Dear Friends,

The Globe is thrilled to bring to its stages two such different yet equally evanescent comedies as the next two shows in our 2006/2007 season. In the Old Globe Theatre we welcome back director and Tony Award®-winner John Rando, who is at the helm of Restoration Comedy by Pulitzer Prize finalist Amy Freed. On the Cassius Carter Centre Stage, we are pleased to bring back Old Globe favorite Kirsten Brandt to direct award-winning playwright Annie Weisman’s workplace comedy, Hold Please.

Thus far 2007 is proving to be another remarkable year for the Globe. The new musical ACE delighted audiences of all ages, playing to emotion-filled standing ovations at each and every performance. As part of the Globe’s free student matinee program, two special performances of ACE were given for over 1,200 middle and high school students who cheered ecstatically. Our audiences are equally enthusiastic about the world premiere of Itamar Moses amusing, unique and important The Four of Us.

These new and inventive works and the Globe’s essential Education programs could not be possible without your help. As you know, ticket sales cover only a portion of the cost of these projects, and your annual donation is key to our being able to serve this community.

Once again we thank you for your devotion and your continued support.
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.

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THE OLD GLOBE PRESENTS

RESTORATION COMEDY

BY
Amy Freed

SCENIC DESIGN
Ralph Funicello*

COSTUME DESIGN
Robert Blackman

LIGHTING DESIGN
York Kennedy

SOUND DESIGN
Paul Peterson

VOICE AND DIALECT COACH
Jan Gist

ORIGINAL MUSIC
Michael Roth

STAGE MANAGER
Diana Moser

DIRECTED BY
John Rando

Casting by Samantha Barrie

* Associate Artist of The Old Globe

RESTORATION COMEDY
was originally produced by
Seattle Repertory Theatre
David Esbjornson, Artistic Director | Benjamin Moore, Managing Director
Seattle, Washington
Cast of Characters

IN ORDER OF SPEAKING

Loveless ................................................................. Marco Barricelli*
Snap/Tailor/Parson Bull ............................................. John Keating*
Worthy ................................................................. Peter Frechet*
Hillaria/Nurse ......................................................... Kimberly Scott*
Amanda ................................................................. Caralyn Kozlowski*
Narcissa/Hoyden ..................................................... Amelia McClain*
Lord Foppington a.k.a Sir Novelty Fashion ..................... Danny Scheie*
Whore/Amanda’s Servant/Ensemble ............................ Kate Turnbull+
Toby/Christopher/Ensemble ...................................... Chip Brookes+
Young Fashion ........................................................ Michael Izquierdo+
Lory/Ensemble ......................................................... Chris Bresky+
Sly/Coupler Manlove/Gardener/Sir Tunbelly Clumsey .......... Jonathan McMurtry++
Whore/Fistula/Ensemble ........................................... Cara Greene+
Footman/Justin/Ensemble .......................................... Rhett Henckel+
Footman/Ensemble .................................................. Aaron Misakian+
Whore/Ensemble ..................................................... Summer Shirey+
Whore/Berinthia ...................................................... Christa Scott-Reed*

Stage Manager ......................................................... Diana Moser*
Assistant Stage Manager ............................................ Jenny Slattery*

* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
+ Associate Artist of The Old Globe
++ Students from The Old Globe/University of San Diego Master of Fine Arts Program

There will be one 15-minute intermission.

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.
The Old Globe would like to thank the following sponsors who have generously underwritten this production of RESTORATION COMEDY...

Karen and Donald Cohn

Karen and Donald Cohn have attended Globe productions for the past 27 years and have been actively involved with the Theatre for 16 of those years. Karen will be the Co-Chair of the 2007 Globe Gala in September, and she currently serves as Co-Chair of the Globe’s Securing a San Diego Landmark: Capital and Endowment Campaign. She and Don have helped to launch this campaign by making a significant pledge toward the campaign’s goal. Karen first joined the Globe’s Board of Directors in 1992, has served two terms as Board President (1996-1998) and has chaired four of the Globe’s most successful Galas. Donald currently serves on the Globe’s Board of Directors, is a member of the Board’s Executive Committee and was a Globe Gala Co-Chair in 2005. The Cohns have previously sponsored Othello, Macbeth, Antony and Cleopatra, Twelfth Night, Blue/orange, A Midsummer Night’s Dream, The Doctor Is Out and Wonderful Tennessee.

For more than a decade, Continental Airlines has provided Globe artists non-stop service between San Diego and Continental Airlines’ New York area hub, Newark Liberty International Airport. Continental Airlines has always been committed to the community, supporting charitable organizations of various interests and concerns across the country. Continental Airlines’ previous production support includes underwriting for The Times They Are A-Changin’, Take Me Out, Bus Stop, Stones In His Pockets and Oldest Living Confederate Widow Tells All.
Dear Friends,

Many of us attending the Globe today have seen this theatre grow through the years, becoming one of the most prominent theatre companies in the United States with an all-encompassing range of repertoire – from Broadway-bound musicals to Shakespeare to new plays and contemporary revivals.

