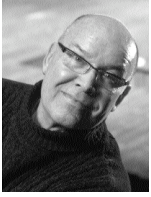


Welcome to THE OLD GLOBE



Dear Friends — it's good to have you here! Old friends are best, wouldn't you agree? With so much activity in and around our theatres of late, with the red carpet out for the likes of Twyla Tharp, Chita Rivera, and Sandy Duncan, it's good to know that we continue to be loyal to and support artists whose evolving careers have made such a contribution to our community, and who are largely responsible for the extraordinary level of accomplishment of these past decades.

There is a small cavalcade of Associate Artists returning for this next round, and it's worth noting that among them, with the presence of director Seret Scott, costume designer Lewis Brown, set designer Ralph Funicello, and the great Kandis Chappell of *The Constant Wife*, we are also delighted to welcome home to the Carter our beloved Jonathan McMurtry whose tenure here on our stages rivals Craig Noel's for quality, consistency, and sheer endurance. *Trying*, directed by Rick Seer, could have been written for Jonathan, and that comfortable fit in no way diminishes our awareness of just how fortunate we are to provide a creative home for these men and women whose talents are so interwoven with the pleasure of our playgoing. We don't forget nor neglect the men and women upon whose backs we've made our reputation, any more than we ever wish to overlook your importance to us in the planning and the sustaining of this Theatre.

JACK O'BRIEN
Artistic Director

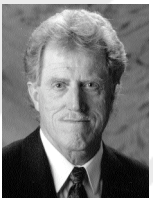


Last summer The Old Globe celebrated its 70th Anniversary and its rich history as one of the most prominent theatres in North America. With more than a quarter million attendees visiting for performances and educational events each year, The Old Globe has become integral to the fabric of this community. Initially guided by San Diego legend and American theatre icon Craig Noel, the Globe continues to raise the bar of excellence in the theatre industry under the artistic direction of the incomparable Jack O'Brien.

To secure its future and continue as a leader in the American theatre, The Old Globe has just launched a major fundraising campaign projected to raise \$75 million by the Theatre's 75th Anniversary in 2010. This campaign will enhance our endowment to ensure the long-term health of the organization; improve facilities to maintain our state-of-the-art theatres, as well as expand the Globe's education and administrative spaces; and increase operating funds that will allow the Theatre to sustain its unparalleled level of production and artists on its stages while the endowment grows.

We invite you to join us in this important campaign to preserve your San Diego cultural landmark for future generations at whatever gift level is possible for you. Your support will be greatly appreciated.

LOUIS G. SPISTO
Executive Director



2006 at The Old Globe began with two productions that defied categorization. Twyla Tharp's surrealistic *THE TIMES THEY ARE A-CHANGIN'* was its own unique event — a Fellini-esque dreamscape of movement scored with the songs of Bob Dylan. Lee Blessing's *A Body of Water* presented a shifting, unknowable world where probabilities — never mind certainties — were as rare as Diogenes' truth-teller.

It may strike some as comforting, then, to return to the more traditional world of Shavian-style comedy as crafted by W. Somerset Maugham in *The Constant Wife*; or to the insightful, moving exploration of generational relationships recalled by Joanna McClelland Glass in *Trying*. Both explore values, mores and social customs, while they engage and entertain us in the manner of more traditional theatre. The four plays taken together offer an example of the richness of resident theatre: its diversity and breadth of view, its commitment to cover theatre's existing canon and to search for new ground.

Subscribers make this possible, providing a financial base for each production by agreeing to support a season of plays (and getting bargain ticket prices in return). We suspect every subscriber won't love every play, even though we hope you do, but we do believe every play we bring before you has the art and dimension to be worth your consideration and time. We thank our subscribers for supporting both theatre that feels comfy and the kind that stretches you, too. We need both kinds to stay limber.

JERRY PATCH
Resident Artistic Director

2006 Season Sponsors

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

The Lipinsky Family

Donald and Darlene Shiley

Sheryl and Harvey P. White

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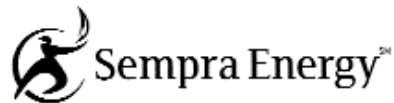
Valerie and Harry Cooper

**Norma Jean "Jake" Yonchak
and Todd Figi**

**Supervisor Pam Slater-Price
and the County of San Diego**

Anonymous

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



THE OLD GLOBE

P R E S E N T S

THE CONSTANT WIFE

BY

W. Somerset Maugham

SCENIC DESIGN
Ralph Funicello⁺

COSTUME DESIGN
Lewis Brown⁺

LIGHTING DESIGN
Chris Parry

SOUND DESIGN
Paul Peterson

VOICE AND DIALECT COACH
Jan Gist

STAGE MANAGER
Lurie Horns Pfeffer

DIRECTED BY
Seret Scott⁺

⁺ Associate Artist of The Old Globe

Casting by Samantha Barrie

Produced by special arrangement with Samuel French, Inc.

Cast of Characters

IN ORDER OF APPEARANCE

Mrs. Culver.....	Kandis Chappell*
Bentley.....	Cris O'Bryon
Martha Culver.....	Heidi Fecht*
Barbara Fawcett.....	Amanda Naughton*
Constance Middleton.....	Henny Russell*
Marie-Louise Durham.....	Lara Phillips*
John Middleton, F.R.C.S.....	Wynn Harmon*
Bernard Kersal.....	J. Paul Boehmer*
Mortimer Durham.....	John Rosen
Stage Manager.....	Lurie Horns Pfeffer*
Assistant Stage Manager.....	Moira Gleason*

SETTING:

ACT I — John's house on Harley Street

ACT II — A fortnight later

ACT III — One year later

There will be one 15-minute intermission.

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

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

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

CELEBRATE 2006 AND SPONSOR A SEAT IN THE GLOBE THEATRE




SPONSOR A SEAT TODAY AND HAVE YOUR NAME INSCRIBED INTO GLOBE HISTORY!

The Old Globe Theatre now has new seats, thanks to the generosity of many of our community members, bringing your comfort level up to that of Globe performance quality.

Installing these beautiful new seats and carpeting has been a major undertaking, and we hope you will help us defray the costs by naming one or more of the new seats. Sponsor a seat for \$5,000, and we will inscribe your name on a brass arm-rest plaque, as a visible acknowledgment of your leadership in Globe support.

The Old Globe begins the 21st Century with national and international artistic presence like never before. Reserve your place in the history of The Old Globe by calling our Development Office at (619) 231-1941 x2309 today.

