, May 31, 1909; The Tarleton home in Surrey, England

There will be one 15-minute intermission.

All the discussion and debate, adventure and misadventure, alliance and misalliance, of Shaw's *Misalliance* takes place on one late spring afternoon, May 31, 1909, at the country home of the wealthy, self-made, self-educated John Tarleton of Tarleton's Underwear. The principal misalliance in question is that of Tarleton's daughter Hypatia and Bentley Summerhays, an overbred young man from a prominent family. Tarleton's son Johnny is provoked to near violence when interrupted in his weekend relaxation by Bentley's intrusive chatter. Hypatia and Mrs. Tarleton rescue Bentley, and Lord Summerhays, Bentley's father, rescues Johnny. Hypatia and Mrs. Tarleton discuss whether love or successful companionship makes a marriage work — she has accepted Bentley because, unlike her other suitors, he has brains. Bentley returns with Tarleton, whose very active mind is full of books, social idealism and pleasures of the flesh. Johnny and Summerhays join the company, and the men hold forth on their different world views. Hypatia, party to all the conversational back and forth, finally explodes: she is tired of all the talk and yearns for something to happen. Which it does. An aeroplane smashes into the Tarleton's greenhouse as all watch in horror. The pilot is the dashing Joey Percival, a school friend of Bentley's, and his only passenger is a fascinating Polish circus acrobat, Lina Szczepanowska. Hypatia, content that things have indeed started to happen, pursues Joey with relish, while most of the men, fix their romantic attentions on Lina with various results. An intruder, hiding in the Turkish bath, overhears Hypatia and Joey's courting and then attacks Tarleton, brandishing a gun and accusing him of seducing and abandoning his dead mother many years ago. Lina disarms the intruder, and Mrs. Tarleton takes the stranger under her wing, but he reveals the burgeoning relationship between Hypatia and Joey, which causes a showdown between parents and children — particularly Hypatia and Tarleton, who finds it very difficult to accept the independent initiatives of his daughter. Finally, when everything has been said, everyone sits down to dinner.

La discusión y debate, la aventura y desventura, la alianza y desalianza de *Misalliance* de Shaw, toma lugar en una tarde de primavera en mayo 31 de 1909 en la casa de verano del adinerado John Tarleton, dueño de la compañía de prendas íntimas Tarleton Underwear. La desalianza principal en cuestión es que si Hypatia, la hija de Tarleton, debe casarse con Bentley Summerhays, hijo de una familia prominente pero que no tiene mucho dinero. Johnny, el hijo de Tarleton, es provocado a punto de violencia cuando su fin de semana y horas de relajamiento son interrumpidos por la charla insulsa de Bentley. Hypatia y la Señora Tarleton separan a Bentley y el padre de Bentley rescata a Johnny. Hypatia y la Señora Tarleton platican sobre las relaciones y matrimonios exitosos y discuten si es el amor o la compañía lo que hace que un matrimonio funcione. Hypatia ha aceptado a Bentley porque los otros aspirantes a su mano eran cabezas huecas. Bentley vuelve con Tarleton, quien por cierto tiene una mente brillante llena de libros, idealismo social y placeres de la carne. Johnny y Summerhays se unen a la conversación y exponen sus puntos de vista. Hypatia explota derepente agotada del va y ven de la conversación y de que constantemente quiere que algo suceda y nunca pasa nada. Pero cual fuera su sorpresa que un aeroplano se estrella en el vivero de Tarleton mientras todos lo ven horrorizados. El audáz piloto es Joey Percival y su único pasajero, la fascinante acrobata de circo Lina Szczepanowska. Hypatia, feliz de que empieza a haber acción, se dedica a coquetear con Joey mientras que todos los otros hombres en punto u otro fijan sus atenciones románticas en Lina, con variados resultados. Un intruso escondido en el baño turco escucha la conversación entre Hypatia y Joey y decide atacar a Tarleton, sacudiendo una pistola y acusándolo de haber seducido a su madre y de haberla abandonado hace muchos años. Lina lo desarma y la Señora Tarleton protege al desconocido, pero él le revela que Hypatia y Joey tienen una relación apasionada lo cual lleva a un momento de decisión a los padres e hijos de las dos familias, en particular a Hypatia y Tarleton, a quien le es difícil aceptar la iniciativa independiente de su hija. Finalmente cuando todo se aclara se sientan a cenar.

— AnaElvia Sánchez Teruel, Traductora

Board of Directors



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

As you may already be aware, 2005 is a year for many celebrations at the Globe. The Theatre enjoys its 70th Anniversary and to mark this special occasion, we are planning a community-wide Open House event on Saturday, June 18th. We certainly hope you will come and join the fun.

Founding Director Craig Noel — the man who started it all — will celebrate his 90th Birthday this year as well. We've commissioned internationally-renowned sculptor Lark Dimond Cates to create a bust in Craig's likeness, and we'll unveil the sculpture on Craig's Birthday — August 25th — and toast the man who brought life to San Diego's theatre scene.

Our beloved Globe Guilders, the Theatre's amazing auxiliary, will also enjoy a milestone in 2005, observing their Golden Anniversary of providing invaluable service to the hearts and souls of the Company. On behalf of the Theatre, I salute the Guilders for their tremendous contribution to the Globe, its artists and actors.

Also, please mark you calendars for the 2005 Globe Gala on Saturday, September 17. Enjoy an elegant dinner and then dance the night away, all while supporting The Old Globe's education and outreach programs.

To be sure, this year is filled with many celebrations and for a theatre that is 70 years old, it remains young at heart and ever-vital to the American Theatre landscape. Enjoy the show!