The Old Globe is truly a San Diego landmark, and it is incumbent upon us – the current subscribers, donors and attendees – to ensure this cultural icon’s future.

A solid endowment is the key to securing that future. When I established my estate plans, I chose to join the Craig Noel League – the Globe’s planned-giving program – as the Globe has been a family tradition, and I want to ensure that future generations can enjoy this great theatre.

The Globe offers estate-planning partnerships that are advantageous to you now, your heirs and the theatre. To learn more about planned giving, please contact our Development Office at (619) 231-1941 ext. 2309.

On behalf of the Board of Directors, I thank you for making the Globe a tradition and 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

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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.
The Importance of Endowment

Help Secure The Old Globe for Generations to Come

The Old Globe is one of the ten leading theatres – out of more than 2,000 – in the United States, with an annual budget of $19 million. However, compared to other leading performing arts organizations, the Globe has an extremely small endowment of $3 million, and as part of the “Capital and Endowment Campaign: Securing a San Diego Landmark,” The Old Globe is addressing this need.

The purpose of an endowment is to secure the theatre for the long term – to ensure financial stability, even through leaner economic times. As a rule, an institution like the Globe needs an endowment approximately twice the size of its annual budget, which would be an endowment of a minimum of $40 million.

By drawing on the interest earned from the endowment, the Theatre receives a reliable annual income to supplement ticket sales, regular contributions, grants, sponsorships and other earned income.

By and large, endowments are funded through life time gifts, estate plans, and other planned giving options, and to this end the Craig Noel League was created.

Members of the Craig Noel League have notified us of their intent to include the Theatre in their estate plans.

We look forward to hearing from you about joining the Craig Noel League and please contact Brad Ballard at (619) 231-1941 ext 2309.
Marco Barricelli  
(Loveless)


Chris Bresky  
(Yory/Ensemble)


Chip Brookes  
(Toby/Christopher/Ensemble)


Peter Frechette  
(Worthy)


Cara Greene  
(Whore/Fistula/Ensemble)


Rhett Henckel  
(Footman/Justin/Ensemble)


Michael Izquierdo  
(Young Fashion/Ensemble)

THE OLD GLOBE: Debut. ELSEWHERE: Mother Courage, NYSF/Public Theater; The Time of Your Life, The Hour We Knew Nothing of Each Other, Williamstown Theatre Festival; Moby Dick, The Ohio Theatre; Much Ado About Nothing. Shakespeare Theatre of New Jersey; “i” in iChannel (www.youtube.com/ichannel), The Sidecar (TC Pictures). EDUCATION: BA,
Amelia McClain  
(Narcissa/Hoyden)  

THE OLD GLOBE: Debut. Ms. McClain recently graduated from New York University's Graduate Acting Program where her favorite roles included Callie Pax in Stop Kiss, Helen McCormick in The Cripple of Inishmann and Mia Panzoroff in Le Borgois Avant-Garde.  


Jonathan McMurtry  
(Ash/Gardener/Coupler Manlove/  
Sir Tunbelly Clumsey)  

THE OLD GLOBE: Over 170 productions since 1961, including Trial (San Diego Critics Circle Craig Noel Award), 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: Beautiful Joe (with Sharon Stone), Best Laid Plans (with Reese Witherspoon), Little Nikita (with Sidney Poitier), Point Blank (with Lee Marvin). 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.

Aaron Misikan  
(Footman/Ensemble)  

THE OLD GLOBE: 2006 Summer Shakespeare Festival.  


Danny Scheie  
(Lord Foppington a.k.a. Sir Novelty Fashion)  

THE OLD GLOBE: Debut. REGIONAL: Fetes de la Nuit, Berkeley Rep; Cloud Nine, Trinity Rep; Star Quality, Pasadena Playhouse; Yale Rep; South Coast Rep; Asolo Rep; California Shakespeare; A Noise Within; Magic Theater; Theater Rhinoceros; Marin Theater; Theaterworks; SF Shakespeare; Seattle Shakespeare; Los Angeles Theater Center;
Artistic Director, Shakespeare Santa Cruz. FILM: Race You to the Bottom, I Wanna Be a Republican. TV: Nash Bridges. EDUCATION: BA in Theater, Indiana University; PhD in Dramatic Art, UC Berkeley.

Christa Scott-Reed
(Whore/Berinthia)

THE OLD GLOBE: The Food Chain. OFF-BROADWAY: Pinter’s Celebration and The Room, Ionesco’s The Bald Soprano and The Lesson, and new plays by David Rabe and Jeff Whitty in 10x20, all at Atlantic Theater Company; Some Girls, MCC; Marion Bridge, Urban Stages; Burn This, Signature; Museum and Pullman Car Hiawatha, Keen Company; The Voysey Inheritance, The Mint. REGIONAL: Honour, Berkeley Repertory Theatre; Diary of Anne Frank, Paper Mill Playhouse; As You Like It, Crimes of the Heart, and the world premiere of Charles Mee’s Limonade Tous les Jours, Actors Theatre of Louisville; others at Cincinnati Playhouse, Denver Center, Barrington Stage, Repertory Theatre of St. Louis, Syracuse Stage, Cleveland Playhouse, GeVa, Pioneer Theatre, etc. TV: Law & Order, Law & Order: SVU, As the World Turns, Guiding Light.

