

## UPCOMING

### TWO TRAINS RUNNING

April 21 - May 27, 2007  
Old Globe Theatre



### 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)



### HAY FEVER

July 14 - August 19, 2007  
Old Globe Theatre



### BELL, BOOK AND CANDLE

August 4 - September 9, 2007  
Cassius Carter Centre Stage



### A CATERED AFFAIR

September 20 - October 28, 2007  
Old Globe Theatre

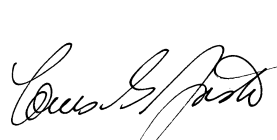
Dear Friends,

Thank you for joining us for tonight's performance at The Old Globe. This current round of shows is nothing short of thrilling, with our own revival of August Wilson's *Two Trains Running*, part of his brilliant 10-play cycle about the African-American experience throughout the 20th century, and Edward Albee's riveting *Who's Afraid of Virginia Woolf?*, which launches our new "classics up close" series in the Carter.

Although we are well into the new year, we recently had a chance to look back on 2006 at the annual San Diego Critics Circle "Craig Noel" Awards ceremony, where the Globe took home the lion's share of honors for our productions of *A Body of Water*, *Lincolnesque*, *The Constant Wife*, and the Shakespeare Festival.

The Globe is now gearing up for another blockbuster summer, with our acclaimed annual Shakespeare Festival, featuring *Hamlet*, *The Two Gentlemen of Verona* and *Measure for Measure* running in repertory in the Lowell Davies Festival Theatre, along with Noel Coward's riotous *Hay Fever* in the Old Globe Theatre, and the magical comedy *Bell, Book and Candle* in the Cassius Carter Centre Stage. This year we also bring our audiences a special summer offering: the hit Broadway musical, *Avenue Q*, to be presented at the downtown Spreckels Theatre in a stunning West Coast premiere.

It's an incredible time to be a Globe subscriber. The sheer scope of our season is unprecedented, and we couldn't sustain this level of production without your support. With ticket sales covering only 55% of our operating costs, we rely on our subscribers and donors to help maintain the highest caliber and variety of work on our stages. Thank you for your continued endorsement of this Theatre and for helping to uphold its position as one of the most esteemed arts organizations in the country.



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**

**Sheryl and Harvey P. White**

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THE OLD GLOBE

P R E S E N T S

# EDWARD ALBEE'S "WHO'S AFRAID OF VIRGINIA WOOLF?"

SCENIC DESIGN

Alan E. Muraoka

COSTUME DESIGN

Charlotte Devaux

LIGHTING DESIGN

Chris Rynne

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Leila Knox

DIRECTED BY

Richard Seer

Casting by Samantha Barrie

Presented by special arrangement with Samuel French, Inc.

# Cast of Characters

## IN ORDER OF APPEARANCE

Martha .....	Monique Fowler <sup>+</sup>
George .....	James Sutorius
Nick .....	Scott Ferrara
Honey .....	Nisi Sturgis
Stage Manager .....	Leila Knox

Setting: The living room of a house on the campus of a small New England college.  
There will be two intermissions.

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

+ Associate Artist of The Old Globe

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 EDUCATION PROGRAMS

### Enrich...Enlighten...Entertain and Engage



**Student Matinees**

**In-school touring production**

**Professional Development  
for teachers**

**Literacy initiatives**

**Theatre tours, and more!**

To learn more about The Old Globe Education programs, contact Roberta Wells-Famula, Director of Education: [rwells-famula@TheOldGlobe.org](mailto:rwells-famula@TheOldGlobe.org)  
To volunteer, contact Education Associate Raúl Moncada: [rmoncada@TheOldGlobe.org](mailto:rmoncada@TheOldGlobe.org)

## Edward Albee's *Who's Afraid of Virginia Woolf?* is supported, in part, by the following generous sponsors:

### Nokia

Nokia is known for connecting people, and their community involvement focuses on youth, education, the arts and technology. Nokia is connecting youth with arts education by supporting The Old Globe's Education and Outreach Programs. Nokia has been involved for several years with various literacy components of the Theatre's education programs. In addition, Nokia San Diego employees have served as volunteers reading stories in student classrooms, and most recently supported the Grinch Children's Initiatives, which serves more than 14,000 children each year.

### Globe Ambassadors

Globe Ambassadors are generous supporters of The Old Globe, who have shown a dedicated interest in the Theatre, its artistic projects and educational and outreach programs that the Globe provides for the community. Through the Ambassadors program, these individuals attend special presentations about activities at the Globe and serve as the Theatre's Ambassadors in the community. The Old Globe would like to thank each of these individuals for their generosity and interest. (For a list of ambassadors see page 20.)

Thanks to support from many generous contributors, The Old Globe is one of the leading theatres in the United States and a cultural icon in San Diego. Join these donors today by calling (619) 231-1941 x2311 and contributing to the theatre's annual fund in support of artistic and education programs.

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



On March 13, 2006 more than 140 donors attended a "Meet the Artist" event with Sandy Duncan; photo by Nowell Wisch



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

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



On October 16, 2007 donors enjoyed learning more about the life of Hershey Felder; photo by Mark Garvin

Globe artists who have participated in the "Meet the Artist" series include Sandy Duncan, Hershey Felder, Darko Tresnjak, Marion Ross, Paul Michael, Jerry Patch, Jack O'Brien, Robert Taylor and Richard Oberacker. To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or [CQuinn@TheOldGlobe.org](mailto:CQuinn@TheOldGlobe.org).

