

UPCOMING

IN THIS CORNER

Jan 5 - Feb 10, 2008
Cassius Carter Centre Stage



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

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

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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

SEA OF TRANQUILITY

BY

Howard Korder

SCENIC DESIGN
Scott Bradley

COSTUME DESIGN
David Kay Mickelsen

LIGHTING DESIGN
Robert Wierzel

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Elizabeth Lohr

DIRECTED BY

Michael Bloom

Casting by Samantha Barrie

SEA OF TRANQUILITY by Howard Korder is presented by arrangement with Dramatists Play Service, Inc., in New York.

World Premiere presented by Atlantic Theater Company, New York City, 2004.

Old Globe Theatre, Donald and Darlene Shiley Stage
January 12 - February 10, 2008

Cast of Characters

IN ORDER OF APPEARANCE

Ben.....	Ted Kõch *
Ashley/Adele.....	Rosina Reynolds *
Phyllis.....	Nike Doukas *
Josh.....	Sloan Grenz ♦
Nessa.....	Erika Rolfsrud *
Randy.....	Jeffrey Kuhn *
Gilbert/Roman.....	Carlos Acuña *
Astarte.....	Joy Farmer-Clary ♦
Kat.....	Ashley Clements ♦
Milton.....	Tony von Halle ♦
Johannsen/Barry.....	Ned Schmidtke *
Stage Manager.....	Elizabeth Lohr *
Assistant Stage Manager.....	Moira Gleason *

“Life is bearable even when it is unbearable. That is what is so terrible; that is the unbearable thing about it.”
— Geoff Dyer, *Out of Sheer Rage*

Setting: Santa Fe, New Mexico. Present.

There will be one 15-minute intermission

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

♦ Student from The Old Globe/University of San Diego Master of Fine Arts Program

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.

***Sea of Tranquility* is supported, in part, by the following generous sponsors:**

Continental Airlines



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

IRVING HUGHES

Life is a lease. Negotiate well.

Irving Hughes is San Diego's largest commercial real estate company that exclusively represents tenants. Jason Hughes, Principal of Irving Hughes represented the Globe in the acquisition of the Globe Technical Center in southeastern San Diego. The new 42,000 square-foot Technical Center will house the Theatre's scene shop and warehouse. The Globe is grateful to Irving Hughes for finding the property for the Technical Center and generously supporting the Globe.

Microsoft®

Microsoft is one of the largest corporate contributors in the United States high-tech industry to non-profit organizations. Microsoft employees are also some of the most generous employees giving both financially and volunteering their time to improve communities across the world. The Old Globe is appreciative of Microsoft's in-kind donation of products and licenses, which support the theatre's high quality artistic and education programs.

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

Board of Directors



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
Kathryn Hattox, Chair,
Board of Directors

BOARD OF DIRECTORS / OFFICERS

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DIRECTORS

Mary Beth Adderley-Wright
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Donald Cohn*
Peter J. Cooper
Stephen M. Cusato
Elaine Bennett Darwin
David W. Down
Sue Ebner
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Dolly Poet (1921-2007)
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Hon. Pete Wilson

*Executive Committee Member



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.

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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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.



PICTURED LEFT TO RIGHT: DARKO TRESNJAK, LOU SPISTO AND JERRY PATCH;
PHOTO BY CAROL SONSTEIN

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



PRESIDENT BUSH PRESENTED THE 2007 NATIONAL MEDAL OF ARTS TO OLD GLOBE THEATRE FOUNDING DIRECTOR CRAIG NOEL DURING A CEREMONY AT THE WHITE HOUSE.

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 graduate acting 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 has selected him to receive the National Medal of Arts.