Sheryl White, Chair,
Board of Directors

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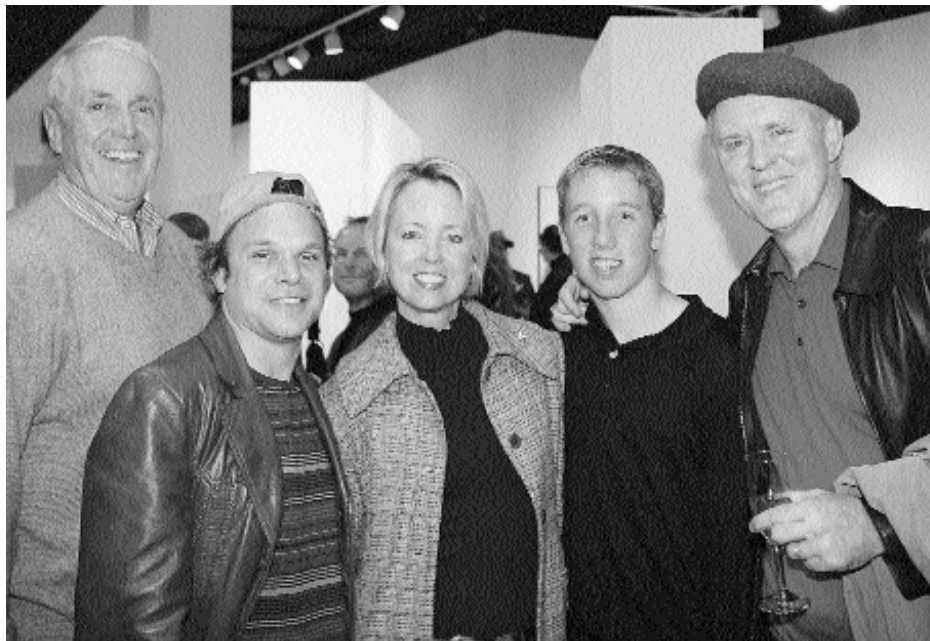
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Our production of *Misalliance*
is generously sponsored by...

Sheryl and Harvey P. White



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Sheryl and Harvey White play an essential role at The Old Globe. They began their association with the Theatre as season ticket holders, then Founder Circle donors, and Production Sponsors. They have served as Season Sponsors for the past seven years, and Sheryl and Harvey have each provided essential leadership to the Company, serving as Chairs of the Globe's Board of Directors. Sheryl has chaired four fabulous Globe Galas, and Harvey is one of the Chairs for the 2005 Gala, celebrating the Globe's 70th Anniversary.

Previous Globe sponsorships include Stephen Wadsworth's acclaimed *Don Juan*, David Edgar's *Pentecost* and Nora Ephron's *Imaginary Friends*, with Swoozie Kurtz and Cherry Jones.

In addition, Harvey and Sheryl have endorsed The Old Globe's artistic vision by making a generous leadership gift of \$5 million, helping to ensure that the Company continues to present theatre of the highest caliber.

We are truly pleased to have such extraordinary friends as Sheryl and Harvey, and extend our most sincere thanks for their continued commitment to the Globe's artistic endeavors.

Executive Producers - Leadership Gifts

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

\$5,000,000 or greater

Sheryl and Harvey P. White

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We applaud the leadership and vision of these truly wonderful friends. To learn more about becoming an Executive Producer, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

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WITH DIRECTOR **STEPHEN WADSWORTH** AND DIANE SINOR, GLOBE DRAMATURGY ASSOCIATE



STEPHEN WADSWORTH

DIANE SINOR: Exactly one hundred years ago *Misalliance* was brewing in Shaw. How does it reflect that first decade of the 20th century?

STEPHEN WADSWORTH: When Queen Victoria finally died, with the birth of the new century, England awakened to modernity. Its identity had been in the grip, for many years, of a sort of benign stranglehold that favored the moneyed or titled classes — empire, aristocracy and commerce ruled. The new king, Edward VII, was considered a sybarite and a roué by the old guard — he actually had, you know, *affairs* — and they despaired for the realm. But Edward was a huge breath of fresh air, and within a few years the progressive Labor party was back in power for the first time since Shaw was a child. Change was inevitable, and with socialists legislating, the erosion of the class system was picking up speed. It was a turning point for the national identity, and for diehard political modernists like Shaw it was a joyful time, the *beginning* of an era rather than the end of one.

The play starts with the presumption that a penniless, ambitionless aristocrat boy will marry a wealthy, fearless merchant-class girl (the “misalliance” of the title). By the time it’s over every presumption, of playgoers and characters alike, has been challenged — new ways of thinking bulldoze old ones, the classes mix in ways unthinkable to the traditionalists and delightful to the young, every socially dangerous idea has smashed into the respectable drawing-room play. And not only is every modern idea about the contemporary English social contract flung across the stage, but it is flung with joy, that boundless enthusiasm for *thinking ahead* which is perhaps Shaw’s most distinctive and compelling gift. *Misalliance* sort of is the Zeitgeist: it doesn’t *reference* the spirit of the era, it *embodies* that spirit, in every vivid word and intention.

DS: Shaw’s preface to the play is called *Parents and Children*, and it’s at least as long as the play itself. Was Shaw saying that this was what the play was really about for him?

SW: Shaw’s obsession with the relations between parents and children was undoubtedly rooted in his own story — a sense of parentlessness, of feeling disenfranchised from or not truly connected to his own parents, who were, moreover, alienated from each other. But virtually all his plays trade on parent-child tensions, and all the prefaces to his plays often roam far afield of their plots. The parent-child quandary is, in *Misalliance* anyway, (cont. next page)

“It should be clear by now that Shaw is a terrorist. The Shavian terror is an unusual one, and he employs an unusual weapon — that of humor. Shaw, in order to have a play, invents some complications which provide his characters with opportunities to vent their opinions extensively and to have them clash with ours.”

— Bertolt Brecht, 1926

“There were two Shaws. One was the prophet with doctrine in his head; the other was the jester with a joke on his lips. He explained that when he began to preach, he found no listeners. So he did some mental clowning in order to attract an audience. If he stood firmly with his feet on the ground on the platform he had no audience. If he stood with his head on the floor and his feet in the air the public thought he might deserve a laugh and even some attention. So, as a devoted missionary, he was ready to be also the agile mountebank and he found that the trick worked.”