Kimberly Scott
(Hillaria/Nurse)


REGIONAL: The Further Adventures of Hedda Gabler and Our Town, South Coast Repertory; Julius Caesar, Mark Taper Forum; The Comedy of Errors, Shakespeare & Co; Going to St. Ives, Salt Lake Acting Company. INTERNATIONAL: The Gospel at Colonus, Gorky Art Theatre, Moscow. FILM: The Great Buck Howard, World Trade Center, Guess Who, The United States of Leland, K-Pax, Sam I Am, Flatliners, The Abyss. TV: Medium, ER, 7th Heaven, Everybody Loves Raymond, Will and Grace, Soul Food. EDUCATION: Ms. Scott received a BFA from the University of Texas at Austin and an MFA from The Yale School of Drama.

Summer Shiryey
(Whore/Ensemble)

THE OLD GLOBE: 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: The 5th of July, An Absolute Turkey, Richard III, Much Ado About Nothing. NEW YORK: Pericles, Moonchildren, Slant Theatre Project; Kate Crackernuts, Daniella Uses Dirty Words, Flea Theater; Road to Nirvana, Oberon Theatre Ensemble. REGIONAL: Lobby Hero, Salt Lake Acting Company; Macbeth, Once in a Lifetime, Chautauqua Conservatory Theater Company. EDUCATION: BFA, University of Utah.

Amy Freed
(Playwright)

Amy Freed is the author of Restoration Comedy, The Beard of Avon, Freedomland, The Psychic Life of Savages, Still Warm, Claustrophilia, and other plays. Her work has been produced at Playwright’s Horizons, Goodman, South Coast Rep, Seattle Rep, American Conservatory Theater, California Shakespeare Festival, Playwright’s Horizons, Wooly Mammoth, and many other theaters in the US and Canada. Restoration Comedy received its premiere production at Seattle Rep last season. Freed is a recipient of the Joseph Kesselring Award and The Charles MacArthur Award and is a several times winner of the LA Drama Critics Circle Award. She was also a finalist for the Pulitzer Prize in Drama. She is currently a Playwright in Residence at Stanford University.

John Rando
(Director)

THE OLD GLOBE: Moonlight and Magnolias, Lucky Duck, The Taming of the Shrew, A Moon for the Misbegotten, The Comedy of Errors, All in the Timing, Sylvia. BROADWAY: The Wedding Singer, Urinetown (Tony Award, Best Direction of a Musical 2002, Outer Critic’s Circle Award, National Tour, Canadian Production–Dora Award 2005; Neil Simon’s The Dinner Party; A Thousand Clowns and Dance of the Vampires. For City Center Encores he recently directed the highly acclaimed Of Thee I Sing, as well as Strike Up the Band, Do Re Mi, The Pajama Game, and upcoming Irving Berlin’s Face the Music. OFF-BROADWAY: Pig Farm for the Roundabout Theatre; Bright Ideas for MCC; The Downtown Plays for The Drama Department/Tribecca Theatre Festival; Polish Joke for Manhattan Theatre Club; Mere Mortals for Primary Stages; Things You Shouldn’t Say Past Midnight at the Promenade; The Comedy of Errors for The Acting Company; Venetian Twins, When Ladies Battle, The Barber of Seville and Twelfth Night for the Pearl Theatre. He has directed regionally at the Alley Theatre, Mark
Taper Forum, Geffen Playhouse, Berkshire Theatre Festival, Actors Theatre of Louisville, Cleveland Playhouse, Philadelphia Theatre Company, among many others. In 2004 he received the Outstanding Young Texas Ex Award for accomplishments as a University of Texas alumni. He was a Drama League Directing Fellow in 1992.

Michael Roth
(Composer)
THE OLD GLOBE: A Body Of Water (also at the Guthrie), Dracula, Midsommer Night’s Dream, Compleat Female Stage Beauty, Gate of Heaven (also film adaptation). BROADWAY: Brooklyn Boy, A Walk in the Woods. OFF-BROADWAY: Dinner with Friends, Going to St. Ives, Talking Heads, The Persians, many others.

REGIONAL: Numerous including over 35 productions at La Jolla Playhouse, over 45 at South Coast Repertory, and, with Tom Stoppard and Carey Perloff, the American premieres of Indian Ink and The Invention of Love at ACT; with Randy Newman: music directing the upcoming Disney feature, The Frog Princess, Education Of Randy Newman (co-conceived with Jerry Patch), orchestrating his Faust, editing three songbooks. He has collaborated with, among many others, Culture Clash, Erik Ehn, Joy Gregory, Des McAnuff, Sarah Ruhl, Mac Wellman, Matt Wilder (upcoming film Your Name Here). CHAMBER MUSIC and OPERA: Numerous, including Their Thought and Back Again, available via i-tunes or rothmusik@aol.com; Landscape The Tar Roof Tree, a work-in-progress collaboration with Alice Ripley.

