SESSIONS

SEA OF TRANQUILITY
Jan 12 - Feb 10, 2008
Old Globe Theatre

THE AMERICAN PLAN
Feb 23 - Mar 30, 2008
Cassius Carter Centre Stage

DANCING IN THE DARK
(Based on the classic MGM musical “The Band Wagon”)
Mar 4 - April 13, 2008
Old Globe Theatre

THE GLASS MENAGERIE
April 12 - May 18, 2008
Cassius Carter Centre Stage

HERSHEY FELDER’S BEETHOVEN, AS I KNEW HIM
May 3 - June 8, 2008
Old Globe Theatre

Dear Friends,

On behalf of my colleagues, Jerry Patch and Darko Tresnjak, and all of our staff and artists, I welcome you to The Old Globe for this set of new plays in the Cassius Carter Centre Stage and the Old Globe Theatre.

Our Co-Artistic Director, Jerry Patch, has been closely connected with the development of both In This Corner, an Old Globe-commissioned script, and Sea of Tranquility, a recent work by our Playwright-in-Residence Howard Korder, and we couldn’t be more proud of what you will be seeing. Both plays set the stage for an exciting 2008, filled with new work, familiar works produced with new insight, and a grand new musical (Dancing in the Dark) based on a classic MGM musical from the golden age of Hollywood.

Our team plans to continue to pursue artistic excellence at the level expected of this institution and build upon the legacy of Jack O’Brien and Craig Noel. I’ve had the joy and honor of leading the Globe since 2002, and I believe we have been successful in our attempt to broaden what we do, keep the level of work at the highest of standards, and make certain that our finances are healthy enough to support our artistic ambitions. With our Board, we have implemented a $75 million campaign that will not only revitalize our campus but will also provide critical funding for the long-term stability of the Globe for future generations.

It is these future generations that I am thinking about as we begin the year. I am most concerned about the Globe’s ability to reach and educate young people. We do a great deal each year to reach almost 50,000 people with our Education and Outreach programs. We must do even more.

When you support The Old Globe, you are supporting the 6th largest non-profit theatre in the country (out of over 2,000) and I assure you that we will do everything possible to keep your trust by creating great theatre and making certain that young people in our community continue and strengthen their connection to this art form.

Again, Happy 2008 and welcome to this production!

LOUIS G. SPISTO
CEO/Executive Producer
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.

To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.
IN THIS CORNER

BY

Steven Drukman

SCENIC DESIGN
Lee Savage

COSTUME DESIGN
Tracy Christensen

LIGHTING DESIGN
Tyler Micoleau

SOUND DESIGN
Lindsay Jones

FIGHT DIRECTOR
Steve Rankin+

VOICE AND DIALECT COACH
Jan Gist

STAGE MANAGER
Diana Moser

DIRECTED BY

Ethan McSweeny

Casting by Samantha Barrie

+ Associate Artist of The Old Globe
AT&T has a history of support for The Old Globe and sponsored two of the Globe’s Broadway-bound musicals – Chita Rivera: The Dancer’s Life and Dirty Rotten Scoundrels – as well as past productions of George Gershwin: Alone, Da, Play On!, Imaginary Friends, The White Rose, The Old Settler and Jar the Floor. AT&T is recognized for unparalleled communication services and for its long-standing commitment to public service and philanthropy – including significant support for the arts. Locally, the company remains actively involved throughout the San Diego community and is represented on the Globe Board of Directors by Area Vice President, Tim MacDonald.

The Edgerton Foundation

The Edgerton Foundation recently launched a new initiative to support the development of original theatrical works by helping fund exceptional projects that could ultimately join the American repertoire of widely performed plays and musicals. The world-premiere production of In This Corner by Steven Drukman was selected to receive one of the first Edgerton Foundation New American Play Awards in 2007. The Old Globe applauds the Edgerton Foundation’s willingness to foster the inherently demanding creative process needed to create a new work of lasting merit.

The James Irvine Foundation

The mission of The James Irvine Foundation is to expand opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation generously supports the arts, fostering creativity and nurturing a rich cultural environment throughout California. Thanks to a three-year grant of $500,000, The Old Globe now has a comprehensive play development program that is yielding exciting world-premiere theatre like In This Corner for San Diego audiences to enjoy. With the Foundation’s support, the Globe’s broad repertoire is expanding to include more new plays as well as classic works, revivals and large-scale musical projects.

**In This Corner is supported, in part, by the following generous sponsors:**
Dear Friends,

I am delighted to thank you, our dedicated subscribers and donors, for your support during The Old Globe’s very successful year in 2007. The Globe’s 16 productions received critical acclaim and enthusiastic audiences as the San Diego community once again showed its loyalty to our superb theatre.

Last year, the Theatre also celebrated two milestones with the 20th anniversary of The Old Globe/University of San Diego Master of Fine Arts Program and the 10th anniversary of the Globe’s production of Dr. Seuss’ How the Grinch Stole Christmas!

The Globe’s Board, actors and staff were overjoyed when on November 15, 2007, the Globe’s Founding Director, Craig Noel, received the National Medal of Arts from President Bush. Craig has truly earned and richly deserves this prestigious award for his 70-year association with The Old Globe and significant lifelong contribution to American theatre.

It has been my privilege throughout the last two years to serve as The Old Globe’s Board Chair and work with the Globe’s dedicated Board Members, devoted volunteers, generous donors, talented actors and hard-working staff. Thank you for being here today and for supporting The Old Globe. We look forward to another great year of theatre in 2008!

Kathryn Hattox, Chair,
Board of Directors
The Old Globe Reorganizes Leadership Team

**Leadership Gifts to The Old Globe**

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

- **$20,000,000 or greater**
  - Donald and Darlene Shiley

- **$10,000,000 or greater**
  - Conrad Prebys

- **$5,000,000 or greater**
  - Sheryl and Harvey P. White
  - Kathryn Hattox
  - Karen and Donald Cohn

- **$1,000,000 or greater**
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  - Estate of Dorothy S. Prough
  - The Rivkin Family
  - Estate of Beatrice Lynds
  - Audrey S. Geisel / San Diego Foundation
  - Dr. Seuss Fund
  - Mr. and Mrs. Victor H. Ottenstein
  - Mrs. Helen Edison
  - The Stephen and Mary Birch Foundation

In December, The Old Globe’s Board of Directors announced the reorganization of its leadership team. After 26 years as the Globe’s Artistic Director, Jack O’Brien retired his post and assumed the title of Artistic Director Emeritus. O’Brien, one of the most sought-after directors in the commercial and not-for-profit theatre, has served the Globe with a tenure that is remarkable for both its longevity and artistic achievement. For the past several years the demands of O’Brien’s schedule have made it difficult for a full-time presence at the Globe, and he felt it was time to step down and transition into this new role. Jack has left a lasting legacy at the Globe that is rivaled only by his stature in the theatre industry, and we wish him success in all his future endeavors.

