

UPCOMING

THE FOUR OF US

February 3 - March 11, 2007
Cassius Carter Centre Stage



HOLD PLEASE

March 31 - May 6, 2007
Cassius Carter Centre Stage



TWO TRAINS RUNNING

April 21 - May 27, 2007
Old Globe Theatre



Edward Albee's WHO'S AFRAID OF VIRGINIA WOOLF?

May 19 - June 24, 2007
Cassius Carter Centre Stage



2007 SUMMER SHAKESPEARE FESTIVAL

HAMLET

TWO GENTLEMEN OF VERONA
MEASURE FOR MEASURE

June 16 - September 30, 2007
Lowell Davies Festival Theatre



AVENUE Q

June 30 - August 5, 2007
Spreckels Theatre (Downtown)



BELL, BOOK AND CANDLE

August 4 - September 9, 2007
Cassius Carter Centre Stage

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.



LOUIS G. SPISTO
Executive Director



JACK O'BRIEN
Artistic Director



JERRY PATCH
Resident Artistic Director



Season Sponsors

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

The Lipinsky Family

Donald and Darlene Shiley

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Karen and Donald Cohn

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



THE OLD GLOBE

P R E S E N T S

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 Frechette*
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*.

**Continental
Airlines** 

2007 Board of Directors



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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*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.

CRAIG NOEL LEAGUE MEMBERS

Deferred Giving Society of The Old Globe

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*Deceased

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.



Craig Noel, Founding Director

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.

Profiles

Marco Barricelli

(Loveless)



THE OLD GLOBE: Debut. AMERICAN CONSERVATORY THEATRE: *Les Liaisons Dangerueses, Enrico IV, American Buffalo, Real Thing, Three Sisters, Moon for the Misbegotten, For the*

Pleasure of Seeing Her Again, Beard of Avon, Celebration and The Room, Glengarry Glen Ross, Invention of Love, Hecuba, Mary Stuart, Streetcar Named Desire, and Rose Tattoo. OTHER THEATRE: *Tamara* in New York City; *Silence*, Subaru Theater Company, Tokyo; Oregon Shakespeare Festival: *Cyrano, Hamlet, Henry V, Richard III*, and many other plays. Productions at Guthrie Theatre, Milwaukee Rep, South Coast Rep, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Rep, Intiman, Virginia Stage, Actors Theatre of Louisville, Indiana Rep, Arizona Theatre Company, Portland Center Stage, Kenyon Festival Theatre, among others. TV/FILM: *Book of Daniel, L.A. Law, Romeo and Juliet.* EDUCATION: Fox Fellow. Graduate of the Juilliard School.

Chris Bresky

(Lory/Ensemble)



THE OLD GLOBE: 2006 Summer Shakespeare Festival, *The Constant Wife* (understudy, Mortimer). THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING

PROGRAM: *Much Ado About Nothing, The 5th of July, Richard III, An Absolute Turkey.* REGIONAL: *Metamorphosis, Cold Comfort Farm, The Boy Who Fell into a Book, Christmas Carol, Lambs Players; A Skull in Connemarra, 6th@Penn.* ELSEWHERE: *Stuff Happens, The Illusion, The Dining Room.* FILM: *The Young and the Reckless, Going the Distance.* TV: *MTV Becoming.* EDUCATION: Undergraduate: University of San Diego,

Humanities/Art Major. Mr. Bresky will receive an MFA in Acting from The Old Globe/USD Master's Program in May of this year.

Chip Brookes

(Toby/Christopher/Ensemble)



THE OLD GLOBE: 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Richard III, An Absolute Turkey, The 5th*

of July, Much Ado About Nothing. UNDERGRADUATE: *Three Sisters, Miss Julie, Twelfth Night, Yahoo Nation* (world premiere), *Lysistrata, Don Juan, The Possessed, Oedipus Rex*, University of Alaska Fairbanks. ELSEWHERE: *Desire Under the Elms, A Midsummer Night's Dream, Perseverance Theatre; Rumors, Pistarckle Theatre.* TV: *Anywhere, Alaska.*

Peter Frechette

(Worthy)