# 2007 Board of Directors



Dear Friends,

Twenty years ago, The Old Globe's Founding Director Craig Noel established a partnership with the University of San Diego, creating a professional actor training program to help ensure the next generation of classical stage actors.

Funded in part by a generous gift from Donald and Darlene Shiley, The Old Globe/USD's Master of Fine Arts Program has become one of highest ranked in the country and is considered by many to be the nation's best classical acting advanced degree. These talented graduate students have the opportunity to train with master teachers, work as understudies, and perform on the Globe's stages, as you'll see

in tonight's production of Edward Albee's *Who's Afraid of Virginia Woolf?* and the Summer Shakespeare Festival.

Many graduates have performed, or are performing on Broadway; four students are running their own theatres; several are in national tours; others can be seen on television and feature films. Many students continue to perform in regional theatres across the country.

As the Globe celebrates the MFA program's 20th anniversary, the Theatre is proud of its legacy of providing some of the best in America's next generation of actors.

Kathryn Hattox, Chair,  
Board of Directors

## BOARD OF DIRECTORS / OFFICERS

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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.

## The Old Globe and University of San Diego Master of Fine Arts Program: CELEBRATING 20 YEARS OF BRINGING GREAT ACTORS TO THE STAGE



*D'Vorah Bailey and Christine Brown in The Old Globe's Twelfth Night.*  
Photo: Craig Schwartz

In the early 1980s, young actors sufficiently trained in classical theatre were becoming more and more difficult to find, and with a national reputation built partially on the Globe's Shakespeare productions, Founding Director Craig Noel knew such actors were critical to the future of The Old Globe.

Noel decided that if he couldn't find classically trained actors elsewhere, he would develop a program to train them in San Diego.

In 1987, Noel and University of San Diego Vice-President and Provost Sally Furay, RSCJ, established The Old Globe/University of San Diego graduate acting program. The result has been one of the most acclaimed classical training programs in the United States. Currently the program accepts seven students each year from hundreds of applicants. With only a 2% acceptance rate, it has become one of the most competitive graduate acting programs in the country. Celebrating its 20<sup>th</sup> Anniversary this year, The Old Globe is proud of this long-standing partnership with USD.

"Ours is one of the most successful programs in bridging the needs and goals of two such major institutions," said MFA Director Richard Seer. "I know of very few programs in which both the resident theatre and the university have a financial as well as philosophical commitment to the success of advanced actor training."

The MFA program continues to share both University and Globe staffing and training responsibilities. At the University, students receive a comprehensive curriculum including acting, voice and speech, movement, dramatic literature, as well as practical experience in staged productions. Additionally, a variety of workshops

and classes are offered in scansion, period styles, stage combat, audition technique and singing.

At the Globe, students receive invaluable practical experience at a major professional theatre, appearing in all the summer Shakespeare Festival productions and serving as understudies for most main stage plays in the Globe season. The Globe also produces an annual Shakespeare student production in the Cassius Carter Centre Stage, and this November the play will be *Pericles*.

Donald and Darlene Shiley have been the MFA program's strongest supporters.

"Craig once expressed his desire to have an academy for students studying at the graduate level and all that was needed was help with an endowment. Donald and I were more than pleased to help. Each year at a fellowship ceremony, we hear updates about former students and seeing those eager, talented – and young – faces reminds you of why you give to the Theatre," said Darlene Shiley.

MFA graduates can be seen in national touring productions, television, feature films, running theatre companies, and in the last five years, more than 25 Globe/USD graduates have appeared in Broadway productions. In fact, two former MFA students, Scott Ferrara and Nisi Sturgis, are featured in this production of Edward Albee's *Who's Afraid of Virginia Woolf?*. That's a record that Noel, Furay and the Shileys can be proud of.



*Dan Hodge in the title role of the MFA production of Richard III; Photo: J.T. MacMillan*

To learn more about the MFA program, contact Lance Bower at (619) 231-1941 ext. 2131 or [Info@GlobeMFA.org](mailto:Info@GlobeMFA.org), and to help support this important program, please contact Todd Schultz at (619) 231-1941 x2310 or [TSchultz@TheOldGlobe.org](mailto:TSchultz@TheOldGlobe.org).

## Scott Ferrara (Nick)



THE OLD GLOBE: *Othello*, *Romeo and Juliet*, *A Midsummer Night's Dream*. BROADWAY: *Henry IV*, Parts 1 & 2; *Caine Mutiny Court Martial*.

OFF-BROADWAY: *The Mystery Plays* (premiere), Second Stage; *Avow* (premiere), Century Center. REGIONAL: *The Pillowman*, George Street Playhouse; *The Rivals*, Huntington Theatre; *Hamlet*, *The Pillowman*, *Amy's View*, Denver Center; *To Fool the Eye*, *The School for Scandal*, *Misalliance*, *Julius Caesar*, Guthrie Theater; *The Mystery Plays*, Yale Repertory; *The Real Thing*, Pasadena Playhouse; *Hamlet*, *Heartbreak House*, *Henry IV*, *Major Barbara*, Pittsburgh Irish and Classical Theatre. TRAINING/EDUCATION: MFA, The Old Globe/USD Professional Actor Training Program.