Lou Spisto, who has led the Globe since 2002, will continue executive leadership of the artistic and financial program with the new title of CEO/Executive Producer. Board Chair Kathryn Hattox noted, “Lou has built an excellent team, achieved financial stability and brought the Globe’s theatrical art to unprecedented heights. Our finances and the work on our stages have never been in better shape.”

Jerry Patch, a nationally-respected dramaturge and an industry leader in the development of new plays — brought to the Globe by Spisto and O’Brien in 2005 to oversee day-to-day artistic operations and increase new play development — will become Co-Artistic Director with Darko Tresnjak. Tresnjak will expand his position from oversight of the Summer Shakespeare Festival to a broader role in the Globe’s artistic management with Patch.

Both men continue to report to Spisto and, working as they have, they are looking forward to continuing to serve this community with artistic and education programs of the highest caliber.
Craig Noel Receives National Medal of Arts

The Globe is thrilled to announce that Founding Director Craig Noel was named a recipient of the 2007 National Medal of Arts. The awards were presented to this year’s honorees by President George W. Bush and Mrs. Laura Bush in an East Room ceremony at the White House on Thursday, November 15.

Established by Congress in 1984, the National Medal of Arts is the country’s highest honor for artistic excellence. Award recipients are selected based on their contributions to the creation, growth, and support of the arts in the United States.

The nine 2007 National Medal of Arts Recipients include Morton Lauridsen, composer; the Lionel Hampton International Jazz Festival; N. Scott Momaday, author, essayist, poet, professor, painter; R. Craig Noel, Founding Director, The Old Globe; Roy R. Neuberger, art collector; Les Paul, guitarist, inventor; Henry Steinway, arts patron; George Tooker, painter; Andrew Wyeth, painter.

Craig’s contributions to the American theatre – both locally and nationally – are legion. He has enriched the larger community through his support and encouragement of playwrights, actors and artists and through the nurturing of an entire generation of citizens who have become today’s theatregoers and arts supporters. He is considered one of the “deans” of the regional theatre movement and took the lead in a significant revival of American interest in Shakespeare, having launched San Diego National Shakespeare Festival in 1949. He also established the first full Actors’ Equity company in California and was one of the original developers of a comprehensive arts education program.

Craig has been associated with The Old Globe since its inception and has guided the organization through its metamorphosis from a community theatre to one of the nation’s most successful not-for-profit arts organizations. At age 92, Craig’s tenure and directorial credits at the Globe represent a milestone not yet achieved by any other living director in United States history. He has helmed more than 225 productions at the Globe, including the world premieres of Lillian Garrett-Groag’s The White Rose and Reuben Gonzalez’s The Boiler Room; along with American premieres of Alan Ayckbourn’s Mr. A’s Amazing Maze Plays and Intimate Exchanges. Most recently, he directed Over the River and Through the Woods and worked with Tony-Award winner John Rando on the 2006 production of Moonlight and Magnolias. Under his leadership, he oversaw the expansion of the Globe to a three-theatre complex and played an instrumental role in the careers of many directors – including three-time Tony Award-winner Jack O’Brien, whom he brought on board as Artistic Director in 1981. Scores of great American actors, such as Marion Ross, David Ogden Stiers and Kelsey Grammer, have worked with Craig and are indebted to him. His passion for arts education fueled many innovative programs, including the Globe Educational Tours in 1974, the renowned Master of Fine Arts graduating program, in conjunction with University of San Diego in 1987, and Teatro Meta, which began in 1983 and went on to become an award-winning, bilingual playwriting program that served thousands of young people in the San Diego region.

We at the Globe have always known Craig as “the Father of San Diego Theatre,” recognizing that he has been a guide, mentor and ally to virtually every professional theatre endeavor in this community. His many honors include the California Governor’s Award for the Arts; the San Diego Union-Tribune’s list of 25 persons who shaped the city’s history; San Diego’s Living Treasure Award; and the San Diego Critics Circle named its annual honors “The Craig Noel Awards for Excellence in Theatre.” Craig remains active and continues to enrich the theatre community through his unflagging support of playwrights, directors, actors and theatre artisans. He is truly a national treasure, and we couldn’t be more thrilled that the President of the United States selected him to receive the National Medal of Arts.
Ralph Ellison’s *Invisible Man* was an apt title for the entire black race in America in the 1930s. In the eyes of white people, it simply did not exist. The New York Times’ boast that it printed “all the news that’s fit to print,” should have added “for white people.” When young Joe Louis was winning amateur boxing titles in the early ’30s, the outstanding black men in our country, like W.E.B. DuBois and A. Phillip Randolph, were nonpersons to every white newspaper. Even famous entertainers like Louis Armstrong, Paul Robeson and Bojangles Robinson were ignored. For a black baseball player to play in the big leagues was unthinkable. The National Football League was no better, and as for the colleges, when a Southern college objected to playing Columbia with its one black player, New York’s great liberal arts college obligingly dropped him from the lineup.

It’s only against that backdrop of know-nothing, racial prejudice that the impact of Joe Louis can be understood. The heart of the Joe Louis story is his historic break through the race barrier. Earlier in the century there had been another great black champion, Jack Johnson, but there was no way he could challenge for the heavyweight title in America. He had to chase the champion all over the world before finally catching up with him in Australia. There he beat on the hapless white Tommy Burns so fiercely that the police finally intervened at the end of the fourteenth round.