 **THE OLD GLOBE**

2006 Board of Directors



We are pleased that you are joining us for another memorable production during our celebratory 70th Anniversary season. Our current plays include a revival of a classic 20th-century comedy of manners and marriage, W. Somerset Maugham's *The Constant Wife*, and an innovative new drama, *Trying*, by Joanna McClelland Glass, which reflects the playwright's own experience of the barriers of age and class between co-workers.

To continue to support such a wide variety of plays each season, including works by Shakespeare and Broadway-bound musicals, The Old Globe has just announced a \$75 million campaign to secure the Globe's future by providing 1) an endowment sufficient to ensure long-term stability of The Old Globe; 2) much needed enhanced facilities; and 3) critical operating support. The Board encourages each of you, as patrons of the Globe, to contact our Development Office to learn more about this Campaign and to make your own personal commitment.

I am honored to serve as Chair of The Old Globe's Board of Directors and to help support an organization which is so highly regarded across our country. On behalf of the Board of Directors, I would like to thank you for making the Globe a part of your life. We hope you will continue to be involved as a patron and as a supporter.

Enjoy the show!

Kathryn Hattox, *Chair, Board of Directors*

Board of Directors

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- Joseph E. Jessop, Jr.
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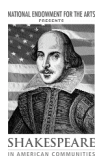
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*Executive Committee Member



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

SAVE THE DATE!

2006 Globe Gala

Saturday, September 16

5pm **Cocktails and Silent Auction**
6:30pm **Performance**
9:30pm **Dinner and Dancing**

Spend an evening under the stars ... with the stars!

2006 GALA CO-CHAIRS

VALERIE COOPER · ROBERT GLEASON · NORMA JEAN "JAKE" YONCHAK · CAROLYN YORSTON

For information contact Eileen Prisby at (619) 238-0043 x2303.

JOIN US FOR A PRE-SHOW PARTY!

**wine
lovers
NIGHT**

Now you have the opportunity to enjoy a pre-show wine-tasting reception in The Old Globe plaza garden! Each event includes a wine tasting of some of San Diego's finest wines, light appetizers, and a ticket to see that evening's performance.

THE CONSTANT WIFE Friday, April 7 at 6:30pm
THE VIOLET HOUR Friday, May 26 at 6:30pm

**Thank GLOBE
It's Friday**

Join us for a pre-show mixer with live music, host bar, appetizers and ticket to see a performance. Kick off the weekend in style with friends at a pre-show bash!

THE CONSTANT WIFE Friday, April 14 at 6:30pm
THE VIOLET HOUR Friday, June 2 at 6:30pm

CALL (619) 23-GLOBE (234-5623) FOR TICKETS AND MORE INFORMATION.

Executive Producers - Leadership Gifts

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

\$10,000,000 or greater

Conrad Prebys

\$1,000,000 or greater

**Audrey S. Geisel/
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\$5,000,000 or greater

Sheryl and Harvey P. White

Kathryn Hattox

Estate of Beatrice P. Lynds

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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.

Listing represents gifts received after January 2000.

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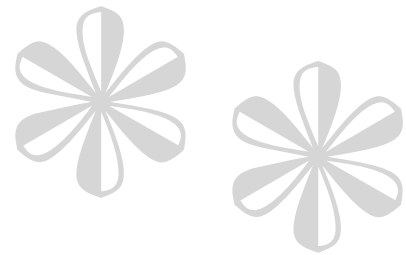
His signature was W. Somerset Maugham — “W” for William, a name he never used — yet all of his friends called him “Willie.” His life began literally at the British Embassy in Paris, a birth arranged by his English parents to ensure his British citizenship. Orphaned at ten and speaking only French, he was sent to England to live with his stern uncle, the Vicar of Whitefield. In struggling to learn English, he developed a stammer which was to burden him all his life. At boarding school the stammer and his short stature made him the victim of bullying and humiliation. Yet he cites these experiences as catalysts for his later success. It is said that he was the highest paid writer in the English speaking world in the 1930s. The sheer volume of his writing of plays, novels, short stories, travel writings and essays is staggering. At the age of eighteen he knew he wanted to be a writer, but this career was unacceptable to his family. So he studied medicine and practiced in the slums of London, writing constantly about those experiences which led to his first critical success, the novel *Liza of Lambeth*.

Much of his writing was autobiographical and was inspired by his varied experiences: as a World War I ambulance driver and later British secret agent (*Ashenden: or The British Agent*, about a James Bond-like character); as a world traveler in the far East (British colonial intrigue in *The Letter* and others) and the South Sea Islands (*The Moon and Sixpence* – based on artist Paul Gauguin’s sojourn in Tahiti). In 1913 he began an affair with Syrie Wellcome, a married socialite and interior designer like Constance Middleton in *The Constant Wife*. Their daughter Elizabeth (Liza) Maugham was born in 1915 and they married in 1917. The marriage ended in 1927 shortly after the

CONSTANCE: “Have you ever considered what marriage is among well-to-do people? In the working classes a woman cooks her husband’s dinner, washes for him and darns his socks. She looks after the children and makes their clothes. She gives good value for the money she costs. But what is a wife in our class? Her house is managed by servants, nurses look after her children, if she has resigned herself to having any, and as soon as they are old enough she packs them off to school. Let us face it, she is no more than the mistress of a man of whose desire she has taken advantage to insist on a legal ceremony that will prevent him from discarding her when his desire has ceased . . . My dear, any sensible man would sooner play bridge at his club than with his wife, and he’d always rather play golf with a man than with a woman. A paid secretary is a far better help-mate than a loving spouse. When all is said and done, the modern wife is nothing but a parasite.”
— *The Constant Wife*

FASHION PLATE 1929. SOURCE FOR ASSOCIATE ARTIST LEWIS BROWN’S DESIGN FOR CONSTANCE MIDDLETON IN *THE CONSTANT WIFE*.

FOR MORE INFORMATION ABOUT THIS PRODUCTION, PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.



MARRIAGE

“In every marriage more than a week old, there are grounds for divorce. The trick is to find, and continue to find, grounds for marriage.”

— Robert Anderson, *Solitaire and Double Solitaire*

“More marriages might survive if the partners realized that sometimes the better comes after the worse.”

— Ruth Bell Graham

“A happy marriage is the union of two good forgivers.”

— Doug Larson

“There is no substitute for the comfort supplied by the utterly taken-for-granted relationship.”

