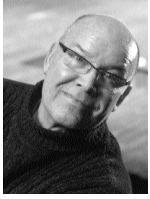


# Welcome to THE OLD GLOBE



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*

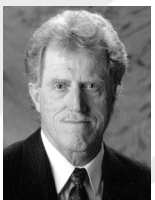


Last summer The Old Globe celebrated its 70th Anniversary and its rich history as one of the most prominent theatres in North America. With more than a quarter million attendees visiting for performances and educational events each year, The Old Globe has become integral to the fabric of this community. 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**

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**Conrad Prebys**

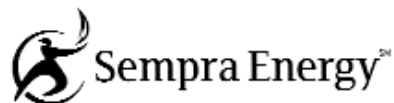
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THE OLD GLOBE

P R E S E N T S

# TRYING

BY

Joanna McClelland Glass

SCENIC DESIGN  
Alan E. Muraoka

COSTUME DESIGN  
Charlotte Devaux

LIGHTING DESIGN  
Chris Rynne

SOUND DESIGN  
Paul Peterson

VOICE AND DIALECT COACH  
Jan Gist

STAGE MANAGER  
Esther Emery

DIRECTED BY  
Richard Seer

Casting by Samantha Barrie

---

Originally Produced at Victory Gardens Theater, Chicago, Illinois  
Dennis Zacek, Artistic Director  
Sandy Shinner, Production Director  
March 29, 2004

Originally Produced on the New York Stage By  
Michael Leavitt, Maidstone Productions, Libby Adler Mages,  
Mari Stuart, Tony D'Angelo, Steve Dahl, Maria Cozzi,  
Sandy Shinner, Production Director  
October 14, 2004

# Cast of Characters

Judge Biddle.....Jonathan McMurtry

Sarah Schorr.....Christine Marie Brown

Stage Manager.....Esther Emery

## SETTING:

### ACT I

Scene 1 — Monday, second week of November, 1967, 8:35am

Scene 2 — The following day, Tuesday, 9:00am

Scene 3 — Two weeks later, 9:00am

### ACT II

Scene 1 — Beginning of January, 1968.

Scene 2 — Friday morning, mid-April.

Scene 3 — Third week of June, 9:30am

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.

Address:



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read show descriptions

learn about special events

check out our education programs

sign up for our E-Newsletter

Visit us at [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

# 2006 Board of Directors



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

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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- Clair Burgener
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\*Executive Committee Member

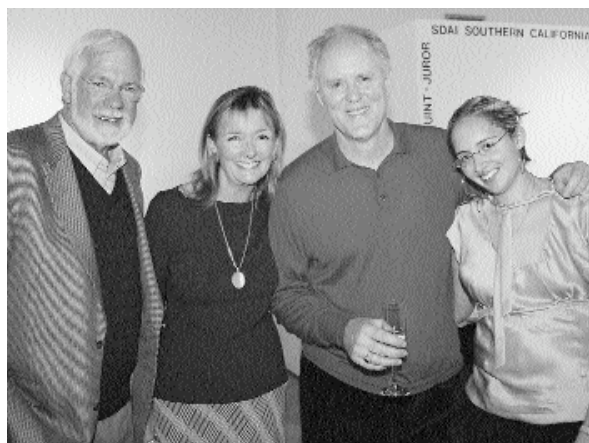


The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

# Production Sponsors

This production of *Trying*  
is generously sponsored by

## Mary Beth Adderley and Richard Wright



(L-R) Richard Wright, Mary Beth Adderley, actor John Lithgow and Elizabeth Adderley.