The myopic racism of the day was nakedly expressed by Jack London, at ringside to cover the fight for the New York Herald. “He is a white man and so am I,” wrote this avowed socialist who preached international understanding (apparently for whites only). “Naturally I want the white man to win.” And when Johnson’s hand was raised, London called on the undefeated ex-champion, Jim Jeffries, to come out of retirement to put this overweening black boy in his place. “But one thing remains,” London begged in his post-mortem for the Herald, “Jeffries must emerge from his alfalfa farms and remove that smile from Johnson’s face. Jeff, it’s up to you.”

“The Fight Between the White Champion and the Black Champion,” as it was billed in Reno in 1910, was less a boxing match than a primitive tableau in bitter race relations. In Jeffries’ corner were all the previous champions, the impassioned Caucasians John L. Sullivan, Bob Fitzsimmons, and “Gentleman” Jim Corbett, who mouthed racist epithets at Johnson through the fight. When the hopelessly overmatched old champion finally went down for the count, a deathly silence fell over the crowd. As our bereft Jack London typed out his lead, “Once again has Johnson sent down to defeat the chosen representative of the white race....” race riots were breaking out all over the country.

**Blackburn’s Rules**

*Jack Blackburn, Joe Louis’ trainer, set these rules for his young fighter:*

1. Don’t speak.
2. Never have your picture taken with a white woman.
3. Never go into a nightclub alone.
4. Never gloat over a fallen opponent.
5. Never smile.
6. Remember your “ABC’s”: Always Be Clean.

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The following is taken from *Ringside* by Bud Schulberg, Ivan R. Dee, Chicago, 2006

**Quotes from Joe Louis...**

“There are things wrong with America, but nothing Hitler can fix.”

“I have only done what any red-blooded American would do. We’re gonna do our part, and we will win, because we are on God’s side.”

— On joining the U.S. Army, 1942.

“He can run but he can’t hide.”

— On fighting the speedy Billy Conn

“I don’t like money, actually, but it quiets my nerves.”

“Everybody wants to go to heaven, but nobody wants to die.”
As a resented black champion in a rabid white world, Johnson did nothing to endear himself. In a time of uptight segregation, Johnson not only consort ed with white women but flaunted them, lording it around Chicago in a chauffeur-driven open phaeton, with two white women all over him. The entrance to his notorious nightclub Café de Champion displayed a blowup photo of him lip-locking with his white wife. Her suicide, partly due to his having so many other white lovers, including a scandalous affair with his white eighteen-year-old secretary, provoked a lynch atmosphere with Johnson being railroaded to jail and jumping bond to escape to Europe, leaving behind the unwritten law of boxing: never again a black heavyweight champion.

It may have been unwritten in the 1910s and ’20s but it was adhered to as faithfully as if it had been engraved in stone. After the gifted troublemaker Johnson held up his black middle finger to white America, there would be eight successive flour-faced champions through the 1920s to the late ’30s. The most frustrating example of a top heavyweight contender being denied his deserved title shot because of the wrong pigmentation was Harry Wills. When Wills knocked out a brace of white contenders and clearly outclassed the “Wild Bull of the Pampas,” Luis Firpo, famous for knocking Jack Dempsey out of the ring in the first round of their celebrated fight, the New York State Athletic Commission finally made Wills its No. 1 contender, ruling that Dempsey could not defend his title until he met Wills. Dempsey’s promoter, the same old foxy Tex Rickard from Johnson-Jeffries days, finessed that one by taking his champion to Philadelphia to face Gene Tunney. The white race was saved again.

As a young fight fan growing up in Los Angeles, I knew an impressive heavyweight by the name of George Godfrey. When I asked him about fighting in Madison Square Garden, in those days the pot of gold at the end of every boxer’s rainbow, he shook his head. “Only if I lost, son. My color can’t win in the Garden.” That was the hard truth when teenaged Joe Louis was coming out of the Bottoms, a ghetto within the ghetto in hard-times Detroit.
SPORTS WRITING IN SPORT’S GOLDEN AGE

The period following WWI leading to the Great Depression is known as The Golden Age of Sports: a time when America began celebrating its leading sportsmen as national heroes, and sportswriters like Grantland Rice built their legends in column inches of purple prose. It was also a time when sport became commerce: when the erstwhile orphan Babe Ruth earned the salary of a titan of industry, and Jack Dempsey earned more in one fight than Ruth did in his entire career.

There were no moving pictures of sport that delivered news in a timely fashion, so writers like Rice pumped up sport’s volume with a style known as “Gee Whiz!” Hyperbole and alliteration were its hallmarks: Ruth was The Sultan of Swat; Dempsey the Manassa Mauler; and Rice went to apocalyptic mythology to describe Notre Dame’s backfield: The Four Horsemen.

By the 1930s, sportswriters had created new audiences and a much more lucrative platform for their narratives. Newspapers and sports promoters were cashing in on the markets their stories created, but they needed to create more stories of fabled athletes to sustain it. After Dempsey, there were no outstanding heavyweights journalists could celebrate to capture the boxing public’s fancy.

Without Ruthian heroes, sportswriters turned cynical, occasionally mocking the athletes and the patrons. Red Smith, the next great sportswriter after Rice, tweaked a fur-coated crowd at a Harvard-Yale football game with the line, “the fans rose as one raccoon.” As early as the 1930s, Rice spoke to the corruption of sport by money, writing:

Money to the left of the and money to the right
Money everywhere they turned from morning to the night
Only two things count at all from mountain to the sea
Part of it’s percentage, and the rest is guarantee.

As Joe Pollack, former columnist for the St. Louis Post-Dispatch observed, the sportswriters of the time were akin to drama critics: they saw the events, analyzed them, and voiced their opinions in their coverage. They became the eyes and ears for the millions across the country without access to the events.

When radio coverage of athletics began, a new immediacy was introduced to sports reporting. While still unable to see the events literally, the “words-eye view” given by broadcasters fed the imaginations of listeners nation-wide, and delivered the news as it happened.

The second Louis-Schmeling bout from Yankee Stadium in New York was fought before 70,000 fans onsite. In an America of 130 million, an estimated 70 million listened in—numbers akin to the Super Bowl, the Oscars and the World Series all taken together. And millions more listened abroad.

At mid-century, two things changed sports writing: major league sports expanded to the western half of the country, bringing the events first-hand to that part of the U.S.; and sporting events began to be televised.