— Iris Murdoch



London opening of *The Constant Wife*. During the war he also met and began a thirty-year relationship with a young American, Gerald Haxton. His best known works include: the novels *Of Human Bondage* (often named his masterpiece), *The Moon and Sixpence*, *The Razor's Edge* (all later made into successful films); the plays *The Circle*, *Our Betters* and *The Constant Wife*. Recently, *The Constant Wife* has been frequently revived, possibly due to the contemporary issues depicted in the Middleton's marriage.

Maugham's home on the Riviera, bought in 1928, became an international salon of celebrities in art, literature and politics. He died there in December of 1965 at the age of 92. — Diane Sinor, Dramaturgy Associate

... ON MAUGHAM

"I wrote a series of plays in quick succession. It began with *Our Betters*, which was written in 1915, and ended with *The Constant Wife* in 1927. They are written in the tradition which flourished so brightly in the Restoration Period, which was carried on by Goldsmith and Sheridan ... The people who do not like it describe it as artificial comedy ... It is drama not of action, but of conversation. It treats with indulgent cynicism the humours, follies and vices of the world. It is urbane, sentimental at times, for that is in the English character, and a trifle unreal. It does not preach: sometimes it draws a moral, but with a shrug of the shoulders ...

— W. Somerset Maugham, from *The Summing Up*, 1938, Doubleday & Company (1945 Edition)

"Prose drama is one of the lesser arts, like wood carving or dancing, but so far as it is an art at all its purpose is to afford delight. If comedy castigates the follies of the moment, that is ... only when the process occasions laughter. The object is the entertainment rather than the improvement of the audience. I cannot persuade myself that the drama can usefully concern itself with the welfare of humanity or the saving of civilization. In the eighteenth century poets were didactic and wrote long poems on agriculture, astronomy, beekeeping and forestry. They were much praised for doing so. Now we are all agreed that they were in error. When we want to know about such things we consult a textbook. We do not want our poets to impart information or to inculcate the principles of morality. Similarly it may be that in a little while, as taste improves and knowledge spreads, people will reach the conclusion that drama does best to confine itself to what it can best do. That, in my opinion, is to give pleasure by telling a story, delineating character, and by stirring emotion or causing laughter."

—W. Somerset Maugham, Preface to *Six Comedies*, 1937

... IN BRIEF

"Tradition is a very good thing, but I think it's a mistake to make a habit of it."

"You are not angry with people when you laugh at them. Humor teaches tolerance."

"Only a mediocre person is always at his best."

"Impropriety is the soul of wit."

"Like all weak men he laid an exaggerated stress on not changing one's mind."

"It is a funny thing about life; if you refuse to accept anything but the best you very often get it."

Kandis Chappell Associate Artist

(Mrs. Culver)



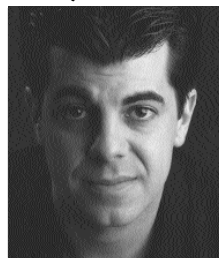
THE OLD GLOBE: More than 25 productions including *The Winter's Tale*, *The Comedy of Errors*, *Julius Caesar*, *Henry V*, *Collected Stories*, *Intimate Exchanges*, *The Dining Room*, *King Lear*,

The Merchant of Venice. BROADWAY: *Rumors*, *Getting Away with Murder*, *Pride's Crossing*.

REGIONAL: *The Guardsman*, *Arcadia*, *Huntington Theatre*; *Woman in Mind*, *The Magic Fire*, Milwaukee Rep; *Intimate Exchanges*, *Three Tall Women*, Intiman Theatre; San Jose Rep; ACT; Williamstown; Arizona Theatre Company; and more than 15 productions at South Coast Rep. EDUCATION: Ms. Chappell holds a BA from SDSU.

Cris O'Bryon

(Bentley)



REGIONAL: *Tomfoolery*, Renaissance Theatre Company; *The Importance of Being Earnest*, Cherry Tree Playhouse; *Forever Plaid*, Harris Goldman; *Song on the Wind*, New Life

Fine Arts; *South Pacific*, *It's Christmas and It's Live*, 1776, *Northern Lights*, Lamb's Players Theatre; *Nonsense*, Lawrence Welk Theatre; *Beehive*, *Too Old for the Chorus*, *Das Barbecü*, Miracle Theatre Productions; *The Fantasticks*, North Coast Repertory; *Gianni Schicchi*, SDSU Opera; *The Goodbye Girl*, Moonlight Theatre; *Sweeney Todd*, Fritz Theatre; Dr. Seuss' *How the Grinch Stole Christmas!*, Old Globe Theatre.

Heidi Fecht

(Martha Culver)



REGIONAL: *Amy's View*, International City Theatre; *Crimes of the Heart*, The Falcon Theatre; *Orange Flower Water*, Tight & Shiny; *The Most Happy Fella*,

The Actor's Co-op; *Once in a Lifetime*, Theatre Neo; *Philadelphia Story*, *Tartuffe*, The Court Theatre; *The Seven Year Itch*, *After the Fall*, Circle Theatre. FILM: *Valiant*, *For Heaven's Sake*, *Warm Blooded Killers*, *Shteps*, *Three Days*, *The Picture of You*. TV: *Strong Medicine*, *Angel*, *Port Charles*, *Jesse*, *Family Matters*, *What Should You Do?*. EDUCATION: Ms. Fecht received a BFA in Theatre from Stephens College, Columbia, MO.

Amanda Naughton

(Barbara Fawcett)



THE OLD GLOBE: *Loves & Hours*, *Paramour*. BROADWAY: *Into the Woods*, *The Secret Garden*. OFF-BROADWAY: *Romance in Hard Times*, Public Theatre; *Hundreds of Hats*, WPA

Theatre; *Three Postcards*, Circle Rep.; *Mr. President*, Douglas Fairbanks Theatre. REGIONAL: *Amour*, *O. Henry's Lovers*, *A Little Night Music*, Goodspeed Musicals; *The Betrayal of Nora Blake*, Cuillo Center; *Off-Key*, George Street Playhouse; *The Royal Family*, Caldwell Theatre; *Edith Stein*, GeVa; *On the Town*, Pittsburgh CLO; *Gypsy*, *Tartuffe*, *Threepenny Opera*, *The Pajama Game*, *Misalliance*, *The Waves*, Hangar Theatre; *The Foreigner*, *Steel Magnolias*, *Barefoot in the Park*, *Hello Dolly*, *Anything Goes*, Forestburgh Playhouse. TV: Betty Roberts on *Remember WENN*, *Law & Order: SVU*, *Law & Order: CI*, *Payne*, *Chapelle's Show*. EDUCATION: Ms. Naughton holds a BFA from Ithaca College.