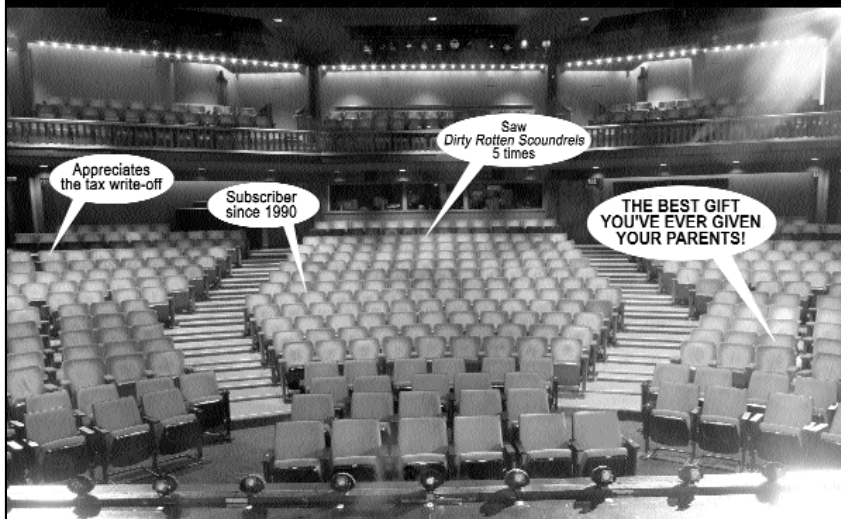
Mary Beth Adderley and Richard Wright are both long-time San Diegans who have enjoyed The Old Globe for many years. The two believe that live theatre is an essential part of any community and they choose to support the Globe generously so that it will continue to thrive for generations to come.

Mary Beth is an active member of The Old Globe's Board of Directors. She also serves on the Vanderbilt Board of Trust and the Board of South Coast Repertory Theatre. Richard is supportive of the arts from the theatre to our San Diego Art Institute here in Balboa Park. He is a retired Air Force officer whose passion turned from flying to sailing. He is a Staff Commodore of the Ancient Mariners Sailing Society — a group dedicated to the preservation and promotion of classic vessels.

Along with Mary Beth's daughter Elizabeth, the two regularly attend The Old Globe, and encourage friends and colleagues to do the same. In addition, Richard and Mary Beth further support the Theatre by hosting dinners in their home featuring artists and other members of The Old Globe's creative team.

The Old Globe Board of Directors, artists and audiences appreciate the generosity of Mary Beth Adderley and Richard Wright. We are very pleased to recognize their support as sponsors of *Trying*.

### 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.



# *Leadership Gifts to The Old Globe*

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.

\$20,000,000 or greater

**Donald and Darlene Shiley**

\$10,000,000 or greater

**Conrad Prebys**

\$5,000,000 or greater

**Karen and Donald Cohn  
Sheryl and Harvey P. White**

\$1,000,000 or greater

**Kathryn Hattox  
Estate of Dorothy S. Prough  
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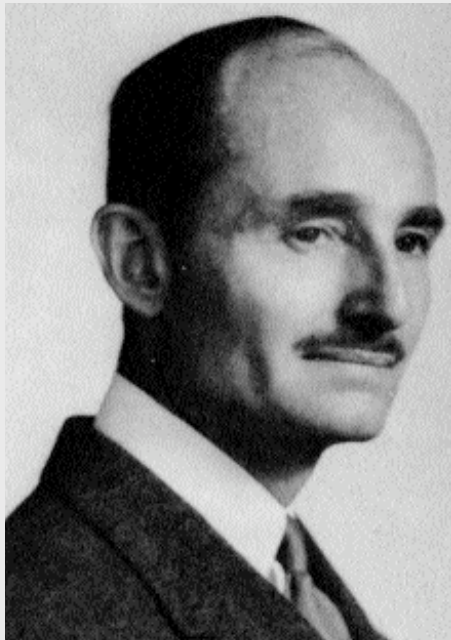
**Audrey S. Geisel / San Diego Foundation  
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The Stephen and Mary Birch Foundation**



The Old Globe, 1935

# THE RADICAL PATRICIAN: *Francis Biddle*

American democracy prides itself on the ideal that it is “of the people, by the people, and for the people” (Abraham Lincoln). Such a government demands the direct involvement of a multitude of individuals, many of whom find themselves temporarily in a capacity to shape the state of the nation and determine the direction of its future. Behind America’s historic movements and evolving political policy stand people who, after their work is done, are more or less forgotten in our popular histories. Judge Francis Biddle, the central figure of *Trying*, is just such a person.