Ralph Funicello
(Scenic Design)

Robert Blackman
(Costume Design)
GEFFEN PLAYHOUSE: Speed the Plow (scenery and costumes), Rabbit Hole (costume), All My Sons (set), Cat on a Hot Tin Roof, Uncle Vanya (costume). BROADWAY: Division Street. OTHER NEW YORK: The Recruiting Officer. REGIONAL: The Winters Tale, A Christmas Carol, Cyranzo de Bergerac, Jumpers (American premiere), Peer Gynt, The Visit, Macbeth, Romeo and Juliet, Taming of the Shrew, A Dolls House, The Cherry Orchard, The Lady with All the Answers (premieres), The Violet Hour, Restoration Comedy, On The Razzle, Oregon Shakespeare Festival. OTHER LA: Premiere of Lisa Loomers Distracted, I Witness, The Royal Family (Ovation nomination), A Month in the Country (LA Drama Critics Award), Wild Oats, Hayfever, Foxtire, Hencenforward… (Drama-Logue Award). FILM: ‘night Mother, The Running Man, Star Trek VII: Generations and Star Trek X: Nemesis. TELEVISION: Stiones for Ibarra, Star Trek: The Next Generation, (Emmy Award, three nominations), Deep Space Nine (two Emmy nominations), Voyager (four Emmy nominations) and Enterprise. Spotlight Career Achievement Award in Television from Costume Designers Guild, 2006. UPCOMING: The Little Foxes (set and costume) at American Conservatory Theatre. EDUCATION: Yale School of Drama, MFA.

York Kennedy
(Lighting Design)
Mr. Kennedy’s designs have been seen in theatres across America and Europe including Berkeley Rep, Seattle Repertory, American Conservatory Theatre, The Old Globe, Seattle Rep, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Chicago Shakespeare Theatre, Goodspeed Musicals and the Whitney Museum in New York. His awards for theatrical lighting design include the Dramalogue, San Diego Drama Critics Circle, Back Stage West Garland, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park, residential, retail, restaurant and museum projects all over the world including the Sony Metreon Sendak PlaySpace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. His current theatre projects include The Circle at American Conservatory Theatre, King Lear at The Denver Center and Carmen at Sacramento Opera. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

Paul Peterson
(Sound Design)
THE OLD GLOBE: Over 50 productions, including: The Four of Us, Pig Farm, The Sisters Rosensweig, Trying, Moonlight and Magnolias, Vincent in Brixton, I Just Stopped By To See the Man, Lucky Duck, The Intelligent Design of Jenny Chow,
**Performs**

The first thing I did was consolidate the plots. Because I wanted to

Oh, it clearly was a dynamic and fascinating change. For one thing,

A Short View of the Immorality and Profaneness of the English Stage

is

Restoration Comedy

I've appropriated the original comic situations, written new scenes

A Short View of the

between 1660 and 1700 – all energized by a feeling of liberation

and the throwing off of Puritan restraints.

George Etherege (The Man of Mode), William Wycherley (The

Country Wife), Aphra Behn (The Rover), William Congreve (The Way

of the World), Colley Cibber (Love’s Last Shift), and John Vanbrugh (The

Relapse) were among the playwrights whose fleet plots, sharp-
tongued characters, and keen observations of society lit up the

Restoration stage.

By proclamation of the king, women took their place on stage

for the first time, playing female roles that had heretofore been

played by boys. Necklines plunged, décolletage was celebrated,

and a new tradition arose of “the bosom as letterbox,” drawing

comic attention to the breasts by hiding messages there.

Playwrights added “breeches parts” (women disguised as men) to

allow ladies to show the curves of their hips and legs. There was a

special rapport between Restoration actors and audience, who

revealed together in reclaiming pleasure in the things of this world.

Restoration theatre’s frank embrace of sexuality and skeptical

view of marriage, however, did not go without comment by the

clergy. Jeremy Collier attacked the new plays in his anti-theatrical

tract, A Short View of the Immorality and Profaneness of the English Stage.

“I am quite tired with these wretched Sentences,” he complained

after quoting at length from one play. “The sight is indeed horri-

ble, and I am almost unwilling to shew it. However, they shall be

Produced like Malefactors, not for Pomp, but Execution. Snakes

and Vipers must sometimes be look’ d on to destroy them!”