Henny Russell

(Constance Middleton)



THE OLD GLOBE: *The Mask of Moriarty*, *Sylvia*, *The Comedy of Errors*, *Dracula*, *Macbeth*, *Taming of the Shrew*, *Henry IV*. BROADWAY: *Major Barbara*. OFF-BROADWAY: *Boy Gets*

Girl, *Moonlight and Magnolias*, *Fuddy Meers*, *Labor Day*, *Marion Bridge*. REGIONAL: *Frozen*, Repertory Theatre of St. Louis; *Something in the Air*, Merrimack Rep; *Abigail's Party*, Two River Theatre Co; the world premiere of *One*, Cincinnati Playhouse; *Spinning into Butter*, Hartford

TheaterWorks; *Dinner with Friends*, Pittsburgh Public Theatre; *Proof*, Virginia Stage Co; the world premiere of *The Smell of the Kill*, Cleveland Playhouse; the American premiere of *The Things We Do for Love* (Studio Arena); the world premiere of *The Lake's End*, Adirondack Theatre Festival; *It Pays To Advertise*, Yale Rep; *State of the Union*, Indiana Rep. TV: *Law & Order*, *Hope and Faith*, *Pensacola: Wings of Gold*, *Silk Stalkings*. FILM: *Loopy* (currently showing on the Independent Film Channel), *Corn* (recently released on DVD). EDUCATION: Ms. Russell is a graduate of New York University (BFA) and The Old Globe/University of San Diego MFA program.

Lara Phillips



(Marie-Louise Durham)

CHICAGO: *As You Like It*, *All the Rage*, Goodman Theatre; *The Treatment*, *The Physicists*, *The Removalists*, A Red Orchid Theatre; *Never Come Morning* (Joseph Jefferson Citation, Best Supporting Actress), The Prop Theatre. TV: *Grey's Anatomy*, *The West Wing* (recurring), *The Drew Carey Show*. FILM: *The Ice Harvest*, *The Road*



to *Perdition*, *Bullet on a Wire*, *Kwik Stop*.

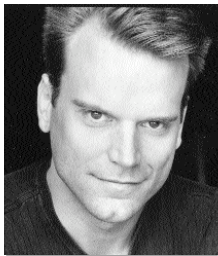
Wynn Harmon

(John Middleton, F.R.C.S.)

THE OLD GLOBE:

Pericles, *Macbeth*, *The Comedy of Errors*, *The Winter's Tale*. BROADWAY: *Porgy and Bess*. OFF-BROADWAY: *As You Like It*, *The New Yorkers*, *Tibet Does Not Exist*. REGIONAL: *A Moon for the Misbegotten*, Long Wharf Theatre, Hartford Stage; *The Way of the World*, Huntington Theatre Co; *Silent Edward*, La Jolla Playhouse; *Sylvia*, *Travels with My Aunt*, Syracuse Stage, Virginia Stage Co; *Noises Off*, *Les Trois Dumas*, Indiana Repertory Theatre; *The Marriage of Figaro*, American Repertory Theatre; *A*

Christmas Carol, Milwaukee Repertory Theatre; *The Normal Heart*, *Edith Stein*, *She Loves Me*, *A Midsummer Night's Dream*, Pittsburgh Public Theatre; *The Three Sisters*, *Ring 'Round the Moon*, American Conservatory Theatre; *Dr. Faustus*, *A Christmas Carol*, *Pure Poe*, Capital Repertory Theatre; *The West End Horror*, Bay Street Theatre; *Much Ado About Nothing*, *Romeo and Juliet*, Hudson Valley Shakespeare Festival; *As You Like It*, Shakespeare Festival of St. Louis (winner of 2004 St. Louis Critics Award for Best Supporting Actor, role of Jacques). FILM: *Paper Cranes* (Mark). TV: *Porgy and Bess Live from Lincoln Center*, *All My Children* (Trevor Babcock). EDUCATION: Mr. Harmon received a BFA from Boston University and an MFA from American Conservatory Theatre.

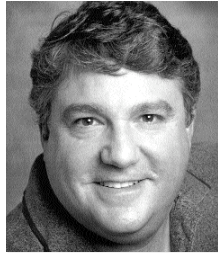


**J. Paul
Boehmer**

(Bernard Kersal)

THE OLD GLOBE:
2005 Summer
Shakespeare Festival.

BROADWAY: Sir Peter Hall's acclaimed production of *An Ideal Husband*. OFF-BROADWAY: *Miss Evers' Boys* (NY premiere). NEW YORK: *New Yorrick*, *New Yorrick*, *End of Day*. REGIONAL: Pioneer Theatre Company, Arena Stage, Seattle Rep, Huntington Theatre, Cincinnati Playhouse, Cleveland Playhouse, Missouri Repertory Theatre, Walnut Street Theatre, Syracuse Stage, Berkshire Theatre Festival and Theatre Works Palo Alto. FILM/TV: *The Good German*, *The Thomas Crown Affair*, *Star Trek: Enterprise*, *Voyager* and *Deep Space Nine*, *Frasier*, *Judging Amy* and *Guiding Light*. Paul also narrates books on tape and is most proud of the award-winning unabridged recording of *Moby Dick*. He holds a BFA from Southern Methodist University and an MFA from the Professional Theatre Training Program at the University of Delaware.



John Rosen

(Mortimer Durham)

THE OLD GLOBE:
Debut. SAN DIEGO:
The Winslow Boy,
Charlie's Aunt, Lamb's
Players Theatre; *A
Funny Thing Happened on*

the Way to the Forum,

San Diego Rep; *Musical Comedy Murders of 1940*, *To Forgive, Divine*, North Coast Rep; *Looking for Normal*, Diversionary Theatre; *Action, Landscape of the Body*, Sledgehammer Theatre; *The Day Room*, Gaslamp Quarter Theatre; *An Italian American Reconciliation*, Bowery Theatre.