FRANCIS BIDDLE

Francis Beverly Biddle, born in 1886, was the product of the union of two historically significant and prominent Philadelphia families. His father, a successful lawyer, represented the “sturdy” Biddle clan, offspring of William Biddle, a dissenting Quaker and 17th century colonizer of Pennsylvania and New Jersey. His mother, a beauty of great reputation, was Frances Randolph, descendant of Edmund

Randolph, close associate of George Washington and first Attorney General of the United States. For the future Judge Biddle, the stature of his ancestors was everything: it gave him an identity, a model, a mythology, and a perpetual challenge to become “the man of action” that he saw in his forebears.

Biddle carried with him this mandate to honor the family name throughout his upbringing and education: first at the Groton School, an exclusive Massachusetts boarding institution for boys; then as a



KATHERINE BIDDLE, FRANCIS' WIFE

student of liberal studies at Harvard College from which he graduated cum laude; at Harvard Law where he received his degree, also with distinction, in 1911; and finally as personal secretary and protégé of the legendary Supreme Court Justice Oliver Wendell Holmes, Jr., a man whose views would bear heavily on Biddle’s later career in government.

The next twenty years of his life seemed to pass quickly. He practiced trial law in the firm founded by his late father, served for a few years as an Assistant District Attorney and briefly enlisted in the war effort. He married Katherine Garrison Chapin, also from prominent Philadelphia stock, and they had two sons. After marrying, Biddle maintained a strict division between his public and private life. In his memoirs he spoke comparatively little of his domestic life, and we catch only glimpses of Katherine’s success as a poet. She published several volumes of poetry; was read in *Harper’s*, *The Nation*, and *New Republic*; had poems set to music and performed at Carnegie Hall and moved in literary circles with the likes of T.S. Eliot and Robert Frost. We hear even less of the tragic death of their son Garrison at the age of seven.

As a major force for liberal politics, Biddle’s life begins, as the play tells us, “during the Great Depression, in the 1930s ... [when] he became aware of the plight of the Pennsylvania coal miners. That is when he became a Democrat.” He investigated abuses of coal and steel workers by coal company police squads; he also represented labor unions in a number of trials. Having taken his career in this direction, he was appointed Chairman of the National Labor Relations Board in 1934. From here, his career became closely intertwined with that of fellow Groton and Harvard graduate and 32nd President of the United States, Franklin Delano Roosevelt.

Impressed with the work and integrity of his younger former schoolmate, Roosevelt appointed him to be United States



Solicitor General in 1940. A year later he was moved into the Presidential cabinet as the Attorney General, an office he held for the duration of World War II, an office which, as he constantly reminded himself, was originated in 1776 by his great great grandfather, William Randolph.

As U.S. Attorney General, he is most remembered for his involvement in one of the nation's darkest moments — the forced relocation and internment of Japanese Americans in detention camps subsequent to the bombing of Pearl Harbor. Biddle, from the beginning, opposed this troublesome action, doing all he could to avoid what he saw as a major violation of citizen's rights. However, under intense pressure from President Roosevelt and the Department of War, and realizing the limits of his own power, Biddle finally withdrew his opposition and allowed the deportation of the Japanese. This acquiescence to authority haunted him throughout the remainder of his life. Most critics did not blame Biddle for his part in the controversy. His own conscience, however, was more exacting.

Following the war, Biddle was appointed by President Truman as the Chief American Judge of the International Military Tribunal at Nuremberg. From 1945-46 he sat on a bench beside judges from England, France, and the USSR to prosecute the war crimes of the remaining Nazi leadership. His judicial actions in Nuremberg were widely admired. His writings subsequent to the trials are full of valuable insights concerning the nature of international law and are vivid in their reconstructions of the vilified accused.

The later years of Judge Biddle's life were spent at an increasingly greater removal from public life. He remained industrious, however, writing several books on policy, a



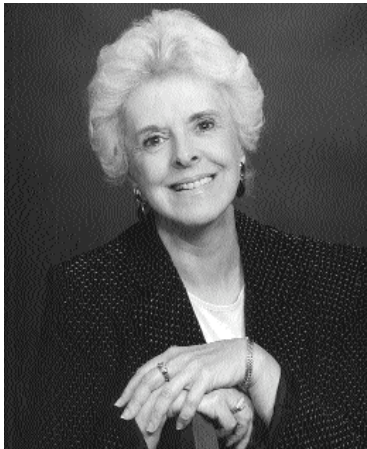
FRANCIS BIDDLE, AMERICAN MEMBER OF THE INTERNATIONAL MILITARY TRIBUNAL, NUREMBERG, 1946.