In 1971 sportscaster Vince Scully said absolutely nothing for nearly a full minute of air time following a crippled Kirk Gibson’s gamewinning World Series home run. He let the pictures of the athletes and the roaring crowd tell the story. By then the florid language used to cover the sports by Rice had devolved over decades to a simpler style, and broadcasters had learned to let the events speak for itself.

— Grantland Rice

— Jerry Patch

For when the One Great Scorer comes
To write against your name,
He marks – not that you won or lost –
But how you played the Game.

JOE LOUIS AND MAX SCHMELING
Katie Barrett
(Reporter/Nurse/Anny/Round Card Girl/Tutor/USO Singer)

THE OLD GLOBE: Debut. THEATRE: Mother Courage, Berkeley Rep and La Jolla Playhouse (2006 Craig Noel Award for Theatrical Excellence, San Diego Theatre Critics Circle); Black Snow, Safe in Hell, Yale Rep; Charlie Blake’s Boat, EST; Dark Yellow, The Frugal Repast, The Sound of Silence, The Boy Next Door, Eugene O’Neill Theater Center; Trudy Blue, Studio Theatre; All My Sons, Arena Stage; The Pajama Game, As You Like It, Center Stage; Little Women, The Kennedy Center; Spain, Wathamoland, Woolly Mammoth; Sarita, Outside the Door, Derek, Berkshire Theatre Festival; Criminal Genius, Round House Theatre; Sin, Naked Angels Lab; Pterodactyls, Ruthless!, Source Theatre; Fifth of July, Marat/Sade, Washington Shakespeare; Translations, Rep Stage; The White Hat, HERE; Macbeth, Folger Shakespeare Library. FILM/TV: Law & Order, All My Children, The Guiding Light.

Rufus Collins
(Max Schmeling)

THE OLD GLOBE: Debut. BROADWAY: A Day in the Death of Joe Egg, An Ideal Husband, The Homecoming. OFF-BROADWAY: Orson’s Shadow, Barrow Street; House & Garden, MTC; The Red Rose, Mint Theatre; Richard II, Players Club; Price’s Right, Curri­can Theatre; A Doll’s House, Century Center; My Head Was a Sledgehammer, Nada; Hamlet, Looking Glass Theatre. REGIONAL: Disonance, Autumn Garden, Williamstown Theatre Festival; The Real Thing, Huntington Theatre; Cyrano de Bergerac, Barrington Stage; The Winter’s Tale, SOTS; The Colossus of Rhodes, ACT; Dinner with Friends, Spinning into Butter, Pittsburgh Public; Inexpressible Island, Dallas Theatre; Indian Ink, Studio Theatre; Hedda Gabler, Alley Theatre; The Ruling Class, Wilma Theatre; Macbeth, Tennessee Rep; Cakewalk, Florida Studio Theatre; Man and Superman, Clarence Brown; Twelfth Night, Franklin Stage. TOURS: Taming of the Shrew, Julius Caesar, Othello, The Merchant of Venice, The Comedy of Errors. FILM: Joshua, Saving Souls, Under the Bridge, Neurotica. TV: Law & Order: CI, Law & Order: SVU, All My Children, The Guiding Light.

David Deblinger
(Reporter/Jacobs)

THE OLD GLOBE: Debut. Co-Founder/Board of Directors of Labyrinth Theatre Company. REGIONAL: Moonlight and Magnolias, Capital Rep; Villa America, Williams­town Theater Festival; Caugh­t, Berkshire Theatre Festival. OFF-BROADWAY: History of the Word, Vineyard Theater; SVEJ, Theater for a New Audience (The Duke); Dutch Heart of Man, Labyrinth (The Public Theatre); Dirty Story, Our Lady of One Hundred and Twenty First Street, LAByrinth, Where’s My Money?, LAByrinth (Manhattan Theater Club), The Flatted Fifth, The New Group; Romeo and Juliet, Theater for a New Audience (New Victory). TELEVISION: Damages (FX), Babylon Fields, Walker Texas Ranger (CBS), Jonny Zero (FOX), Sex and the City, The Sopranos (HBO), Club Land (Showtime), Law & Order: SVU, Law & Order (NBC).

Dion Graham
(Joe Louis)

THE OLD GLOBE: Debut. Dion has performed a wide variety of classical and contemporary roles on Broadway, off-Broadway, internationally, and on film and television. He has originated roles in numerous premieres of works by major playwrights. These include Tennessee Williams’ Not About Nightingales (London’s Royal National Theatre/Broadway) and Kenneth Lonergan’s Lobby Hero (Playwright’s Horizons/House­man Theatre) among others. He has performed at many leading regional theatres and worked with a diverse group of directors, ranging from Trevor Nunn to Spike Lee, Avery Brooks to Mike Nichols. He’s also the series narrator for A & E’s The First 48, HDTV’S Art of the Heist, and various documentaries. He is the recipient of the Ben Franklin Award and a Lucille Lortel Award nominee (Lobby Hero). Most recently, Dion collaborated with Kathleen Chalfant on Howard Barker’s A Hard Heart off-Broadway. He currently plays State’s Attorney Rupert Bond on HBO’s The Wire.

John Keabler
(The Boxer)


(Continued on next page)
Creed Repertory; The Taming of the Shrew, Romeo and Juliet, Les Liaisons Dangereuses, The Glass Menagerie, Kentucky Repertory; Twelfth Night, Arsenic and Old Lace, Star Spangled Girl, Public Theatre of Kentucky.