THE OLD GLOBE: Debut. NEW YORK (recent): *The Odd Couple, Spatter Pattern, Valhalla, Flesh and Blood, The Dazzle, Raised in Captivity, The Destiny of Me, Our Country's Good, Flora the*

Red Menace. REGIONAL (recent): ACT, South Coast Rep, Williamstown Theatre Festival, La Jolla Playhouse, Mark Taper Forum, Pasadena Playhouse. FILM (recent): *The Savages, Inside Man.* Obie, Drama Desk, Outer Critics, LA Drama Critics, Theatre World awards. Two Tony nominations, two Lortel nominations and an Emmy nomination (for *thirtysomething*).

Cara Greene

(Whore/Fistula/Ensemble)



THE OLD GLOBE: 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL

ACTOR TRAINING PROGRAM: *Much Ado About Nothing, Richard III, An Absolute Turkey, The 5th of July.* NEW YORK: *The Joan Rivers Project, Playwrights Horizons, Design Your Kitchen, Big Sticky, The Flea Theater; 13th Avenue, The Gene Frankel Theatre; The Three Birds, Gale Gates et. al.* EDUCATION: Cara holds a BA Cum Laude from Cornell University. FILM/TV: *Mona Lisa Smile, Two Left Shoes, Powercord, Sopranos, Ed.*

Rhett Henckel

(Footman/Justin/Ensemble)



THE OLD GLOBE: 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Much Ado About Nothing, Richard III,*

An Absolute Turkey, The 5th of July. ELSEWHERE: *Hamlet* (title role), Shakespeare Festival of Dallas; *Burn This, Speed-the-Plow, Pounding Nails in the Floor with My Forehead, Actor's Theatre of San Antonio; Earth & Sky, Second Thought Theatre; Towards Zero, Dorset Theatre Festival.* UNDERGRADUATE: *Arcadia, Tape, The Winter's Tale, She Loves Me, The Fantasticks, The Comedy of Errors, The Oresteia, The Two Gentlemen of Verona, Misalliance, The School for Scandal,* Baylor University Theatre. FILM: *Broken, No Soliciting, Hindsight.* EDUCATION: BFA in Theatre Performance, Baylor University. Rhett is the recipient of the 2006 Darlene V. Shiley Award.

Michael Izquierdo

(Young Fashion/Ensemble)



THE OLD GLOBE: Debut. ELSEWHERE: *Mother Courage, NYSE/Public Theater; The Time of Your Life, The Hour We Knew Nothing of Each Other, Williamstown Theater 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,

Williams College; MFA, NYU Graduate Acting Program.

John Keating

(*Snap/Tailor/Parson Bull*)



THE OLD GLOBE: Debut. NEW YORK: *Juno and the Paycock*, Roundabout Theatre; *John Ferguson*, Mint Theatre; *Belize*, *Cat and the Moon*, La Mama; *Finn* (in development),

Mabou Mines; *A Life*, *Pigtown* and others, Irish Rep. REGIONAL: *Three Sisters*, world premiere of *A Mother*, American Conservatory Theatre; *The School for Scandal*, *The Tempest*, McCarter Theatre; world premiere of Dael Orlandersmith's *Raw Boys* (Barrymore nomination for best actor), Wilma Theatre; *Under Milk Wood*, Hartford Stage; *What the Butler Saw*, Two River Theater; *David Copperfield*, *Streets of New York*, Westport Playhouse. FILM: *The Street*, the upcoming *Finding Fate*. Award-winning audio book narrations include *The Last Crossing* (Audie nominee) and *Snow Spider* (Earphones winner).

Caralyn Kozlowski

(*Amanda*)



THE OLD GLOBE: Debut. NEW YORK: *The Milliner* (Claudia), CSC; *Murdering Marlow* (Emilia), In Acti Theatre Co. REGIONAL: *Restoration Comedy* (Amanda), Seattle Rep.

and CalShakes; *As You Like It* (Rosalind), Connecticut Repertory Theatre; *The Importance of Being Earnest* (Gwendolen), *Macbeth* (Witch 1), *Three Sisters* (Irina) and others, Shakespeare Theatre of New Jersey. ELSEWHERE: *Three Viewings* (Mac), *The Shape of Things* (Evelyn), *The Odyssey* (Athena), *Threepenny Opera* (Polly). FILM/TV: *Six Degrees*, *Law & Order: SVU*, *Practical Magic*, *Third Watch*.

