

Upcoming at The Old Globe

SHAKESPEARE FESTIVAL

June 18 - October 1
Lowell Davies Festival Theatre

LINCOLNESQUE

August 5 - September 10
Cassius Carter Centre Stage

Hershey Felder as GEORGE GERSHWIN ALONE

September 9 - October 22
Old Globe Theatre

PIG FARM

September 23 - October 29
Cassius Carter Centre Stage

DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

November 11 - December 24
Old Globe Theatre

LA PASTORELA

December 7 - 24
Cassius Carter Centre Stage



Dear Friends,

Welcome to The Old Globe's 2006 summer season. We kick off the season with our renowned Shakespeare Festival, which dates back to the Globe's roots in 1935. From that time to this, the Globe has been one of the premiere presenters of Shakespeare in the country, and this summer is no exception, with *A Midsummer Night's Dream*, *Othello* and *Titus Andronicus* – in its debut production at the Globe – running in nightly rotation in the Lowell Davies Festival Theatre. The Shakespeare Festival is once again headed up by celebrated director Darko Tresnjak, who helms *Midsummer* and *Titus*, while acclaimed director Jesse Berger, whose recent production of *The Revenger's Tragedy* was a hit in New York, will direct *Othello*.

In addition, we are pleased to present Pulitzer Prize-winner Wendy Wasserstein's delightful *The Sisters Rosensweig* in the Old Globe Theatre, and an intriguing political play, *Lincolnesque*, making its world premiere in the Cassius Carter Centre Stage.

We have much to look forward to next season as well, with the recently-announced 2006/2007 winter schedule, highlighted by the world-premiere of Kenneth Lonergan's *The Starry Messenger*, starring Matthew Broderick, as well as the critically-acclaimed musical play *George Gershwin Alone*, and the world premiere of *Pig Farm* by the Tony Award-winning author of *Urinetown*. Subscriptions to last year's season broke all box office records, so we encourage you to subscribe now to guarantee your seats to this dynamic new slate of plays.

These thrilling summer and winter seasons would not be possible without the support of our donors and subscribers, whose dedication over the last 70 years has helped the Globe become San Diego's cultural landmark and one of the nation's most prestigious producing theatres. We hope you will renew your dedication to the Globe during our recently-launched \$75 million capital campaign to help build the Theatre's endowment and enhance our facilities with a new second stage and a state-of-the-art education center. Through this important campaign, as well as your continued annual support, the Globe will remain a cultural gem in this community and throughout the country.



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Executive Director



JACK O'BRIEN
Artistic Director



JERRY PATCH
Resident Artistic Director



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 Lipinsky Family

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**Supervisor Pam Slater-Price
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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.



THE OLD GLOBE

P R E S E N T S

THE SISTERS
ROSENSWEIG

BY

Wendy Wasserstein

SCENIC DESIGN

Alexander Dodge

COSTUME DESIGN

David Woolard

LIGHTING DESIGN

Jeff Croiter

SOUND DESIGN

Paul Peterson

VOICE AND DIALECT COACH

Jan Gist

MUSIC ARRANGEMENTS AND VOCAL DIRECTION

Cris O'Bryon

STAGE MANAGER

Bret Torbeck

DIRECTED BY

David Warren

Casting by Samantha Barrie

Originally produced by Lincoln Center Theater in New York City in 1992, following a workshop production
by the Seattle Repertory Theatre.

THE SISTERS ROSENSWEIG by Wendy Wasserstein is presented by arrangement with
Dramatists Play Service, Inc., in New York.

Cast of Characters

IN ORDER OF APPEARANCE

Tess Goode	Stefanie Nava
Pfeni Rosensweig	Deirdre Lovejoy
Sara Goode	Janet Zarish
Geoffrey Duncan	Tom Nelis
Mervyn Kant	Mark Blum
Gorgeous Teitelbaum	Jackie Hoffman
Tom Valiunus	Mark J. Sullivan
Nicholas Pym	Marty Lodge
Stage Manager	Bret Torbeck
Assistant Stage Manager	Moira Gleason

Setting: The action of the play takes place over a weekend in late August, 1991, in a sitting room in Queen Anne's Gate, London. There will be one 15-minute intermission.

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

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.



Donors Get a Peek Behind the Scenes: Meet the Artist Series

Through the Globe's new "Meet the Artist" series, you can learn more about the lives of Globe actors and directors, as they talk candidly about their careers, personal interests and lives in the theatre. These evenings begin with an hors d'oeuvre reception, followed by a presentation by an artist, who talks about his or her career and takes questions from the audience.

The "Meet the Artist" series includes artist interviews each year, offered as complimentary events for annual donors of \$500 or more. This series of events is just one of the many ways we can thank you for your support of this great theatre, and we hope you can attend one or more "Meet the Artist" programs in the future.

Next Up...

Monday, October 16—Hershey Felder, actor, playwright, Steinway concert artist and star of *George Gershwin Alone*, an enchanting musical biography, which begins at the Globe on September 9.

To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.

Board of Directors



Dear Friends,

Since 1935 The Old Globe has played an enormous role in the San Diego community, serving as a cultural icon and artistic leader. To guarantee that the Globe can continue providing the highest quality programs in the future, we must do what we can today to ensure the Globe's long-term stability.