W. Somerset Maugham

(Playwright)

William Somerset Maugham was born in 1874. By the time he was ten, both of Maugham's parents were dead and he was sent to live with his uncle, the Rev. Henry Maugham, in Whitstable, Kent. After an education at King's School, Canterbury, and Heidelberg University in Germany, Maugham became a medical student at St. Thomas Hospital, London. While training to be a doctor, Maugham worked as an obstetric clerk in the slums of Lambeth. He used these experiences to help him write his first novel, *Liza of Lambeth* (1897). The book sold well and he decided to abandon medicine and become a full-time writer. Maugham achieved fame with his play *Lady Frederick* (1907), a comedy about money and marriage. By 1908 Maugham had four plays running simultaneously in London. In 1913 Maugham began an affair with the married Syrie Wellcome who bore him a daughter Elizabeth "Liza" Mary Maugham. The two were wed following Syrie's divorce in 1917. Syrie was an interior designer like Constance Middleton and *The Constant Wife* is partially based on their life together. At the outbreak of World War I, Maugham joined a Red Cross ambulance unit in France. While serving on the Western Front he met the 22-year-old American, Gerald Haxton, and began a 30 year relationship which was one of the causes of his divorce from Syrie in 1927. During the war, Maugham's best-known novel, *Of Human Bondage* (1915) was published. This was followed by another successful book, *The Moon and Sixpence* (1919). Popular plays include

The Circle (1921), *East of Suez* (1922), *The Constant Wife* (1926) and the anti-war piece, *For Services Rendered* (1932). In his later years Maugham wrote his autobiography, *Summing Up* (1938) and works of fiction such as *The Razor's Edge* (1945), *Catalina* (1948) and *Quartet* (1949). He died in 1965.

Seret Scott Associate Artist

(Director)

THE OLD GLOBE: *I Just Stopped By to See the Man*, *Knowing Cairo*, *Faith Healer*, *Crumbs from the Table of Joy*, *The Trojan Women*, *Blues for an Alabama Sky*, *The Old Settler*, *Madame Mao's Memories*, *From the Mississippi Delta*. OFF-BROADWAY: Second Stage Company, New Victory Theatre, Young Playwright's Festival. REGIONAL: Credits at McCarter Theatre Company, Long Wharf Theatre, Buffalo Studio Arena, South Coast Rep, Oregon Shakespeare Festival, Yale Rep, Philadelphia Theatre Company, Crossroads Theatre, Center Stage in Baltimore, Studio Theatre, ACT, Arena Stage, Woolly Mammoth Theatre, Hartford Stage Company, Actors Theatre of Louisville, New Mexico Rep, Alley Theatre, Naked Angels, UBU Rep, National Black Theatre, Ford's Theatre, Sundance Institute Playwright's Lab, Pacific Playwright's Festival, NY Stage and Film, McCarter's Playwright's Retreat. As an actress, Ms. Scott won a Drama Desk Award on Broadway for her performance in *My Sister, My Sister*. She has been nominated for a Connecticut Critic's Award, a Beverly Hills NAACP Directing Award, and D.C.'s Helen Hayes Award. She was also the recipient of a TCG/PEW National Artist Residency Grant at the Long Wharf Theatre.

Ralph Funicello Associate Artist

(Scenic Design)

THE OLD GLOBE: 2004 & 2005 Summer Shakespeare Festivals, *The Lady With All the Answers*, *Julius Caesar*, *Pericles*, *The Taming of the Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Hedda Gabbler*, *The Way of the World*, *Twelfth Night*, *King Lear*, *Ghosts*, *Interior Decoration*, *From the Mississippi Delta*, *The Winter's Tale*, *Mr. Rickey...*, *Bargains*, *The Tempest*, *The Merchant of*

Venice, *The White Rose*, *Hamlet*, *Our Town*, *Driving Miss Daisy*, *Measure for Measure*. ELSEWHERE: Mr. Funicello has designed scenery on and off-Broadway and for many theatres across the country, including Lincoln Center, American Conservatory Theatre, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Co, Seattle Rep, Berkeley Rep, Milwaukee Rep, Denver Center Theatre Company, Guthrie Theatre, South Coast Rep, Oregon Shakespeare Festival, Williamstown Theatre Festival, Intiman Theatre, Stratford Festival, New York City Opera and Houston Grand Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

Lewis Brown Associate Artist (Costume Design)

THE OLD GLOBE: *As You Like It*, *Julius Caesar*, *Faith Healer*, *The Taming of the Shrew*, *Henry V*, *The Merry Wives of Windsor*, *Cymbeline*, *Paramour*, *The Comedy of Errors*, *Henry IV*, *The Way of the World*, *The Merchant of Venice*, *Hamlet*, *Our Town*, *And a Nightingale Sang...*, *Measure for Measure*, *Coriolanus*, *Antony & Cleopatra*, *There's One in Every Marriage*, *Rashomon*, *Othello*. BROADWAY: *The Government Inspector*, *Mulebone*. REGIONAL: *The School for Scandal*, Oregon Shakespeare Festival; *The Tempest*, *The Caucasian Chalk Circle*, Seattle Rep; *Henry V*, *Richard III*, *The Caucasian Chalk Circle*, *A Streetcar Named Desire*, *Camille*, Guthrie Theatre; *Kiss Me, Kate*, *My Fair Lady*, Stratford Festival, Canada; *Candide*, *Cyrano de Bergerac*, *Dream on Monkey Mountain*, *Idiot's Delight*, *Chemin de Fer*, *The Miser*, Center Theatre Group; *A Flea in Her Ear*, ACT, San Francisco; *The Matchmaker*, Arizona Theatre Company. Opera designs include: *Faust*, Los Angeles Opera; *Don Giovanni*, Opera Theatre of St. Louis; *La Fanciulla del West*, Deutsche Oper Berlin.

Chris Parry (Lighting Design)

THE OLD GLOBE: *The Seagull*, *Love's Labour's Lost*, *Rebel Armies*... Originally from England, Chris has 30 years design experience and has won 24 industry awards and nominations. Over 150 designs worldwide, including several designs on Broadway, for the Royal Shakespeare Company and Royal National Theatre, UK; Los Angeles Opera, Welsh National Opera and many regional theatres, including the Guthrie Theatre, Hartford Stage, Seattle Repertory, A

Contemporary Theatre, Mark Taper Forum, Alley Theatre (Associate Artist), Ahmanson Theatre, The Old Globe, La Jolla Playhouse and South Coast Rep. Awards include: *The Who's Tommy* (Tony, Olivier, Dora (Canada), NY Drama Desk, NY Outer Critics Circle, LA Drama Critics Awards); *Not About Nightingales* (Tony Award nomination, NY Drama Desk Award); *Les Liaisons Dangereuses* (Tony Award nomination, NY Drama Desk Award); Lighting Designer of the Year Award (1994) for Lighting Dimensions International (trade publication). Professor of Lighting Design at UCSD for 17 years. Owner of his own company for entertainment and architectural lighting designs, Axiom Lighting Inc.