## Monique Fowler ASSOCIATE ARTIST (Martha)



THE OLD GLOBE: *Loves and Hours*, *Vita and Virginia*, *Things We Do for Love*, *Pride's Crossing*, *Romeo and Juliet*, *Talley's Folly*, *Macbeth*, *Richard II*,

*Much Ado About Nothing*, *The Skin of Our Teeth*, *The Tempest*. BROADWAY: *You Can't Take It with You*. OFF-BROADWAY: *The Skin Game*, *London Suite*, *Tamara*, *Dandy Dick*, *Sand*, *The Girl of The Golden West*. REGIONAL: *To the Lighthouse*, Berkeley Rep; *The Rivals*, *Pride and Prejudice*, Shakespeare Theatre of NJ; *Ladies of the Camellias*, Denver Center; *Vincent in Brixton*, Virginia Stage; *The Price*, Merrimack Rep; *The Night of the Iguana*, Dallas Theatre Ctr.; *Hay Fever*, Alley Theatre; *Much Ado About Nothing*, La

Jolla Playhouse; *Anna Christie*, George Street Playhouse; *Mary Stuart*, Shakespeare Theatre; *Hamlet*, *Three Sisters*, Hartford Stage; *As You Like It*, South Coast Rep. FILM: *Celebrity*. TV: *Law and Order*, *Criminal Intent*. INTERNATIONAL: *Elizabeth Bishop in Brazil*, Ouro Preto, Brazil.

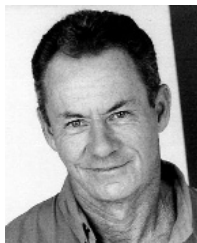
## Nisi Sturgis (Honey)



THE OLD GLOBE: Nisi is thrilled to return to The Old Globe. *Loves and Hours*, *Pentecost*, *The Taming of the Shrew*, *Much Ado About*

*Nothing*, *The Winter's Tale*, *Pericles*. BROADWAY: *Intimate Apparel* (u/s Mrs. Van Buren), Roundabout Theatre/ Mark Taper Forum. OFF-BROADWAY: *In the Air*, (world premiere), Stageplays Theatre; *Girl Scouts of America*, 2006 Fringe Festival; *Dysphoria* (Ensemble), Onto- logical-Hysterical Theater. REGIONAL: *Servant of Two Masters*; *Skin of Our Teeth*, Williamstown Theatre Festival 2000; *Member of the Wedding* (u/s Frankie), Ford's Theatre; *Inherit the Wind*, Geva Theatre; *Pride and Prejudice*, Shakespeare Theatre New Jersey; *Trying*, Merrimack Rep; *Mrs. Warren's Profession* (Vivie Warren), Denver Center Theatre. EDUCATION: MFA, The Old Globe/USD Professional Actor Training Program. OTHER: Nisi won the Kennedy Center Irene Ryan Acting Award in 2000.

## James Sutorius (George)



THE OLD GLOBE: *Lincolnesque* (2007 Craig Noel Award for Best Featured Actor in a Play). BROADWAY: *Conversations with My Father*, *Hamlet*, *The*

*Cherry Orchard*. OFF-BROADWAY: *Sexual Perversity in Chicago*. REGIONAL: Recently finished *The Farnsworth Invention* at La Jolla Playhouse; leading roles in *Hamlet*, Cleveland Playhouse and Indiana Rep; *The Crucible*, South Coast Rep; *Uncle Vanya*, *The Price*, Seattle Rep; *Macbeth*, Chicago Court Theatre; *One Flew Over the Cuckoo's Nest*, Stage West; *The Devil's Disciple*, Arizona Theatre Co; *Les Liaisons Dangereuses*, Pasadena Playhouse; *2 Lives*, George Street Playhouse; *A Perfect Wedding*, Kirk Douglas Theatre; *A Man for All Seasons*, Nevada Conservatory Theatre; *Much Ado About Nothing*, Shakespeare Festival/LA; *The Seagull*, Matrix Theatre. TV: Movies of the Week include *Skokie*, *On Wings of Eagles*, *A Death in Canaan*, *Space*, *Prototype*, *My Breast* and *A Question of Love*. Other TV credits and appearances include *The Andres Targets*, *CSI*, *ER*, *The Practice*, *The X-Files*, *Ally McBeal*, *Charmed*, *Chicago Hope*, *Party of Five*, *The Profiler*, *The Pretender*, *Quantum Leap* and scores of others.

## Edward Albee (Playwright)

Edward Albee was born on March 12, 1928, and began writing plays 30 years later. His plays include *The Zoo Story* (1958), *The Death of Bessie Smith* (1959), *The Sandbox* (1959), *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1961-62, Tony Award), *Tiny Alice* (1964), *A Delicate Balance* (1966, Pulitzer Prize; 1996, Tony Award), *All Over* (1971), *Seascape* (1974, Pulitzer Prize), *Listening* (1975), *Counting the Ways* (1975), *The Lady from Dubuque* (1977-78), *The Man Who Had Three Arms* (1981), *Finding the Sun* (1982), *Marriage Play* (1986-87), *Three Tall Women* (1991, Pulitzer Prize), *Fragments* (1993), *The Play About the Baby* (1997), *The Goat Or, Who Is Sylvia?* (2000; 2002 Tony Award), *Occupant* (2001), *Peter and Jerry*: (Act 1, *Homelife*. Act 2, *The Zoo Story*) (2004), and *Me, Myself and I* (2007). He is a member of



the Dramatists Guild Council and President of The Edward F. Albee Foundation. Mr. Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980. In 1996 he received the Kennedy Center Honors and the National Medal of Arts. In 2005, he was awarded a special Tony Award for Lifetime Achievement.