To this end, many thoughtful theatre-goers are joining the Craig Noel League — our planned-giving program. To join this group, you can simply inform us that you have included The Old Globe in your estate plans. As a Craig Noel League member, you can make a difference for generations to come, by designating your gift for the Globe's endowment.

As a member of the Globe Finance and Investment Committees for many years, I am pleased to report that the Globe's endowment is currently well managed by our investment management team at Goldman Sachs. This endowment will generate significant returns over the coming years. To learn more about planned giving and the endowment, please contact our Development Office at (619) 231-1941 ext. 2310.

On behalf of the Board of Directors, I thank you for making the Globe a part of your life. We hope that you will continue to be involved as a patron and a supporter. Enjoy the show!

Kathryn Hattox, Chair,
Board of Directors

Board of Directors

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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

Production Sponsors

The Old Globe's production of *The Sisters Rosensweig*
is generously sponsored by

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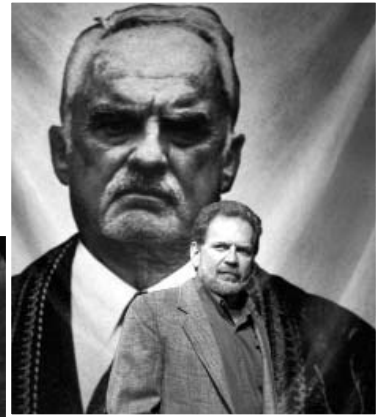
The Old Globe is proud to recognize California Bank & Trust as a sponsor for its production of *The Sisters Rosensweig*. California Bank & Trust is a long-time supporter of the Globe, providing volunteer and financial support for several productions. The bank's previous production support has included *The Lady with All the Answers*, *Dinner with Friends*, *Julius Caesar* and *Pericles*. Sandra Redman, Senior Vice President and Manager of California Bank & Trust's Private Banking Division, serves on the Globe's Executive Board and is the Chair of the Nominating Committee.

SANDRA REDMAN, SENIOR VICE PRESIDENT & MANAGER
CALIFORNIA BANK & TRUST'S PRIVATE BANKING DIVISION

Kurt Rhoads, Isabel Keating,
Dinner With Friends



Randy Graff, *The Lady with All the Answers*



Robert Foxworth, *Julius Caesar*



The Cast of *Pericles*

This Production of *The Sisters Rosensweig* is generously sponsored by The Lipinsky Family



ELAINE, SHEILA AND JEFFREY LIPINSKY.

Jeff and Sheila work to enhance the San Diego community and are actively involved with numerous performing arts, educational and medical institutions in the region. The Old Globe would like to salute the Lipinsky Family for their long-standing and unwavering support.

“The Old Globe provides intelligent theatre for our community, and through its educational programs, the Globe offers an engaging and relevant experience for thousands of children each year,” says Elaine Lipinsky, who, along with her brother Jeffrey and his wife Sheila, serves as Production Sponsor for *The Sisters Rosensweig*.

“The Old Globe has an excellent reputation and, therefore, a big responsibility in this community,” stated Sheila, member of The Old Globe’s Board of Directors. “There is always more work to be done with programs for adults and children, and the Globe is wonderful at bringing together different cultures from throughout the greater San Diego area.”

The Lipinsky Family has supported the Globe for more than 20 years. Through their family foundation, Elaine,

The William Randolph Hearst Foundations Support Education at the Globe

Thousands of young people are being introduced to Shakespeare’s legacy, thanks, in part, to a major grant from The William Randolph Hearst Foundations. This generous gift helps support the Globe’s *Shakespeare Initiatives for Young People*, a year-round series of programs, which includes:

THE ROMEO Y JULIETA BI-NATIONAL PROJECT - an intensive bi-national program featuring free public performances of a bilingual adaptation of the Shakespeare classic by 60 students from the U.S. and Mexico.

SHAKESPEARE UNPLUGGED! - introduces young people to Shakespeare’s theatrical world and unforgettable performances of his work through pre-show presentations and live performances at the Globe.

ALL THE WORLD’S A STAGE - a Globe initiative to produce plays for young audiences that recently gave 9,905 students the opportunity to see *Androcles and the Lion*. This fall, the Globe will offer touring performances of *The Stones*, a wildly imaginative, entertaining and thought-provoking work about teens taking responsibility for their actions.

FOLLOW THE BARD TOURS - students see how magic is created onstage as they delve into the details of Shakespeare’s plays and characters during a “Shakespeare Scavenger Hunt” through the labyrinth that makes up the Globe’s theatre complex.

PROFESSIONAL DEVELOPMENT FOR EDUCATORS - workshops, lectures and discounted subscriptions for teachers.

On behalf of the San Diego County students served by *The Shakespeare Initiatives for Young People*, The Old Globe applauds The William Randolph Hearst Foundations for helping the Globe provide quality arts programming for schools throughout this community.



