

UPCOMING

2008 Summer SHAKESPEARE FESTIVAL

June 14 - September 28, 2008

Lowell Davies Festival Theatre

ROMEO AND JULIET

THE MERRY WIVES OF WINDSOR

ALL'S WELL THAT ENDS WELL



SIGHT UNSEEN

August 2 - September 7, 2008

The Old Globe Arena Stage
at James S. Copley Auditorium
(San Diego Museum of Art)



THE WOMEN

September 13 - October 26, 2008

Old Globe Theatre



BACK BACK BACK

September 19 - October 26, 2008

The Old Globe Arena Stage
at James S. Copley Auditorium
(San Diego Museum of Art)



DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

November 15 - December 28, 2008

Old Globe Theatre



Dear Friends,

Welcome to Summer Season 2008! And as the saying goes, "pardon our dust"! As you've no doubt noticed, we've begun construction of the Globe's beautiful new campus, including a new arena theatre, education center, and re-designed plaza. We've even created a temporary pub across the plaza so we can continue serving our patrons while building continues. We've been telling you about this facilities project over the past few months and we're thrilled that it is now becoming a reality. We have exciting plans

for theatre and education programs in the new center, and we thank you for being a part of the excitement during the construction period. I promise it will be worth any inconvenience.

Summer is a time for pleasure, and Resident Artistic Director Darko Tresnjak has chosen the perfect summer fare in *The Pleasure of His Company*. We're delighted to welcome back Patrick Page, the Globe's 2008 Shiley Artist-in-Residence, who was last seen here in the spring's smash hit *Dancing in the Dark*. Just steps away, Donald Margulies' *Sight Unseen* plays in the Globe's Arena Stage at the San Diego Museum of Art's James S. Copley Auditorium (a temporary space specially built for our intimate productions). And, of course, it can't be summer without the Globe's nationally-recognized Shakespeare Festival in the Lowell Davies Festival Theatre. *Romeo and Juliet*, *The Merry Wives of Windsor*, and *All's Well That Ends Well* run in repertory with a wonderful company of actors – many of whom you'll recognize from summers past – through September.

Our innovative bilingual education program, the Summer Shakespeare Intensive, will give young people an extraordinary opportunity to explore Shakespeare in a multi-cultural context this summer. We've brought forty high school students from around the county to work with our Old Globe/USD Master of Fine Arts students, as they prepare and perform a Spanish/English adaptation of *Romeo and Juliet*. Their training and rehearsal will be documented in a blog on our website, and they take to the Festival Theatre on August 11. Join us in following their progress and enjoying their performance.

We have a lot to look forward to in the coming 2008/09 Season, as well. We'll present two timely world premieres: Mark Olsen's *Cornelia*, about the turbulent lives of an iconic political couple, and Itamar Moses' *Back Back Back*, a fascinating look at steroid use in professional baseball. Two large-scale revivals, Clare Booth Luce's *The Women* and John Guare's *Six Degrees of Separation*, will grace the Old Globe stage in lavish productions. The "Classics Up Close" series continues with Arthur Miller's *The Price* on our arena stage, where we'll also host the West Coast premiere of Michael Hollinger's *Opus* and a new production of Mia McCullough's touching *Since Africa*. Subscriptions for this great year of theatre are available now.

This summer is a particularly eventful time for the Globe, and, more than anything, we're so pleased to have the pleasure of *your* company!


Executive Producer

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 Legler Benbough Foundation

John A. Berol

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



THE OLD GLOBE

P R E S E N T S

THE PLEASURE OF HIS COMPANY

BY

Samuel Taylor, with Cornelia Otis Skinner

SCENIC DESIGN

Alexander Dodge

COSTUME DESIGN

Fabio Toblini

LIGHTING DESIGN

York Kennedy

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Diana Moser

DIRECTED BY

Darko Tresnjak

The Pleasure of His Company is presented by special arrangement with SAMUEL FRENCH, INC.

Casting by Samantha Barrie, CSA

Old Globe Theatre, Donald and Darlene Shiley Stage

July 12 - August 10, 2008

Cast of Characters

(In Order of Appearance)

Toi.....Sab Shimono
Biddeford Poole.....Patrick Page
Jessica Poole.....Erin Chambers
Katharine Dougherty.....Ellen Karas
Jim Dougherty.....Jim Abele
Mackenzie Savage.....Ned Schmidtke
Roger Henderson.....Matt Biedel

Stage Manager.....Diana Moser
Assistant Stage Manager.....Jinny Parron

Setting: San Francisco, 1958.

Act 1: A Monday afternoon in June.

Intermission.

Act 2, Scene 1: Wednesday night.

Act 2, Scene 2: The following afternoon.

Act 2, Scene 3: An hour later.

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

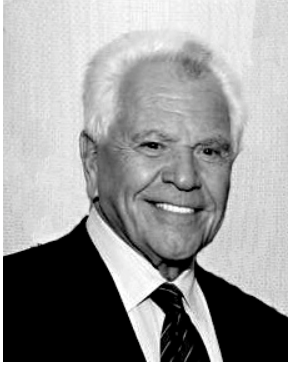
Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.

THE PLEASURE OF HIS COMPANY is supported, in part, by:

The Legler Benbough Foundation

The Legler Benbough Foundation is helping The Old Globe sustain its national reputation for artistic excellence by supporting work that challenges audiences to push beyond the boundaries of their own experience. It is hoped that as a result, San Diego audiences will continue to have a wider spectrum of theatrical performances available to them.

Board of Directors



Dear Friends,

Welcome to the 2008 Summer Season! Construction has begun on our exciting new facility, the Conrad Prebys Theatre Center, which includes the Sheryl and Harvey White Theatre, a 250-seat arena stage, and the Karen and Donald Cohn Education Center, featuring Hattox Hall. Scheduled for completion in late 2009, these facilities are made possible by our capital campaign, *Securing A San Diego Landmark*, led by magnanimous gifts from Donald and Darlene Shiley, Conrad Prebys and our Board of Directors. We are very grateful to them and the many other community-spirited supporters of the Globe who have contributed to *Securing A San Diego Landmark*.