With the entrepreneur’s nose for ways to appeal to both the

lofty and the not-so-lofty tastes of the theatre-going public, play-

wright Colley Cibber launched Love’s Last Shift in 1696, a comedy

that follows the adventures of Loveless, a rake who abandoned his

wife Amanda shortly after marriage and has since “measur’d half

the World in search of Pleasure.” Mistakenly believing that

Amanda is dead, he returns to London. There, having discovered

When Charles II was restored to the English throne after

Oliver Cromwell’s Puritan military regime, the theatres opened

once again. The appetite for theatre – denied for 18 long years –

was enormous, and plays of all sorts poured forth to sate it. New

plays, frivolous plays, savage plays, titillating plays, plays of wit

and manners, plays of intrigue, joyous comedies, plays that

mocked society – more than 400 new plays were produced

between 1660 and 1700 – all energized by a feeling of liberation

and the throwing off of Puritan restraints.

**Why did you write Restoration

Comedy?**

**AMY FREED:** Restoration Comedy is

my homage to the charm, exuberance

and acerbic honesty of the plays of the

Restoration era. The story is taken in

combination from two plays of the
time: Colley Cibbers’ Love’s Last Shift, and

John Vanbrugh’s sequel to it, The

Relapse. I’ve appropriated the original comic situations, written new scenes

and tried, by re-inventing the language in the spirit, if not the letter, of the

originals, to breathe new life into the old form.

**What made you want to adapt those two plays?**

**AF:** I was having a “big discovery”
time with John Vanbrugh a couple of

years ago. I’d read his play The

Provoked Wife, and he’d become my

new favorite playwright. Then I read

The Relapse and found out it was a sequel to

Cibber’s Love’s Last Shift. I thought they

were worth combining, to try and

address that. I loved the originals. I was

completely surprised by the frankness

about sexuality – sexual addiction, and

incompatible married people.

**Where do you begin when you are writing a play based on other

works? How do you start?**

**AF:** The first thing I did was consolidate the plots. Because I wanted to

keep the basic plotline, but emphasize different aspects of the story, I made

up entirely new scenes and wrote new dialogue. Eventually I ended up

replacing all the original material. My focus ultimately was to shift the story

to Amanda who is the lead in my version. I wanted to bring some organic

and comic reality to her connection with virtue – see what it might mean

beyond an ancient sentimental device. Amanda might enjoy the kind of

happy ending that would never have passed the censors of Vanbrugh’s day.

And I believe he would have been the first to celebrate her freedom to love

where she chooses.

**During the Restoration period, the English stage began hiring

actresses to play women’s roles instead of boys in drag, as was the

custom in Shakespeare’s time. Do you think that changed the way

playwrights wrote their plays?**

**AF:** Oh, it clearly was a dynamic and fascinating change. For one thing,
physical contact between the sexes could actually happen!

In Shakespeare's day, the rhetoric of love expressed between a male actor and a boy player had a certain idealized poetic distance. In the Restoration, there were real breasts and waists, and actresses who were personalities, stars that could excite the fantasy, could be actually visited backstage, and that opportunity certainly changed the plays.

The women emerge as real, complex, sympathetic, articulate, and funny in the writing of the period. There are great roles for every age and type of womanhood. The Restoration stage loved women. It was a bit like the golden age for women in pre-code Hollywood. It wasn’t so good for women on stage again for...well...not ever, which is another strong reason that I wanted to mine the era.

**How did your research into this particular time period inspire you?**

*AF:* Inspirations? The great clothes, of course. Some of the things I most liked were the detailed behavioral scenes in the plays of human life of the time. I was drawn to the honesty about money, sex, power, and I found the plays very energetic in their satiric vision. Interesting combinations of high farce and real anxiety and pain! It’s what fuels the comedy. And as I said, the great, great roles for women of all ages and types — even with the skirmishes with the censors.

**How is adapting material from well-known plays or classics different from writing storylines you invent?**

*AF:* Because at least some of the story structure is a given, the world becomes about the meaning of the retelling for a new time. So it has to come as much or as genuinely from the writer’s heart, as a new play. Plays have been routinely cannibalized and rewritten and reconceived, from *King Lear*, which was derived from an old play called *Lear and His Daughters*, to *The Relapse*, which was renamed and re-worked a century later and became a musical in the 1960s. Plays have a shelf-life. They are very temporal. A Restoration play felt to its own audience: fresh, quick, not overly studied, and frankly titillating, with its expressions of the outer reaches of human desire and the insane strategies we employ to achieve our objectives. And I fully agree with Sir John that “The joys of love are found in its... variations.”

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For more information about Old Globe productions, please visit our website at www.TheOldGlobe.org.

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Delicious sexual variety can be found within the bonds of marriage, he reforms. The wife is victorious. The action comes to a close as Loveless proclaims, “Sure the nearest to the Joys above, / Is the chaste Rapture of a virtuous Love.”

To the skeptical eye, however, the conclusion to Cibber’s play was a bit too tidy. Do rakes ever truly reform? What if temptation were to come Loveless’ way? This notion formed the seed of John Vanbrugh’s sequel, *The Relapse or Virtue in Danger* (a retort to Cibber’s play that also capitalized on its commercial success).