ROMEO Y JULIETA PROJECT

Mark Blum

(Mervyn Kant)



THE OLD GLOBE: Debut. BROADWAY: *Twelve Angry Men*, *The Graduate*, *A Thousand Clowns*, Gore Vidal's *The Best Man*, *My Thing of Love*, *Lost in Yonkers*, *The Merchant*. OFF-

BROADWAY: *The Music Teacher*, The New Group; *The Long Christmas Ride Home*, Vineyard Theatre; *The Waverly Gallery*, Promenade Theatre; *Mizlansky/Zilinsky*, *It's Only a Play*, *Messiah*, Manhattan Theatre Club; *Gus & Al*, directed by David Warren (Obie Award); *Little Footsteps*, *Table Settings*, *Say Goodnight Gracie*, Playwrights Horizons; *Key Exchange*, Orpheum. FILM: *Shattered Glass*, *Zen & the Art of Landscaping*, *Getting to Know You*, *You Can Thank Me Later*, *Stag*, *Indictment: The McMartin Trial*, *Miami Rhapsody*, *Worth Winning*, *Presidio*, *Blind Date*, *Crocodile Dundee*, *Desperately Seeking Susan*, *Just Between Friends*, *Lovesick*. TV: *CSI: Miami*, *Law & Order: Criminal Intent*, *Judging Amy*, *The Practice*, *Ed*, *The Judge*, *Law & Order*, *Sopranos*, *Frasier*, *The Defenders*, *NYPD Blue*, *The West Wing*, *Central Park West*, *Wings*, *Sweet Surrender*, *Capital News*.

Jackie Hoffman

(Gorgeous Teitelbaum)



THE OLD GLOBE: Debut. SOLO SHOWS: *Chanukah* at Joe's Pub, Bistro award for best comedy performance; *The Kvetching Continues*; Time Out New York's outstand-

ing achievement award; longest running show in Joe's Pub's History. BROADWAY: *Hairspray*, Theatre World Award, outstanding Broadway debut. OFF-BROADWAY: Tribeca Theatre Festival; *The Book of Liz*, (Obie award for best actress); *Straightjacket*, *Incident at Cobbler's Knob*, Lincoln Center Theatre Festival; *One Woman Shoe*. Member, Drama Dept. SECOND CITY CHICAGO: Jeff Award for Best Actress. FILM: *A Dirty Shame*, *Garden State*, *Legally Blonde II*, *Kissing Jessica Stein*, *Mo' Money*. TV: *Starved*, *Hope and Faith*,

Curb Your Enthusiasm, *Strangers with Candy*, *TV Funhouse*, *Late Night with Conan O'Brien*, *Soulman*, *Cosby*, cartoons *Dilbert* and *PB & J Otter*, and the film, *Robots*, *Queer Duck* the movie.

Marty Lodge

(Nicholas Pym)



THE OLD GLOBE: Debut. REGIONAL: *M. Butterfly*, *Of Mice and Men*, *A Streetcar Named Desire*, *The Miser*, Arena Stage; *Cyrano*, *Henry IV parts 1 & 2*, *Mother Courage*,

Richard II, *Camino Real*, The Shakespeare Theatre; *'Tis Pity She's a Whore*, *Uncle Vanya*, *Gillette*, American Repertory Theater; *The Drawer Boy*, *Heartbreak House*, *The Cherry Orchard*, *Our Town*, *Three Days of Rain*, many others, Round House Theater (company member); *Hurlyburly*, *Patience*, *Marie and Bruce*, Woolly Mammoth Theater; *The Beauty Queen of Leenane*, Studio Theatre. TV: *Grey's Anatomy*, *Boston Legal*, *The Wire*, *Cold Case*, *Gilmore Girls*, *What About Brian*, *Strong Medicine*, *Homicide*. FILM: *Chronicles*, *Something the Lord Made*, *Gods and Generals*, *Cecil B. Demented*, *Random Hearts*, *Liberty Heights*, *The Hunley*, *The Day Lincoln Was Shot*.

Deirdre Lovejoy

(Pfeni Rosensweig)



THE OLD GLOBE: *Macbeth*, *The Comedy of Errors*. BROADWAY: *The Gathering*, *Getting and Spending*, *Six Degrees of Separation*. OFF-BROADWAY: *How I Learned to Drive*,

Century Theatre; *The Water Children*, Playwrights Horizons; *A Midsummer Night's Dream*, *Machinal*, Public Theatre; *Henry IV*, Delacourte, directed by Joseph Papp; Vineyard Theatre, Primary Stages, etc. REGIONAL (selected): *Heartbreak House*, Huntington Theatre; *How I Learned to Drive*, Arena Stage; *The Rivals*, Williamstown Theater Festival; *Dark Rapture*, ACT; *Noises Off*, Westport/Cape. Five seasons at New York Stage and Film. TV

(selected): *The Closer*, *Nip/Tuck*, *The West Wing*, *Without a Trace*, *NYPD Blue*, *Judging Amy*, *Third Watch*, *Ed*, *Spin City* and all the *Law & Order* episodes. UPCOMING: Disney's *Step Up*, in theaters August 2006, and season four of HBO's critically acclaimed series *The Wire*, beginning September 2006. TRAINING: NYU (MFA). www.DeirdreLovejoy.com.

Stefanie Nava

(Tess Goode)

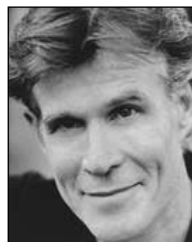


THE OLD GLOBE: Debut. THEATRE: *The Music Teacher*, The New Group; *Third*, Lincoln Center Theatre. FILM: *The Good Shepherd*. TV: *Law & Order*; *Law & Order: SVU*; *Rescue Me*.