— Ivor Brown, 1965

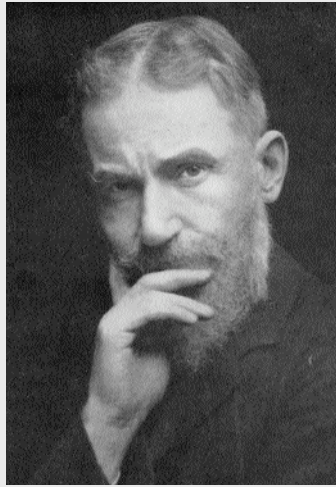
“It is the combination of actor and critic, of clown and prophet that makes Shaw unique in literature. His was not simply the gaiety of the great artist, like Shakespeare, or Cervantes; it was as if a great teacher like Socrates or Christ or Buddha could not resist the temptation to diversify his sermons with somersaults.”

— Hesketh Person, 1975



Bentley Summerhays, the heedless aristocrat, enters the play. (Costume sketch by Anna R. Oliver).

a metaphor for the tension between the old and the new, a means to explore the costly clash, of conservative and liberal world-views, playing out in the national psyche. And it's not an abstract metaphor, it trades on the politics of family and so brings the broader philosophical concerns of the play right down to earth and into our practical, daily grind. The play challenges England to change, and to hurry up about it too, and Shaw isn't particularly obliging in his demand. Neither he nor his younger characters are the *least* bit interested in giving the old guard an easy time of it. After sitting and listening to men debate for most of Act 1, his young heroine, Hypatia, just stands up and announces that the play has to change, because it's too much talk and too little action, and she dedicates herself to the task of breaking every rule possible in the remaining act and a half. She's *had* it. Shaw had had it. In the preface to *Man and Superman* Shaw said, "It annoys me to see people comfortable when they ought to be uncomfortable, and I insist on making them think. If you don't like my preaching you must lump it. I really cannot help it." I love that, it's so lean and mean and unapologetic.



GEORGE BERNARD SHAW

DS: The play doesn't have a conventional plot, it's more a series of encounters spilling forward and moving freely from one topic to another.

SW: Yes, it's very free-form and associative. It *looks* like it's going to be a well-made play — a nice, friendly, domesticated animal — but Shaw breaks down form in many ways in this play, so it's an aptly iconoclastic vessel for his iconoclastic message: it's time to locate the new reality, and we have to break some rules to find it; we're not going to play the expected scene now, we're going to throw it all over and have some *fun*. Instead of sitting glued to settees in harmless Victorian parlor scenes and sticking to our pleasant, virtuous, sentimental, *boring* scripts! In fact, it's time for an aeroplane to crash into the greenhouse! Shaw was an active verb, and he never met a direct object he couldn't blow out of the water — including dramatic structure, though he's not one of the great *structural* modernists. His modernity is his insistence that the moment be constantly redefined, even as we're living it.

"Stick to my plays long enough, and you will get used to their changes of key and mode I learnt my flexibility and catholicity from Beethoven; but it is to be learnt from Shakespeare to a certain extent. My education has really been more a musical than a literary one as far as dramatic art is concerned. Nobody nursed on letters alone will ever get the true Mozartian joyousness into comedy." — Bernard Shaw, 1900

"I rejoice in life for its own sake. Life is no "brief candle" to me. It is a sort of splendid torch which I have got hold of for the moment; and I want to make it burn as brightly as possible before handing it on to future generations."

— Bernard Shaw, 1907

"I am tempted to call him the most uncompromising, not to say fanatical, idealist I have ever met. His life has been dominated by, and devoted to, a system of interwoven ideals to which he is immovably faithful ... He sometimes fights for them with a ferocity that appears like unscrupulousness: but this appearance is due to the fact that his perceptions are warped by the intensity of his feelings."

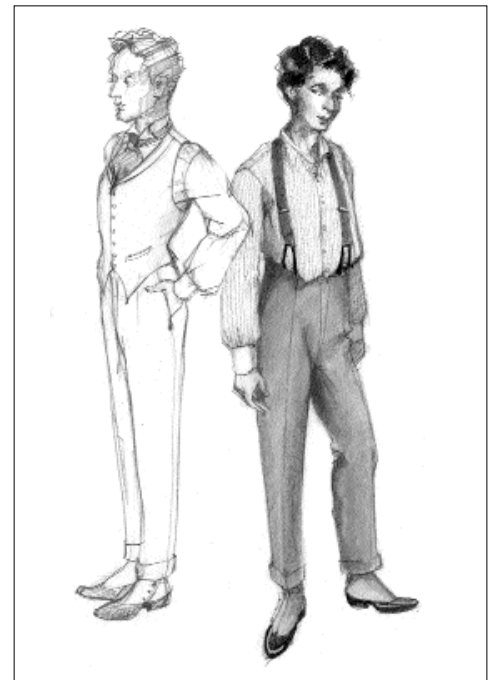
— William Archer, 1924

"In a generation which knew nothing of any sort of acting but drawing-room acting, and which considered a speech of more than twenty words impossibly long, I went back to the classical style and wrote long rhetorical speeches like operatic solos, regarding my plays as musical performances precisely as Shakespeare did. As a producer [director] I went back to the forgotten heroic stage business and the exciting or impressive declamation I had learnt from old-timers."

— Bernard Shaw, 1900

"Oh dear me — it's too late to do anything but accept you and love you — but when you were quite a little boy somebody ought to have said "hush" just once."

— Mrs. Patrick Campbell (Letter to Shaw), 1912



Bentley Summerhays at the end of his journey, the Englishman as a common man. (Costume sketch by Anna R. Oliver).