With construction of our new facilities underway, the *Securing a San Diego Landmark* campaign has reached 75% of its goal. As you consider helping us with the critical last phase of the campaign, you'll be pleased to know that the foremost evaluator of non-profit organizations, *Charity Navigator*, ranks the Globe in the top 6% of all non-profits nationwide based on our record of "exceptional" financial stability and the resources we devote to our artistic and education programs. When you give to The Old Globe, you can be confident that your gift is being used well.

Thank you for your support of The Old Globe. Enjoy the show!

Donald Cohn, *Chair*,
Board of Directors

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Major funding provided by the City of San Diego Commission for Arts and Culture.

The Old Globe is supported in part by grants from Supervisor Pam Slater-Price and The County of San Diego.

Donor Spotlight: Karen and Donald Cohn

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

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Sheryl and Harvey White

Kathryn Hattox

Karen and Donald Cohn

\$1,000,000 or greater

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"The work on the stages of The Old Globe speaks for itself," in the view of Donald Cohn, longtime Board member and Globe supporter. Karen and Donald Cohn have been involved at the Globe for decades. Both have served as Chair of the Board of Directors, a position Donald now holds. Karen was founding chair of the Globe Gala, has since chaired a series of very successful Galas, and has been a leader in many other Globe activities.

The Globe is a family tradition for the Cohns. Karen, a native San Diegan, began attending the Globe's Shakespeare Festival as a teenager and has passed the tradition

on to their son Jonathan, who also worked as an intern at the Globe and is now in film school. "When I met Don, one of our first dates was at the Globe, to see a production of *Julius Caesar*, with [Associate Artist] Jonathan McMurtry in the cast," says Karen.

Karen was a founding member of the City of San Diego Commission for Arts and Culture. "In that role, I reviewed proposals from all the arts organizations and the Globe's was always among the strongest and most impressive. When my term on the Commission ended, I knew I wanted to become more involved at the Globe."

"The Globe has changed a lot in the sixteen years since I first joined the Board. I loved working with [Artistic Director Emeritus] Jack O'Brien and [former Managing Director] Tom Hall. And now [current CEO/Executive Producer] Lou Spisto has been spectacular on so many different levels. The Globe has grown tremendously; he has increased our presence on Broadway and done so much to build the organization. I feel like we've been through the birthing pains of the organization and want to stay involved to see what happens next. It's a kind of family feeling, the pride we have in the Globe."

The Cohns fit their commitment to the Globe into very busy lives. Donald was Founder and CEO of DataQuick, the nation's leading real estate information company, which he led for eighteen years. He now works in start-up investment in the tech world and continues his 40-year career in real estate development. Karen is a former attorney. They also own Ballena Vista Farms, one of the largest thoroughbred breeding facilities in California, and are very involved in thoroughbred racing.

But the arts hold a special place in their lives. "I see theatre as a 'higher calling,' if I can use that term," says Karen. "When you see something on stage, it resonates more deeply. The juxtaposition of art, words, thought and performance gets into your soul. Moral, philosophical, and aesthetic ideas are expressed so much more effectively through theatre than any other art form. There's nothing like the immediacy and reality of theatre."

Karen and Donald Cohn believe that "everyone needs to see theatre." And through their generous support of The Old Globe, they do all they can to make that possible.

SHILEY ARTIST-IN-RESIDENCE 2008: PATRICK PAGE



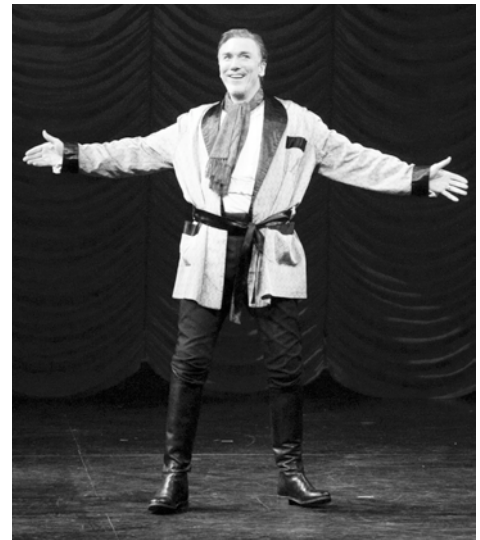
Established in 2002 with a magnanimous gift from Donald and Darlene Shiley, the Shiley Artist-in-Residence program furthers the Globe's commitment to bringing artists of the highest caliber, drawn from a national and international pool of talent, to work at the Theatre.

Donald and Darlene Shiley have been dedicated supporters of The Old Globe for more than two decades. Their lead gift of \$20 million to the Globe's current capital and endowment campaign, *Securing a San Diego Landmark*, marked the largest individual contribution in the Globe's history. The Shileys have served as sponsors for dozens of productions and have been Season Sponsors since 1995. In addition, they have helped to fund many Globe projects, including the Shiley Terrace Apartments, which provides much-needed local housing for Globe artists, as well as underwriting two full scholarships in The Old Globe/University of San Diego Master of Fine Arts Program. In honor of their enduring support, the

stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage. The Shiley Artist-in-Residence marks one more way in which the Shileys support the creativity and quality of the work on the Globe's stages.