EDUCATION: Neighborhood Playhouse graduate.

Tom Nelis

(Geoffrey Duncan)

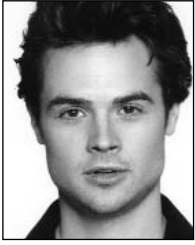


THE OLD GLOBE: Debut. BROADWAY: *The Caine Mutiny Court Martial*, *Aida*. OFF-BROADWAY: Oscar Wilde in *Gross Indecencies*; *Lilith*, *The Cryptogram*. OTHER

NEW YORK: New York Shakespeare Festival/Public Theater, BAM, Manhattan Theater Club, New York Theater Workshop, Engarde Arts. REGIONAL: La Jolla Playhouse, San Diego Rep, The Magic Theatre, San Jose Rep, Philadelphia Theater Company, Prince Music Theater, Actors Theater of Louisville, Hartford Stage, Long Wharf Theatre, Goodspeed Opera, also the international tours of Laurie Anderson's *Songs and Stories from Moby Dick* (Ahab) and Richard Foreman's *Pearls for Pigs*. Mr. Nelis is founding member of SITI Company and has performed with them around the world under the direction of Anne Bogart. AWARDS: OBIE (*The Medium*); San Diego Theatre Critics Circle Craig Noel Award for Excellence in Theatre (*Wintertime*) Drama League Nomination (*Score*); Barrymore Nomination (*Candide*). EDUCATION: MFA, UCSD.

Mark J. Sullivan

(Tom Valiunus)



THE OLD GLOBE: Debut. REGIONAL: *Measure for Measure*, *Melissa Arctic*, Folger Shakespeare Theatre; *After Ashley* (2006 Helen Hayes Award Nomination,

Outstanding Lead Actor), *Big Death*, *Little Death*, Woolly Mammoth Theatre; *Shear Madness*, Kennedy Center for the Performing Arts; *A Midsummer Night's Dream*, The Shakespeare Theatre; *The Cripple of Inishmann*, *The Shape of Things*, *Lobby Hero*, The Studio Theatre; *Master and Margarita*, *Family Stories*, Rorschach Theatre; *King Lear*, *Arcadia*, The Stratford Players. FILM: *National Treasure*. TV: *America's Most Wanted*. TRAINING: James Madison University, The Studio Theatre.

Janet Zarish

(Sara Goode)



THE OLD GLOBE: Debut. NEW YORK: *The Square*, The Public Theater; *Scotland Road*, *Romola & Nijinsky*, Primary Stages; *Other People's Money* (co-star),

Minetta Lane Theatre; *Miss Julie* (title role), *An Enemy of the People*, The Roundabout Theatre; *Selling Off*, The John Houseman Theatre; *The Countess*, The Lambs Theater; *One Act Marathons*, Ensemble Studio Theatre; *Spike Heels*, New York Stage and Film; *Misalliance*, The Pearl Theatre. REGIONAL: Long Wharf Theatre, McCarter Theatre, Sundance Theatre Festival, Yale Rep, ACT, Hartford Stage, Seattle Rep, Berkshire Theatre Festival, Humana Festival at Actor's Theatre of Louisville. FILM: *The Next Big Thing* (co-star), *The Object of My Affection*, *Malcolm X*, *The Zoo*, *Mystic Pizza*, *Without a Trace*, *Danny*. TV: *Law & Order*, *The Webster Report* (pilot), *Seinfeld*, *Mad About You*, *Homicide*, *The Client*, *NY Undercover*, *The Early Days* (co-star), *The John Laroquette Show*, *Love & War*, *Nurses*, Lee Halpern on *One Life to Live*. She is Head of Acting at NYU's Graduate Acting Program.

Wendy Wasserstein

(Playwright)

Wendy Wasserstein's play *The Heidi Chronicles* won the 1989 Pulitzer Prize, Tony Award and Susan Smith Blackburn Prize; the New York Drama Critics Circle, Drama Desk and Outer Critics Circle Awards; and earned her a grant from the Kennedy Center Fund for New American Plays. For *The Sisters Rosensweig* she received the 1993 Outer Critics Circle Award, a Tony Award nomination, and the William Inge Award for Distinguished Achievement in American Theatre. Her other plays include *Third*, *Old Money* and *An American Daughter* at Lincoln Center; *Uncommon Women and Others* at Phoenix Theatre; *Isn't It Romantic* at Playwrights Horizons; *Miami* (with Jack Feldman and Bruce Sussman); *Waiting for Philip Glass*, (included in *Love's Fire*); The Acting Company; and *Welcome to My Rash*, Theater J. Wasserstein's screenplays include *The Object of My Affection*, produced as a major motion picture starring Jennifer Aniston and Paul Rudd. For PBS Great Performances she wrote *Kiss, Kiss Darling*, *Drive*, *She Said*, adaptations of John Cheever's *The Sorrows of Gin*, and her own *Uncommon Women and Others*. She adapted *The Heidi Chronicles* for TNT (1996 Emmy Award nomination for Best Television Movie) and *An American Daughter* for Lifetime Television. Her adaptation of *The Nutcracker* was performed at the American Ballet Theatre at The Met, and her adaptation of *The Merry Widow* premiered at San Francisco Opera. She was the librettist for the original opera *Festival of Regrets: Central Park*, which had runs at Glimmerglass Opera and New York City Opera, and a new opera, *Best Friends*, both with composer Deborah Drattell. She wrote *Pamela's First Musical*, a children's book, which she adapted with Cy Coleman into a musical which will premiere in Fall 2006. Her other books include the novel *Elements of Style*, the essay collections *Shiksa Goddess (Or How I Spent My Forties)*, *Bachelor Girls* and *Sloth*. She contributed to *The New Yorker*, *The New York Times*, *New York Woman*, and *Harper's Bazaar*, among many other publications. She was the recipient of an NEA Grant, Guggenheim Fellowship, and a Fellowship at the American Academy in Rome. She served on the Council of the Dramatist's Guild, on the Board of the