biographical sketch of Mr. Justice Holmes, as well as two large volumes of autobiographical memoirs. In 1967, about a year before he died, his wife hired a secretary by the name of Joanna McClelland Glass to assist him in his continued labors. This sometimes troubled working relationship is the genesis for *Trying*, the former secretary's dramatic tribute to her mentor and a great political figure. Judge

Biddle died in October 1968. Although for most, his memory has entirely faded, his recent re-birth on the stage is the fulfillment of his favorite lines from Dobson:

*All passes. Art alone enduring stays to us;  
The bust outlasts the throne, the coin, Tiberius.*

— Dustin Condren, Stanford University



JOANNA MCCLELLAND GLASS

# A TRYING ALLIANCE

The True-to-Life Story of Playwright Joanna McClelland Glass

He was an eighty-one year old patrician, a Philadelphia “mainliner,” a product of Groton and Harvard, with a fervent devotion to elevated and correct language and syntax. A man of international eminence, once powerful and

revered, he is now heading through a maze of illnesses to his decline. She was, in her own words: a “prairie populist,” born and raised in Saskatoon, Saskatchewan, product of a hard life of near poverty and abuse, in a family that became increasingly dysfunctional as her father descended into fatal alcoholism.

In *Trying*, the autobiographical play written by playwright and novelist Joanna McClelland Glass, Sarah Schorr is 25, pregnant, and in a less than happy marriage with a budding academician. In real life Ms. Glass was somewhat older and the mother of three children. In *Trying*, Sarah is, as Joanna was, a bright and determined young woman. This unlikely alliance came about when she was hired by Judge Biddle’s wife as a personal secretary to help sort cluttered papers and record his dictated memoirs.

The play opens with a brief but telling exchange. Biddle says “Your name is Sarah?... Sarah with an ‘h?’” A loaded question. Biddle the grammatical purist and traditionalist, would have abhorred popular contemporary spellings such as “Sara.” Sarah is a nascent writer, as was Joanna, and this language connection, while a source of tension, was an unspoken bond between the two. Yet the alliance was indeed “trying” for both individuals. In *Trying*, Biddle says, “I will be eighty two next year. You will find that I’m old and ailing and cranky. You will find that I function somewhere between lucidity and senility. I was fifty-six years old when you were born. If I were you I wouldn’t be quite so confident of your staying powers. We can’t help but find each other extremely trying.” To which Sarah replies “I promised Mrs. Biddle that I’d try.”

The play is indeed about trying — as a verb or an adjective. Despite the end-of-life theme running through *Trying*, the play is not dark and foreboding. Reviewer Randy Kandel wrote, “Glass’ class humor, both erudite and everyday, makes gentle banter of the inevitable differences between their social class and age.”

The story happened — in the play and in real time — in 1967. In an interview with Emily Nyberg at the Victory Garden Theater in Chicago where *Trying* opened in 2003, Glass stated, “*Within a couple of years after working with Judge Biddle, I very badly wanted to write it all down, because it had a tremendous effect on me. And I did write it down in a one-act play about forty minutes long. But I knew innately that it had to be a full length play.*”

Thirty years later Ms. Glass suffered the illness and loss of her longtime companion, Canadian actor George Sperdakos. Brought close again to the concept of the end of life, she went to work to write the full-length version. She says, “*There’s a line in the play where Biddle says ‘Holding things in abeyance is a woman’s plight. Biology decided that.’ Certainly I didn’t hold everything in abeyance — a writing career did evolve — but I think this particular play required me to have a deeper knowledge of aging and illness. Of one’s mortality. Trying is about the last year in a life of enormous accomplishment. I was a green girl from the Canadian prairie; I was so impressed with all of his credentials, by the oldness and illustriousness of his Philadelphia family. But here was a sick old man who had a great deal of pride, who hated my knowing how difficult it was for him to make a phone call, how forgetful he was... I was less in tune with his old age and his illnesses than I am now. Back then I was much more dazzled by the enormous difference between his background and mine. Biddle’s family bought a great deal of what is now New Jersey in the late 1600s — from William Penn, actually. That’s a far cry from the way my mother’s family arrived in Saskatchewan. Every family has its own lore, and my mother’s lore was all about pioneering. My mother’s grandparents went to Saskatchewan to homestead... My mother was illiterate all her life. She’d been taken out of school to take care of the younger ones. Biddle was born in Paris, educated at Harvard, his father went to Yale, knew Benjamin Franklin’s great-granddaughter.*”

This daughter, a first-hand witness to the painful limitations illiteracy caused in her mother’s difficult life, has become a prolific, successful, and honored writer of novels and plays. Now in her sixties, Joanna McClelland Glass lives and continues to write in suburban Chicago.