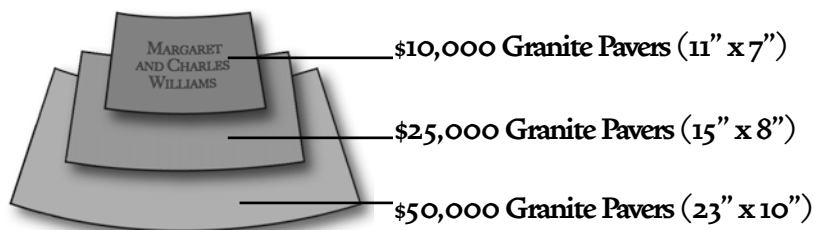
Actor/Playwright Patrick Page has been acclaimed on Broadway for his roles as the "Grinch" in *Dr. Seuss' How the Grinch Stole Christmas!*, "Scar" in *The Lion King* and "Lumière" in Disney's *Beauty and the Beast*. Other Broadway credits include *The Kentucky Cycle* and *Julius Caesar*. Off-Broadway he has appeared in *Richard II* at the Public Theatre and *Rex* at the York Theater Company. At The Shakespeare Theatre Company he played the title role in *Macbeth* and "Iago" in *Othello*. Additional regional theater credits include the Long Wharf Theatre, Seattle Repertory Theatre, Oregon Shakespeare Festival, Missouri Repertory Theatre and Utah Shakespeare Festival, among others. In 2006 his play *Swansong* was among those featured at the Summer Play Festival in New York City.

As Shiley Artist-in-Residence, Page recently received rave reviews for his performance as the hilarious "Jeffrey Cordova" in the Globe's world-premiere musical *Dancing in the Dark* and currently stars as "Biddeford Poole" in *The Pleasure of His Company*.



PATRICK PAGE IN "DANCING IN THE DARK." PHOTO BY CRAIG SCHWARTZ.

BE A LASTING PART OF THE OLD GLOBE By Naming A **GRANITE PAVER** On Our New Plaza



By purchasing a personalized Granite Paver on our beautifully re-designed plaza, you can play a critical role in securing The Old Globe for future generations! To learn how you can participate call the Development Office, (619) 231-1941.

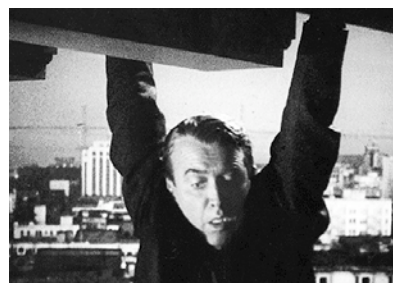
This Old Globe production is the first major revival of *The Pleasure of His Company* since its original run on Broadway, which opened on October 2, 1958. The Broadway production was a critical and popular success, running for 474 performances, an unusually long run for a play at that time. It was written by Samuel A. Taylor and Cornelia Otis Skinner, who each dedicated the play to the other “with love.” Cornelia Otis Skinner starred as Katherine Dougherty. Cyril Ritchard, who played Biddeford Poole, directed. A play about family, the original production was indeed a family affair!

THE PLEASURE OF HIS COMPANY AND VERTIGO: The San Francisco Connection

1958 was a fruitful year for playwright Samuel A. Taylor. Not only did he have a Broadway hit in *The Pleasure of His Company*, the same year saw the premiere of his best-known film — Alfred Hitchcock’s *Vertigo*, for which Taylor wrote the screenplay.

Both the play and the film are set in San Francisco and draw deeply on the atmosphere of the city, including, of course, the Golden Gate Bridge. Taylor and Hitchcock both loved San Francisco: Hitchcock called it “the Paris of America.” When previous scripts for *Vertigo* proved unacceptable, Hitchcock called upon Taylor, who had been recommended for his knowledge of the Bay Area (Taylor had attended UC Berkeley). For the film, Taylor deepened the use of San Francisco as an evocative setting. He also made the sometimes controversial decision to reveal the plot twist in the middle of the film, transforming the film from a standard mystery story to a psychological study of obsession. *Vertigo* is often considered Hitchcock’s masterpiece and is included in the American Film Institute’s list of 100 Greatest American Movies.

Vertigo is one of Director Darko Tresnjak’s favorite films and, with Taylor having written both, the film served as an inspiration for the Globe production’s design. Another connection between Taylor’s play and the film is that both were costumed by the legendary costume designer Edith Head. *The Pleasure of His Company* is one of only two Broadway plays she costumed (she worked primarily in film). Tresnjak and Costume Designer Fabio Toblini drew upon Head’s costume designs for the film’s star Kim Novak in designing the clothes for the Globe’s production. Novak’s famous grey suit in *Vertigo* almost didn’t happen; Novak initially refused to wear the color and fabric Hitchcock wanted. He passed the problem on to Head, with the comment, “I don’t care what she wears — as long as it’s a grey suit!” Head was able to arrive at a design that Novak was happy to wear — and that design inspired the first costume worn by Ellen Karas (“Katherine Dougherty”) in the Globe’s production of *The Pleasure of His Company*.



PHOTOS (TOP - BOTTOM): KIM NOVAK UNDER THE GOLDEN GATE BRIDGE IN *VERTIGO*;
JAMES STEWART IN *VERTIGO*; KIM NOVAK IN SUIT DESIGNED BY EDITH HEAD;
GLOBE COSTUME SKETCH BY FABIO TOBLINI.

The Winchester Mystery House



The set of *The Pleasure of His Company*, designed by Alexander Dodge, was inspired by the famous Winchester Mystery House in San Jose, CA. This legendary mansion had been under construction from 1884-1922 under the close watch of owner Sarah Winchester, widow of gun magnate William Wirt Winchester. According to popular belief, Sarah Winchester had been instructed by a psychic to continue building additions to the house in order to protect her from the ghosts of those killed by Winchester guns. As a result, the mansion grew to an impressive 160 rooms featuring oddities such as stairs that led to the ceiling, doors that opened to walls, and a room devoted specifically to séances. Many decorative elements featured a spider web motif, which she believed to be lucky, or were repeated thirteen times to ward off malevolent spirits.

Charm...

You know what charm is: a way of getting the answer yes without having asked any clear question.

— Albert Camus

You must have charm to reach the pinnacle. It is made of everything and of nothing, the striving will, the look, the walk, the proportions of the body, the sound of the voice, the ease of the gestures. It is not at all necessary to be handsome or to be pretty; all that is needed is charm.

— Sarah Bernhardt

An object in possession seldom retains the same charm that it had in pursuit.