T. Ryder Smith

(Announcer/Hitler/Ref/Officer)

OLD GLOBE: Lincolnesque (2006 Craig Noel Award, Outstanding Lead Performance). T. has just finished collaborating with artist/activist Paul Chan and The Classical Theatre of Harlem on a site-specific production of Waiting for Godot in the most devastated areas of New Orleans (see creativetime.org for more info), as well as appearing in Sarah Ruhl’s Passion Play at the Goodman Theatre in Chicago, (playing Queen Elizabeth 1, Ronald Reagan, and, again, Adolph Hitler). Other regional work includes the premiere productions of Charles Mee’s Big Love (ATL), and Jeffrey Hatcher’s Stage Beauty (CATF), as well as work at the Dallas Theater Center, the Wilma Theatre and Santa Fe Stages. Back in his native NYC, T. shared a 2007 Drama Desk Award for Outstanding Ensemble Cast for his part in the 3-actor/50-character play Lebensraum and appeared in the premiere productions of Anne Washburn’s Apparition and I Have Loved Strangers (Clubbed Thumb), David Greenspan’s She Stoops to Comedy, (Playwrights Horizons), Lear De Bessonet’s Transfigures (Women’s Project), Will Eno’s Thom Pain (Daryl Roth Theatre), Richard Foreman’s King Cowboy Raisus Rules the Universe and The Gods Are Pounding My Head (The Ontological), Glen Berger’s The Wooden Breeks (MCC), and Underneath the Lintel (Soho Playhouse), for which he received a Drama Desk nomination for Outstanding Solo Performance. Film and TV work includes Law & Order, Conviction, the cult horror-film Brainscan, the 2007 experimental feature Horrible Child, supplying voices for the notorious videogames Manhunt and BioShock, as well as several characters on the animated TV series The Venture Brothers. T. was profiled in the September 2006 issue of American Theater magazine.

Al White

(Blackburn/Pastor/Man)

THE OLD GLOBE: Two Trains Running OTHER THEATRE PRODUCTIONS: Gem of the Ocean, Mark Taper Forum (Ovation Award, NAACP Theatre Award); King Hedley II, Philadelphia Theatre Company (Barrymore Nomination); Joe Turner’s Come and Gone, Missouri Repertory Theatre; The Piano Lesson, South Coast Repertory; Peer Gynt, Street Scene, Richard III, The Taming of the Shrew, and Cyrano de Bergerac, American Conservatory Theater; The Matchmaker, Desire Under the Elms, ACT’s Bicentennial Tour of the Soviet Union. TELEVISION: CSI: Miami, JAG, Related, Clubhouse, and NYPD Blue. FILM: Red Scorpion, A Piece of My Heart, Back to the Future: Part II, and Airplane!, Airplane II: The Sequel, for which he is best remembered as Jive Dude #2.

Steven Drukman

(Playwright)


Ethan McSweeney

(Director)

THE OLD GLOBE: A Body of Water by Lee Blessing (San Diego Critics Circle Award for Outstanding Director, Play, and Ensemble). His New York direction includes the recent premieres of Kate Fodor’s 100 Saints You Should Know (Playwrights Horizons) and Jason Grote’s 1001 (1999), the Broadway revival of Gore Vidal’s The Best Man (Tony Award nomination, Drama Desk and Outer Critics Circle Awards for Best Revival), Willy Holzman’s Sabina (Primary Stages), the off-Broadway premiere of John Logan’s Never the Sinner (Outer Critics Circle Award for Best Off-Broadway Play), and Aeschylus’ The Persians in a new translation by Ellen McLaughlin for the National Actors Theatre. Of his more than 40 productions of new plays, musicals, revivals, and classics around the country, recent highlights include: the world premiere of 1001 at the Denver Center, the new musical Chasing Nicolette in Philadelphia (10 Barrymore nominations including Best Director), a revival of The Persians for the Shakespeare Theatre Company, the world premiere of Noah Haidle’s Mr. Marmalade at South Coast Rep (OCCIE Award), and productions of Romeo and Juliet and Six Degrees of
Separation at The Guthrie (Star-Tribune Award for Outstanding Director and Production). With his partner Vivienne Benesch, Mr. McSweeney spends his summers as the Artistic Director of the Chautauqua Theater Company and Conservatory in western NY, where he has directed revivals of All My Sons, The Cherry Orchard, and Albert Camus’ The Just in a new translation by Anthony Clavoe. In January he will return to DC to stage Major Barbara for the Shakespeare Theatre Company. He has served as Associate Artistic Director of the George Street Playhouse, an Associate Artist of the National Actor’s Theatre, Resident Director at New Dramatists, and Associate Director of the Shakespeare Theatre Company. Mr. McSweeney received the first ever undergraduate degree in theatre from Columbia University and proudly serves on the Executive Board of the Society of Stage Directors and Choreographers.

Lee Savage
(Scenic Design)

NEW YORK: The Private Lives of Eskimos, I (Heart) Kant; Committee Theatre Company; Harvest, La Mama; Go-Go Kitty Go! (Fringe NYC Best Play Award), New York International Fringe Festival; Frag. HERE. REGIONAL: Tamburlaine, Edward II, Richard III, Shakespeare Theatre Company; The Just, Chautauqua Theater Company; Driving Miss Daisy, Delaware Theatre Company; Peter Pan, Cyrano de Bergerac, University of Delaware PTTP; I Am My Own Wife, Dallas Theater Center; The Intelligent Design of Jenny Chow, Yale Repertory Theatre; School for Scandal, Trinity Repertory Company; The Servant of Two Masters, Pittsburgh Public Theater; Intimate Apparel, Philadelphia Theatre Company; Love’s Labour’s Lost, Uncle Vanya, Orpheus Descending, Yale School of Drama. INTERNATIONAL: The Jammer (Fringe First award), Edinburgh Fringe Festival. AWARDS: Connecticut Critics Circle Award for Best Scenic Design; The Intelligent Design of Jenny Chow; The Donald and Zorka Oenslager Travel Fellowship. AFFILIATIONS: Wingitespace Theatrical Design Group. TRAINING: Yale School of Drama: MFA; Rhode Island School of Design: BFA.

Tracy Christensen
(Costume Design)

Recent design projects include The Cherry Orchard and All My Sons with Ethan McSweeney at the Chautauqua Theater Company, the Broadway production of Souvenir at the Lyceum, Meet Me in St. Louis at Irish Rep, Kismet at City Center for Encores!, Lady Day… at Long Wharf Theatre, and Gypsy at Chicago’s Ravinia Festival, starring Patti LuPone. ELSEWHERE: Stopping Traffic at The Vineyard; Blue Horizons, the new whale and dolphin show for Sea World in Orlando; Macbeth for the Shakespeare Festival of St. Louis; Regina at The Kennedy Center; Candide at Avery Fisher Hall with the New York Philharmonic, and Quartet at Baystreet Theater. www.tracychristensen.com.