Dylan Chalfy

(Johnny Tarleton)



THE OLD GLOBE: *Cymbeline*. BROADWAY: *Ah! Wilderness* (dir. Daniel Sullivan), Lincoln Center; *The Rose Tattoo*, Circle in the Square. OFF-BROADWAY: *Big*

Potato, *Home of the Brave*, Jewish Rep; *Blood Guilty*, Ensemble Studio Theatre. REGIONAL: *Moon Over Buffalo*, Fulton Opera House; *Grace in America*, Cleveland Playhouse. TV: *Law & Order: SVU*, *Law & Order*, *Oz*, *The Handmaid's Tale* (BBC Radio).

Oliver Wadsworth

(Bentley Summerhays)



THE OLD GLOBE: Debut. OFF BROADWAY: *Well*, Public Theatre; *Endpapers*, Variety Arts; Obie Award-winning *Wally's Ghost*, Soho Rep.

REGIONAL: *An Enemy*

of the People, Long Wharf; *Peter Pan*, Denver Center Theatre; *Misalliance*, Seattle Rep; *Fully Committed*, Capitol Rep (Metroland Best Performance 2002); *Communicating Doors*, Theatre Virginia; *A Midsummer Night's Dream*, Syracuse Stage; *A Christmas Carol*, *Loot*, Portland Stage; *Betty's Summer Vacation*, Studio Theatre; *Peer Gynt*, Two River Theatre Co; *The Art Room*, Woolly Mammoth; *Stones in his Pockets*, *Nickel and Dimed*, *Angels in America*, *Parts 1&2* (AriZoni Award Principal Actor), Actors Theatre of Phoenix. TV: *Law & Order: SVU*. FILM: *An Argentinian in New York*, *Dotty Gets Spanked*, *Ed's Next Move*. He is a Usual Suspect at New York Theatre Workshop, has an MFA from NYU's Graduate Acting Program and is a Fox Fellow.

Mary Bacon

(Hypatia Tarleton)



THE OLD GLOBE: *Don Juan*. NEW YORK: *Arcadia*, Lincoln Center; *Mother Lolita*, *A Dream of Wealth*, Urban Stages; Old Vic, New

Voices, Primary Stages, Lincoln Center Lab, New Dramatists, The Directors Company, The Drama League, EST, New Georges, Women's Project, The Lark Theatre. REGIONAL: 2005 Humana Festival, *Hazard County*, Actors Theatre of Louisville; *The Triumph of Love* (adapted/directed by Stephen Wadsworth), Seattle Rep, Long Wharf Theatre; *Proof*, Capital Rep; Stephen Wadsworth's *Don Juan*, Seattle Rep, McCarter Theatre; *Radium Girls*, Playwrights Theatre of New Jersey (Best Actress nomination); *Accidental Death of an Anarchist*, *Twelfth Night* (Viola), *An Experiment with an Air Pump*, Dallas Theatre Center; *Lala* in the world premiere of *The Last Night of Ballyhoo*, Alliance Theatre; Hartford Theatre Works, Baltimore Center Stage, Denver Center Theatre, Cincinnati Playhouse, Buffalo Studio Arena, Hudson Stage Company, Williamstown Theatre Festival. Seven shows as a member of The Actors Company Theatre (TACT) in NYC. TV/FILM: *Third Watch*, *The Gaveltons*, *In the Line of Fire*.

Sarah Brooke

(Mrs. Tarleton)

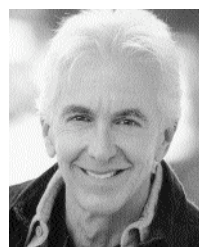


THE OLD GLOBE: Debut. REGIONAL: *The Heidi Chronicles*, *A Doll's House*, *New Music*, *An Ideal Husband*, *The Cider House Rules*, Seattle

Rep; *Design for Living*, McCarter Theatre; *Private Lives*, Intiman Theatre; *All My Sons*, South Coast Rep; *A Delicate Balance*, *Raised in Captivity*, *Happy End*, Pacific Resident Theatre; *Richard III*, Seattle Shakespeare Company; *Betty the Yeti*, *End of the World*, *A Christmas Carol*, A Contemporary Theatre; Founding Member of Book-it Repertory Theatre in Seattle. FILM: *Carolina*, *Born to Be Wild*. TV: *Frasier*, *Gilmore Girls*, *Crossing Jordan*, *Path to War*.

Nicholas Hormann

(Lord Summerhays)



THE OLD GLOBE: *Orson's Shadow*. BROADWAY: *Execution of Justice*, *St. Joan*, *Moose Murders*; two seasons with The New Phoenix Rep. OFF-BROADWAY: new plays

at the Public Theatre, Playwrights Horizons, Manhattan Theatre Club, Chelsea Theatre Center, The New Group, Second Stage.

REGIONAL: *Holiday*, Ahmanson Theatre; *Babbit*, Mark Taper Forum; *Wintertime*, La Jolla Playhouse; *Pygmalion*, *The Retreat from Moscow*, South Coast Rep. Productions with American Conservatory Theatre, Kennedy Theatre, Williamstown Theatre Festival, Huntington Theatre, Milwaukee Rep, Yale, Long Wharf, ACT, McCarter. TV: *Encore! Encore!*, *The Nanny*, *Profiler*, *John Larroquette Show*, *Frasier*, *The West Wing*, *According to Jim*, *Seinfeld*, *Sisters*, *Murphy Brown*, *The Wonder Years* (Emmy nom.), *City Guys*. Mr. Hormann studied at the Yale School of Drama.