— Pliny the Younger

Charming people live up to the very edge of their charm, and behave as outrageously as the world lets them.

— Logan Pearsall Smith

Winning children (who appear so guileless) are children who have discovered how effective charm and modesty and a delicately calculated spontaneity are in winning what they want.

— Thornton Wilder

The rarest of all things in American life is charm. We spend billions every year manufacturing fake charm that goes under the heading "public relations." Without it, America would be grim indeed.

— Anita Loos

THE PLEASURE OF HIS COMPANY: A LOOK BACK

Here are some events that took place around the world in 1958, the year of the original production:



UNION SQUARE

- San Francisco's Union Square became a California State Historical Landmark.
- The New York Giants baseball team moved to San Francisco.
- The first domestic passenger jet flight took place on December 10, a flight from New York City to Miami.



SAN FRANCISCO GIANTS
PRACTICE AT SEAL
STADIUM, 1958



LAIKA IN SPUTNIK 2

- On January 24, the first man-made nuclear fusion occurred.
- The USSR sent Sputnik 2 into space, carrying Laika, a dog. The capsule was destroyed, burning in the atmosphere.
- President Eisenhower signed the National Aeronautics and Space Act, creating NASA.



PRESIDENT DWIGHT D.
EISENHOWER



NIKITA KHRUSHCHEV

- Nikita Khrushchev became Premier of the Union of Soviet Socialist Republics (USSR).
- Mao Tse Tung started the "Great Leap Forward" in China, resulting in a famine that killed 30 million people.
- The remains of soldiers killed in World War II and the Korean conflict were buried in the Tomb of the Unknown Soldier at Arlington National Cemetery.



TOMB OF THE
UNKNOWN SOLDIER



ARTHUR MILLER IN FRONT
OF HUAC

- Playwright Arthur Miller was cleared by the Washington Court of Appeals of a conviction for contempt of Congress for his refusal to testify before the House Un-American Activities Committee.
- The US Supreme Court ordered Little Rock High School to integrate.
- Queen Elizabeth II named four women to peerages — the first women to sit in Britain's House of Lords.



"BARBIE"



ELVIS PRESLEY IN
US ARMY PHOTO

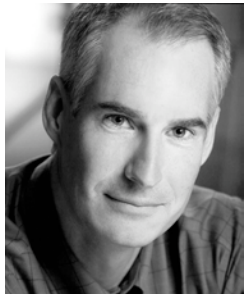
- The Barbie doll was patented by Mattel.
- McDonald's sold its 100 millionth hamburger.
- CBS Labs introduced the stereophonic record.
- Jerry Lee Lewis' "Great Balls of Fire" was a #1 record.
- Elvis Presley was inducted into the Army.
- Joan Baez gave her first public concert.



JOAN BAEZ

Jim Abele

(Jim Dougherty)



THE OLD GLOBE: Debut. BROADWAY: *Hedda Gabler*, *My Thing of Love*. OFF-BROADWAY: *View of the Dome*, *Edith Stein*, *The Country Girl*, *Any Place but Here*.

REGIONAL: *State of the Union*, Ford's Theatre; *The Misanthrope*, McCarter Theatre; *Arcadia*, Repertory Theatre of St. Louis; *The Hairy Ape*, Berkeley Rep; *The Tempest*, Milwaukee Repertory Theatre; *The Three Musketeers*, Indiana Repertory; *The Normal Heart*, Pittsburgh Public; *The Caine Mutiny Court Martial*, Cincinnati Playhouse. TV: Guest starring and recurring roles on *Dexter*, *Mad Men*, *Big Love*, *The West Wing*, *24*, *Women's Murder Club*, *Cold Case*, *Six Feet Under*, *NYPD Blue*, *Crossing Jordan*, *Any Day Now*, *Judging Amy*, *Angel*, among others.

Matt Biedel

(Roger Henderson)



THE OLD GLOBE: *Othello*, *A Midsummer Night's Dream*, *Titus Andronicus*, *The Winter's Tale*, *Macbeth*.

ELSEWHERE: Septimus Hodge in *Arcadia*, Cygnet Theatre; *The Last*

Night of Ballyhoo, Provo Theatre Company; *The Merry Wives of Windsor*, A.R.T.E.; *Goodbye Marianne*, Young Company. FILM: *Cold Play*, *Super Powers*, *Morning Glare*. TV: *CSI: Miami*, *Numb3rs*, *Dirt*. EDUCATION: MFA in Acting from The Old Globe/USD Professional Actor Training Program.

Erin Chambers

(Jessica Poole)



THE OLD GLOBE: Debut. REGIONAL: Johanna in *Sweeney Todd* at PCPA Theatre-Fest. FILM: *The Errand of Angels*, *The Singles 2nd Ward*, *Heber Hol-*

day, *Tears of a King*, *Don't Look Under the Bed*, *The Substitute 3*, *Blast*, *Ricochet River*, *Free Willy 2*. TV: *Without a Trace*, *Bones*, *Spellbound*, *Close to Home*, *ER*, *Standoff*, *CSI:NY*, *Veronica Mars*, *Joan of Arcadia*, *Stargate: Atlantis*, *CSI*, *Strong Medicine*, *Drake and Josh*. EDUCATION: Erin received her BFA in Acting from Brigham Young University. BYU theatre credits include: *Cyrano*, *The Three Sisters*, *The Philadelphia Story*, *The Children's Hour* and *The Miracle Worker*.