Tyler Micoleau
(Lighting Design)

Tyler has designed the lighting for over 300 live productions, including plays, dance, movement-theatre, multi-media performance, and puppetry. He is the recipient of an off-Broadway Lucille Lortel Award, a Village Voice OBIE, and the National Endowment for the Arts/Theatre Communications Group Career Development Program. Off-Broadway design credits include The Serevute Letters, Theater at St. Clement’s; God’s Ear, New Georges; A Very Common Procedure, MCC; Gutenberg! The Musical!, Actors Playhouse; Hell House, Hiroshima Maiden, St. Ann’s Warehouse; The God Committee, Lamb’s Theatre; Orson’s Shadow, Eat The Taste, Bug, Barrow Street Theater; Carnival Knowledge, Underneath the Lintel, Soho Playhouse; The Intelligent Design of Jenny Chow, The Night Heron, Dublin Carol, Mojo, Atlantic Theater; Refuge, Playwrights Horizons. Regional designs for Trinity Rep, Wilma Theater, Delaware Theater Co., Prince Music Theater, Hangar Theatre, Syracuse Stage Co., Portland Center Stage, Portland Stage Co., Madison Rep, Shakespeare Theater, Cornerstone Theater and Long Wharf Theater. International design credits include Dan Hurlin’s Everyday Uses for Sight Nos. 3 & 7 (Australia, England); 78th Street Theatre Lab’s The Man in the Flying Lawnchair (Scotland); WaxFactory’s Lulu (France, Portugal, Italy, Croatia). Fine art installation projects include Åhus Sommaren 1974 (Bellwether Galleries, Chelsea NYC), Beneath the Floorboards (Ohio Theater Gallery, Soho NYC). Tyler teaches lighting design for dancers and choreographers at Sarah Lawrence College Department of Dance.

Lindsay Jones
(Sound Design)

THE OLD GLOBE: Oscar and the Pink Lady, Lincolnesque, Sky Girls, Much Ado About Nothing, Beyond Therapy. OFF-BROADWAY: The world premiere of Sam Shepard’s The God of Hell, Dedication or the Stuff of Dreams, In the Continuum, Luminescence Dating, O Jerusalem, Beautiful Thing and Closet Land. REGIONAL: Center Stage, American Conservatory Theatre, Hartford Stage, South Coast Rep, Alliance Theatre, Ford’s Theatre, Goodman Theatre, Actors’ Theatre of Louisville, Chicago Shakespeare, Pasadena Playhouse, Steppenwolf, as well as many others. INTERNATIONAL CREDITS: productions in Austria, Zimbabwe, South Africa, Scotland and The Royal Shakespeare Company of England. Lindsay has received four Joseph Jefferson Awards and twelve nominations, an Ovation Award, two ASCAP Plus Awards, nominations for a (CONTINUED ON NEXT PAGE)
Jan Gist  
(Voice and Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002. 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: The Royal Family, Ahmanson Theatre; The Country, La Jolla Playhouse; Continental Divide, Major Barbara, Oregon Shakespeare Festival; Romeo and Juliet, The Shakespeare Theatre, DC; Hobson’s Choice, Season’s Greetings, Milwaukee Rep; A Perfect Ganesh, Arena Stage; The Taming of the Shrew, PlayMakers Rep; Pride and Prejudice, Indiana Rep; and five full seasons at Utah Shakespearean Festival. Gist has been a guest on KPBS Radio’s A Way with Words and is the narrator for the San Diego Museum of Art’s documentaries on Degas and the Retratos exhibit. She coached dialects on the film The Rosa Parks Story and has recorded dozens of Books to Listen To. Gist is a founding and published member of The Voice and Speech Trainers Association and has presented at many conference workshops internationally, such as “Shakespeare’s Shapely Language,” “Rotating Repertory,” and The Voice Foundation Symposium on “Filling the House with Ease.” She teaches in The Old Globe/USD Professional Actor Training Program. This year she was invited to teach in the International Voice Teachers Exchange at The Moscow Art Theatre 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, More Stage Dialects.

Barrymore Award, NAACP Theatre Award, Connecticut Critics Award and Austin Critics Table Award, and was the first sound designer to win the Michael Maggio Emerging Designer Award. Recent film/tv scoring work include the pilot for Family Practice for Sony Pictures/Lifetime Television and A Note of Triumph (2006 Academy Award winner, Best Short Documentary) for HBO Films.

Steve Rankin  
ASSOCIATE ARTIST  
(Fight Director)

THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. He has been staging fights for The Old Globe for over two decades including the 2004-2007 Summer Shakespeare Festivals, Pig Farm, Pentecost, Compleat Female Stage Beauty, Twelfth Night, Cymbeline, Romeo and Juliet, As You Like it, The Two Noble Kinsmen, Antony and Cleopatra, Othello, The Taming of the Shrew, King Lear, Hamlet, White Linen, Julius Caesar, Henry V and Richard II.


Diana Moser  
(Stage Manager)


When not doing theatre, Diana lives and travels aboard the classic wooden sailboat “Simba I” with her beloved captain, Paul. Proud member of Actors’ Equity.
EDUCATION PARTNERS:  
Giving Schools The Extra Edge

Public schools that strive to provide quality theatre training for their students must struggle for resources that will help them to reach their goals. How will they give their students opportunities to see great plays when they don’t have the funding to buy tickets? How will their teachers learn new techniques and enhance their skills when they don’t have time to take more college course work? How will they give their students opportunities to meet and learn from professional theatre artists?

For five San Diego area schools those questions can be answered with one name: The Old Globe. Over the years The Old Globe has partnered with a variety of schools to provide much-needed support and programming. The Education Department has long been committed to helping teachers to reach their instructional goals and to encourage their students to attend plays and learn more about possible careers in professional theatre.

Starting with our youngest constituents, The Old Globe has entered into a partnership with Valencia Park Center for Academics, Drama and Dance in Southeast San Diego. This magnet school is one of the very few primary schools with a real focus on the performing arts. Imagine a public elementary school with not one, but two full-time theatre teachers who are committed to providing excellent classes and productions with their young students. The Old Globe supports Valencia Park’s efforts and will be working with the teachers to provide technical support, training seminars, in-classroom workshops, and opportunities for students to attend age-appropriate shows and behind-the-scenes tours of the theatre.