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 Borgeois Avant-Garde*. NEW YORK: *The Horton Foote Project*, 78th Street Theatre Lab. REGIONAL: *Noises Off*, Arena Stage. EDUCATION/TRAINING: University of Evansville, BFA; New York University's Graduate Acting Program; 1999 NFAA award winner.

Jonathan McMurtry

Associate Artist (*Sly/Gardener/Coupler Manlove/Sir Tunbelly Clumsey*)



THE OLD GLOBE: Over 170 productions since 1961, including *Trying* (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 Misakian

(*Footman/Ensemble*)



THE OLD GLOBE: 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Much Ado About Nothing*, *Richard III*,

An Absolute Turkey, *The 5th of July*. REGIONAL: *Antigone*, South Coast Rep; *Illumination* (reading), Mark Taper Forum/PLAY; *Julius Caesar*, Long Beach Shakespeare; *The Tempest* (workshop), Young ACT; *Twelfth Night* (workshop), Shakes & Co. NYU: *The Trojan Women* (dir. Mark Wing-Davey, Graduate Acting Program), *Medea*, *Belgrade Trilogy*, *Angels in America* (Louis), *Oh Dad*, *Poor Dad* (Jonathan). ELSEWHERE: *Candida*, *Hamlet Machine*, *Tone Clusters*, *Hustlers in Hollywood*. FILM: *The More the Merrier*, *Seafood Heaven*. EDUCATION: BFA Acting, NYU/Tisch School of the Arts.

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 Voyage 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*)



THE OLD GLOBE: *Voir Dire, Joe Turner's Come and Gone*. BROADWAY: *Joe Turner's Come and Gone* (Tony Nomination, Best Featured Actress). OFF-BROADWAY: *Lear*, Mabou Mines Company.

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 Shirey

(*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.

Kate Turnbull

(*Whore/Amanda's Servant*)



THE OLD GLOBE: 2006 Summer Shakespeare Festival. THE OLD GLOBE/USD PROFESSIONAL ACTING TRAINING PROGRAM: *Richard III, An Absolute Turkey, The 5th*

of July, Much Ado About Nothing. NEW YORK: *Far Away*, New York Theatre Workshop; *Anatomy of Touch*, Joint Stock Theatre Alliance; *Straight on 'Til Morning*, 78th Street Theatre Lab. REGIONAL: *Lucky Girl, The Tempest*, McCarter Theatre (Education). EDUCATION: BA in Theatre and American Studies from the University of Kansas.

Amy Freed

(*Playwright*)

Amy Freed is the author of *Restoration Comedy, The Beard of Avon, Freedomland, The Psychic Life of Savages, Still Warm, Claustrophobia*, 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, Woolly 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/Tribeca 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*, *Midsummer 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 Associate Artist (Scenic Design)

THE OLD GLOBE: Summer Shakespeare Festivals 2004-2006, *The Constant Wife*, *The Lady with All the Answers*, *Julius Caesar*, *Pericles*, *The Taming of the Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*,

Henry IV, *Dancing at Lughnasa*, *Hedda Gabbler*, *The Way of the World*, *Twelfth Night*, *King Lear*, *Ghosts*, *Interior Decoration*, *From the Mississippi Delta*, *The Winter's Tale*, *Mr. Rickey...*, *Bargains*, *The Tempest*, *The Merchant of Venice*, *The White Rose*, *Hamlet*, *Our Town*, *Driving Miss Daisy*, *Measure for Measure*. ELSEWHERE: Mr. Funicello has designed scenery on and off-Broadway and for many theatres across the country, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theatre, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Co, Seattle Rep, Berkeley Rep, Milwaukee Rep, Denver Center Theatre Company, The Shakespeare Theatre, Guthrie Theatre, South Coast Rep, Oregon Shakespeare Festival, Williamstown Theatre Festival, Intiman Theatre, Stratford Festival in Ontario, The Royal Shakespeare Company, and New York City Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