Ellen Karas

(Katharine Dougherty)



THE OLD GLOBE: Debut. OFF-BROADWAY: *Hilda*, *The Foreigner*. REGIONAL: *The Heidi Chronicles*, *Shakespeare in Hollywood*, *The Women*, *Expecting*

Isabel, *Lovers and Executioners*, *The Revenger's Comedies*, *Blithe Spirit*, *The Plough and the Stars*, *Misalliance*, *The School for Wives*, Arena Stage; *Hilda*, *The Constant Wife*, American Conservatory Theatre; *The State of the Union*, Ford's Theatre; *The Constant Wife*, Seattle Repertory Theatre; *A Midsummer Night's Dream*, *Julius Caesar*, Chicago Shakespeare Theatre; *The School for Scandal*, *Blithe Spirit*, Guthrie Theatre; *A Midsummer Night's Dream*, *The Rover*, *Three Sisters*, *Trip To Bountiful*, Goodman Theatre; *Travesties*, *Hyde Park*, *The*

Way of the World, Huntington Theatre. TV: *Early Edition*, *The Dollmaker*, *The Untouchables*, *Listen To Your Heart*, *Crime Story*, *Tough Girls*. EDUCATION: Ms. Karas is a graduate of Northwestern University.

Patrick Page

(Biddeford Poole)

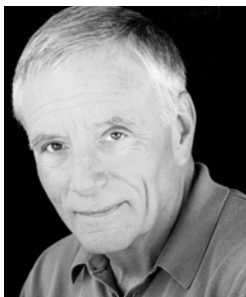


THE OLD GLOBE: *Dancing in the Dark*. BROADWAY: The Grinch in *Dr. Seuss' How the Grinch Stole Christmas!* (dir. Jack O'Brien); Scar in *The Lion King*;

Decius Brutus in *Julius Caesar* (with Denzel Washington); Lumiere in *Beauty and the Beast*; Marley in *A Christmas Carol*; *The Kentucky Cycle*. OFF-BROADWAY: Title role in *Rex*; *Richard II* (dir. Steven Berkoff). REGIONAL: Macbeth in *Macbeth* and Iago in *Othello* (Helen Hayes Award) at The Shakespeare Theatre Company in Washington DC; Sergius in *Arms and the Man* at Long Wharf; *Cyrano*, *Henry V*, *Richard III* at Pioneer Theatre Company; plus leading roles (Hamlet, Brutus, Mercutio, Benedick, Dracula, Antony, etc.) at Seattle, Indiana and Missouri Reps, ACT, Cincinnati Playhouse, Arizona Theatre Company, Oregon, New York, Utah, Alabama Shakespeare Festivals, and many more. PLAYWRIGHT: *Swansong* (Theatre Row, Kennedy Center, Seattle, etc). TV/FILM: *Law & Order SVU*, *One Life to Live*, *All My Children*, *The Substance of Fire*. Favorite Role: Husband to Paige Davis. More info: www.patrickpageonline.com.

Ned Schmidtke

(Mackenzie Savage)



THE OLD GLOBE: *Sea of Tranquility*, *A Body of Water*, *Blue/Orange*, *Pericles*. BROADWAY: *Aren't We All?* (also national tour). REGIONAL: *Tonight at 8:30*, The Antaeus Com-

pany; *Six Degrees of Separation*, national tour; *Richard II*, *Macbeth*, *Tartuffe*, Stratford Shakespeare Festival, Canada; *The Moliere Comedies*, Mark Taper Forum; *Driving Miss Daisy*, Utah Shakespearean Festival; *The Real Thing*, Court Theatre; *Henry IV*, parts 1 and 2, *Much Ado About Nothing*, *The Three Musketeers*, *The School for Scandal*, Oregon Shakespeare Festival; *Molly Sweeney*, Indiana Repertory Theatre; *Twelfth Night*, *Cymbeline*, Chicago Shakespeare; *The Three Sisters*, *The Winter's Tale*, Goodman Theatre; *Later Life*, American Stage Festival; *Libra*, Steppenwolf Theatre; *Mrs. Warren's Profession*, *Nothing Sacred*, *Uncommon Ground*, Northlight Theatre; *Don Juan*, *Passion Play*, Arena Stage; *Cyrano de Bergerac*, *Plenty*, Huntington Theatre. FILM: *Accepted*, *Wedding Crashers*, *XXX 2: State of the Union*, *Mercury Rising*, *My Best Friend's Wedding*, *Chain Reaction*, *The Relic*, *Music Box*. TV: *Medium*, 24, *Without a Trace*, *Cold Case*, *Huff*, *NYPD Blue*, *JAG*, *The West Wing*, *The Practice*, *ER*, *Crossing Jordan*. Mr. Schmidtke is proud to have been a member of the Actors' Equity Association for over 30 years.

Sab Shimono

(Toi)



THE OLD GLOBE: Debut. BROADWAY: *Mame*, *Pacific Overtures*, *Ride the Winds*, *Lovely Ladies*, *Kind Gentlemen*. OFF-BROADWAY: *Ballad of Yachio*, New York

Public Theatre; *The Wash*, Manhattan Theatre Club; *Yankee Dawg You Die*, Playwrights Horizons; *Music Lesson*, New York Shakespeare Festival; *Iago*, Vivian Beaumont; *Santa Anita '42*, Chelsea Theatre; *Chickencoop Chinaman*, *Year of the Dragon*, American Place Theatre. REGIONAL: *After the War*, *Happy End*, American Conservatory Theater; *Wonderland*, La Jolla Playhouse; *Ballad of Yachio*, South Coast Rep; *Last of the Suns*, *Yankee Dawg You Die*, *Ballad of Yachio*, Berkeley Rep; *The Wash*, *The Winter Dances*, *I.T.P.'s A Christmas Carol*, Mark Taper; *Barbary Coast*, Orpheum Theatre; *Fish Head Soup*, *Performance Anxiety*, *Hue*, *And the Soul Shall Dance*, *Gee Pop*, *Twelfth Night*, *Follies*, *Yankee Dawg You Die*, East West Players. FILM: *Old Dogs*, *The Shadow*, *Come See the Paradise*, *Paradise Road*, *Waterworld*, *3 Ninjas Kick Back*, *Teenage Mutant Ninja Turtles III*, *Presumed Innocent*, *Blind Date*, *Rabbit Test*, *Midway*. TV: *Samurai Girl*, *Ben-10*, *X-Files*, *All American Girl*, *Call to Glory*, *Max Headrom*, *A Year in the Life*, *Gung Ho*, *Bring 'Em Back Alive*. TRAINING: University of California at Berkeley; Stella Adler, Irene Dailey, Aaron Frankel, Steve Book. New York Drama Desk Nominee.