San Diego High School’s School of the Arts, Coronado School of the Arts, School for the Creative and Performing Arts and the brand new Lincoln High School Center for the Arts are four institutions that have a strong focus on theatre. These schools give their students excellent opportunities to participate in theatre in all capacities. Through solid training in the performance and technical aspects of theatre, students are preparing for possible higher education or careers in professional theatre. High schools gain special benefits as Old Globe partners: Theatre students attend all of the free student matinees that the Theatre offers. They participate in pre and post show workshops that, over the course of the school year, amount to a free artist residency in their school that will enhance the standards for theatre education that their teacher is trying to meet.

These schools will benefit from teacher seminars held at the theatre with various Globe staff members. These seminars will provide an opportunity for teachers to learn from theatre professionals and to ask questions and glean information that will support their professional growth. The Old Globe stands ready to support the growth and integrity of our partner schools.

Partnerships are a commitment that two entities make to one another. The Old Globe has been a part of the San Diego theatre scene for over 70 years but many people in San Diego have never set foot in any of its spaces. School partnerships can serve to change that. When children come home from a free matinee, or regale their families with stories of the great theatre workshop they had in their classroom, they are sharing the great news that there is an amazing and worthwhile arts organization that is worthy of notice. The Old Globe constantly seeks to expand its audiences and to attract them to its shows. Through outreach programs such as the Partners in Education Initiatives, The Old Globe is working to welcome new audiences through service to the community as well as the high quality theatre for which it is known.

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

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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.

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LOUIS G. SPISTO
CEO/Executive Producer

Louis G. Spisto has led The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed A Catered Affair, the launch of the national tour of the Tony Award-winning Avenue Q and the Broadway transfers of Chita Rivera: The Dancer’s Life, and the Twyla Tharp/Bob Dylan musical, THE TIMES THEY ARE A-CHANGIN’. He has produced over 75 plays and musicals, including Dirty Rotten Scoundrels, the West Coast premiere of the Tony-winning play Take Me Out and the annual holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas!. Spisto has managed the Globe’s Capital Campaign to raise $75 million by the Theatre’s 75th anniversary in 2010. Launched in March 2006, the campaign has reached 75% of its goal to date. During the past four seasons, the Globe has grown its subscription audience an unprecedented amount, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America’s premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project involving students from both San Diego and Tijuana in a unique bilingual production of Romeo and Juliet. He also launched a free matinee series which brings thousands of students to the Globe’s productions. 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, 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. He also served as the chief executive at both American Ballet Theatre and The Detroit Symphony. 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 directing, producing and as an actor in plays and musicals throughout his college and graduate school years, as well as in professional summer theatre.

JERRY PATCH
Co-Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005, during which time he brought to the Theatre works by such renowned playwrights as Amy Freed, Richard Greenberg and Donald Margulies. In the past three seasons, eleven world premieres and two second productions of new works have been presented, including A Body of Water, winner of the 2006 Best New American Play Award. He previously served as the Dramaturge and a member of the longstanding artistic team at the Tony Award-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other Pulitzer finalists. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies’ Sight Unseen and Brooklyn Boy, which recently opened to critical acclaim on Broadway, Margaret Edson’s Pulitzer Prize-winning Wit, Howard Korder’s Search and Destroy, Amy Freed’s The Beard of Avon, as well as Intimate Apparel, Freedomland and world-premieres of several plays by Richard Greenberg, including Three Days of Rain, Hurrah at Last!, The Violet Hour and Everett Beckm. In addition, he co-conceived The Education of Randy Newman with Michael Roth and Mr. Newman. Patch also served as the founding project director of SCR’s Pacific Playwrights Festival, which annually introduces seven new plays to Orange County audiences and national theatre leaders. Typically, more than 75% of the festival plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation’s leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children’s Theatre, which was dedicated to the development and presentation of new works for family audiences by leading American playwrights. He has also served as a consulting dramaturge for New York’s Roundabout Theatre Company, one of two of the largest theatre companies in the country.

DARKO TRESNJAK
Co-Artistic Director

Artistic Director of the Globe’s 2004-2007 Shakespeare Festivals, Darko Tresnjak’s directorial credits at the Globe include: Pericles, The Winter’s Tale, Hamlet, A Midsummer Night’s Dream, Titus Andronicus, The Comedy of Errors, The Two Noble Kinsmen, Antony and Cleopatra and Bell, Book and Candle. Earlier this year he directed The Merchant of Venice at Theatre for a New Audience, a production that traveled to the Royal Shakespeare Company’s Complete Works Festival. Other credits include All’s Well That Ends Well at Theatre for a New Audience; The Two Noble Kinsmen at The Public Theatre; Princess Turandot and Hotel Universe at Blue Light Theater Company; More Lies About Jerry at the Vineyard Theater Company; The Skin of Our Teeth at the Warehouse Theatre, The Skin of Our Teeth; Rosenzweig and Goldenstein; Are Dead, The Winter’s Tale, Under Milk Wood, Moving Picture, The Blue Demon, The Secret Life of Walter Mitty, and The Love of Three Oranges at Williamstown Theatre Festival; Heartbreak House, What the Butler Saw, Amphitryon and The Blue Demon at the Huntington Theatre; Hay Fever and Princess Turandot at Westport Country Playhouse; Rosenzweig and Goldenstein; Are Dead at Long Wharf Theater Company; A Little Night Music, Amour at Goodman Opera House; and La Dispute, UCSD. Other directing credits include productions at Florida Grand Opera, Opera Theatre of St. Louis, Virginia Opera, Florentine Opera Company, and the American premiere of Rimsky-Korsakov’s The Sorcerer at Sarasota Opera. Upcoming projects include The Dwarf and The Broken Jug for Los Angeles Opera’s “Recovered Voices” series and Antony and Cleopatra at Theatre for a New Audience. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theatre Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, San Diego Critics Circle Awards for his direction of Pericles and The Winter’s Tale, and Patté Awards for his direction of The Winter’s Tale and Titus Andronicus. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University.
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Tracy Skoczelas .......................... Assistant Stage Manager