## Richard Seer

(Director)

THE OLD GLOBE: *Trying, Vincent in Brixton, Fiction, Blue/Orange* (San Diego Critics Circle Award), *All My Sons, Da, Old Wicked Songs*. Additionally, Mr. Seer has been Director of The OldGlobe/University of San Diego Professional Actor Training Program since 1993. With the program he has directed *Much Ado About Nothing, Psychopathia Sexualis, Reckless, The Water Engine, Twelfth Night, Burn This, Cloud 9, The Cherry Orchard, Translations*. BROADWAY: *Da*, for which he received the Theatre World Award for his performance as Young Charlie in the 1978 Tony Award-winning production. ELSEWHERE: He has directed or performed in over 60 productions at theatres in this country and Great Britain, including productions at The Goodman Theatre, The Kennedy Center, The Stratford Shakespeare Festival, The Brooklyn Academy of Music, The Huntington Theatre Company, Washington's Playwright's Theatre, Studio Arena Theatre, and the Edinburgh Festival and Sybil Thorndike Repertory Theatre in Great Britain, to name a few. EDUCATION: MFA in directing, Boston University.

## Alan Muraoka

(Scenic Design)

THE OLD GLOBE: *Vincent in Brixton, Trying*. REGIONAL: *Ten Thousand Years, El Portal Theatre, LA; Winterreise, The Diary of Anne Frank, Long Beach Opera; La Traviata, Michigan Opera; Albert Herring, La*

*Cenerentola, Don Giovanni*, June Opera Festival, Princeton, NJ. FILM: *BaadAsssss: L.A. Riot Spectacular, Edmond*. As Art Director: *Little Miss Sunshine, The Company, Washington Square, Liberty Heights, The Specialist, Ace Ventura, Pet Detective, Ghost World*. TV: As Art Director: *Push, Nevada; NYPD Blue*. EDUCATION: MFA from New York University, BA from Yale University.

## Charlotte Devaux

(Costume Design)

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

## Chris Rynne

(Lighting Design)

THE OLD GLOBE: *Two Trains Running, Lincolnesque* (San Diego Critics Circle Award), *Pig Farm, Trying, Vincent in Brixton* (San Diego Critics Circle Award), *The Lady with All the Answers, The Food Chain, Two Sisters and a Piano, Blue/Orange, Time Flies, Knowing Cairo, Beyond Therapy, The SantaLand Diaries* ('01); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actor Training Program: *Much Ado About Nothing, Twelfth Night, All in the Timing, The Winter's Tale, Two Gentlemen of Verona, Macbeth, Getting Married*. ELSEWHERE: San Diego Opera, South Coast Rep, Madison Opera, Pasadena Playhouse, San Diego Rep, Cygnet Theatre, North Coast Rep, Diversionary Theatre, Starlight Theatre.

## Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 50 productions, including: *Two Trains Running, Hold Please, Restoration Comedy, 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, 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

# Profiles *continued*

Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

## Leila Knox

(Stage Manager)

THE OLD GLOBE: *Ace*, *The Violet Hour*, *Himself and Nora*, *Take Me Out*, *Dr. Seuss' How the Grinch Stole Christmas!* ('04-'06), 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About Nothing*, *Dirty Blonde*. BROADWAY: *Dirty Blonde*, *Amour*, *One Mo' Time*. REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde*; *Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky or Schmucks*, *Red*, *The Memory of Water*, Manhattan Theatre Company; *All My Sons*, *The Mineola Twins*, Roundabout Theatre; *A*

*Madhouse in Goa*, Second Stage; *Twilight, Los Angeles, 1992*, Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, SIT!; *Demonology*, Playwrights Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

### ADDITIONAL STAFF FOR THIS PRODUCTION

Asst. Costume Design .....Tara Gasparian  
Asst. Director .....Marybeth Bielawski-DeLeo  
Production Asst. ....Michelle Cruz  
Fight Consultant .....George Ye  
Liz Shipman .....Dance Consultant

### SPECIAL THANK YOU

Dr. John Fendrick

## UNDERSTUDIES

Honey..... Kimberly Parker Green  
Nick..... Rhett Henckel  
George..... Nathaniel McIntyre  
Martha..... Kate Turnbull



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

ssdc

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



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



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

## 2007 OLD GLOBE SHAKESPEARE FESTIVAL

UNDER THE STARS IN OUR BEAUTIFUL OUTDOOR THEATRE

**JUNE 16 - SEPTEMBER 30**  
LOWELL DAVIES FESTIVAL THEATRE



**THE OLD GLOBE**  
BROADWAY'S BEST AND SAN DIEGO'S FINEST

**(619) 23-Globe | www.TheOldGlobe.org**

## HAMLET

The most performed and celebrated play in the world, HAMLET is the greatest tragedy ever written in the English language. This extraordinary story of revenge and madness will be brought to the Festival stage as only The Old Globe can.

## THE TWO GENTLEMEN OF VERONA

Valentine and Proteus are the best of friends — that is, of course, until a woman comes between them. Friendship and passion entangle all in this clever comedy about the fickle nature of love and the jealousies that can drive people mad with desire.

## MEASURE FOR MEASURE

When a wise and fair Duke leaves his position to a strict tyrant, severe measures are enforced that may lead the city to ruin. But is the Duke truly gone, or embroiled in a clever scheme? Will the tyrant's ego and injustice conquer all, or will righteousness get its just desserts?