Craig Noel: Envisioning The Future

The Old Globe's Education programs began with the same visionary man who shaped the Theatre's artistic life: Craig Noel. Considered the Father of Educational theatre in San Diego, his accomplishments are many. For those audiences who have come to love San Diego's Junior Theatre, it is notable that Mr. Noel first conceived Junior Theatre as an Old Globe program that has since found its own home and expanded to an exciting opportunity for young theatre enthusiasts to learn and perform. Mr. Noel also built such exemplary projects as Teatro Meta and Camp Orbit. Teatro Meta's 17-year lifespan helped to build a bilingual, collaborative bridge with our neighbor Tijuana and enriched the lives of thousands of young people. Camp Orbit gave a "total theatre experience that 'orbits' the world of theatre at The Old Globe."

The Globe Educational Tour was the very beginning of Craig Noel's vision for the Master of Fine Arts program. The program put Old Globe understudies on the road delivering energetic productions in area schools and gave the performers the opportunity to work and train with Old Globe professional directors. The desire to provide top-notch professional training for young performers eventually became the internationally-

praised Master of Fine Arts program, a partnership of The Old Globe and the University of San Diego that has been a mainstay of the Theatre's programming for twenty years.

Mr. Noel has watched as programs grew and changed with the needs of the community. He has supported and encouraged the staff of the Education Department, sharing his wealth of ideas and his passion for excellence. Mr. Noel's ebullient presence at Globe Education events evokes excitement and awe from teachers and students who know his incredible story and who are honored to know that he has never lost his passion for quality Educational programs that serve the San Diego Community and build the audiences and artists of the future. The Education Department salutes Craig Noel and gives its heartfelt thanks for the solid grounding and high standards he has set for the department.



CRAIG NOEL (CENTER) WITH VISTING STUDENTS.

CRAIG NOEL LEAGUE MEMBERS Planned Giving Society of The Old Globe

Craig Noel guided The Old Globe through its metamorphosis from a community theatre of the highest standards to one of the nation's most successful non-profit theatres. When Globe Board Members established a planned giving society to help secure the future of the theatre through donors' gifts of planned gifts, bequests and other estate planning options, it was an easy decision to name the society after Craig Noel.

Craig Noel League members are leaving their legacy at the theatre and addressing the most critical long-term need of the Globe, to grow its endowment, a protected investment fund that earns interest, which provides the theatre with a reliable income stream to supplement annual ticket sales and donations.

The Old Globe would be pleased to meet with you to discuss your goals for leaving a lasting gift to the Theatre. For more information, please contact Director of Development, Todd R. Schultz at (619) 231-1941x2310 or T Schultz@TheOldGlobe.org.

Anonymous (14)	Craig and Mary Hunter	Arthur and Marilyn Neumann	Jeanette Stevens
Robert S. Albritton*	Barbara Iredale*	Craig Noel	Eric Leighton Swenson
Diana Barliant	Bob Jacobs	Greg and Polly Noel	Anne C. Taubman
Nancine Belfiore	Joseph E. Jessop*	PACEM (Pacific Academy of	Cherie Halladay Tirschwell
Alan Benaryoa	J. Robert and Gladys H. King	Ecclesiastical Music)	Marian Trevor (Mrs. Walter M.)*
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Robert Gleason and Marc Matys	Shirley Mulcahy	Dolores and Rod Smith	*Deceased
Marcy Goldstone	Laurie Dale Munday	John and Cindy Sorensen	
Kathryn Crippen Hattox	Stanley Nadel and Cecilia Carrick	Marje Spear	
David and Debbie Hawkins	Alice B. Nesnow	Nancy A. Spector and Alan R. Spector	

Santa Fe

Santa Fe, NM, is known as a tourist destination, a haven for the rich and famous, and a Mecca for artists and writers. But many locals know another side of Santa Fe, where separate communities frequently find themselves at odds with each other. The divide between wealth and poverty in Santa Fe has been cited as a cause for a recent crime wave, according to the Santa Fe Reporter (November 2006).

“Whenever there is income disparity, there is more crime,” non-profit program manager Sara Koplik stated. “And Santa Fe is incredibly disparate – to the level of Latin America.”