British American Arts Association, School of American Ballet, WNET/Thirteen, and The Educational Foundation of America. She taught at Columbia University, New York University, Juilliard School, and Princeton University, and held an Honorary Doctorate from Mount Holyoke College. Wasserstein started The Open Doors Program, which brings New York City Public High School students to plays accompanied by professional theatre artists. The program is run by the Theatre Development Fund in New York. Wendy Wasserstein was born in Brooklyn and raised in Manhattan. She received a BA from Mount Holyoke College and an MFA from Yale School of Drama. Wendy Wasserstein passed away on January 30, 2006 from complications of lymphoma.

David Warren

(Director)

BROADWAY: *Holiday*, Circle in the Square (Outer Critics Circle nomination: Best Revival); *Summer and Smoke* and *Misalliance*, Roundabout Theatre. OFF-BROADWAY: *Hobson's Choice*, Atlantic Theatre Co. (Lucille Lortel Award nomination: Best Revival); *Rope*, Zipper Theater; the premieres of Roger Kirby & David Yazbek's *Burleigh Grimes*; *Matt & Ben* (New York, Chicago, LA, etc.); *Drumstruck*, in its second year at Worldwide Stages; Richard Greenberg's *The Dazzle*, *Hurrah at Last*, Roundabout Theatre, *Night and Her Stars*, and his adaptation of *Pal Joey*; Nicky Silver's *Eros Trilogy*, *Raised in Captivity*, *Pterodactyls* (Obie Award), and *Fit to be Tied*; Steven Dietz' *Fiction*, Roundabout Theatre; Daniel Stern's *Barbra's Wedding*; Tom Donaghy's *Minutes from the Blue Route*; William Finn's *Romance in Hard Times*; Eric Overmeyer's *Mi Vida Loca* (MTC); Albert Innaurato's *Gus and Al*; and *Harmony* by Barry Manilow and Bruce Sussman. REGIONAL: *Twelfth Night*, Long Wharf Theatre; *The Philadelphia Story*, Hartford Stage; Eric Bogosian's *Griller* and productions for La Jolla Playhouse, McCarter Theatre, South Coast Repertory, New York Stage and Film, and others. Upcoming projects include *Love Child* by Dan Jenkins and Robert Stanton and an episode of *Desperate Housewives*. He is thrilled to be back at the Globe where he began his career as James Lapine's assistant on the premiere of *Into the Woods*.

Alexander Dodge

(Scenic Design)

THE OLD GLOBE: *Moonlight and Magnolias*. BROADWAY: *Hedda Gabler*. OFF-BROADWAY: *The Water's Edge*, Second Stage; *Measure for Pleasure*, The Public; *Observe the Sons of Ulster...*, (Lucille Lortel Award) and *Chaucer in Rome*, both at Lincoln Center; *The Downtown Plays*, Tribeca Theater Festival; *Force Continuum* and *Sexual Perversity in Chicago*, Atlantic; *The Rivals*, Acting Co. RECENT CREDITS: *The Cherry Orchard* with Annette Bening, Mark Taper Forum; *Hay Fever*, Centerstage; *The Clean House*, Denver Center; *Love's Labour's Lost*, Huntington; upcoming *Rabbit Hole*, Geffen Playhouse; *Butley* with Nathan Lane, Broadway. OPERA: *Il Trittico*, Berlin; *Der Waffenschmied*, Munich; *Der fliegende Holländer*, Würzburg; *Lohengrin*, Budapest. Mr. Dodge is a graduate of the Yale School of Drama.

David C. Woolard

(Costume Design)

THE OLD GLOBE: *Dinner with Friends*, *Damn Yankees*. BROADWAY: *Ring of Fire*, *All Shook Up*, *700 Sundays*, *The Smell of the Kill*, *The Rocky Horror Show* (2001 Tony Award nomination), *Voices in the Dark*, *The Who's Tommy* (1993 Tony and Olivier Award nominations), *Bells Are Ringing*, *Marlene*, *Wait Until Dark*, Horton Foote's *The Young Man from Atlanta*, *Damn Yankees* and *A Few Good Men*. He has designed for numerous off-Broadway and regional theaters including Manhattan Theatre Club, Roundabout Theatre, Playwrights Horizons, Primary Stages, Goodman Theatre and Seattle Repertory Theatre. Recent credits include *Without Walls* at the Mark Taper Forum and *Zhivago* at the La Jolla Playhouse. With his partner Gary Field, he started Career Gear, a nonprofit organization that provides work-appropriate clothing and follow-up support to men graduating from job retraining programs.