# The Craig Noel League

## CRAIG NOEL LEAGUE MEMBERS

Deferred Giving Society of The Old Globe

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Robert S. Albritton*	Greg and Polly Noel
Nancine Belfiore	PACEM (Pacific Academy of Ecclesiastical Music)
Alan Benaryoa	Mrs. Margaret F. Peninger*
Dr. and Mrs. Edgar D. Canada	Velda Pirtle*
Garet and Wendy Clark	Florence Borgeson Plunkert*
J. Dallas* and Mary H. Clark	Dolly and Jim Poet
R. Patrick and Sharon Connell	Dorothy Shorb Prough*
Patricia W. Crigler, Ph.D., CAPT/USN/Ret.	Brenda Marsh-Rebelo and John Rebelo
Carlos and Patricia Cuellar	Donald and Darlene Shiley
Patricia and Donn DeMarce*	Patsy and Forrest Shumway
Mrs. Philip H. Dickinson	B. Sy and Ruth Ann Silver
Dr. and Mrs. Robert Epsten	Stephen M. Silverman
Frank A. Frye, III	Roberta Simpson
Nancy Reed Gibson	Dolores and Rod Smith
Robert Gleason and Marc Matys	John and Cindy Sorensen
Marcy Goldstone	Marje Spear
Kathryn Crippen Hattox	Nancy A. Spector and Alan R. Spector
David and Debbie Hawkins	Jeanette Stevens
Craig and Mary Hunter	Eric Leighton Swenson
Barbara Iredale*	Anne C. Taubman
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With an annual budget of \$19 million, The Old Globe is one of the six or seven leading theatres, out of more than 2,000 in the United States. However, compared to other prominent arts organizations throughout the country, the Globe has a very small endowment – only \$3 million! As part of the current campaign titled “Securing a San Diego Landmark,” The Old Globe seeks to address this need with your support.

The purpose of an endowment is to secure financial stability for the long term. As a rule, an institution like the Globe needs an endowment approximately two to three times the size of its annual budget, which is a minimum of \$40 million for the Globe.

The interest earned from the endowment provides the Theatre with a reliable income stream to supplement annual ticket sales and contributions. Endowment gifts



**Craig Noel, Founding Director**

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**Please contact Todd Schultz at (619) 231-1941 ext 2310 about including the Globe in your estate plans and joining the Craig Noel League today.**

# THE WOOLF AT THE DOOR

By Lawrence Christon

"I despise restful art," Edward Albee says.

Anyone who has seen *Who's Afraid of Virginia Woolf?* knows that this is no boastful claim, made in and of itself to provoke. The audience that filed into Broadway's Billy Rose theater on that festive autumn-in-New York night of October 13, 1962 could not have known what he had in store for it. The first-nighters certainly expected something new, and maybe oblique, or at least strange in the theatrically re-orienting mode generally gathered under the rubric Theater of the Absurd.

Author-critic Martin Esslin had coined the term which described a disparate collection of post-war playwrights who came of age through the '50s and early '60s: Samuel Beckett, Harold Pinter, Jean Genet and Eugene Ionesco among them... With them, the well-made play was a thing of the past, since it no longer expressed a well-made world and its fraudulent assumptions. Except for Albee and Arthur Kopit, there were no Americans in the group — and Kopit had so far come up with only one play, *Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feelin' So Sad*. In *The Zoo Story*, *The Death of Bessie Smith* (both premiered in Germany), *The Sandbox* and *The American Dream*, all staged from 1959 to 1961, Albee seemed the new voice for this strange, dislocated, errant form of expression that seemed like the theatrical equivalent of a funhouse mirror, where perception and one's very image of oneself, were warped.

For the unknowing audience settling in at the Billy Rose, *Who's Afraid of Virginia Woolf?* would by title alone appear to be an extension of the same thing, the wily joke played out in

**"There is not always a great relationship between popularity and excellence. If you know that, you can never be owned by public opinion or critical response. You just have to make the assumption you're doing good work and go on doing it. Of course, there are the little dolls you stick pins in privately."**

*The New York Times, April 13, 1994*

entertainingly novel ways. But it didn't take long — a minute or two after Uta Hagen as Martha walked into the disheveled living room she shares with husband Arthur Hill's George to announce "What a dump!" — to feel the play open like a furnace door, levelling a heat-blast out into the house.

It was blistering. No one had seen such marital fury this side of Strindberg. And it was aimed at them, or at least included them, middle and upper middle class professionals and semi-professionals, people of means who understood repartee, the inside joke, the frustrations of career, the cleverness of ambition and the acid burn of ambition guttering out. "A brilliantly original work of art," wrote Newsweek's Jack Kroll, "an excoriating theatrical experience surging with shocks of recognition and dramatic fire."

The play won six Tony Awards®, a New York Drama Critics Circle Award, and was frontrunner for a Pulitzer Prize, which was withheld because the Pulitzer committee reportedly objected to its rough language (the two theater members on its panel resigned over the decision). It had a lengthy run, especially for a drama, ending on May 16, 1964.

Over the length of his career, Albee's plays have won three Tonys (*A Delicate Balance* and *The Goat, or Who is Sylvia?*), three Pulitzers (*Balance*, *Seascape* and *Three Tall Women*). He's a recipient of the National Medal of the Arts. Yet despite his reputation as one of the 20<sup>th</sup> century's (and beyond) finest dramatists, Albee has endured the modern classic experience of early fame, mid-career near-obscure and critical derision — F. Scott Fitzgerald's famous lost second act in American life — and a re-emergence in the '90s with new work and successful revivals.

But however abstruse his settings have seemed at times, Albee's characters seem of a WASP-ish world, well-spoken, ironic, self-conscious, informed, and possessed of the nervous intelligence of the affluent high-strung. Albee has visited these lives over and over. And while he's pointed to the artifices of theater, it's more the artifices of his characters and their class,



RICHARD BURTON AND ELIZABETH TAYLOR IN THE 1966 FILM VERSION OF *WHO'S AFRAID OF VIRGINIA WOOLF?*

**"I'm not suggesting the play is without fault; all of my plays are imperfect, I'm rather happy to say – it leaves me something to do."**

*On his play "Tiny Alice", in National Observer, April 5, 1965.*

ritualizing their actions and behaviors, that he exposes in ways that can be funny, cruel, mordant and touching. The subtlest shift of their seemingly conventional manner and expression often reveals an arid, prickly, unbridgeable loneliness.