*The Relapse* begins with the happy couple celebrating their reunion at their country retreat, when Loveless is called to London on business. Amanda, anxious about the effects of the wicked city on her newly reformed husband, finds him defensive of his newfound virtue, extolling the merits of the “warm pleasing fire of lawful love” in contrast with the “raging flame of wild destructive lust.” But temptation proves too much for the old rake. Amanda, in turn, is pursued by a suitor, who schemes to give her proof of Loveless’ infidelity and then to come upon her, “her blood on a fire” and “her conscience in ice.” But the pain of Loveless’ relapse makes Amanda suspicious of her suitor’s advice to retaliate sexually. Instead, she offers him a place in her heart, on the condition that he “forbear to ask whatever is unfit for me to grant.”

Vanbrugh’s throwaway wit, an epilogue that celebrates love’s variety, and the virtuoso comic performance of Lord Foppington by none other than Colley Cibber made *The Relapse* a huge success.

The comedies of the Restoration were a new beginning, a burst of fresh theatrical energy that blasted away at society’s hypocrisy and pretensions, fortified by cleansing, instructive, delightful laughter.

— Christine Sumption, formerly of Seattle Repertory Theatre, is a prominent American dramaturg.
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, Regional: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. EDUCATION: MFA in directing from Purdue University. When not doing theatre, Diana lives and travels aboard the classic wooden sailboat “Simba I” with her beloved captain, Paul.

Diana Moser
(Stage Manager)

Jenny Slattery
(Assistant Stage Manager)
OLD GLOBE: Shakespeare Festival 2006. REGIONAL: Culture Clash’s Zorro in Hell, Much Ado About Nothing, Palm Beach, Paris Commune, La Jolla Playhouse; Hedwig and the Angry Inch, Bee Luther Hatchee, Lypsinka: The Boxed Set, Zachary Scott Theatre Center; The Incubus Archives, Lipstick Traces, Requiem for Tesla, Rude Mechanicals; The Civilians, Patricia Rincon Dance Collective, Ariel Dance Theatre, 7 Devils Playwrights Conference, Northlight Theatre, School of Night Productions and Meetings Services, Inc. EDUCATION: Ms. Slattery has an MFA from UCSD, an MA from the University of Texas at Austin, and a BA from the University of Florida.
GLOBE AMBASSADORS GO BEHIND THE SCENES

This year The Old Globe launches the Globe Ambassadors Program, a special opportunity for donors to gain “behind the scenes” access to the inner workings of the Theatre.

Membership is through special invitation, based on recommendations from Globe Board Members, executive staff and other Ambassadors. Each Ambassador is asked to make an annual contribution of $2,500 or more annually, which entitles them to exclusive benefits.

With this close personal connection to the Theatre, Globe Ambassadors will be better prepared to spread the word about the Theatre’s artistic and education programs among relatives, friends and community members.

For further information about the Globe’s Ambassadors Program, please contact Associate Director of Development Brad Ballard at (619) 231-1941 ext. 2309 or BBallard@TheOldGlobe.org.

Globe Ambassador Donor Benefits

➢ Invitation to the Annual Board of Directors and Ambassadors Dinner;

➢ Small group lunches with the Globe’s Executive Director Lou Spisto to hear more about management, artistic goals and upcoming projects at the Globe;

➢ Recognition for the 2007 Ambassador-sponsored production of Edward Albee’s Who’s Afraid of Virginia Woolf?;

➢ Listing as an Ambassador in the Globe’s Performances program magazine;

➢ Invitation to all “Meet the Artist” events;

➢ Unlimited access to the Lipinsky Family Suite, the Globe’s VIP lounge; and

➢ VIP ticketing and personal service.

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.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 3,500 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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CITY OF SAN DIEGO: MAJOR PLAYER IN THE FUNDING OF ARTS & CULTURE

Each year, the City of San Diego provides critical financial support to nonprofit organizations through a rigorous application process managed by the City of San Diego Commission for Arts and Culture. Through this program, the City is The Old Globe’s largest single donor in support of annual artistic projects and education programming for schools.

City funding for arts and culture is derived from the Transient Occupancy Tax (TOT), a 10.5% tax paid by tourists visiting San Diego. The city allocates less than 1% of total TOT proceeds to the Commission for distribution to qualified applicants.

Each year the Commission appoints community volunteers to evaluate organizations - alongside the Commissioners themselves - based on artistic programming, educational activities, administrative stability, board leadership and programs for underserved populations.

TOT funding of arts and culture yields positive results and a significant economic impact on the entire community. In 2006, the 83 funded organizations had combined annual operating incomes of more than $128 million, an increase of over $8 million from the previous year. The Old Globe alone produces an economic impact of more than $42 million with $8.6 million generated by cultural tourists attending the summer Shakespeare Festival.

The Old Globe applauds the City of San Diego and the Commission for Arts and Culture for their vision for a vibrant and successful San Diego.
Corporate Partners enjoy exclusive benefits and recognition, especially the opportunity to entertain clients and employees with exclusive receptions in our Patron and Lipinsky Family Suites, behind-the-scenes tours, and preferred seating at our shows.

For information, please contact Todd Schultz at (619) 231-1941 x2310.
PERFORMANCES

MAGAZINE

Associate Artists of The Old Globe

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.