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*, *Cyrano 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* (premiere), *The Violet Hour*, *Restoration Comedy*, *On The Razzle*, Oregon Shakespeare Festival. OTHER LA: Premiere of Lisa Loomers *Distracted*, *iWitness*, *The Royal Family* (Ovation nomination), *A Month in the Country* (LA Drama Critics Award), *Wild Oats*, *Hayfever*, *Foxfire*, *Henceforward...* (Drama-Logue Award). FILM: *night Mother*, *The Running Man*, *Star Trek VII: Generations* and *Star Trek X: Nemesis*. TELEVISION: *Stones 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, Arizoni 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*,

PROFILES CONTINUED ON PAGE 14

Delight. . .

by Christine Sumption

“If delight without restraint or distinction, without conscience or shame, is the supreme law of comedy, ‘twere well if we had less on’t.”

~ Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage*

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.

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 reveled 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 horrible, 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, playwright 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

Restoring The Wit Amy Freed



The following combines excerpts of several interviews with playwright Amy Freed, including ones conducted by California Shakespeare Theater’s Resident Dramaturg, Laura Hope, and Seattle Repertory Theatre’s Education Program Manager, Scott Koh.

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 Cibber’s *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,

Restoration



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 1960's. Plays have a shelf-life. They are very temporal. A good theme can come back, but there are always new things to say about it.

How does Restoration Comedy speak to today's audiences?

AF: In between the lines of *The Relapse* one can read an impassioned plea for common sense and a live-and-let-live attitude in matters of the bedroom and the heart. I've tried to create a play that feels the way 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... varieties."

COSTUME SKETCHES BY ROBERT BLACKMAN

... Without Restraints

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 new-found 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.



PHOTO: MARCO BARRICELLI AS "LOVELESS" AND CARALYN KOZLOWSKI AS "AMANDA."
PHOTO BY J.T. MACMILLAN.

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Blue/Orange, Time Flies, Pentecost, Compleat Female Stage Beauty, Dr. Seuss' How the Grinch Stole Christmas, The Boswell Sisters, Crumbs from the Table of Joy. ELSEWHERE: Centerstage, Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Jan Gist

(Voice and Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002, including: *Dirty Rotten Scoundrels, Pentecost, Himself and Nora*, and ten Shakespeare productions. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: *Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide, Major Barbara*, Oregon Shakespeare Festival; *Romeo and Juliet*, The Shakespeare Theatre, D.C.; *Hobson's Choice, Season Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five full seasons at Utah Shakespeare Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association and has presented at many conference work-

shops internationally, such as "Shakespeare's Shapely Language," "Rotating Repertory," and The Voice Foundation Symposium on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program. This year she was invited to teach in the International Voice Teachers Exchange at The Moscow Art Theatre and London's Central School of Speech & Drama, brought her in to teach Shakespeare and Pinter workshops. Gist has been published in VASTA Journals, in the Complete Vocal Warm-Up, in More Stage Dialects.

Diana Moser

(Stage Manager)

THE OLD GLOBE: *Christmas on Mars, A Body of Water, Lobby Hero, Fiction, The Intelligent Design of Jenny Chow.* 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.

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.

ADDITIONAL STAFF FOR THIS PRODUCTION

Siobhan Sullivan Assistant Director
Sabin Epstein Period Movement Consultant
Paula Cogliano Production Assistant
Sarah Lusby Stage Management Intern
Mele Nagler Casting Consultant

UNDERSTUDIES

Loveless/Sly/Coupler Manlove/
Gardener/Sir Tunbelly Clumsey . . Chip Brookes
Snap/Tailor/Parson Bull/
Young Fashion Chris Bresky
Worthy Rhett Henckel
Hillaria/Nurse Cara Greene
Amanda/Fistula Kate Turnbull
Narcissa/Hoyden/Berinthia . . . Summer Shirey
Lord Foppington a.k.a. Sir Novelty Fashion/
Lory Aaron Misakian

Aaron Misakian appears in this production courtesy of Actors' Equity Association.