Jeff Croiter

(Lighting Design)

THE OLD GLOBE: Debut. OFF-BROADWAY: *Burleigh Grimes*, *Drumstruck*, *Jacques Brel...*, *I Love You Because*; *Almost Maine*,

Dedication starring Nathan Lane and Marion Seldes, *Trumbo*, *Lone Star Love*, *Matt & Ben*, *Cam Jansen*, *Barbra's Wedding*, *Passion Play*, *Guru Pitka* starring Mike Myers, *The Eros Trilogy* starring Betty Buckley, *Hesh* starring Ethan Hawke, *Miss Witherspoon*, Playwrights Horizons; *Privilege* and *Show People*, Second Stage; *The Works*, The New Victory; *The Dazzle* and *Fiction*, Roundabout Theatre. NATIONAL TOURS: *Golda's Balcony*, *Three Mo' Tenors*, *The Sound of Music*, *South Pacific* and *Footprints for Alvin Ailey*. REGIONAL: McCarter Theatre, Williamstown Theatre Festival, Huntington Theatre, Paper Mill Playhouse, Geffen Playhouse, George Street Playhouse, Trinity Repertory Company, Berkshire Theatre Festival, Cincinnati Playhouse, Ford's Theatre, Goodspeed Opera House, and NY Stage and Film.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *Christmas on Mars*, *The Violet Hour*, *Trying*, *The Constant Wife*, *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: *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; *Romeo and Juliet*, The Shakespeare Theatre, D.C.; *Hobson's Choice*, *Season Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five seasons at Utah Shakespeare Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association and has presented at many conference workshops internationally, such as "Shakespeare's Shapely Language," "Rotating Repertory," and The Voice Foundation Symposium on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program. This year she was invited to teach in the International Voice Teachers Exchange at The Moscow Art Theatre. Gist has been published in VASTA Journals, in the Complete Vocal Warm-Up, in More Stage Dialects, and her "Shakespeare's Shapely Language" is being taught at The Central School of London's training program for professional theatre voice teachers and coaches.

Bret Torbeck

(Stage Manager)

Bret Torbeck made his Old Globe debut with *Take Me Out*. He has worked in San Diego on *When Grace Comes In* at La Jolla Playhouse. In the last eight seasons at Seattle Rep, favorite projects have included *Restoration Comedy*, *The Time of Your Life*, *Topdog/Underdog*, *The Triumph of Love*, *Spinning Into Butter*, *In Real Life*, *Jar the Floor*, *Wit*, *Sisters Matsumoto*, and *Nixon's Nixon*. He spent a season on the road with the

national tour of *Proof*, which began at Seattle Rep in October 2001. He has also worked at The Vineyard Theatre, Arizona Theatre Co., American Conservatory Theater, Missouri Repertory Theatre, Long Wharf Theatre, Pittsburgh Public Theatre, Berkeley Rep, San Jose Rep, Alley Theatre, and Seattle's ACT Theatre.

Moira Gleason

(Assistant Stage Manager)

THE OLD GLOBE: As Assistant Stage Manager: *The Constant Wife*, 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*. ELSEWHERE: As Stage Manager of *Fathom*,

Malashock Dance '06. Ms. Gleason has held many different positions at the Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Ms. Gleason holds a BA from Southern Oregon University.

FOR THIS PRODUCTION

Songs performed by Mosaic a cappella group
 Movement ConsultantFaith Jensen-Ismay

Additional Staff

Casting ConsultantMele Nagler
 Assistant DirectorLindsay Byrne
 Assistant Costume DesignerErin Pearson
 Stage Manager InternJinny Parron



This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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



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

Old Globe's 2006 Open House A Huge Success!

Fun, Free Family Event Featured Live Performances, Backstage Tours and a Special Appearance by Queen Elizabeth!

On Saturday, June 17, The Old Globe hosted a special Open House to celebrate the launch of the 2006 Summer Shakespeare Festival. This exciting free event took place from 9:30am to 1:00pm on the Globe Plaza. The festivities included a sneak preview of scenes from the 2006 Shakespeare Festival, backstage tours, costume and prop displays, a kids' craft area, refreshments, and much more. In attendance were Globe Artistic Director Jack O'Brien and Executive Director Louis Spisto, as well as NBC's Kimberly King, who served as emcee for the event.

Presiding over the day was the Globe's own Queen Elizabeth, played by actress and Globe Associate Artist Katherine McGrath. The Open House also kicked off the 71st Shakespeare Festival season, featuring *A Midsummer Night's Dream*, *Othello* and *Titus Andronicus*, playing in nightly rotation in the outdoor Lowell Davies Festival Theatre through October 1.



ABOVE LEFT TO RIGHT: O'BRIEN, MCGRATH, KING AND SPISTO



PHOTOS BY KAT WORONOWICZ

Wendy Wasserstein, playwright

October 18, 1950 - January 30, 2006

Wendy Wasserstein was acclaimed as one of the leading feminist writers of her generation. The play that initially landed her in the spotlight, *Uncommon Women and Others* (1977), spoke of women's ideals as they emerged from college and their eventual disillusionment. Her most popular piece, *The Heidi Chronicles*, entails the triumphs and tribulations of Heidi Holland, an art historian whose life embodied the central issues of the feminist movement. Her most recent play, *Third*, tells of a University professor in her 50s faced with an ethical dilemma that causes her to re-evaluate her long held liberal beliefs.