Paul Peterson (Sound Design)

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

Jan Gist

(Voice and Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002, including: Summer Shakespeare Festivals, *Dirty Rotten Scoundrels*, *Pentecost*, *Himself and Nora*, and ten Shakespeare productions. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: *Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide*, *Major Barbara*, Oregon Shakespeare Festival; *Hobson's Choice*, *Season's Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five full seasons at Utah Shakespeare Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and was the narrator for the San Diego Museum of Art's documentaries on Degas and Retratos exhibits. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association. She has also presented many workshops internationally, such as "Shakespeare's Shapely Language" and "Rotating Repertory" and for The Voice Foundation Symposium: "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program. This year she was invited to participate in the Russian-American Voice Teachers Exchange, with the Moscow Art Theatre.

Lurie Horns Pfeffer (Stage Manager)

THE OLD GLOBE: *Knowing Cairo*, *Splendour*, *Getting and Spending*, *Labor Day*, *The Mask of Moriarty*, *The Real Thing*, *Wonderful Tennessee*, *Much Ado About Nothing*, *Dancing at Lughnasa*, *Play On!*, *The Gate of Heaven*, *Cowgirls*, *Overtime*, *Damn Yankees*, *Madame Mao's Memories*, *Tintypes*, *Uncommon Players*, *Mister Roberts*. BROADWAY: *Billy Crystal's 700 Sundays*, *Play On!*. NATIONAL TOUR: *Billy Crystal's 700 Sundays*. REGIONAL: Pasadena Playhouse, La Jolla Playhouse, Arizona Theatre Company, Hartford Stage Company. Lurie is delighted to be back at the Globe, and to be working again with Seret Scott.

Moira Gleason
(Assistant Stage Manager)

THE OLD GLOBE: As Assistant Stage Manager: Dr. Seuss' *How the Grinch Stole Christmas!* ('05), 2005 Summer Shakespeare Festival; as Production Assistant: *Vincent in Brixton, I Just Stopped By to See the Man, Fiction, The Full Monty*; as Douglas Pagliotti Stage Management Intern: *Old Wicked Songs*. Ms. Gleason has held many different positions at the Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Mr. Gleason holds a BA from Southern Oregon University.

FOR THIS PRODUCTION

Additional Staff

Assistant Director.....Suzanne Karpinski
Casting Consultant.....Mele Nagler
Stage Management Intern.....Amanda Kaplan

Understudies

Mrs. Culver.....Cara Greene
Bentley.....Aaron Misakian
Martha Culver.....Summer Shirey
Barbara Fawcett.....Cara Greene
Constance Middleton.....Kate Turnbull
Marie-Louise Durham.....Summer Shirey
John Middleton, F.R.C.S.....Chip Brookes
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Craig Noel League Co-chairs Carolyn Yorston (left) and Sally Furay (right) with Artistic Director Craig Noel. Photo: Melissa Jacobs

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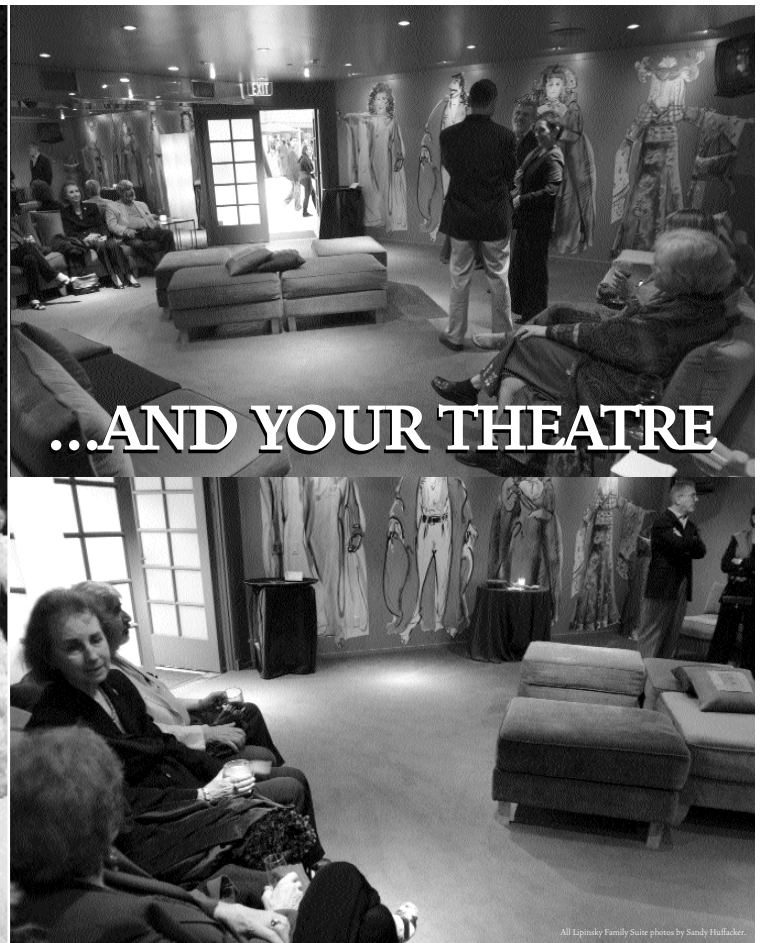
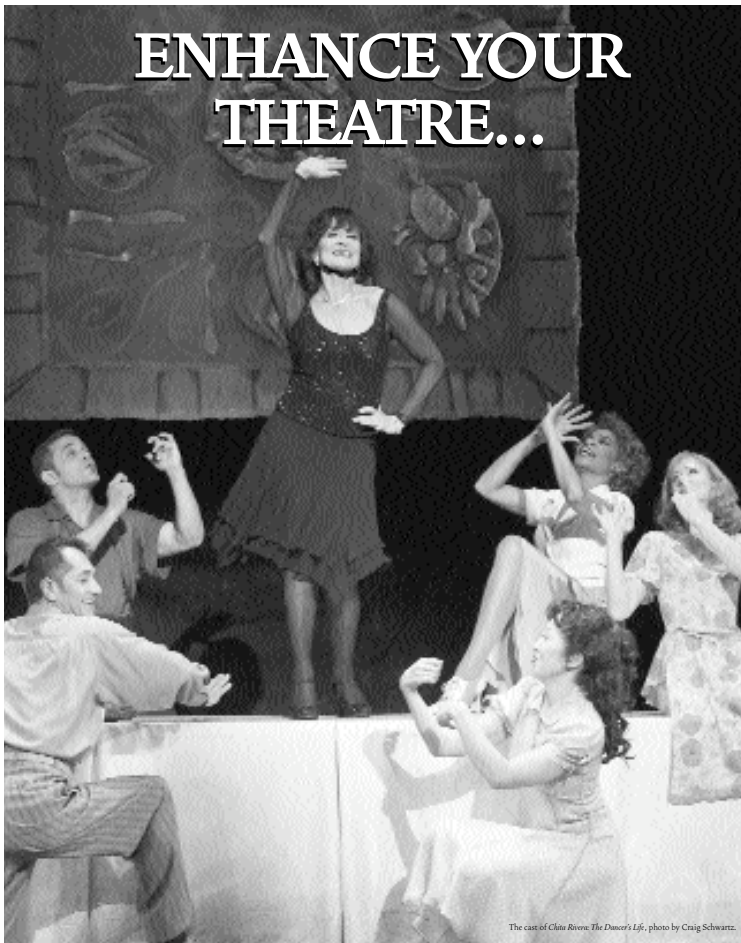
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During Craig Noel's distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when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