Jeff Steitzer

(Tarleton)



THE OLD GLOBE: Debut. REGIONAL: *John Bull's Other Island*, Geva Theatre; *A Funny Thing Happened on the Way to the Forum*, Seattle Fifth Avenue Theatre; *Over the Moon*, *Much Ado About*

Nothing, *Private Eyes*, *The Two Gentlemen of Verona*, Arizona Theatre Co; *Things Being What They Are*, *Inspecting Carol*, *A Midsummer Night's Dream*, *As You Like It*, *Cider House Rules*, Seattle Rep; *A Servant of Two Masters*, Intiman Theatre; *Halycon Days*, *The Crucible*, *A Christmas Carol*, *The Odd Couple*, ACT Theatre. FILM: *The Beans of Egypt*, *Maine*, *Georgia*, *Delivered*, *Nowheresville*, *Expiration Dates*. TV: *The Fugitive* (CBS); *The Year So Far* in Review. Voiced characters for numerous CD-Rom games including *Halo* and *Halo 2* (Microsoft Xbox). Jeff has also directed over 150 professional productions.

Jeremy Webb

(Joey Percival)



THE OLD GLOBE: Debut. OFF-BROADWAY: This season's Signature Theatre Company revival of Paula Vogel's *The Baltimore Waltz* (The Third Man), *Tabletop* (Drama Desk

Award), *Three O'Clock in Brooklyn*, *Summer '69*. WORKSHOPS: Bill Finn's *The Royal Family of Broadway* (dir. Jerry Zaks), *Dance of the Vampires*, *Tom Jones*, *Monica! The Musical* (Manhattan Theatre Club). REGIONAL: Long Wharf, McCarter, NY Stage and Film, Westport Playhouse, Cape Playhouse, Walnut Street Theatre, Repertory Theatre of St Louis, Indiana

Repertory, Milwaukee Repertory, Great Lakes Theatre Festival and others. FILM: *Love Walked In*. TV: *Law & Order* (Guest Star), *Law & Order: SVU*, *Law & Order Criminal Intent*, *Guiding Light*. TRAINING: Drama School, North Carolina School of the Arts.

Lise Bruneau

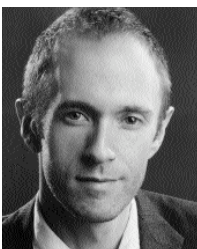
(Lina Szczepanowska)



THE OLD GLOBE: *Crumbs from the Table of Joy*. REGIONAL: *The Merry Wives of Windsor*, The Chicago Shakespeare Theatre; *Les Liaisons Dangereuses*, *Angels in America*, ACT; *Triptych* (world premiere), Magic Theatre; *Mary Stuart*, *Mrs. Warren's Profession*, *Blithe Spirit*, Center Stage; *A Moon for the Misbegotten*, Triad Stage; *Pygmalion*, *An Ideal Husband*, Seattle Rep; *The Winter's Tale*, Shakespeare Theatre; *Private Lives*, Indiana Rep; *Patience*, Wilma Theatre; *As You Like It*, Arizona Theatre Co; *Love's Labour's Lost*, Oregon Shakespeare Festival; *The Triumph of Love*, *Pentecost*, *Lady from the Sea*, Berkeley Rep; *The Seagull*, San Jose Rep; *Kean*, *Othello*, *Much Ado About Nothing*, Shakespeare Santa Cruz; *Dybbuk*, A Traveling Jewish Theatre. Member/Director DC's Taffety Punk Theatre Co. TRAINING: RADA.

Adam Stein

(The Intruder)



THE OLD GLOBE: *Don Juan* (SD Critics Circle Award for Best Actor), Austin Pendleton's *Orson's Shadow*. BROADWAY: *The Lion King*, *The Iceman Cometh*. REGIONAL: LA premiere of Adam Rapp's *Nocturne*, Black Dahlia Theatre (Ovation and LA Weekly Award nominations); *Misalliance*, Guthrie Theatre (yes, I've done it before, but in a different role); Austin Pendleton's *Uncle Bob*, Steppenwolf; *As You Like It*, *Romeo and Juliet*, Williamstown Theater Festival. *Fame*, *Charlotte's Web*, many others at San Diego Junior Theatre. TV: recurring role as Asst. M/E Cantor on *Law & Order*. EDUCATION: MFA from NYU Graduate Acting Program. Adam is also in a band called The Petersons, who have a website at www.petersonic.com, which you can look at for free.

George Bernard Shaw

(Playwright)

One of the most prolific writers of the modern era, Shaw is best known as a playwright but was also a respected critic, journalist, novelist and essayist. A noted social reformer, his plays dramatized social issues with articulate wit. In 1925 he was awarded the Nobel Prize in Literature. Born in Dublin in 1856, he left school at the age of 14 and continued his education through voracious personal study. At 20 he moved to London and became an established music and theatre critic before turning to playwriting. His strong social consciousness led to his involvement in the creation of the socialist Fabian Society. He was at the vanguard of the progressive movement in English theatre. Deeply impressed by the work of Ibsen, he saw the theatre as a platform for the communication of ideas, which he presented with great wit and drama. Among his most famous plays are *Man and Superman*, *Major Barbara*, *Pygmalion*, *Candida*, *Saint Joan*, *Caesar and Cleopatra*, *Heartbreak House*, *Androcles and the Lion*, and *The Doctor's Dilemma*.

Stephen Wadsworth

(Director)

THE OLD GLOBE: *Don Juan*, *As You Like It*. NEW YORK: *Impossible Marriage*, Roundabout; Handel's *Rodelinda*, Metropolitan Opera; Handel's *Xerxes*, New York City Opera. REGIONAL: Marivaux trilogy — *The Triumph of Love*, *Changes of Heart*, *The Game of Love and Chance*, McCarter Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre, Mark Taper Forum, Huntington Theatre, Long Wharf Theatre; *The Oresteia*, Berkeley Rep; *An Ideal Husband*, Berkeley Rep, Seattle Rep; *Design for Living*, Seattle Rep, McCarter; *Mirandolina*, McCarter; *Don Juan*, Seattle Rep, McCarter; *Six Degrees of Separation*, Dallas Theatre Center. OPERA: Wagner's *Ring Cycle*, Seattle; *Xerxes*, Los Angeles, Santa Fe, Toronto, Boston, Seattle, Milwaukee; Mozart's *La Clemenza di Tito*, New York, Edinburgh Festival, Houston, Toronto, Glasgow; also London's Royal Opera, Milan's La Scala, Vienna State Opera, Netherlands Opera, San Francisco Opera. WRITER: *A Quiet Place* with Leonard Bernstein, *Marivaux: Three Plays* (Smith and Kraus), Moliere: *Don Juan* (Smith and Kraus, 2005), translations of plays and operas by Goldoni, Monteverdi, Handel and Mozart. Decorated by the French government, 2004: Chevalier de l'Ordre des Arts et des Lettres.