— Diane Sinor, Dramaturgy Associate

NOTE: A detailed biography of Joanna McClelland Glass is found on the following page.

FOR MORE INFORMATION ABOUT THIS PRODUCTION,  
PLEASE VISIT OUR WEBSITE AT [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

## Jonathan McMurtry Associate Artist (Judge Biddle)



**THE OLD GLOBE:** Over 170 productions since 1961, including *Macbeth*, *The Winter's Tale*, *Henry IV*, *Henry V*, *Hamlet*, *Romeo and Juliet*, *Othello*, *Timon of Athens*, *King Lear*, *As You*

*Like It*, *Bus Stop*, *Da*, *The Seagull*, *American Buffalo*, *Home*, *Waiting for Godot*, *There's One in Every Marriage*, (San Diego Critics' Circle Award), *Rashomon*, *Dear Liar*, *Moby Dick Rehearsed*. **ELSEWHERE:** *A Life in the Theatre* (San Diego Critics' Circle Award), North Coast Rep, Gaslamp Theatre; *Picasso at the Lapin Agile*, *A Christmas Carol*, *Uncle Vanya*, San Diego Rep; leading roles at theatres throughout the U.S., including South Coast Rep, Alley Theatre, Studio Arena, Syracuse Stage, Arizona Theatre Company, San Jose Rep, Alaska Rep, Ahmanson Theatre, Mark Taper Forum, Indiana Rep, Berkeley Rep, and the roles of Shylock and Macbeth at Walnut Creek's Regional Center for the Arts. Mr. McMurtry is the recipient of the KPBS Patté Award for "Shiley Lifetime Achievement" in Theatre, the '92 Joe Callaway Award, L.A. Critics Circle Award for the title role in *Uncle Vanya*, and 30 *Drama-Logue* Awards. **FILM:** *Running with Scissors* (with Annette Bening, soon to be released), *Beautiful Joe* (with Sharon Stone), *Little Nikita*, *Best Laid Plans*, *The Settlement*. **TV:** *Encore! Encore!*, *The Skin of Our Teeth* (live PBS telecast from the Globe), *thirtysomething*, *Cheers*, *Almost Perfect*, *The Naked Truth*, *Wings*, *Frasier*. Mr. McMurtry is a graduate of the Royal Academy of Dramatic Arts.

## Christine Marie Brown

(Sarah Schorr)



**THE OLD GLOBE:** *Compleat Female Stage Beauty*, *Over the River and Through the Woods*, *Love's Labour's Lost*, *Twelfth Night*, *The Merry Wives of Windsor*.

**BROADWAY:** *Henry IV* (Jack O'Brien dir.). **REGIONAL:** *Romeo and Juliet*, Guthrie Theater; *Man and Superman*,

*Kansas City Rep*; *A Thousand Clowns*, Buffalo Studio Arena; *As You Like It*, *Othello*, Shakespeare & Co.; *Arcadia*, *Two Gentlemen of Verona*, *Othello*; Alabama Shakespeare Festival; *A Midsummer Night's Dream*, *Henry IV*, part 1, *Love's Labour's Lost*, Shenandoah Shakespeare; *The Wedding*, *The Chalk Cross*, TUTA. With The Old Globe/USD Professional Actor Training Program: *The Three Sisters*, *Six Characters in Search of an Author*, *Macbeth*, *As You Like It*. **EDUCATION:** Ms. Brown holds an MFA in Theatre from The Old Globe/USD Professional Actor Training Program and a BA in Theatre from the University of Maryland. She is a member of the Screen Actors Guild.