Albee himself is famously a product of this environment. Born March 12, 1928 in Washington D.C. to a woman named Louise Harvey, whose husband abandoned both mother and child, he was adopted February 1, 1929 by a childless couple named Reed and Frances Albee after living with them for ten months in their manor-sized Larchmont, New York, home. Reed, whom Albee later described as "a funny-looking little man with one eye," was the scion of the famed Keith-Albee theater circuit. Frankie herself had a showgirl's height and glamorous panache. She was said to be vain, imperious, self-dramatizing and, like her husband, emotionally inaccessible. They dressed young Edward in the latest, offered him the best of everything and gave him all the toys he wanted. Otherwise they scarcely touched him and never showed him affection.

Add to this an adopted youngster's harrowing sense of being a stranger on earth, taken in by strangers, not knowing his history, provenance, or even inherited traits, and you begin to understand the peculiar tenor of so much of his work — a fundamental distance and coolness among people trapped in themselves, despite their heady exchanges.

"The sense of loss, of having lost something he can't find in life, is an important part of his work," says Edward Parone who, as an agent at William Morris, was Albee's first great champion. "The theme of abandonment runs through his plays."

Parone has produced and directed a number of Albee plays, and with Albee and Richard Barr, formed the Playwrights Unit in New York before he moved to Los Angeles and became associate director at the CTG/Mark Taper Forum.

"Success brought out the best in Edward. He's a difficult person — who isn't? But he's been generous with other writers

**"I think you can change the way people think about their consciousness — you can change just about everything about them. You make them aware that they're missing the boat, that they're not being fully alive."**

*The Guardian (U.K.), January 10, 2004*

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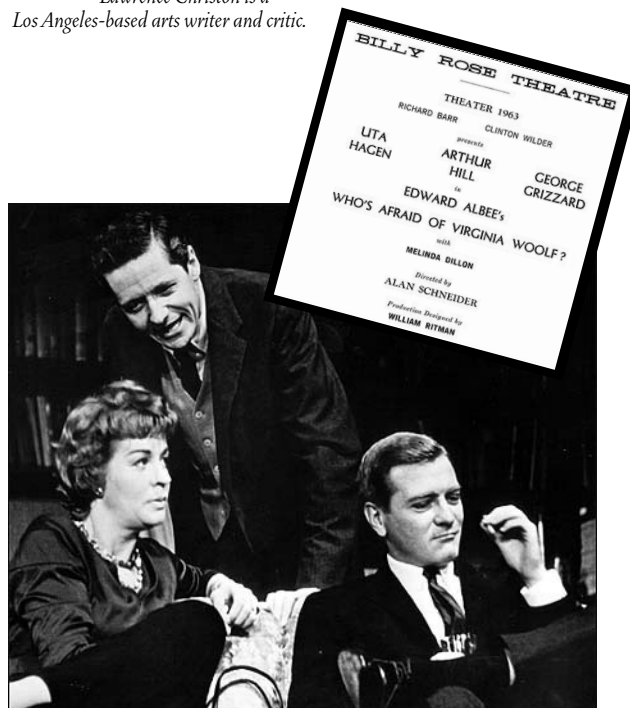
and loves to teach. Beckett and a few others were responsible for the great upsurge in theater in the 60s, but it wasn't until Edward came along that groups afterward, like the Negro Ensemble Company and the Open Theater, became viable. Novels had been the thing before. After Edward, it was the theater. He liberated a lot of writers."

Aside from talent and achievement, Albee is one of the rare figures who has stood over the epochal shift in American history which has seen the decline of the WASP ruling class — the Achesons, Dulles and Rockefellers who shaped post-WWII American policy — and, culturally speaking, a clamorous, surly era in which the image has crowded out the word and Yves St. Laurent has given way to Versace's hooker chic. As playwright David Hare put it, a period of "malign energies."

"A couple of things happened," Albee says, looking back. "The arts became big business. And they started to hurt. People were learning too much about themselves and started to pull back. The assassination of John F. Kennedy was the lynchpin of the undoing of society. We've never recovered. More and more, people are sensing that the individual doesn't matter, that everything is going to go its own way no matter what we do. A whole generation has been turned off from voting.

"But there will always be people who care about language. In my playwriting classes I still see enthusiasm about theater. I think maybe I've faced up to a few things over the years. Being alive is far better than not being alive."

— Lawrence Christon is a  
Los Angeles-based arts writer and critic.



UTA HAGEN, ARTHUR HILL (STANDING), AND GEORGE GRIZZARD IN THE ORIGINAL BROADWAY PRODUCTION OF *WHO'S AFRAID OF VIRGINIA WOOLF?* IN 1962

## Perspectives on Albee's "Woolf" through the Decades

"Whether they admire or detest the play, theatergoers cannot see it and shrug it off. They burn with an urge to approve or differ. They hail the play's electricity and condemn it as obscene. They point out relationships to Strindberg, O'Neill and, curiously, Henry James. They probe into the recesses of Mr. Albee's psyche — and mine, for that matter, because I recommend it.

The public is aroused. Wonderful. Isn't that what theater of character should do to — and for — its audience?...