For all the education and wisdom that set her characters apart, there is a universality born of humor, integrity, and the simple desire to be happy that makes her characters accessible. Those who knew her best have commented that it is this quality that is most representative of Wasserstein herself, who has admitted that her plays "tend to be autobiographical."

Like their creator, Wasserstein's women are far from typical. Wendy Wasserstein was a New Yorker through-and-through. Born in the fall of 1950 in Brooklyn, she moved to Manhattan with her family when she was 12. She earned her undergraduate degree at Mount Holyoke College and after a short stint at City College, she left to study playwriting at the Yale School of Drama. She returned to Manhattan after receiving her M.F.A. in 1976, and one year later *Uncommon Women and Others* was produced by the Phoenix Theater. But it was not until Playwrights Horizons' production of *The Heidi Chronicles* in 1989, and its subsequent move to Broadway (which won her both the Pulitzer Prize and the Tony Award for Best Drama) that her career peaked. She went on to write the Tony-nominated *The Sisters Rosensweig*,

An American Daughter, *Old Money*, as well as several books.

Wasserstein was a woman of intellect and insight; but she was also known for her wit, her love of laughter, and her gift for being at home anywhere. She was beloved by some of the most renowned figures in theatre: André Bishop, Artistic Director of Lincoln Center Theater, fellow playwright Christopher Durang, Tony Award-winning director James Lapine, National Theatre of Great Britain Artistic Director and Tony Award-winning director Nicholas Hytner, and Tony

Award-winning designer Heidi Ettinger were among Wasserstein's lifelong friends.

She was also known for her deep love of the theatre — not just as a practitioner, but as an audience member. In 1998, she helped establish Open Doors, a public high school program that would allow underprivileged students to see Broadway shows. In an age where theatre-going was slowly becoming an endangered pastime, she felt it necessary for a new generation to be introduced to theatre.

In a twist of life-mirroring-art, she gave birth in 1999 to daughter Lucy Jane, echoing the final scene in *The Heidi Chronicles* where the heroine

becomes a single parent to a newborn.

The loss felt on January 30, 2006, when Wasserstein died of complications of lymphoma, resonated not only for the theatre community, but for countless audiences transformed by her work. She set the tone for younger playwrights eager to speak of their unique challenges and aspirations, and even helped clear the way for many to pursue their craft. Though Wasserstein was celebrated as a feminist, her warmth, her love of life and her humanist legacy are what those who knew her hold most dear.

—Kim Montelibano Heil



WENDY WASSERSTEIN

ON HER CHARACTERS:

“My writing is so character driven. I really take time to get to know the people who are in my plays; I understand their narrowness, their wide-ness. I have an intimacy with their cultural backgrounds and a feeling for how that affects their lives.”



ON HER PERSPECTIVE:

“In so many ways, one’s cultural background contributes to how one sees the world. How you were raised, the kinds of people you have been exposed to, all that has an effect on what moves you, on what concerns you have. This is also true for writing.”



ON HER AUDIENCE:

*“You hope that what you understand and know is not just of value to you alone. I want my plays to be open and interesting to as many people as possible. I wouldn’t want an audience of only upper-class Jewish women to come to *The Sisters Rosensweig*. I wouldn’t want an audience of only feminists for *The Heidi Chronicles*. I wouldn’t want an audience of all Wendy Wassersteins for any of my plays. That would be terrible!”*

PHOTOS: 1 (TOP LEFT): SOVIET PRESIDENT MIKHAIL GORBACHEV, U.S. PRESIDENT RONALD REAGAN, U.S. PRESIDENT-ELECT GEORGE BUSH; CREDIT: NATIONAL ARCHIVES, RONALD REAGAN PRESIDENTIAL LIBRARY

2 (CENTER): TIME MAGAZINE COVER, OCTOBER 1990; CREDIT: TIME MAGAZINE, INC.

3 (BOTTOM LEFT TO RIGHT): BRIAN MULRONEY, FRANÇOIS MITTERRAND, GEORGE BUSH, MIKHAIL GORBACHEV AND MARGARET THATCHER; CREDIT: HOUSTON PBS PRODUCTIONS

HISTORICAL CONTEXT OF THE SISTERS ROSENSWEIG

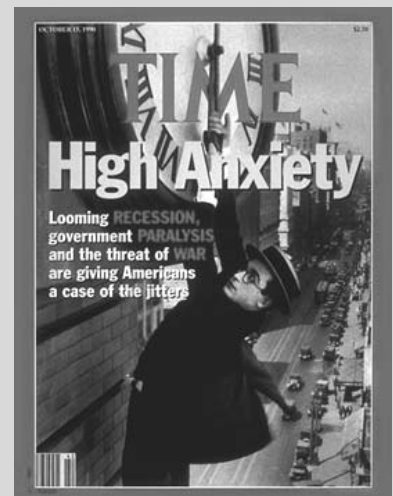


their independence from the Soviet Union, beginning with Lithuania, which had proclaimed its independence in early 1990. However, Lithuanian independence was not officially recognized until September 1991, merely a month after the coup.

The U.S., on the other hand, was in the throes of a severe economic recession. High unemployment, massive governmental budgetary deficits and failed businesses characterized the U.S. economy of 1990-1991. Although the stock market crash of October 1987 was an early catalyst for the eventual decline, economists still argued over the actual causes of the recession; many blamed the rising oil prices resulting from the Persian Gulf War, and some also pointed to the failure of U.S. governmental policy.