## Joanna McClelland Glass

(Playwright)

Joanna McClelland Glass was born in Saskatoon, Saskatchewan. Her plays have been produced in many North American regional theatres, as well as in England, Ireland, Australia, and Germany. Her one-act plays, *Canadian Gothic* and *American Modern*, were first produced at the Manhattan Theatre Club in New York City in 1972. *Artichoke*, starring Colleen Dewhurst, was first produced at Long Wharf Theatre, New Haven, CT, in 1974. *To Grandmother's House We Go*, starring Eva LeGallienne, was first produced at the Alley Theatre, Houston, Texas, moving to Broadway in 1980. *Play Memory*, directed by Harold Prince, was first produced at the McCarter Theatre, Princeton, New Jersey, moving to Broadway in 1984 and earning a Tony Award nomination. *Yesteryear* was originally produced by the Canadian Stage Company in Toronto in 1989. *If We Were Women* premiered in the U.S. in the summer of 1993 at the Williamstown Theatre Festival. The Canadian premiere was a co-production between the Vancouver Playhouse and Canadian Stage Company, Toronto, 1994. The British premiere in London starred Joan Plowright and was directed by Richard Olivier. Ms. Glass has written two novels, *Reflections on a Mountain Summer*, published by Alfred A. Knopf in 1975, and *Woman Wanted*, published by St. Martin's Press in 1984. She has adapted both novels into screenplays, for Lorimar Studios and Warner Bros. *Woman Wanted* was filmed in 1998, directed by Kiefer

Sutherland, and starring Holly Hunter and Michael Moriarty. In 1984-85, Ms. Glass was awarded a Rockefeller grant. She also served as playwright-in-residence at Yale Repertory Theatre. Other grants: the National Endowment for the Arts, 1980, and the Guggenheim Fellowship in 1981. Ms. Glass won the Francesca Primus Award in 1994, and the Berrilla Kerr Award in 2000. *Trying* was first presented by Victory Gardens Theatre in Chicago in the spring of 2004, where the play won Chicago's prestigious Jefferson Award for Best New Play. *Trying* was then produced in New York City at the Promenade Theatre in the fall/winter of 2004-2005. *Trying* has now enjoyed eight Canadian productions and five U.S. productions; at least eight productions are planned for 2006 and 2007 at theatres in both the United States and Canada. Ms. Glass presently resides in suburban Chicago.

## Richard Seer

(Director)

**THE OLD GLOBE:** *Vincent in Brixton*, *Fiction*, *Blue/Orange* (San Diego Critics Circle Award), *All My Sons*, *Da*, *Old Wicked Songs*. Additionally, Mr. Seer has been Director of The Old Globe/University of San Diego Professional Actor Training Program since 1993. With the program he has directed *Psychopathia Sexualis*, *Reckless*, *The Water Engine*, *Twelfth Night*, *Burn This*, *Cloud 9*, *The Cherry Orchard*, *Translations*. **BROADWAY:** *Da*, for which he received the Theatre World Award for his performance as Young Charlie in the 1978 Tony Award-winning production. **ELSEWHERE:** He has directed or performed in over 60 productions at theatres in this country and Great Britain, including productions at The Goodman Theatre, The Kennedy Center, The Stratford Shakespeare Festival, The Brooklyn Academy of Music, The Huntington Theatre Company, Washington's Playwright's Theatre, Studio Arena Theatre, and the Edinburgh Festival and Sybil Thorndike Repertory Theatre in Great Britain, to name a few. **EDUCATION:** MFA in directing, Boston University.

## Alan E. Muraoka

(Scenic Design)

THE OLD GLOBE: *Vincent in Brixton*.

REGIONAL: *Ten Thousand Years*, El Portal Theatre, LA; *Winterreise*, Long Beach Opera; *La Traviata*, Michigan Opera; *Albert Herring*, *La Cenerentola*, *Don Giovanni*, June Opera Festival, Princeton, NJ. FILM: *BaadAsssss: L.A. Riot Spectacular*, *Edmond*. As Art Director: *Washington Square*, *Liberty Heights*, *The Specialist*, *Ace Ventura*, *Pet Detective*, *Ghost World*. TV: as Art Director: *Push*, *Nevada*; *NYPD Blue*. EDUCATION: MFA from New York University, BA from Yale University. FACULTY: USC School of Cinema-Television.