Samuel Taylor Cornelia Otis Skinner (Playwrights)

Samuel Taylor and Cornelia Otis Skinner co-wrote the award-winning Broadway play, *The Pleasure of His Company*, and Skinner starred in the original Broadway production. Taylor made his Broadway playwriting debut with *The Happy Time* in 1950. He also wrote the plays *Avanti!*, *Legend*, and *Sabrina Fair*. He co-wrote the popular Audrey Hepburn film adaptation, *Sabrina*, earning a Golden Globe Award and an Academy Award nomination. Other film credits include *The Eddy Duchin Story* and the Alfred Hitchcock films *Vértigo* and *Topaz*. Taylor was also nominated for a Tony Award in 1962 as a co-producer of the play *No Strings*, for which he also wrote the book. Skinner, an American author, playwright and actress, studied theatre at the

Sorbonne in Paris before beginning her career on the stage in 1921. She was most famous for the monodramas she wrote and staged in the 1930s, including *The Loves of Charles II*, *The Empress Eugénie* and *The Wives of Henry VIII*. She also received critical acclaim for her roles in *Lady Windermere's Fan* (1946) and *Paris '90* (1952). Skinner penned the best-seller *Our Hearts Were Young and Gay* with co-author Emily Kimbrough. Other writing credits include *Madame Sarah*, a biography of Sarah Bernhardt, and *Elegant Wits and Grand Horizontals* about the Belle Époque.

Darko Tresnjak

(Director)

(See Mr. Tresnjak's bio on page 23)

Alexander Dodge

(Scenic Design)

THE OLD GLOBE: *Bell, Book and Candle*, *The Sisters Rosensweig*, *Moonlight and Magnolias*. BROADWAY: *Old Acquaintance*, *Butley* (w/Nathan Lane), *Hedda Gabler*. OFF-BROADWAY: *Antony and Cleopatra*, TFANA; *The Water's Edge*, Second Stage; *Paris Commune*, *Measure for Pleasure*, Public Theater; *Observe the Sons of Ulster* (Lortel Award), *Chaucer in Rome*, Lincoln Center; *Deathbed*, McGinn/Cazale; *Force Continuum*, Atlantic; *The Downtown Plays*, Drama Dept. REGIONAL: *Alley*, *Arena*, *BTF*, *Centerstage*, *Chicago Shakespeare*, *Denver*, *Dallas*, *Geffen Playhouse*, *Hartford*, *Huntington*, *Mark Taper*, *Triad Stage*, *Williamstown*, *Yale Rep*. INTERNATIONAL: *The Gate-Dublin*, *Theatre Calgary*, *Stratford Festival*. OPERA: (all sets and costumes) *Il Trittico* (Berlin), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg), and *Lohengrin* (Budapest). Mr. Dodge is a graduate of the Yale School of Drama.

Fabio Toblini

(Costume Design)

THE OLD GLOBE: *The Two Gentlemen of Verona*. OFF BROADWAY: *Hedwig and the Angry Inch*; *Batboy the Musical*; *Intrigue with Faye*.

NATIONAL TOURS: *Godspell, Fame, Jesus Christ Superstar*. OPERA: *Macbeth*, Portland Opera; *L'Opera Seria, Tales of Hoffmann*, Nationale Reisopera Holland. DANCE: *Romeo and Juliet*, Dominic Walsh Dance Theatre; *The Nutcracker*, Ballet Arizona. REGIONAL: Alley Theatre, Guthrie Theatre, The Shakespeare Theatre, Ford's Theatre, Long Wharf Theatre, Children's Theatre Company in Minneapolis. EDUCATION: Istituto Marangoni, Milano; Parsons School of Design, NYC. AWARDS: 2008 Irene Sharaff Award, 2001 Lucille Lortel nomination for *Batboy, The Musical*. Portfolio is viewable at www.Fabiotoblini.com.

York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across America and in Europe including Berkeley Rep, Seattle Repertory, American Conservatory Theatre, Seattle Rep, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Denver Center. He has designed over thirty productions for The Old Globe and this summer marks his fifth season as resident designer for the Shakespeare Festival. Awards for theatrical lighting design include the Dramalogue, San Diego Critics Circle, Back Stage West Garland, ariZoni Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed for Malashock Dance, Brian Webb and Tracey Rhodes. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park, residential, retail, restaurant and museum projects all over the world including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. Current theatre projects include *Antony and Cleopatra* for Theatre for a New Audience, *Uncle Vanya* for the California Shakespeare Theatre and *By*

the Waters of Babylon for the Geffen Playhouse. He is a graduate of the California Institute for the Arts and the Yale School of Drama.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 60 productions, including: *The American Plan, Sea of Tranquility, Dr. Seuss' How The Grinch Stole Christmas!, Hay Fever, Bell, Book and Candle*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Two Trains Running, Hold Please, Restoration Comedy, The Four of Us, Pig Farm, The Sisters Rosensweig, Tying, 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 Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Diana Moser

(Stage Manager)

THE OLD GLOBE: *The Glass Menagerie, In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy, Christmas on Mars, A Body of Water, Lobby Hero, Fiction, The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. EDUCATION: MFA in directing from

Purdue University. Diana splits her time away from theatre between Nova Scotia and the classic wooden sailboat, "Simba I." Proud member of Actors' Equity.

Jinny Parron

(Assistant Stage Manager)

THE OLD GLOBE: *Beethoven As I Knew Him, A Catered Affair, George Gershwin Alone, The Sisters Rosensweig*. REGIONAL: *33 Variations, The Deception*. EDUCATION: Ms. Parron received an MFA in Stage Management from the University of California, San Diego. Proud member of AEA.

Additional Staff for This Production

Fight DirectorSteve Rankin
Assistant DirectorLori Petermann
Asst. Lighting DesignShawna Cadence
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This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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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.