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.



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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.



THE OLD GLOBE'S EXECUTIVE DIRECTOR LOU SPISTO WITH
MAYOR JERRY SANDERS AND HIS WIFE NANA SAMPSON AT THE
2006 GLOBE GALA. PHOTO: PAUL NIESTOR

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.

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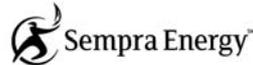
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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



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RESTROOMS 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 Beard of Avon*, *Safe in Hell* and *Freedomland*; Lynn Nottage's *Intimate Apparel* and nine world-premieres 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 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*.
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*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination: Best Musical Revival), *Two Shakespearean 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; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches* and *The Skin of Our Teeth*, all for PBS's American Playhouse. RECENT AWARDS: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

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Svi Roussanoff, Teri Tavares,
Sally Ward Crafts Artisans
Molly O'Connor Wig and Makeup Supervisor

Melyssa Swensen Assistant to Wig and Makeup
Supervisor
Kim Parker Wig Assistant
Molly Yoder-Williams Wardrobe Supervisor
Elizabeth Axe, Jyothi Doughman, Jeri Nicolas,
Kim Parker Running Crew, Globe
Jasmin Mellado Crew Chief, Carter
Marie Jezbera Rental Agent
Properties
Neil A. Holmes Properties Director
Amy Reams Properties Buyer
Pat Cain Property Master, Globe
David Buess Property Master, Carter
M.H. Schrenkeisen Shop Foreman
Rory Murphy Lead Craftsman
Ryan Buckalew,
Kristin Steva Campbell Craftspersons

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 Guertin, Tricia
Lesinski, Andy Lowe, Michael Paolini, Ashley Roberts,
Amanda Zieve Electricians
Sound
Paul Peterson Sound Director
Erik Carstensen Master Sound Technician, Globe
Rachel Eaves Master Sound Technician, Carter

ADMINISTRATION

Darla Lopez Executive Assistant
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

Maintenance

Chad Oakley Facilities Manager
Violanda Corona, Ismael Delgado, Miguel Gaspar,
Roberto Gonzalez, Reyna Huerta, Margarita Meza, Jose
Morales, Albert Rios, Maria Rios,
Nicolas Torres Building Staff

PROFESSIONAL TRAINING

Lance Bower Program Coordinator
Maria Carrera, Cynthia Caywood, 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
Annamarie Maricle Associate Director,
Institutional Grants
Christina Greenfield Associate Director,
Advancement Gifts
Eileen A. Prisby Events Manager
Courtney Quinn Development Coordinator,
Individual Annual Giving
Diane Addis Membership Administrator
Erin McKown Development Assistant
Diana Steffen Development Assistant

Donor Services

Babs Behling, Barbara Lekes,
Judy Zimmerman Suite Concierges

MARKETING

Becky Biegelsen Public Relations Director
Ed Hofmeister Audience Development Manager
Jackie Anderson Publications Coordinator
Erin Anderson Public Relations Assistant
Claire Kennelly 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 Seper, 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 Dixon, Mame Gile,
Renetta Happé, Gunther Kusior, Alicia Lerner, Jenna
Long, Grace Manuel, Kendra McCall, Caryn Morgan,
Amy Northcutt, Carlos Quezada,
Gary Rachac, Arksan Siarak, Brandon Smithy,
Drew Wyeth Ticket Services Representatives

PATRON SERVICES

Mike Callaway Theatre Manager
Danielle Burnett Front of House Assistant
Merlin D. "Tommy" Thompson Patron Services Rep.
Rob Novak, Ashley Roberts House Managers

Dana Juhl Food and Beverage Manager
Haydee Aldas, Kristin Dishman, Brandi Mahan, Caryn
Nowak, Roland Roberge, Anne-Marie Shafer, Felicia
Tobias, Melissa Whirlow Pub Staff

Babs Behling, Rose Espiritu,
Stephanie Rakowski Gift Shop Supervisors

Security/Parking Services

Rachel "Behr" Garcia Security/Parking
Services Supervisor

Irene Herrig Acting Security Supervisor
Sherisa 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