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



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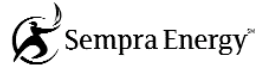
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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



Louis G. Spisto, Executive Director



Jack O'Brien, Artistic Director



Jerry Patch, Resident Artistic Director



Craig Noel, Founding Director

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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 permitted to performances.

ELECTRONIC DEVICES AND CAMERAS

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

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For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

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

SPEAKER'S BUREAU

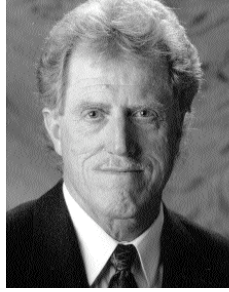
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who are available year-round to share the institution's fascinating history and exciting information about the current season of plays. Subject to their availability, several key members of the artistic and production team are also available to speak with your group. For more information on docent speakers' bureau representatives please contact Carol Green at (619) 582-1079. To find out about our artistic and production speakers please contact Erin Anderson at (619) 231-1941 x2355.



Louis G. Spisto

Executive Director

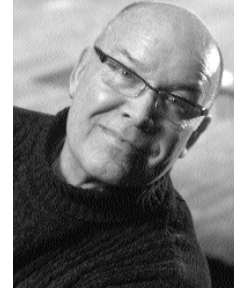
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Spisto has also served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget, all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center, UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theatre.



Jerry Patch

Resident Artistic Director

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



Jack O'Brien

Artistic Director

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1981. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. Elsewhere: *Dirty Rotten Scoundrels* (Tony nominations, best director and musical), *Henry IV* (Tony Award®); *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*, *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte*, *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS's American Playhouse. Recent awards: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

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DIRECTOR OF PRODUCTION
Bonnie Johnston
DIRECTOR OF EDUCATION

ARTISTIC

Samantha Barrie
ARTISTIC COORDINATOR
Diane Sinor
DRAMATURGY ASSOCIATE
Kim Montelibano Heil
LITERARY ASSOCIATE
Jan Gist
VOICE AND SPEECH COACH

Stage Management

Leila Knox
PRODUCTION STAGE MANAGER
Tracy Skoczalas
ASSISTANT STAGE MANAGER
Amanda L. Kaplan
DOUGLAS PAGLIOTTI
STAGE MANAGEMENT INTERN

PRODUCTION

Debra Pratt Ballard
ASSOCIATE DIRECTOR
OF PRODUCTION
Ellen Dieter
COMPANY MANAGER
Carol Donahue
PRODUCTION COORDINATOR

Technical

Benjamin Thoron
TECHNICAL DIRECTOR
Liz Eisele, Wendy Stymerski
ASSISTANT TECHNICAL
DIRECTORS
Amanda Stephens
RESIDENT DESIGN ASSISTANT
Curt Carlsteen
SHOP FOREMAN/
MASTER CARPENTER
Christian Thorsen
STAGE CARPENTER/
FLYMAN, GLOBE
Bob Dougherty
SHOP FOREMAN/
MASTER CARPENTER, FESTIVAL
Carole Payette
CHARGE SCENIC ARTIST
Adam Bernard, Suzanne Reyes
SCENIC ARTISTS
Matthew Clark, Kevin Fain,
Jim Hopper, Liza Korshin,
Ryan Meinhart
CARPENTERS
Stephan Aldrich-Lutz
CHARGE CARPENTER, CARTER

Costumes

Stacy Sutton
COSTUME DIRECTOR
Charlotte Devaux
RESIDENT DESIGN ASSISTANT
Maureen MacNiallais
ASSISTANT TO THE DIRECTOR
Shelly Williams
DESIGN ASSISTANT/SHOPPER
Gwen Dunham, Louise M.
Herman, Marsha Kuligowski,
Randal Sumabat
DRAPEERS
Babs Behling, Gloria Bradford,
Susan Linnet Cox, Anne
Glidden Grace, Shirley Pierson
ASSISTANT CUTTERS
Joan Mathison, Mary Miller
COSTUME ASSISTANTS
Erin Cass, Suzanne Clements,
Kelly Falvela, Nancy Liu,
Mercedes Moore,
Margo Selensky
STITCHERS
Linda Black
CRAFTS SUPERVISOR/
DYER-PAINTER

Svi Roussanoff
CRAFTS ARTISAN
Molly O'Connor
WIG & MAKEUP SUPERVISOR
Melyssa Swensen
ASSISTANT TO WIG & MAKEUP
SUPERVISOR

Erin Schindler
WARDROBE ASSISTANT
Cisco Morales, Kim Parker,
Leshia Sand, Molly Yoder-
Williams
GLOBE WARDROBE CREW
Angela Miller
DRESSER, CARTER
Marie Jezbera
RENTAL AGENT

Properties

Neil A. Holmes
PROPERTIES DIRECTOR
M.H. Schrenkeisen
SHOP FOREMAN
Rory Murphy
LEAD CRAFTSMAN
Shannon Dedman
PROPERTIES BUYER
Ryan Buckalew, David Buess,
Kristin Steva Campbell
CRAFTSPERSONS
Pat Cain
PROPERTY MASTER, GLOBE
Marcus Polk
PROPERTY MASTER, CARTER