A SAN FRANCISCO HOUSE ON A SAN DIEGO STAGE

Building the Set of *The Pleasure of His Company*

How does the living room of a grand old Victorian house overlooking the Golden Gate Bridge make its way to the stage of The Old Globe?

It begins with Director Darko Tresnjak and Scenic Designer Alexander Dodge working with the text of the play. Like many 20th century playwrights, Samuel Taylor wrote a lengthy stage direction, almost two pages, describing the room, including such practical details as “the back wall of the room runs on a slant from U.R. [upper stage right] to D.L. [down right]” and such atmospheric suggestions as “the present occupants show a flair for combining the old and the new with taste and discrimination and humor.”

It’s up to the director and scenic designer to interpret these suggestions anew for each production of the play, as the set serves several functions at once. It must be the right environment for the time, place, and action of the play. It must be a practical space for the actors to work in and for the audience to see the action within the dimensions and sightlines of a particular theatre. And, above all, it is the visual image that first invites the audience to join in the world of the play, wherever that may be.

For this production, the scenic designer studied actual Victorian houses in the Bay area in developing the design, deriving elements of the set from real-life examples. The unusual and striking spindled archway over the staircase is based on the front porch railings of an actual house. The wallpaper copies an actual sample from the period, re-created by Globe scenic artists. Scenic designers use many methods in creating their plans for a set, from pen-and-ink drawings to computer drafting programs. Plans always include a series of miniature models of the set, “elevations” (sketches of the vertical surfaces of the set), and samples of the colors, fabrics, and other materials that will be used in constructing the set.

Once the set is designed, it falls to the Technical Department to make it a reality. The scenery for every production at the Globe is designed specifically for that production and built by the Theatre’s talented artists and craftspeople. Technical Director Ben Thoron and his staff translate the design into the specific materials and construction techniques needed to build it. The carpenters then build the elements of the set and the scenic artists create whatever surface those elements require.

The basic structure of the set is composed of “flats,” vertical structures that in this set represent the walls of the room. These are built as individual pieces from sheets of wood and joined together to create the shape of the room. Doors and windows are set into the flats; those too are built by the scene shop. To create the impression of a whole house beyond the living room, walls and furniture were specifically designed to show through the open doorways, suggesting the adjacent rooms.



HOUSE ON LEFT: THE FRONT PORCH ARCHWAY WAS THE INSPIRATION FOR THE STAIRWAY ARCH IN *THE PLEASURE OF HIS COMPANY* SET.

Architectural decoration, such as moldings, are either made in-house or purchased. The Technical Department scours the country to find sources for accurate architectural details for the wide range of periods and locations needed for the variety of plays produced at the Globe. For example, the spindles in the archway over the stairs in this set were made by the Disney molding shop, which makes similar items for the film industry.

Once the flats are built, the Scenic Artists finish the surfaces with paint, wallpaper, and other coverings. For some purposes, ordinary household paint serves as the basis; there are also special theatrical paints, which are more deeply saturated with tints to hold their color under theatrical lighting. For *The Pleasure of His Company*, five gallons of paint were used for the walls and another 15 gallons to create the wood grain effects on the wooden surfaces.

Scenic artists also create elements like the scrim covering the stage when the audience enters. The lovely branch of mimosa (chosen because of its importance in *The Pleasure of His Company*) on the deep blue background was hand-painted by Globe scenic artists on a cotton scrim material (a mesh fabric often used for “see-through” effects on stage). It took three people five days, working with paint brushes on the end of bamboo poles, to complete the 40-foot scrim!

The stunning view of the Golden Gate Bridge is based on a photograph taken specifically for the production by Thoron’s father. The image was separated into two parts, the background landscape and the bridge itself. The landscape was digitally altered to remove a freeway that didn’t exist in the 1950s. The landscape and bridge were printed

by a billboard printer and attached to flats in the Globe's scene shop. The final image you see is made up of the landscape flat in the background, with the bridge flat, cut to size, layered in front of it to give the view depth and dimension.

Creating an interior employs many of the same materials and techniques used to build our own houses and offices. But, because it is meant to be seen from the audience, a stage set often requires broader and stronger visual elements than we would put in our own living rooms. And because the space is designed more to be seen than to hold up under ordinary use, some elements can be simulated in ways that save time or money. For example, the lovely coved ceilings of the Dougherty's living room are made of Styrofoam! The oak parquet floors are, in reality, sheets of oak veneer over an inexpensive hardwood core. The parquet pattern is cut into the veneer using the Globe's CNC router, a computer-controlled cutting station that can create an almost unlimited variety of patterns. To give the impression of age and use over the years, the oak was stained and varnished with different finishes in various areas to simulate the patina of an old wooden floor.

On the other hand, sometimes details are included that may not be seen clearly by the audience. Could you tell that the wallpaper beneath the wainscoting is embossed with a floral pattern? Even if you couldn't see the individual flowers, the texture they give the wallpaper adds depth and visual interest to the scene. One of the things that makes theatre such a special experience is that each individual chooses, moment-to-moment, where to direct attention. Unlike film, where the director chooses what the audience will see, in the theatre you can choose, for example, whether to look at the person speaking or the person reacting, or you may focus on a detail of the set. So the artists responsible for the set make sure that, wherever your eye may light, there will be something pleasing and interesting to see.



CARPENTERS BILL KALMAN AND GILBERT VITEOLO WORK ON A PORTION OF THE FLATS FOR THE SET OF *THE PLEASURE OF HIS COMPANY*.

Until recently, scenery was built in the 4,500 square foot scene shop located beneath and behind the Old Globe stage. Early this year, The Old Globe Technical Center moved to a new building a few miles away in southeastern San Diego — where the scene shop now has 16,000 square feet! With this change comes much greater flexibility in construction methods, room to lay out and assemble complete sets in the shop, and capacity for working on multiple projects. The set for *The Pleasure of His Company* is the first large-scale set constructed in the Technical Center and moved onto the Old Globe stage.