Kevin Rupnik

(Scenic Design)

THE OLD GLOBE: *Don Juan*. REGIONAL: set and costume design for Alaska Rep, American Repertory Theater, Arena Stage, Civic Light Opera of Pittsburgh, Coconut Grove Playhouse, Denver Center Theatre, Mark Taper Forum, McCarter Theatre, New York City Opera; Opera Theater of St. Louis, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Seattle Rep, Skylight Comic Opera, Yale Repertory Theatre. INTERNATIONAL: National Opera of Germany, Bonn; Opera North, Leeds, UK; Disneyland Paris: *Buffalo Bill's Wild West Show*. FILM: *Without You I'm Nothing*, *Howard Stern's Private Parts* (Art Director). TV: *All My Children*, *As the World Turns*, *The Street*, (Art Director), *Talk to Me*, *The Arthel and Fred Show*. Mr. Rupnik serves as Creative Director for Jack Morton Worldwide and has done projects for AOL, Boston University, *Sports Illustrated*, Starwood Hotels and the Tribeca Film Festival.

Anna R. Oliver

(Costume Design)

THE OLD GLOBE: *Don Juan*, *The Magic Fire*, *As You Like It*. ELSEWHERE: *The Constant Wife*, Seattle Rep; *Major Barbara*, San Jose Rep; *Fräulein Else*, Berkeley Rep, La Jolla Playhouse, Long Wharf, McCarter Theatre; *The Constant Wife*, *The House of Mirth*, *The Guardsman*, American Conservatory Theatre; *Don Juan*, *The Beard of Avon*, Seattle Rep; *Twelfth Night*, Dallas Theater Center; *Macbeth*, Acting Company; *Journey Beyond the West*, Brooklyn Academy of Music; *The Oresteia*, The Juilliard School; *The Taming of the Shrew*, California Shakespeare Festival; *Saint Joan*, *Ghosts*, *Candida*, *The Glass Menagerie*, Aurora Theatre Company; *Our Town*, Santa Cruz Shakespeare Festival; *Syncopation*, *The Puppet Master of Lodz*, *The Price*, Marin Theatre Company; *On the Verge*, Yale Rep. OPERA: *The Abduction from the Seraglio*, Houston Grand Opera, Boston Lyric Opera, Opera Pacific, Kansas Opera; *Orpheus and Eurydice*, Opera Festival of Colorado; *Il Viaggio a Reims*, New York City Opera, Canadian Opera Company; *Hansel and Gretel*, LA Opera, New York City Opera; *Norma*, Canadian Opera Company; *Turmadot*, Minnesota Opera, Canadian Opera Company, Opera Colorado, Houston Grand Opera, Dallas Opera, and others; *Rigoletto*, *The Postman Always Rings Twice*, Boston Lyric Opera; *I Pagliacci*, Skylight; *The Abduction from the Seraglio*, *Mitridate*, *re di Ponto*, *Julio Cesare*, *La Cenerentola*, *La Cambiale di Matrimonio*

L'occasione fa il Lardo, Così fan Tutte, Wolftrap Opera; *The Two Widows, Miss Julie, Iphigenie en Tauride, Six Characters in Search of an Author*, Manhattan School of Music. Upcoming projects include: *Nicholas Nickleby*, California Shakespeare Festival; and *Norma*, San Francisco Opera.

Joan Arhelger

(Lighting Design)

Joan Arhelger received accolades for her design of Francesca Faridany (author) and Stephen Wadsworth's (director) *Fräulein Else* at its premiere at Berkeley Repertory Theatre and also at La Jolla Playhouse, Long Wharf Theatre, and McCarter Theatre. She last worked with Wadsworth on the Globe's production of *Don Juan*. Ms. Arhelger was the associate lighting designer at San Francisco Opera for 15 years where she designed over 30 productions, including Wadsworth's *The Abduction from the Seraglio*. Joan has worked around the country designing productions for the Washington Opera, Seattle Opera, San Diego Opera, New Orleans Opera, Sacramento Opera, Spoleto Festival, San Jose Opera, and American Musical Theatre. She did her graduate studies under Gilbert Hemsley. Currently Ms. Arhelger is an assistant professor at San Francisco State University.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *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*. ELSEWHERE: *The Magic Fire*, Milwaukee Rep; POP Tour (1999, 2000), La Jolla Playhouse; *A Dream Play, Kid Simple, Nu, [sic], A Knife in the Heart, Richard III, The Chairs, Demonology, Alice in Modernland*, Sledgehammer Theatre (Associate Artist); also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Rep, 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.

Lynne Soffer

(Dialect Coach)

Ms. Soffer has been the dialect coach and/or text coach on over 150 productions for theaters including: American Conservatory Theatre, Berkeley Rep, Seattle Rep, San Jose Rep, The Magic Theatre, Marin Theatre Co, San Jose Stage, PCPA Theatrefest and the world premiere of Moisés Kaufman's *The Laramie Project* at the Denver Center, New York and Berkeley, and for the films *Metro, Duets, Land of Milk and Honey*, and for the TV series *America's Most Wanted*. An instructor of acting, Shakespeare, speech and textwork, Ms. Soffer has taught for many schools and theatre companies throughout the country in addition to working as an actor in theatres from Maine to Alaska and in the field of voice-over. She holds an MFA in Acting from ACT in San Francisco.