The physical proximity between the separate communities is often so close that new homes and lavishly remodeled blocks sit beside older bungalows dating back to the 19th century. Magazine that the of real estate fourth- and fifth-generation Santa Fe residents to move outside the city limits for affordable housing.



SANTA FE, NEW MEXICO

Thomas Chavez, the director of the Palace of the Governors, Santa Fe’s historical museum, advised, “If you want to live [in Santa Fe], you have to come here wealthy or else take a vow of poverty.”

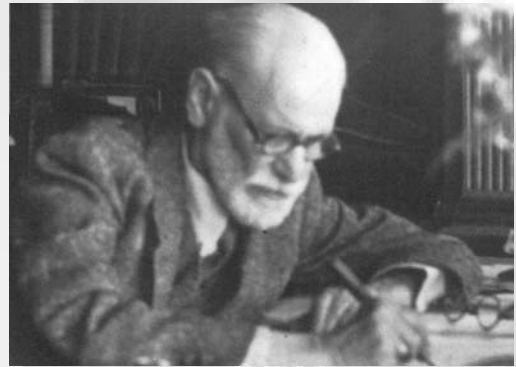
The division is not merely economic. Santa Fe is known as “The City of Three Cultures,” a name which refers to the Native American, Hispanic, and Anglo-American cultures. But the name is an oversimplification of the collision between the three communities. “We’re different cultures within cultures,” Chavez went on to say. “It’s a mixture. In Spanish, *mestizaje*. It’s a concept that has to do with everything from food to music to blood.”

Conflicts revolve around claims to the land, which began as early as the mid-1500s, when the Navajo people fought against the Spaniards who moved in from the southeast—battles that lasted until the late 1800s. Warring was not limited to invaders, however; the Anasazi, another southwestern tribe of Native Americans, fought each other and reportedly became victims of cannibalism (see article on page 11). More recently, new arrivals to Santa Fe have included retirees, celebrities, and the very wealthy. People of privilege and means have catapulted housing prices in Santa Fe, making in-town purchases impossible for descendants of families that have been there for generations.

As local artist Lynda Feman told the New York Times, “Santa Fe is impossible. I’ve lived here for 25 years, and I’m maxed out. It needs to change.”

— Kim Monteilbano Heil

THE QUESTION



DOES TALK THERAPY REALLY WORK?

The question is deceptively complicated. In recent years, the effectiveness of psychotherapy – regarded as the basis of talk therapy as it’s currently practiced – has been called into question by medical professionals and critics alike. But measuring the success of talk therapy poses many challenges.

For one, the experience of talk therapy is as different as the patients and the practitioners themselves. In other words, no two therapies are alike. Some therapists focus on dealing with the past, while others believe that correcting a person’s thought patterns and/or behavior is most beneficial. More and more therapists prefer cognitive behavioral therapy (CBT) over traditional psychotherapy, emphasizing that reviewing the past is not only unnecessary to healing, but can be counterproductive. These practitioners believe that it is not important for patients to return to the origins of their problems; rather, they should correct the errors in perceptions that lead them to the conclusion that life is hopeless.



Another complicating factor is a patient’s regimen of medications, often prescribed as part of the overall therapy. A November 1995 study concluded that “psychotherapy alone did not differ in effectiveness from medication plus psychotherapy.” However, a later study reported that a combina-

OF THERAPY



tion of therapy and medication is “often the best way to treat depression.” Other findings indicated that while drug therapy relieved symptoms faster, talk therapy was more effective over a longer period of time.

There is also the question of who the therapist is. In a 1995 study, psychologists, psychiatrists, and social workers did not differ in their effectiveness, and all did better than marriage counselors and family doctoring. Treatment by mental-health specialists yielded significantly better results than care administered by primary care physicians. Still, the generalized nature of such conclusions precludes an accurate assessment of what kind of individual offers the most effective therapy.