William Anton
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PATRON INFORMATION

TICKET SERVICES HOURS
Monday: noon – 6pm
Tuesday - Sunday: noon – last curtain
Hours subject to change. Please call ahead.
Phone (619) 23-GLOBE or (619) 234-5623
FAX (619) 231-6752
Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am – 5pm
PHONE (619) 231-1941
WEBSITE www.TheOldGlobe.org
ADDRESS The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

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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.

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 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.

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. Ricola Cough Drops are available upon request. Please ask an Usher.
LOUIS G. SPISTO
Executive Director

Louis G. Spisto has served as 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 Dirty Rotten Scoundrels; Chita Rivera: The Dancer’s Life, and the Twyla Tharp/Bob Dylan musical, The Times They Are A-Changin’, which transferred to Broadway in September, 2006, along with the Globe’s annual holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas! In March, 2006, Spisto spearheaded the launch of the Globe’s Capital Campaign, “Securing a San Diego Landmark,” to raise $75 million by the Theatre’s 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, 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 two 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 opened to critical acclaim on Broadway; Margaret Edson’s Pulitzer Prize-winning Wit; Howard Korder’s Search and Destroy; Amy Freed’s The Board of Avon, Safe in Hell and Freedonland; Lynn Nottage’s Intimate Apparel and nine world-premiere by Richard Greenberg, including Three Days of Rain. 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 also serves as Consulting Dramaturg for New York’s Roundabout Theatre Company.

JACK O’BRIEN
Artistic Director

Mr. O’Brien has been the Artistic Director of The Old Globe in San Diego since 1982. 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 premiers 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 Furr, plus productions of Henry IV, Much Ado About Nothing, Oleanna, Damn Yankees, King Lear, Ghosts, Hamlet, Uncle Vanya, and world premiers of Terrence McNally’s Up in Saragto, A.R.’s Gurney’s The Snow Ball and The Cocktail Hour, Tom Dulacys Breaking Legs, Stephen Metcalfe’s Emily, BROADWAY: Creator/Supervisor, Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia, 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), The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride’s Crossing, The Little Foxes, Haggard (Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination: Best Musical Revival), Two Shakespearian Actors (Tony nominations: Best Director and Play), Porgy and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: The Magic Flute, San Francisco Opera; Tosca, Santa Fe Opera; Cosi 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 is a member of the College of Fellows of the American Theatre.
Michael G. Murphy  General Manager
Dave Henson  Director of Marketing and Communications
Todd Schultz  Director of Development
Mark Somers  Director of Finance
Richard Seer  Director of Professional Training
Robert Drake  Director of Production
Roberta Wells-Famula  Director of Education
Darko Trenjak  Artistic Director, Shakespeare Festival

ARTISTIC
Samantha Barrie  Artistic Coordinator
Diane Sior  Dramaturg Associate
Kim Montellibano Heil  Literary Associate
Jan Gist  Voice and Speech Coach
Bernadette Hobson  Stage Manager

Stage Management
Leila Knox  Production Stage Manager
Tracy Skoczelas  Assistant Stage Manager
Paula Cogliano  Stage Management Intern

PRODUCTION
Debra Pratt Ballard  Associate Director of Production
Ellen Dieter  Company Manager
Carol Donahue  Production Coordinator

Technical
Benjamin Thorton  Technical Director
Wendy Stymerski  Assistant Technical Director
Eliza Korshin  Technical Assistant/Buyer
Kacie Lyn Hultgren  Resident Design Assistant
Christian Thorsen  Stage Carpenter/Flyman, Globe

Mike Harris  Master Carpenter
Carole Fayette  Charge Scenic Artist
Adam Bernard, Steven High, Danielle Meister, Suzanne Reyes, Ryan Weckel  Scenic Artists
Nate Getrich  Automation Setup
Kevin Fain, Gillian Kelleher, Donald Marries, Laura McIntyre, Ryan Meinhardt, Michael Moglia, Shelton Goff  Carpenters

Costumes
Stacy Sutton  Costume Director
Charlotte Devaux  Resident Design Assistant
Maureen McNaillais  Assistant to the Director
Shelly Williams  Design Assistant/Shopper
Ashley Bruce  Second Design Assistant, Globe
Gwen Dunham, Louis M. Herman, Marsha Kuligowski, Karen W. Ross, Randal Surnabat  Drapers
Babs Behling, Gloria Bradford, Stacey Bridges
Anne Glidden Grace, Leslie Malitz, Pilar Macchione, Shirley Pierson  Assistant Cutters
Su-Lin Chen, Joan Mathison
Mary Miller  Costume Assistants
Mark Baiza, Kristin Bongiovanni, Sandi Boyadjian
Melissa Rick Cochran, Rebecca Fabares, Elizabeth Fleck, Holly Hess, Nancy Liu, Veronica Ramirez, Mango Selensky, Andrea Straw  Stitchers
Judith Craig  Lead Crafts Person-Painter/Dyer
Sve Roussanno, Teri Tavares, Sally Ward  Crafts Artisans
Molly O'Connor  Wig and Makeup Supervisor