Lighting

Chris Rynne
LIGHTING DIRECTOR
Megan Fonseca
LIGHTING ASSISTANT
Tonnie Ficken
MASTER ELECTRICIAN, GLOBE
Jim Dodd
MASTER ELECTRICIAN, CARTER
Kevin Liddell
MASTER ELECTRICIAN, FESTIVAL
Sarah Cohen, Kristen Flores,
Lacy Flores, Ross Glanc,
Allyson Guertin, Matt Hibbs,
Tricia Lesinski, Andy Lowe,
Leah Nellman, Omar Ramos,
Stacey Schrom, Chad Stanner
ELECTRICIANS

Sound

Paul Peterson
SOUND DIRECTOR
Erik Carstensen
MASTER SOUND
TECHNICIAN, GLOBE
Jeremy Nelson
MASTER SOUND
TECHNICIAN, CARTER

ADMINISTRATION

Brian Ulery
ASSISTANT TO THE
GENERAL MANAGER
Information Technology
Dean Yager
INFORMATION TECHNOLOGY
MANAGER
Thad Steffen
INFORMATION TECHNOLOGY
ASSISTANT
James Lawrence
CONVERSION SUPPORT
ASSISTANT

Human Resources

Sandra Parde
HUMAN RESOURCES
ADMINISTRATOR
Jenny Kazan-Mills
CONSULTANT

Maintenance

Chad Oakley
FACILITIES MANAGER
Violanda Corona, Ismael
Delgado, Humberto Elvira,
David Gaspar, Miguel Gaspar,
Roberto Gonzalez, Reyna
Huerta, Margarita Meza, Jose
Morales, Alfredo Rios,
Maria Rios
BUILDING STAFF

PROFESSIONAL TRAINING

Lance Bower
PROGRAM COORDINATOR
Maria Carrera, Cynthia
Caywood, Sabin Epstein,
Robert Berry Fleming,
Gerhard Gessner, Jan Gist,
Peter Kanelos, Fred Robinson,
Liz Shipman
MFA FACULTY

James Feinberg, Alysha
Haran, Corey Johnston,
Robin Sanford Roberts
MFA PRODUCTION STAFF

EDUCATION

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EDUCATION ASSOCIATE
Holly Ward
TOUR COORDINATOR
Carol Green
SPEAKERS BUREAU COORD.
Sandra Ruiz
TEACHING ARTIST

FINANCE

Jannet I. Wise
ASSOCIATE DIRECTOR OF
FINANCE
J. Adam Latham
PAYROLL CLERK/
ACCOUNTING ASSISTANT
Diane Jenkins
ACCOUNTING ASSISTANT
Lynn Dougherty
RECEPTIONIST

DEVELOPMENT

Brad Ballard
ASSOCIATE DIRECTOR,
MAJOR & PLANNED GIFTS
Annamarie Maricle
ASSOCIATE DIRECTOR,
INSTITUTIONAL GRANTS
Eileen A. Prisby
EVENTS MANAGER
Diane Addis
MEMBERSHIP ADMINISTRATOR
Erin McKown
DEVELOPMENT ASSISTANT
Diana Steffen
DEVELOPMENT ASSISTANT

Donor Services

Babs Behling, Eve Childs,
Barbara Lekes, Landin Rice,
Steven Serieka,
Judy Zimmerman
SUITE CONCIERGES

MARKETING

Becky Biegelsen
PUBLIC RELATIONS DIRECTOR
Frank Teplin
AUDIENCE DEVELOPMENT
MANAGER
Cate Burke
GROUP SALES MANAGER
Elisha Solmes
PUBLICATIONS COORDINATOR
Erin Anderson
PUBLIC RELATIONS ASSISTANT
Peggy Ryan
MARKETING ASSISTANT
Judy Zimmerman
MARKETING/EVENTS
ASSISTANT
Erica Dei
GRAPHIC DESIGNER
Craig Schwartz, J.T. MacMillan
PRODUCTION PHOTOGRAPHERS

Subscription Sales

Scott Cooke
SUBSCRIPTION SALES MANAGER
Russ Allen, Anna Bowen-Davies,
Efrain Cornejo, Stanley Einhorn,
Estrella Esparza, Arthur Faro,
Andrew Fink, Allan Given,
Jessica Morrow, Ken Seper,
Grant Walpole
SUBSCRIPTION SALES REPS.

Ticket Services

Shari Ressel
TICKET SERVICES MANAGER
Marsi Roche
TICKET OPERATIONS MANAGER
Tim Cole
ASSISTANT MANAGER
Lyle Wilson
TICKET SERVICES SUPERVISOR
April Labine-Katko,
Shouna Shoemake
LEAD TICKET SERVICES REPS.
Randy Acosta, John Boaz,
Melanie Galati, Dru Garcia,
Mame Gile, Brittany Hauselmann,
Erika Harkonen, Bernadette
Hobson, John Houghton,
Michael Knudsen, Martin Malinis,
Grace Manuel, Kendra McCall,
Caryn Morgan, Carlos Quezada,
Josh Rowland, Jessica Seaman,
Brandon Smithey
TICKET SERVICES REPS.

PATRON SERVICES

Mike Callaway
THEATRE MANAGER
Grace Farinas
FRONT OF HOUSE ASSISTANT
Merlin D. "Tommy" Thompson
PATRON SERVICES REP.
Teresa McGee, Rob Novak,
Ashley Roberts
HOUSE MANAGERS
Dana Juhl
FOOD & BEVERAGE MANAGER
Kristin Dishman, Ashley Gregory,
Brandi Mahan, Roland Roberge,
Brock Roser, Anne-Marie Shafer,
Kim Thurston, Felicia Tobias
PUB STAFF
Babs Behling, Rose Espiritu,
Stephanie Rakowski
GIFT SHOP SUPERVISORS

Security/Parking Services

Rachel "Beahr" Garcia
SECURITY/PARKING
SERVICES SUPERVISOR
Sherisa Eselin, Irene Herrig,
Janet Larson, Brandi Mahan,
David Nguyen
SECURITY OFFICERS
Chanel Boxx, Kirstin Dishman,
Deborah Elliot, Joel Garcia,
Janet Larson, Michael Mackey,
Wayne Marshall, Sonia Paul,
Brittnee Woodard
PARKING LOT ATTENDANTS
Ryan Barsotti, Mark Brickman,
David Nguyen
V.I.P. VALET ATTENDANTS