Elissa Myers Casting

(Casting)

Previously cast seven Broadway shows, including the Tony nominated *Having Our Say* and 18 Off-Broadway Shows. Additionally, they have cast three *Movies of the Week* (with Tyne Daly, Claire Danes, Christopher Reeve, Ed Asner and Daniel J. Travanti), five pilots and two PBS specials by Wendy Wasserstein and Terrance McNally (with Bernadette Peters, Nathan Lane, Blythe Danner, Spike Lee and Paul Sorvino), the Peabody Award-Winning Mini Series *Liberty* as well as the Emmy Award-Winning mini-series *Benjamin Franklin*, which aired this winter. Some regional casting includes Seattle Repertory, Berkeley Repertory, Geva Theatre Center, Alabama Shakespeare Festival, Denver Center Theatre. The office has so far received 11 nomination and has won 3 Artios Awards for "Outstanding Achievement in Casting".

Alex Lyu Volckhausen

(Stage Manager)

THE OLD GLOBE: Debut. BROADWAY: *Dracula: The Musical, 42nd Street* (revival), *Flower Drum Song, Hedda Gabler, Three Sisters*. OFF-BROADWAY: *Iron, Yellowman, A Class Act, East is East*, Manhattan Theater Club; *My Life with Albertine*, Playwrights; *Once Around the City*, Second Stage; *The Water Engine, The Hothouse*, Atlantic; *Forbidden Broadway*. Other credits include *Candide*, NY Philharmonic and PBS; *Les Misérables*, Singapore; eight seasons with the Williamstown Theater Festival. Graduate of Princeton University's School of Architecture.

Stephanie Gattton

(Assistant Stage Manager)

THE OLD GLOBE: *Don Juan*. REGIONAL: *Fräulein Else, Suitcase*, La Jolla Playhouse; *Rhinoceros, Nocturne, The Laramie Project, The Oresteia, Dinner with Friends*, Berkeley Repertory Theatre; *The Entertainer*, Aurora Theatre; *Bash, Blue Heart*, Studio Theatre. ELSEWHERE: *As You Like It, The Seagull, Archaeology, Angels in America: Part 1, Mourning Becomes Electra*, UCSD Theatre; two summers stage managing at the Edinburgh Fringe Festival. FILM: 58, Assistant Director. EDUCATION: Ms. Gattton received an MFA in Stage Management from UCSD.

FOR THIS PRODUCTION

Additional Staff

Assistant Director.....Siobhan Sullivan
 Assistant Scenic Design.....Amanda Stephens
 Assistant Costume Design.....Jennifer Brawn Gittings
 Assistant Lighting Design.....Maria Bane
 Douglas Pagliotti Stage Management Interns.....
 A. Samantha Beckhart, Lilach Snir

Understudies

Johnny Tarleton.....Blake Longacre
 Bentley Summerhays.....Dan Hodge
 Hypatia Tarleton.....Zura Young
 Mrs. Tarleton.....Edelen McWilliams
 Lord Summerhays.....Matthew Gaydos
 Tarleton.....Ross Hellwig
 Joey Percival.....Brian Bielawski
 Lina Szcapanowska.....Carolyn Stone
 The Intruder.....Jon A. Sampson

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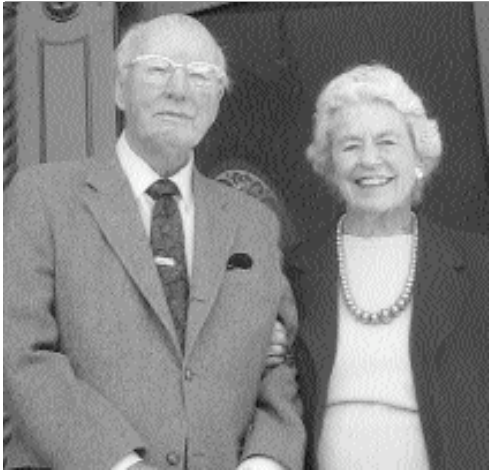
The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



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The Old Globe is deeply saddened by the loss of long-time friend and benefactor J. Dallas Clark. Dallas served as a leader throughout this community, helping to shape modern-day San Diego through his community involvement and generosity.

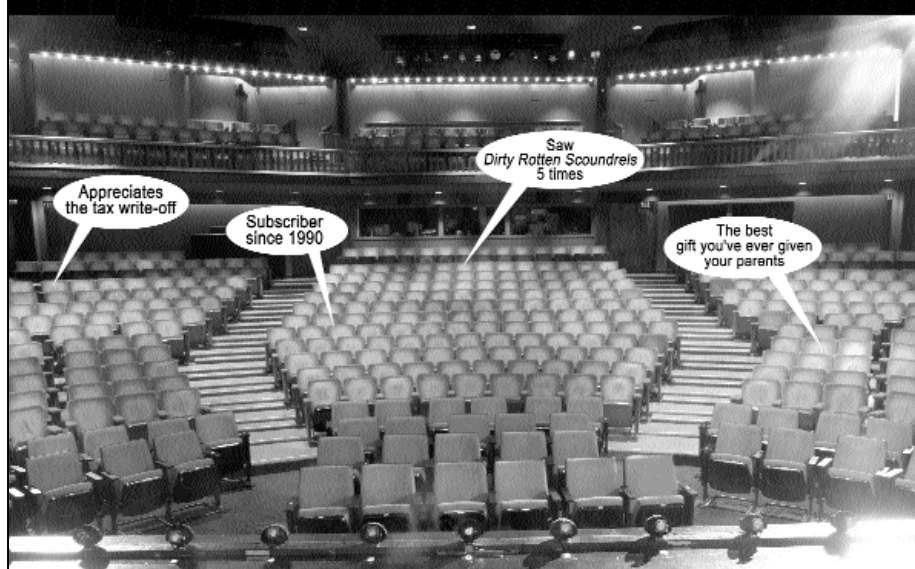
Dallas joined The Old Globe's Board of Directors as early as 1946, and served as an Emeritus Director since the 1990s. He played a key role in the Rebuilding Campaign immediately following the Globe's devastating fire of 1978, and in the 1980s, he served as one of the Chairs of the Theatre's Advancement Campaign. In addition, Dallas helped establish the Globe's Endowment Fund and, along with his wife Mary, made one of its charter gifts. Dallas and Mary have been among the Globe's most strident supporters and most valued advisors.