“I tell people to act as if they can change and that the act will become real, in time, but I don't believe it does. How can it? It's an act. An imitation. A habit. What good is that? When someone says to you life's impossible? And looks to you for help? Just go on pretending? I don't believe it anymore. They need a solution. I don't have one. There isn't one. You can't solve existence. Existence... solves you.”

— Ben in *Sea of Tranquility*

Talk therapy can work. But how, why, and with whom are not as clear. For those seeking treatment, perhaps the better question is: “Can therapy work for me?” With that question, one at least knows where to begin finding answers. — *Kim Monteilbano Heil*

The following is taken from **DID CANNIBALISM KILL ANASAZI CIVILIZATION?**

by Julie Cart, The Japan Times, July 13, 1999

CHACO CANYON, NM - It is one of the great prehistoric puzzles: What caused the Anasazi people, who had one of the most sophisticated civilizations in North America, to abandon their beautiful stone dwellings in the mid-12th century? What made families walk away, seemingly in great haste, leaving behind food cooking over fires and sandals hanging on pegs?...

...Now, at least one chilling explanation has come forth from physical anthropologist Christy Turner. With the publication this spring of “Man Corn: Cannibalism and Violence in the Prehistoric American Southwest,” which he wrote with his late wife, anthropologist Jacqueline Turner, he has managed to anger Native Americans, rifle scientists, horrify New Agers and provide a fascinating theoretical glimpse into the collapse of a great civilization....

...The book debunks the traditional view of the Anasazi as peaceful agriculturists, whose modern-day descendants are the highly spiritual Hopi, Zuni and Pueblo peoples....

... Turner contends that a “band of thugs” - Toltecs, for whom cannibalism was part of religious practice - made their way to Chaco Canyon from central Mexico. These invaders used cannibalism to overwhelm the unsuspecting Anasazi and terrorize the populace into submission over a period of 200 years....

...The Anasazi fled the oppressive cultists and sought haven deep in remote canyons. The next time any part of the culture appeared, these Pueblo people were found to have constructed elaborate dwellings adhered to the sheer sides of cliffs.

Generations of scientists have postulated that such suspended villages - located far from water - represented a fear of a great foe. Turner suggests the Anasazi took up these defensive positions against a horrible enemy - the evil that had infiltrated their own people....

...The notion that the Hopi - revered by scholars as wise and gentle astronomers who lived in an enlightened society - would be capable of killing and eating members of their own clan stunned scientists.

Anthropologists acknowledge than any theory that seems to portray Pueblo Indians in a negative light would be hard to sell.

“Our understanding of the Anasazi is exactly parallel to what was thought of the Maya years ago - this advanced society responsible for beautiful things, that now we realize was not a peaceful place,” said David Wilcox, curator of the Museum of Northern Arizona.

“We are in a period where everything Native American is (seen as) spiritual, sensitive and wonderful. We would like to believe that all of the nasty stuff was introduced by the Europeans, and before that it was all truth, beauty and love. Sorry, that's just not so. These were complex societies. We are all capable of doing those things.”

Carlos Acuña

(Gilbert/Roman)



THE OLD GLOBE: Debut. ELSEWHERE: *The Merchant of Venice*, *Seven Deadly Sins*, Ethos Theatre Co; *Rumours of Our Death*, Tres Stage

Theatre; *Dangerous Corner*, Underground Theatre Company; *Bye Bye Margarita*, Guthrie Lab; *Claudia's Family*, Catalina Players Theatre Company; *6RMS RVR VW*, Desert Players Theatre Co.; *Caras y Mascaras*, Tucson Pastorela, *Electricidad* (Workshop with Mark Taper Forum), *Thirteen Days* (with San Francisco Mime Troupe), Borderlands Theatre Company. FILM: *Three Breaths* (2008), *Serum*, *The Gauntlet*, *A Little Silence*, *Reign of the Fallen*, *The Woman Who Fell from the Sky*, *The Art of Ketman*, *Deep Toad*, NALIP Producers Academy, 2003. TV: *Guiding Light*, *One Life to Live*, *It's a Miracle*. TRAINING: MFA, Rutgers University; Mason Gross School of the Arts Conservatory/The Guthrie Experience, MFA Summer Conservatory.