So the answer to the question of how a Victorian living room gets to the stage is — it begins in the minds of the playwright, director, and designer and ends up traveling by truck up the freeway! But it reaches its final destination only when the curtain rises and it becomes part of your experience of *The Pleasure of His Company*.



PICTURE OF AN EARLY MODEL OF THE SET FOR *THE PLEASURE OF HIS COMPANY*, BUILT TO A SCALE OF 1/4 INCH = 1 FOOT.

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

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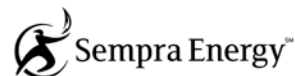
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

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.

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

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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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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
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.



DARKO TRESNJAK
Resident Artistic
Director

Artistic Director of the Globe's 2004-2008 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe

include: *All's Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Pericles*, *The Two Noble Kinsmen*, *Antony and Cleopatra*, *The Winter's Tale*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Titus Andronicus*. Other credits include *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well*, *Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theater Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot*, *The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon*, *The Blue Demon*, Huntington Theatre; *Hay Fever*, *Princess Turandot*, Westport Country Playhouse; *The Two Noble Kinsmen*, Chicago Shakespeare Theatre; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theater; *A Little Night Music*, *Amour*, Goodspeed Opera House; *La Dispute*, UCSD. His opera credits include The American premiere of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; *Die Zauberflöte*, Opera Theater of Saint Louis; *Orfeo ed Euridice*, *Il Trovatore*, *Turandot*, Virginia Opera; *Turandot*, Opera Carolina; *Il Barbraiere di Siviglia*, Florida Grand Opera; *Die Zauberflöte*, Florentine Opera Company; *La Traviata*, *Der Fliegende Holländer*, *Die Fledermaus*, and the American premiere of *May Night*, Sarasota Opera. He is the recipient of the Alan Schneider Award for Directing Excellence, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of *Pericles* and *The Winter's Tale*, and two 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 Puppet theatre. He was educated at Swarthmore College and Columbia University. Upcoming projects include Walter Braunfels' *The Birds* at the Los Angeles Opera, conducted by James Conlon.



JACK O'BRIEN
Artistic Director
Emeritus

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007. 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*, Associate Artist Stephen Metcalfe's *Emily*. WEST END: *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches* and *The Skin of Our Teeth*, all for PBS's American Playhouse. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 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. Honorary Doctorate, University of Michigan. 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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Carol GreenSpeakers Bureau Coordinator
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Hayatshahi, Jamie Koottarappallil, Steve Lipinsky, Nat McIntyre,
Sarah Price, David TierneyTeaching Artists

FINANCE

Paula NickodemusSenior Accountant
Angela YoshidaPayroll Coordinator/Accounting Assistant
Trish GuidiAccounts Payable/Accounting Assistant
Tim ColeReceptionist

DEVELOPMENT

Annamarie MaricleAssociate Director, Institutional Grants
Marilyn McAvoyMajor Gifts Director
Eileen PrisbyEvents Manager
Courtney QuinnDevelopment Coordinator,
Individual Annual Giving
Diane AddisMembership Administrator
Josh Martinez-NelsonDevelopment Administrator
Diana SteffenVIP Donor Ticketing
Rachel PlummerDevelopment Assistant
Donor Services
Joyanne Buscemi, Monica Jorgensen, Barbara Lekes, Richard
Navarro, Stephanie Reed, Judy ZimmermanSuite Concierges

MARKETING

Becky BiegelsenPublic Relations Director
Ed HofmeisterAudience Development Manager
Jackie AndersonPublications Coordinator
Claire KennellyMarketing Assistant
Samantha HaskinsPublic Relations Assistant
Joyanne Buscemi, Monica Jorgensen,
Judy ZimmermanMarketing/Events Assistants
Erica DeiGraphic Designer
Victoria HayneMarketing and Development Writer
Craig SchwartzProduction Photographer

Subscription Sales

Scott CookeSubscription Sales Manager
Anna Bowen-Davies, Arthur Faro, Andy Fink, Randi Hawkins,
Pamela Malone, Yolanda Moore, Jessica Morrow, Ken Seper,
Cassandra Shepard, Mandy Smith, Grant Walpole,
Andrea Leigh WalshSubscription Sales Representatives
Ticket Services
Shari ResselTicket Services Manager
Marsi RocheTicket Operations Manager
Dani MeisterGroup Sales Manager
Marissa Haywood,
Shouna ShoemakeLead Ticket Services Representatives
Brian Abraham, Ricky Allen, Elizabeth Brown, Sarah Ditzes, Tony
Dixon, Merri Fitzpatrick, Michael Knudsen, Alicia Lerner, Cassie
Lopez, Caryn Morgan, Jensen Olaya, Christine Perez, Jeffrey Pine,
Michael Pousson, Carlos Quezada, Jessica Seaman,
Molly Whittaker, Lyle WilsonTicket Services Representatives

PATRON SERVICES

Mike CallawayTheatre Manager
Adam LindstaedtFront of House Assistant
Merlin D. "Tommy" ThompsonPatron Services Rep
Rob Novak, Ashley RobertsHouse Managers
Dana JuhlFood and Beverage Manager
Haydee AldasFood and Beverage Assistant Manager
Michelle Elliott, Perla Rios, Brock Roser, Anne-Marie Shafer,
Tess ThompsonPub Staff
Babs Behling, Rose Espiritu, Stephanie Rakowski,
Stephanie ReedGift Shop Supervisors

Security/Parking Services

Rachel "Beahr" GarciaSecurity/Parking Services Supervisor
Irene HerrigAssociate Supervisor of Security
Sherisa Eselin, Janet Larson, Jeffrey Neitzel,
Sonia PaulSecurity Officers
Dallas Chang, Deborah Elliott, Nicole Hagemeyer,
Lou Hicks, Michael MoranParking Lot Attendants
Dallas Chang, Marcio Faria,
David NguyenV.I.P. Valet Attendants