Melissa Swensson  Assistant to Wig and Makeup Supervisor
Kim Parker  Wardrobe Supervisor
Molly Yoder-Williams  Wardrobe Supervisor
Elizabeth Axe, Jyothi Doughman, Jeni Nicolas, Kim Parker  Running Crew, Globe
Jasmyn Meglio  Crew Chief, Carter
Marie Jecheva  Rental Agent

Properties
Neil A. Holmes  Properties Director
Amy Reams  Properties Buyer
Pat Cai  Property Master, Globe
David Bues  Property Master, Carter
M.H. Schrenkens  Shop Foreman
Rory Murphy  Lead Craftsmen
Ryan Buckalew, Kristin Steva Campbell  Craftsmen

Lighting
Chris Rynne  Lighting Director
Megan Fonseca  Lighting Assistant
Tonnie Ficken  Master Electrician, Globe
Jim Dodd  Master Electrician, Carter
Jason Bieber, Meghan Bourdeau, Sarah Cohen, Bonnie Dreibelbis, James Feinberg, Allyson Gurrin, Tricia
Lesinski, Andy Low, Michael Polaini, Ashley Roberts, Amanda Zieve  Electricians

Sound
Paul Peterson  Sound Director
Erik Carstensen  Master Sound Technician, Globe
Rachel Eaves  Master Sound Technician, Carter

ADMISTRATION
Darla Lopez  Executive Assistant
Brian Ulerly  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

Maintenance
Chad Oakley  Facilities Manager
Violanda Corona, Isamael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Magangta Meza, Jose Morales, Albert Rios, Maria Rios, Nicolás Torres  Building Staff

PROFESSIONAL TRAINING
Llance Bower  Program Coordinator
María Carrera, Cynthia Capwood, Sabin Epstein, Robert Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred Robinson, Liz Shipman  MFA Faculty
Corey Johnston, Robin Sanford Roberts, Ben Siebert  MFA Production Staff

EDUCATION
Raúl Moncada  Education Associate
Holly Ward  Tour Coordinator
Carol Green  Speakers Bureau Coordinator
Jennifer Barclay, Marisela De la Parra, Janet Hayatshahi, Dana Hooley, David Tierney  Teaching Artists

FINANCE
Paula Nickodemus  Senior Accountant
J. Adam Latham  Payroll Clerk/Accounting Assistant
Diane Jenkins  Accounting Assistant
Tim Cole  Receptionist

DEVELOPMENT
Brad Ballard  Associate Director, Major and Planned Gifts
Annamaree Maricle  Associate Director, Institutional Grants
Christina Greenfield  Events Manager
Eileen A. Prisby  Development Coordinator
Courtney Quinn  Membership Administrator
Diana Stelly  Development Assistant

Donate Services
Babs Behling, Barbara Lekes, Judy Zimmerman  Suite Concierges

MARKETING
Becky Biegeles  Public Relations Director
Ed Hofmeister  Audience Development Manager
Jackie Anderson  Publications Coordinator
Erin Anderson  Public Relations Assistant
Claire Kennedy  Marketing Assistant
Judy Zimmerman  Marketing/Events Assistant
Erica Dei  Graphic Designer
Craig Schwartz  Production Photographer

Subscription Sales
Scott Cooke  Subscription Sales Manager
Russ Allen, Anna Bowen-Davies, Arthur Faro, Randi Hawkins, Steven Huffman, Andrea Leigh Walsh, Pamela Malone, Jessica Morrow, Ken Sepe, Cassandra Shepard, Grant Walpole  Subscription Sales Representatives

Ticket Services
Shari Ressel  Ticket Services Manager
Marsi Roche  Ticket Operations Manager
Lyle Wilson  Ticket Services Supervisor
Josh Martinez-Nelson  Group Sales Coordinator/Ticket Services Supervisor
Shouna Shoemake  Lead Ticket Services Representative
Amy Blatt, Elizabeth Brown, Tony Doan, Marie Gile, Renetta Happé, Gunther Kusior, Alicia Lerner, Jenna Long, Grace Manuel, Kendra McCaff, CARYn Morgan, Amy Northcutt, Carlos Quezada, Gary Rachac, Arksan Siarak, Brandon Smithery, Drew WYeth  Ticket Services Representative

PATRON SERVICES
Mike Callaway  Theatre Manager
Danielle Burnett  Front of House Assistant
Rob Novak, Ashley Roberts  House Managers
Dana Juhl  Food and Beverage Manager
Haydee Aldas, Kristin Dishman, Brandi Mahan, Caryn Nowak, Roland Robege, 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
SHERIa Eselin, Janet Larson, Michael Mackey, Jeffrey Neitzel, Sonia Paul  Security Officers
Sean Busby, Deborah Elliot, Catrina McQuerry  Parking Lot Attendants
Mark Brickman, David Nguyen  V.I.P. Valet Attendants