The U.S. recession also influenced the economy of Britain, although the U.K. already had its own troubles. Homelessness was a growing problem, caused partially by the shortage of affordable accommodations, as well as rising levels of unemployment. In October 1990, the British pound was submitted to the monetary policies of the European Exchange Rate Mechanism, a move that eventually cost the U.K. a loss of billions and would plunge the British economy into a recession in September 1992.

The 1990s world surrounding *The Sisters Rosensweig* was marked by much political and economic turmoil, both on national and international levels. The Cold War saw its end in August 1991, when the Soviet Union fell following a failed coup d'état against Mikhail Gorbachev by Communist conservatives. Several constituent republics had been struggling to assert



All of these events provide a backdrop for *The Sisters Rosensweig* and even define many of the characters’ thoughts and actions. But ultimately Wendy Wasserstein creates a time, a place, and a family that rise above the circumstances surrounding them.

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The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, the endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

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"Securing a San Diego Landmark," the Globe's five-year fundraising campaign, was launched in March to raise \$75 million before the Theatre's 75th Anniversary in 2010. With lead gifts from Donald and Darlene Shiley and Conrad Prebys, this Campaign has raised more than \$45 million to date.



These campaign gifts are designated for specific purposes, such as facilities construction or endowment, and do not support the Globe's annual artistic and education programs. For this reason, **the Globe must continue to raise \$7 million each year in annual contributions – from ticket buyers and subscribers like you – to support an operating budget of \$17 million.**

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One of the primary goals of the American Express Company corporate giving program is to help non-profit organizations expand their audiences. These grants support targeted marketing programs that reach new sectors of the community in creative ways, and The Old Globe has received a major grant from the American Express Company to do just that.

For several years, The Old Globe has offered its "Nights at the Globe" series, which include a variety of programs designed specifically to attract new theatre-goers: Wine Lover's Nights, Thank Globe It's Friday, *Noche bajo las Estrellas* (Hispanic Nights), Out at the Globe, Rancho Santa Fe Nights, Del Mar Nights, Teacher Appreciation Series, corporate appreciation nights and special events for other targeted segments of our community, like youth and downtown residents.

These programs have been enormously successful in introducing theatre to new audiences, and the Globe is extremely grateful to the American Express Company for its generous support and vision.



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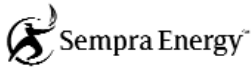
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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



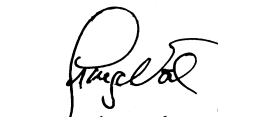
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If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

Ricola Cough Drops are available upon request. Please ask an Usher.

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

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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.

SPEAKERS' BUREAU

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



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 Corder's *Search and Destroy*, Amy Freed's *The Beard of Avon*, as well as *Intimate Apparel*, *Freedomland* and several world-premiere 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 is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



Jack O'Brien

Artistic Director

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on Broadway), *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *Henry IV* (Tony Award®); *Hairspray* (Tony Award®); *The Invention of Love* (Tony nominations, best director and play), Lincoln Center Theater; *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Hapgood* (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.

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Eve Childs, Barbara Lekes, Landin
Rice, Stephen Serieka,
Judy Zimmerman
SUITE CONCIERGES

MARKETING

Becky Biegelsen
PUBLIC RELATIONS DIRECTOR

Frank Teplin
AUDIENCE DEVELOPMENT
MANAGER

Colleen Maher
GROUP SALES MANAGER

Jackie Anderson
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,
Stanley Einhorn, Arthur Faro,
Andrew Fink, Justin Lang, Pamela
Malone, Jessica Morrow, Monica
Raymond, 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

Josh Rowland,
Shouna Shoemaker
LEAD TICKET SERVICES REPS.

Randy Acosta, John Boaz,
Melanie Galati, Dru Garcia,
Mame Gile, Jessica Hanley, Brittany
Hauselmann, John Houghton,
Claire Kennelly, Michael Knudsen,
Jenna Long, Grace Manuel, Kendra
McCall, Caryn Morgan, Amy
Northcutt, Carlos Quezada, Gary
Rachac, Jessica Seaman, Arksan
Siarak, Brandon Smithey
TICKET SERVICES REPS.

PATRON SERVICES

Mike Callaway
THEATRE MANAGER

Grace Farinas
FRONT OF HOUSE ASSISTANT

Merlin D. "Tommy" Thompson
PATRON SERVICES REP.

Wayne Mac Adams, 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,
Felicia Tobias, Melissa Whirlow
PUB STAFF

Babs Behling, Rose Espiritu,
Stephanie Rakowski
GIFT SHOP SUPERVISORS

Security/Parking Services

Rachel "Beahr" Garcia
SECURITY/PARKING
SERVICES SUPERVISOR

Irene Herrig
ACTING SECURITY SUPERVISOR

Sherisa Eselin, Janet Larson,
Michael Mackey, Sonia Paul
SECURITY OFFICERS

Chanel Boxx, Deborah Elliot,
Sean Busby
PARKING LOT ATTENDANTS

Ryan Barsotti, Mark Brickman,
David Nguyen
V.I.P. VALET ATTENDANTS