## Charlotte Devaux

(Costume Design)

THE OLD GLOBE: Designer: *A Body of Water*, *The Prince of L.A.*, *I Just Stopped By to See the Man*, *Fiction*, *Two Sisters and a Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The SantaLand Diaries*, *Da*; Resident Assistant Costume Designer: *Chita Rivera: The Dancer's Life*, *Macbeth*, *The Winter's Tale*, *Moonlight and Magnolias*, *Himself and Nora*, *Dirty Rotten Scoundrels*, *Lucky Duck*, *Don Juan*, *Resurrection Blues*, *Bus Stop*, *Rough Crossing*, *Dirty Blonde*, *Pentecost*, *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Imaginary Friends*, *Dr. Seuss' How the Grinch Stole Christmas!*, *A Midsummer Night's Dream*, *The Boswell Sisters*, *The Hostage*, *Old Wicked Songs*, *Things We Do for Love*, *The Woman in Black*, *Crumbs from the Table of Joy*, *The Countess*, *Vita and Virginia*, *Art*. ELSEWHERE: Designer: *Cabaret Dances*, *Nyumbani Project*, *Jean Isaac's San Diego Dance Theatre*. INTERNATIONAL: *Dr. Livingstone, I Presume* (premiere), London; *Linnaeus*, *Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Royal Botanic Gardens, Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb*, *Twelfth Night*, Christchurch Repertory Theatre; *Hopes, Dreams and Perditions*, The Court Theatre; Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Former costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programming and drama series. Designer of a variety of New Zealand independent short films.

## Chris Rynne

(Lighting Design)

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

## Paul Peterson

(Sound Design)

THE OLD GLOBE: *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, Diversions 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: *The Constant Wife*, the Summer Shakespeare Festivals, *Dirty Rotten Scoundrels*, *Pentecost*, *Himself and Nora*, *Don Juan*. 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, and her text on Shakespeare is being taught at the Central School in London.

## Esther Emery

(Stage Manager)

THE OLD GLOBE: *Chita Rivera: The Dancer's Life*, *Himself and Nora*, 2004 Shakespeare Festival, *Two Sisters and a Piano*. With The Old Globe/USD Professional Actor's Training Program: *Twelfth Night*, *Relatively Speaking*; With The Old Globe Education Department: *If the Shoe Fits*. REGIONAL: *A Christmas Carol* (2004), San Diego Repertory Theatre; *Uncle Vanya*, La Jolla Playhouse. ELSEWHERE: *Rapunzel*, *The Lost Players*; *The Breeze, the Gust, the Gale and the Wind*, La Jolla Playhouse POP Tour; *Nickels and Dimes*, Two Clowns Entertainment; *A Divine Comedy*, *Festival of Christmas* (2002), Lamb's Players Theatre; *Triple Espresso*, Triple Espresso LLC; *The Merry Wives of Windsor*, *Beehive*, *Forever Plaid*, *The Outfit*, Idaho Repertory Theatre. Esther is also a director, choreographer and a proud member of San Diego Actors Alliance.

## FOR THIS PRODUCTION

### Additional Staff

Assistant Director.....Dustin Condren  
Casting Consultant.....Mele Nagler  
Production Assistant.....Cassidy Lubben

### Understudies

Sarah Schorr.....Melissa Condren



This theatre 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.