Ashley Clements

(Kat)



THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Pericles*. ELSEWHERE: *Arca-dia*, *'Tis Pity She's a*

Whore, *An Ideal Husband*, *Fiddler on the Roof*, *A Christmas Carol*, *Captain Manly*. EDUCATION: Ashley holds a BA in Drama from Ithaca College.

Nike Doukas

(Phyllis)



THE OLD GLOBE: *Much Ado About Nothing*. REGIONAL: *Tonight at 8:30*, *The Antaeus Company*; *Ridiculous Fraud*, *Major*

Barbara, *The Beard of Avon*, *Much Ado About Nothing*, *Everett Beekin*, *Pygmalion*, *Arms and the Man*, *The Norman Conquests* (among others), South Coast Repertory; *God of Vengeance*, *Communicating Doors*, A Contemporary Theatre; *The Affliction of Glory*, *The Wood Demon*, Mark Taper Forum; *Julius Caesar*, Shakespeare Festival LA; *The Importance of Being Earnest*, Berkeley Repertory Theatre; *Measure for Measure*, *Our Town*, Shakespeare Santa Cruz; *Twelfth Night*, *A Midsummer Night's Dream*, *Richard III*, *Othello* (among others) Berkeley Shakespeare Festival; *Private Lives*, *The Majestic Kid*, *A Christmas Carol*, The American Conservatory Theatre. TV: *Women's Murder Club*, *Shark*, *Numb3rs*, *Without a Trace*, *Criminal Minds*, *Desperate Housewives* (recurring) among others. MFA The American Conservatory Theatre.

Joy Farmer-Clary

(Astarte)



THE OLD GLOBE: 2007 Summer Shakespeare Festival. THE OLD GLOBE/ USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Pericles*,

Marat/Sade, *The Laramie Project*, *Much Ado About Nothing*. ELSEWHERE: *The Lion*, *the Witch*, and *the Wardrobe*, Lincoln Center Institute; *Romeo and Juliet*, Austin Shakespeare Festival; *Crazy for You*, Zilker

Productions; *Sweet Charity*, *Never Too Late*, Crown Uptown Theatre; *Star Spangled Girl*, *Singin' in the Rain*, *Cabaret*, *Funny Money*, Bigfork Summer Playhouse. FILM SHORTS: *Today*, *Mourning After*, *Weapons of Udder Destruction*. TV: *In the Heat of the Night*, *Deadly Relations*.

Sloan Grenz

(Josh)



THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Pericles*. ELSEWHERE: *Titanic*, *Parade*,

Superstar, Weathervane Repertory; *Hamlet*, *Romeo and Juliet*, Whit & Will Players; *Henry & Mudge* (premiere), *Huckleberry Finn*, Theatreworks/USA; *Jack...*, *Cinderella*, Kings Theatre/Lycian Centre; *Meaningless*, *Bailiwick*; *Little Shop of Horrors*, Jewish Theatre Ensemble; *Tradition*, NY Fringe; *Robin Hood*, Park Playhouse; and singing at CBGB's and The Knitting Factory with Infinite Orchestra. Best known for his performance as "Nervous Resident" in NYU's School of Medicine training videos, Sloan is a graduate of Northwestern University.