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

Technical
Benjamin Thoren .......................... Technical Director
Wendi Berauzsky .......................... Assistant Technical Director
Kacie Lyn Hultgren .......................... Resident Design Assistant
Eliza Korshin .......................... Technical Assistant/Buyer
Christian Thorsen .......................... Stage Carpenter/Flyman, Globe
Carole Payette .......................... Charge Scenic Artist
Adam Bernard .......................... Scenic Artists
Mike Harris .......................... Master Carpenter
Robert Dougherty .......................... Master Carpenter, Festival
William Baron, Sheldon Golf, Gillian Kelleher, Jason McIntyre, Laura McIntyre, Mongo Moglia, Mason Petersen .......................... Carpenters

Costume
Stacy Sutton .......................... Costume Director
Charlotte Devaux .......................... Resident Design Assistant
Maureen MacNiallas .......................... Assistant to the Director
Shelley Williams .......................... Design Assistant/Shopper
Gwen Dunham, Louise M. Herman .......................... Drapers
Babs Beiling, Blenda Bradford, Anne Gladden Grace .......................... Assistant Cutters
Mary Miller .......................... Costume Assistant
Nancy Liu .......................... Stitchers
Judith Craig .......................... Dyer/Painter/Crafts Artisan
Molly O’Connor .......................... Wig and Makeup Supervisor
Kim Parker .......................... Asst. to Wig and Makeup Supervisor

Properties
Neil A. Holmes .......................... Properties Director
Amy Reams .......................... Properties Buyer
Pat Cain .......................... Property Master, Globe
David Bues .......................... Property Master, Carter
M.H. Schenkerson .......................... Shop Foreman
Rory Murphy .......................... Lead Craftsman
Ryan Buckalew, Kristin Steva Campbell, Patricia Rutter .......................... Craftpersons

Lighting
Chris Ryne .......................... Lighting Director
Megan Fonseca .......................... Lighting Assistant
Tonnje Ficken .......................... Master Electrician, Globe
Jim Dodd .......................... Master Electrician, Carter
Kevin Liddell .......................... Master Electrician, Festival
Todd Adams, Elizabeth Breunss, Jason Bieber, Bonnie Breckenridge, Michelle Echeverria, Kristen Flores, Maureen Hanratty, Justin Hobson, Jennifer Horowitz, Shanna Kyees, Molly Mande, Michael Paulini, Kate Reynolds, Chris Walsh, Amanda Zieve .......................... Electricians

Sound
Paul Petersen .......................... Sound Director
Erik Carensen .......................... Master Sound Technician, Globe
Rachel Eaves .......................... Master Sound Technician, Carter

ADMINISTRATION
Darla Lopez .......................... Executive Assistant
Brian Ury .......................... Assistant to the General Manager
Dean Yeger .......................... Information Technology Manager
Thad Steffen .......................... Information Technology Asst. Mgr.
J. Adam Labham .......................... Information Technology Assistant
Sandra Parde .......................... Human Resources Director

Maintenance
Randy McWilliams .......................... Facilities Manager
Viandola 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 Gesner, Jan Gist, Peter Kanelos, Fred Robinson, Liz Shipman .......................... MFA Faculty
Corey Johnston, Robin Sanford Roberts, Ben Seibert, George Ye .......................... MFA Production Staff

EDUCATION
Raul Moncada .......................... Education Associate
Holly Ward .......................... Tour Coordinator
Carol Green .......................... Speakers Bureau Coordinator
Matt Biedel, Marisa La Pata, Kimberly Parker Green, Janet Hayashihä, Sarah Prior, Dave Suvit, David Tierney .......................... Teaching Artists

FINANCE
Paula Nickodemus .......................... Senior Accountant
Dana M. Bryant .......................... Accounts Payable/Accounting Assistant
Angela Yoshida .......................... Payroll Coordinator/Accounting Assistant
Tim Cole .......................... Recepcionist

DEVELOPMENT
Annamarie Maricle .......................... Associate Director, Institutional Grants
Marilyn Mcaway .......................... Associate Director, Major Gifts
Eileen A. Priddy .......................... Events Manager
Courtney Quinn .......................... Development Coordinator, Individual Annual Giving
Diane Addis .......................... Membership Administrator
Diana Steffen .......................... Development Assistant

MARKETING
Becky Biegelsen .......................... Public Relations Director
Ed Hofmeister .......................... Audience Development Manager
Jackie Anderson .......................... Publications Coordinator
Claire Kelly .......................... Marketing Assistant
Samantha Haskins .......................... Public Relations Assistant
Judy Zimmerman .......................... Marketing/Events Assistant
Erica Dei .......................... Graphic Designer
Craig Schwartz .......................... Production Photographer

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

TICKET SERVICES
Shari Ressel .......................... Ticket Services Manager
Marsi Roche .......................... Ticket Operations Manager
Lyle Wilson .......................... Ticket Services Supervisor/Training Coordinator
Josh Martinez-Nelson .......................... Group Sales Coordinator
John Hahn .......................... Ticket Services Supervisor

PATRON SERVICES
Mike Callaway .......................... Theatre Manager
Danielle Burnett .......................... Front of House Assistant
Melon D. “Tommy” Thompson .......................... Patron Services Rep
Rob Novak, Ashley Roberts .......................... House Managers
Dana Juhl .......................... Food and Beverage Manager
Haydee Alda .......................... Food and Beverage Assistant Manager
Michelle Elliott, Brandi Mahan, Anne-Marie Shafee
Tess Thompson, Chris Thomas, Felicia Tobias .......................... Pub Staff
Babs Beiling, Rose Espiritu, Stephanie Rakowski, Stephanie Reed .......................... Gift Shop Supervisors

SECURITY/PARKING SERVICES
Rachel “Beach” Garcia .......................... Security/Parking Services Supervisor
Irene Herrig .......................... Associate Supervisor of Security
Sherisa Euselin, Janet Larson, Michael Moran, Jeffrey Neitzel, Sonia Paul .......................... Security Officers
Alex Chacona, Deborah Elliott, Nicole Hagemeier, Lou Hicks, Jacynth Pohl, Frank Vasquez .......................... Parking Lot Attendants
Mark Brickman, David Nguyen .......................... V.I.P. Valet Attendants

Donor Services
Babs Beiling, Michelle Kareiva, Barbara Lekes, Richard Navarro, Stephanie Reed, Judy Zimmerman .......................... Suite Concierges

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Jack O’Brien
Artistic Director Emeritus
Craig Noel
Founding Director