ssdc

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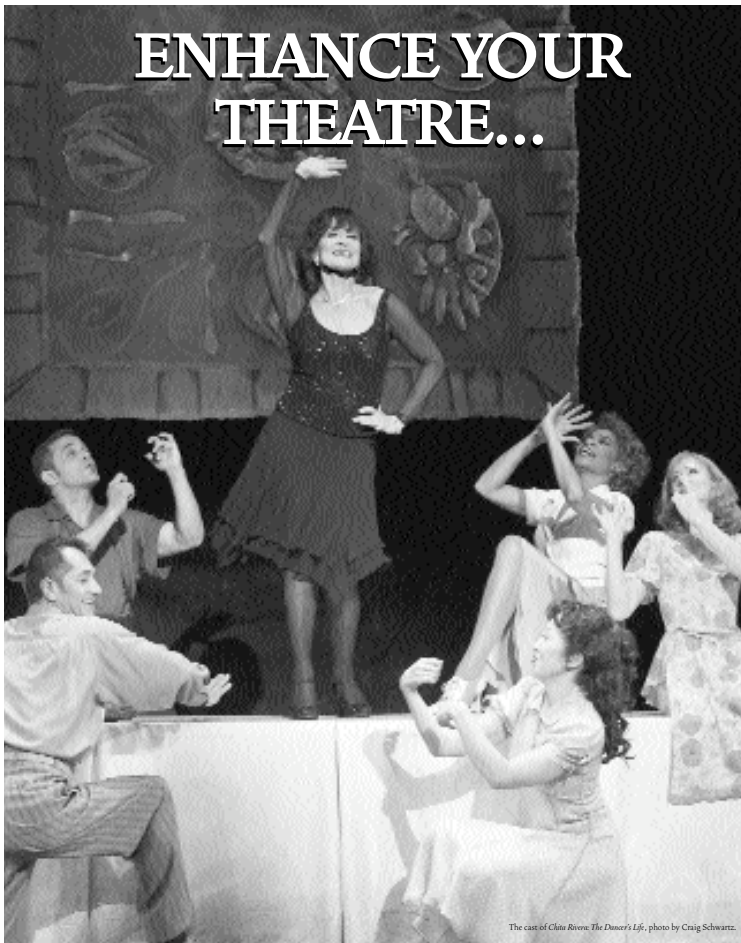
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During Craig Noel's distinguished 67-year career with The Old Globe, the much-honored director has staged over 225 productions of all styles and periods. Craig has been associated with The Old Globe since its community-theatre inception in 1937 when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

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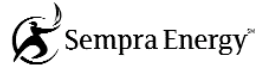
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active 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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### TICKET SERVICES

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Hours subject to change. Please call ahead.

**PHONE** (619) 23-GLOBE or (619) 234-5623

**FAX** (619) 231-6752

**EMAIL** Tickets@TheOldGlobe.org

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**PHONE** (619) 231-1941

**WEBSITE** www.TheOldGlobe.org

**ADDRESS** The Old Globe

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### ORDERING TICKETS / CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3 per ticket service charge, not to exceed \$12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

### UNABLE TO ATTEND?

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

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**Please ask an usher. Courtesy of Ricola USA, Inc.**

### RESTROOMS AND TELEPHONES

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

### SENNHEISER® LISTENING SYSTEM

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.

### LOST AND FOUND

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

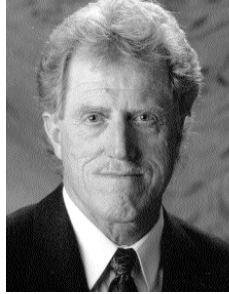
As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers' Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions and programs, free of charge. The Old Globe engages several knowledgeable docents, who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

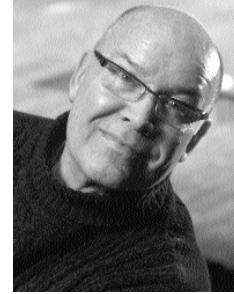
Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. 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-premiered plays by Richard Greenberg, including *Three Days of Rain* and *A Naked Girl on the Appian Way*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation's leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children's Theatre, which was dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting Dramaturg for New York's renowned Roundabout Theatre Company, one of two of the largest theatre companies in the country.



## Jack O'Brien

*Artistic Director*

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  
PROFESSIONAL TRAINING

Robert Drake  
DIRECTOR OF PRODUCTION

Bonnie Johnston  
DIRECTOR OF EDUCATION

Darko Tresnjak  
ARTISTIC DIRECTOR,  
SHAKESPEARE FESTIVAL

## 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 Skoczelas  
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  
DRAPERS

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 Falvella, 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 SUPERVISOR

Cisco Morales, Kim Parker,  
Leshia Sand, Molly Yoder-  
Williams  
GLOBE WARDROBE CREW

Vanessa A. Valiente  
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,

Chris Walsh  
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

Llance 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

Raúl Moncada  
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,

Bernadette Hobson, John  
Houghton, Michael Knudsen,  
Martin Malinis, Grace Manuel,

Kendra McCall, Caryn Morgan,  
Jenna Long, 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, Kristin 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