Ted Köch

(Ben)



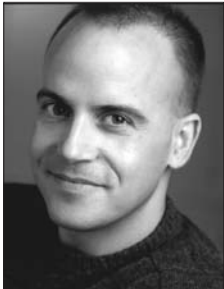
THE OLD GLOBE: *Pig Farm*. BROADWAY: *The Pillowman*, *Death of a Salesman*, *Cat on a Hot Tin Roof*. OFF-BROADWAY: *Meshugah*, *Naked Angels*; *The Chaos*

Theories, Shotgun Productions. NATIONAL TOUR: *Death of a Salesman*. REGIONAL:

Sweet Bird of Youth, The Front Page, Williamstown Theater Festival; *True West*, Arena Stage (Helen Hayes nomination, Outstanding Lead Actor); *Ella*, Crossroads Theatre; *Broadway*, Pittsburgh Public; *A Streetcar Named Desire*, Buffalo Studio Arena; *Orphans*, CT-20 Ensemble (Joseph Jefferson Award, Best Actor); *As You Like It*, Goodman Theatre; *Guys and Dolls*, North Carolina Theatre; *Macbeth*, Next Theatre. TV: *The Sopranos, The West Wing, Law & Order, Law & Order: Criminal Intent, Ed, Third Watch, Hack, Guiding Light, Chicago Hope, Early Edition*. FILM: *A Crime, Griffin and Phoenix, Hannibal, Autumn in New York, Dinner Rush, Strangers, Death of a Salesman* for Showtime, *Cold Souls* (Upcoming). Proud member of AEA.

Jeffrey Kuhn

(Randy)



THE OLD GLOBE: Debut. BROADWAY: *Assassins* (Giuseppe Zangara), *Monty Python's Spamalot* (Sir Bedevere), *Wicked* (Boq),

Ragtime. OFF-BROADWAY: *Floyd Collins* for Playwrights Horizons. REGIONAL: *I Am My Own Wife*, A.R. Gurney's *The Fourth Wall*, *Dirty Blonde*, *The Story of My Life*, *Love's Labour's Lost*, *Antony and Cleopatra*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Illusion*, *The Tempest*, *Twelfth Night*, *Timon of Athens*, for the Stratford Festival, Atlanta's Alliance, Repertory Theatre of St. Louis, Cincinnati Playhouse, O'Neill Theater Center, Canadian Stage Company, Prince Music Theatre. TORONTO: *The Lion King* (Zazu), *The Who's Tommy* (Cousin Kevin), George F. Walker's *Nothing Sacred* (Gregor). TV: *Earth: Final Conflict*, *Gotti*, *Nothing Sacred*, *Romeo and Juliet*.

Rosina Reynolds

(Ashley/Adele)



THE OLD GLOBE: *The Trojan Women*, *Romeo and Juliet*, *Missing Footage*, *Burning Hope*. SAN DIEGO: *Arcadia*, *Copenhagen*, *The Little Foxes*, *Cygnets*

Theatre; *Wit*, *Amy's View*, *The Rivals*, *Eleanor*, North Coast Repertory Theatre; *Cymbeline*, *A Lovely Sunday at Creve Couer*, *A Christmas Carol*, San Diego Repertory Theatre; *Humble Boy*, New Village Arts; *Since Africa*, Mo'olelo Performing Arts Company; *Shirley Valentine*, *Long Days Journey into Night*, Renaissance Theatre Company; *Joyful Noise*, *Lettuce & Lovage*, *Woman of No Importance*, Lambs Player's Theatre; *Knife in the Heart*, Sledgehammer Theatre; *In the Fires of Delight*, Malashock Dance Company; *Arms and the Man*, Moonlight Avo; *Mrs. Farnsworth*, Laterthanever Productions.

Erika Rolfsrud

(Nessa)



THE OLD GLOBE: *The Seagull*, *Cymbeline*, *Henry IV*, *Dancing at Lughnasa*, *Macbeth*, *The Gate of Heaven*. BROADWAY: *The Coast of Utopia*, Lincoln

Center; *Rabbit Hole*, Manhattan Theatre Club. OFF-BROADWAY: *The Glory of Living*, Manhattan Class Company; *How I Learned to Drive*, Vineyard Theatre at the Century Theatre; *Trout Stanley*, The Culture Project; *O Pioneers!*, *The Comedy of Errors*, The Acting Company at Women's Project; *Eclipsed*, Irish Repertory; *Love's Fire*, The Acting Company

at the Public Theatre. REGIONAL: *Bad Dates*, Arizona Theatre Company and Two River Theatre Company; *Outrage*, Wilma Theatre; *Jumpers*, ACT Theatre; *The Dazzle*, Hartford Theatreworks; *Much Ado About Nothing*, Great Lakes Theatre Festival; *The Good Times Are Killing Me*, Seattle Repertory Theatre; and the Shakespeare Festivals of Utah, Seattle and Idaho. FILM/TV: *Alone*, *Third Watch*, *All My Children*, *Law & Order*, *As The World Turns*. TRAINING: Old Globe Theatre/USD.