Those who knew Dallas remember a truly selfless man, whose charm and subtle humor put all those around him immediately at ease. He was always interested in others, and met all friends with his warm smile and a characteristic twinkle in his eye.

Dallas always shunned the spotlight, preferring to focus attention on San Diego's many worthy non-profit institutions, including The Old Globe, the San Diego Natural History Museum and the San Diego Zoo. Long-time friend and Globe Artistic Director Craig Noel notes, "The Globe has lost a valued mentor. Dallas was an honorable man of such high principles. Perhaps without even knowing it, Dallas moved the Globe forward by always encouraging us to make the appropriate choice and not the easy choice." We extend our heartfelt condolences to Mary and the entire Clark family. We will always cherish Dallas' profound love and support of this Theatre.

Those interested in honoring the life of this tremendous man through a gift to the Globe may contact (619) 231-1941 x2305.

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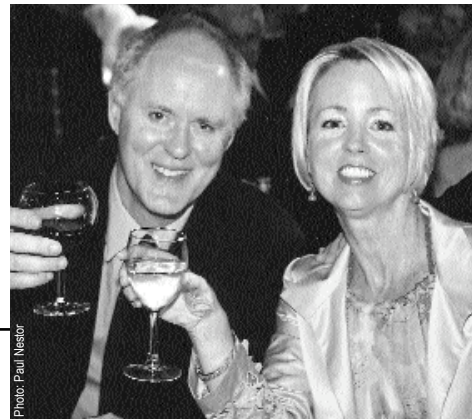
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

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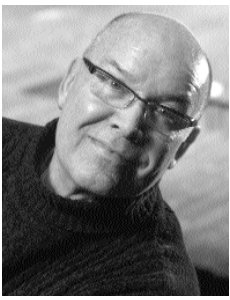
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As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The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



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 Metcalf's *Emily*. ELSEWHERE: *Henry IV* (Tony Award®); *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS's American Playhouse. Recent awards: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien a member of the College of Fellows of the American Theatre.



Craig Noel

Artistic Director

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he has directed more than 220 plays of all styles and periods, and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976). His vision for The Old Globe during the past 65 years has resulted in the establishment of the Shakespeare Festival in the late '40s, the expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. His recent directorial assignments include *The Pavilion*, *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s Noel served as dialogue director for 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre, Tokyo. Described by *Variety* as the *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; 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. He is particularly proud of the following two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle.



Louis G. Spisto

Executive Director

Louis G. Spisto 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 theater.

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Jan Burgoyne
PRODUCTION COORDINATOR

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TECHNICAL DIRECTOR

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ASSISTANT TECHNICAL
DIRECTORS

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RESIDENT DESIGN ASSISTANT

Rusty Jolgren
SHOP FOREMAN/
MASTER CARPENTER

Christian Thorsen
STAGE CARPENTER/
FLYMAN, GLOBE

Bob Dougherty
SHOP FOREMAN/
MASTER CARPENTER, FESTIVAL

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CHARGE SCENIC ARTIST

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Trish Rutter, Ken Verdugo**
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Clark, Kevin Fain, Jim Hopper,
William Huff, Tim Jung, Patrick
Marchand, Stuart Zuckerman**
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CHARGE CARPENTER, CARTER

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COSTUME DIRECTOR

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ASSISTANT TO THE DIRECTOR

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DESIGN ASSISTANT/SHOPPER

Jennifer Brawn Gittings
DESIGN ASSISTANT

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Herman, Marsha Kuligowski,
Randal Sumabat**
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Anne Glidden Grace, Gina
Topolewski**
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Mary Miller
COSTUME ASSISTANTS

**Mariah Bowers, Babs Behling,
Mercedes Moore, Svi
Roussaneff**
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WIG & MAKEUP SUPERVISOR

Melyssa Swensen
ASSISTANT TO WIG & MAKEUP
SUPERVISOR

Kim Parker
WIG ASSISTANT

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LEAD DRESSER, GLOBE

Angela Miller
LEAD DRESSER, CARTER

Kelley Sikes
DRESSER, GLOBE

Beverly Boyd
DRESSER, CARTER

Angie Land
RENTAL AGENT

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PROPERTIES DIRECTOR

M.H. Schrenkeisen
SHOP FOREMAN

Rory Murphy
LEAD CRAFTSMAN

Ryan Buckalew, Kristin Steva
CRAFTSPERSONS

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PROPERTY MASTER, GLOBE

Marcus Polk
PROPERTY MASTER, CARTER

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Tonnie Ficken
MASTER ELECTRICIAN, GLOBE

Jim Dodd
MASTER ELECTRICIAN, CARTER

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Tricia Lesinski, Andy Lowe,
Megan Fonseca, Matt Hibbs,
Lex Jorge, Miranda Mikesch,
Leah Nellman, Andrea Ryan,
Chad Stenner**
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Sound

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SOUND DIRECTOR

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TECHNICIAN, GLOBE

Jeremy Nelson
MASTER SOUND
TECHNICIAN, CARTER

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GENERAL MANAGER

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MANAGER

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ASSISTANT

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Jenny Kazan-Mills
HUMAN RESOURCES
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ACCOUNTING ASSISTANT

Lynn Dougherty
RECEPTIONIST

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MAJOR & PLANNED GIFTS

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Merlin D. "Tommy" Thompson
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FOOD & BEVERAGE MANAGER

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Rachel "Behr" Garcia
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