If you are familiar with Albee, you will recognize the elements:

The emotional pressure just this side of hysteria; the assuagable loneliness of human beings thrashing feverishly to break out of their self-imprisonment; the malevolent look at the accepted domestic values; the savage, incantory scream at "the crippling alliances" between parent and child, with more than a hint of incest and homosexuality; the piercing, almost hopeless yearning for communion between men and women torn between need and rebellion, love and hate...

The world of "Who's Afraid" is nocturnal, hermetic and demonic. The play shrieks with laughter; suddenly the smile on your lips shades into grimness.

Mr. Albee drives ahead to a conclusion in which there is only an aching hope for an end to an endless war."

~ Howard Taubman in *The New York Times*, October 28, 1962

\* \* \*

"The only thing I'm sure of is that the great theme of Edward's life is pay attention — and it is in every play."

~ Irene Worth, interview with Mel Gussow, quoted in *Mel Gussow's Edward Albee: A Singular Journey*, 1999

"Albee seems to excite everyone to a defiant admiration or to a determined denunciation. A mixed press reception greets *Who's Afraid of Virginia Woolf?* in New York and London, and in both cities the play becomes a smash hit. Kenneth Tynan complains that it is "too funny;" in Paris, Robert Kanters calls it an authentic tragedy....

One source of the resistance which Albee still encounters is incredulity, not only that such people exist (they are admittedly strange) but that they may be conceived as typical. It is the unconscious recognition of their typicality that provokes the response to Albee which I have indicated.

Most of us are surely not so ugly, so venomous. We suspect Albee of being the venomous one. He seems to have been infected. But we should not confuse the man with the material. What Albee is saying throughout his work, from *The Zoo Story* to *A Delicate Balance*, is that we are uneasy, without comfort, unhinged. We lack a spiritual resting place. We find no solace,

because we seek in vain for genuine substance in our professed faiths, shibboleths, institutions. We have opinions, but hardly any convictions. We cannot love one another because we are hardly real to ourselves. For all our talk of brotherhood, we feel separate, cut off, isolated, at loose ends. Through a sense of our fellow man as strangers, we come to distrust ourselves and flare hostility in everyone. Hostility seems to be the very air we breathe. Through the frustration of our desire for contact we take to wounding one another...

Like many of our recent writers, Albee shies from sentiment. It is a

decoy to slush, to weakness, to compromise. He aims at the acridly objective. He grins and winces; he will not "sob." "Virginia Woolf" is, in my reading at least, essentially a comedy. If it were less so, it might not be at all acceptable to a large audience. We are permitted to evade some of the barbs and stings, the hurt of the play's content, by laughing them off. Comedy often serves as a safety valve from pain...

Albee is a master of stage speech. His dialogue is natural, contemporary and colloquially fluent. It is actually heightened speech, extremely studied and remarkably euphonious with an occasional note of strained elaboration

to make it all the more "objective" or remote from the familiar. Albee is also an astute craftsman: his scenic sense — a feeling for the theatrically effective — is uncannily sharp.

His content has its counterpart in such foreign writers as Ionesco, Pinter, possibly Beckett and Camus, but such influences, if they literally exist, are far less important than the fact that Albee brings to the general theme of "alienation" his own American accent. He speaks to us more directly than do the others. America being the most magnetic force on earth, we need not wonder that Albee exercises a fascination throughout the Western world."

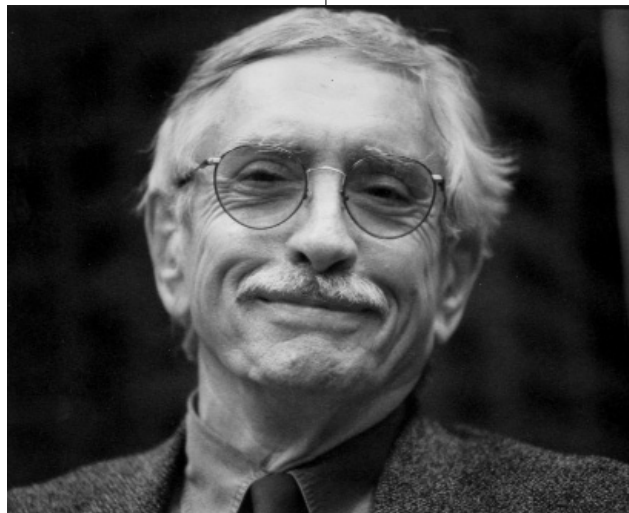
~ Harold Clurman in *The New York Times*, November 13, 1966

\* \* \*

"For the study of failure, the selection of an academic community, and especially a small one, was nearly perfect. Failure in most of its forms short of death is highly objective and circumstantial — the crowd does not come, the cops do come, the book does not sell, debts increase and assets dwindle....

But an academic community is the exception; here failure is subtle and intensely subjective. Pay continues. The students remain deferential and may even applaud. Colleagues are affable. It is only that the community has reached a consensus that the man is done.... No arrangement could be more ingeniously cruel or better serve Mr. Albee's purpose."

~ John Kenneth Garbraith, "The Mystique of Failure: A Latter-Day Reflection on *Who's Afraid of Virginia Woolf?*," in *Critical Essays on Edward Albee*, 1986



EDWARD ALBEE

## An Onstage "Thank you" to our Corporate Leaders

On March 28, The Old Globe hosted a Corporate Appreciation Lunch on the stage of the Old Globe Theatre, and more than 60 business leaders from throughout the region attended.

As a not-for-profit organization, The Old Globe relies heavily on community gifts from individuals, foundations and corporations, and over the past several years the corporate community has significantly increased its support of the Globe, with generous underwriting of the Theatre's artistic and education programs.



Corporate leaders on the stage of the Old Globe Theatre at the Corporate Appreciation Lunch; photo by Sandy Huffaker, Jr.

Corporate annual gifts include cash in-kind donations and range from HM Electronics' annual gift of state-of-the-art wireless sound equipment and QUALCOMM's support of the Summer Shakespeare Festival to Wells Fargo's significant grant for the Globe's Education and Outreach Programs. This onstage lunch was catered by the Sheraton San Diego Hotel and Marina, which donated its services, and was underwritten by a cash gift from Fashion Valley Mall.

As the largest performing-arts organization in San Diego, The Old Globe offers sponsorship benefits that include prominent recognition, client entertainment opportunities and special VIP services. For further information about Globe Corporate Partnerships, please contact Director of Development Todd Schultz at (619) 231-1941 x2310 or [TSchultz@TheOldGlobe.org](mailto:TSchultz@TheOldGlobe.org).



Old Globe Board Member and President of the Wells Fargo Foundation of California Dean Thorp (right) with actor Marco Barricelli; photo by Sandy Huffaker, Jr.

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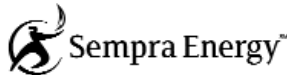
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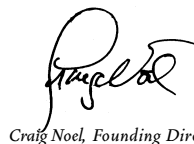
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

### SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

### YOUNG CHILDREN

Children five years of age and under will not be admitted to performances.

### ELECTRONIC DEVICES AND CAMERAS

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

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

### 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.

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# Director Profiles



**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*, *Hagood* (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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Marie Jezbera ..... **Rental Agent**

## Properties

Neil A. Holmes ..... **Properties Director**  
Amy Reams ..... **Properties Buyer**  
Jennifer Gittings, Merriane Nedreberg ..... **Properties Asst.**  
Pat Cain ..... **Property Master, Globe**  
David Buess ..... **Property Master, Carter**  
M.H. Schrenkeisen ..... **Shop Foreman**  
Rory Murphy ..... **Lead Craftsman**  
Ryan Buckalew, Kristin Steva Campbell, Laura Harper,  
Patricia Hoffman, Patricia Rutter ..... **Craftspersons**  
Lighting  
Chris Rynne ..... **Lighting Director**  
Megan Fonseca ..... **Lighting Assistant**  
Tonnie Ficken ..... **Master Electrician, Globe**  
Jim Dodd ..... **Master Electrician, Carter**  
Jason Bieber, Meghan Bourdeau, Bonnie Breckenridge,  
Bonnie Dreibelbis, Kristen Flores, Maureen Hanratty, Justin Hobson, Shawna Kyees, Andy Lowe, Leah Nellman, 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**

## 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

Llance 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, George Yé ..... **MFA Production Staff**

## EDUCATION

Raúl Moncada ..... **Education Associate**  
Holly Ward ..... **Tour Coordinator**  
Carol Green ..... **Speakers Bureau Coordinator**  
Marisela De la Parra, Kimberly Green, Cara Greene,  
Janet Hayatshahi, Dana Hooley,  
David Tierney ..... **Teaching Artists**

## FINANCE

Paula Nickodemus ..... **Senior Accountant**  
J. Adam Latham ..... **Accounts Payable/Accounting Assistant**  
Angela Yoshida ..... **Payroll Coordinator/Accounting Assistant**  
Tim Cole ..... **Receptionist**

## DEVELOPMENT

Annamarie Maricle ..... **Associate Director, Institutional Grants**  
Christina Greenfield ..... **Associate Director, Advancement Gifts**

Eileen A. Prisky ..... **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, Richard Navarro,  
Marjorie Van Nuis, Judy Zimmerman .... **Suite Concierges**

## MARKETING

Becky Biegelsen ..... **Public Relations Director**  
Ed Hofmeister ..... **Audience Development Manager**  
Jackie Anderson ..... **Publications Coordinator**  
Claire Kennelly ..... **Marketing Assistant**  
Samantha Haskins ..... **Public Relations 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, Andy Fink,  
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 ..... **Training Coordinator/Ticket Services Supervisor**  
Josh Martinez-Nelson ..... **Group Sales Coordinator/Ticket Services Supervisor**  
Shouna Shoemake ..... **Lead Ticket Services Representative**

Elizabeth Brown, Kristle Bulleman, Tony Dixon, Taylor Embree, Mame Gile, Jacqueline Goldfinger, Renetta Happé,  
Gunther Kusior, Alicia Lerner, Steve Lone, Jenna Long,  
Kendra McCall, Caryn Morgan, Carlos Quezada, Gary Rachac, Jessica Seaman, Arksan Siarak, Brandon Smithey,  
Molly Wilmot, Drew Wyeth, Chris Wylie ... **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, Brandi Mahan, Caryn Nowak, Roland Roberge, Anne-Marie Shafer, Tess Thompson,  
Felicia Tobias ..... **Pub Staff**  
Babs Behling, Rose Espiritu,  
Stephanie Rakowski ..... **Gift Shop Supervisors**  
Security/Parking Services  
Rachel "Beahr" Garcia ..... **Security/Parking Services Supervisor**  
Irene Herrig ..... **Acting Security Supervisor**  
Sherisa Eselin, Janet Larson, Jeffrey Neitzel,  
Sonia Paul ..... **Security Officers**  
Daniel Alvarez, Sarah Darnell, Deborah Elliot, Nicole Hagemeyer, Michael Moran,  
Roman Terrado ..... **Parking Lot Attendants**  
Mark Brickman, David Nguyen,  
Michael Susong ..... **V.I.P. Valet Attendants**