Ned Schmidtke

(Johannsen/Barry)



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

Company; *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*,

CONTINUED NEXT PAGE

Chain Reaction, The Relic, Music Box. TV: *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.

Tony von Halle

(Milton)



THE OLD GLOBE: Debut. THE OLD GLOBE/USD PROFESSIONAL ACTOR TRAINING PROGRAM: *Pericles.* OTHER THEATRE: *SubUrbia*

(OOBR Award), Abingdon Theatre; *Romeo and Juliet*, Greenwich St. Theatre; *Thief River*, Arena Theatre; *The Fantasticks*, Stella Adler Studios; *A Christmas Carol*, McCarter Theatre; *Caligula, the musical*, Zipper Theatre; *Believe*, York Theatre; *I'll Be Seeing You* (world premiere), Kimmel Center; *Hamlet*, Michigan Shakespeare Festival; *Tape Recorder*, The Bailiwick Theatre; *Undiscovered Treasures*, New York Comedy Club. FILM/TV: *Frank, Jaaneman* (Bollywood), *Talking to God, The Ides of March, Larceny, Edward Albee's Who's Afraid of Virginia Woolf?, The Trial.* TRAINING/EDUCATION: BFA Theate Performance, University of Michigan; Theatre Studies, Idyllwild School of Music and the Arts.

Howard Korder

(Playwright)

Plays include *Fun, Nobody, Boys' Life, The Lights, Night Maneuver, Search and Destroy*, and *The Hollow Lands.* AWARDS: Obie, Kesselring Prize, HBO Writer's Award, Guggenheim Fellowship, Kennedy Center Fund for New American Plays. FOR TELEVISION: *Lip Service, The Passion of Ayn Rand, Little Assassin, Stealing Sinatra, Bad Apple.*

Michael Bloom

(Director)

Artistic Director, Cleveland Play House. OFF-BROADWAY: *Sight Unseen* (Drama Desk nomination), Manhattan Theatre Club, WPA, Soho Rep. REGIONAL: *Well, A Streetcar Named Desire, Rabbit Hole, Lincolnesque*, Cleveland Play House; *Dinner with Friends* (premiere), Actors Theatre of Louisville; *Gross Indecency* (Elliott Norton Award), Huntington Theatre Company; *Sight Unseen, Proof*, South Coast Rep; ...*A Young Lady From Rwanda* (American premiere), Kansas City Rep; *The Cryptogram*, Geffen Theatre; *Nora, The Guardsman, Sweet Bird of Youth*, Williamstown Theatre Festival; *Road to Nirvana, The Writing Game* (American Repertory Theatre); INTERNATIONAL: *The Glass Menagerie, The Miracle Worker*, Aoyama Theatre, Tokyo. WRITING: Articles for New York Times and American Theatre, *Thinking Like A Director*, Farrar, Straus, & Giroux.

Scott Bradley

(Scenic Design)

THE OLD GLOBE: *Enter the Guardsman, Smash, Joe Turner's Come and Gone.* BROADWAY: *Seven Guitars* (1996 NY Drama Desk Award for Best Set Design, NY Outer Critics' Circle Award for Best Design Collaboration and Tony nomination for Best Set Design); *Joe Turner's Come and Gone* (1988 NY Drama Desk Award nomination). OFF-BROADWAY: *Eurydice, The Notebooks of Leonardo Da Vinci, Sin*, Second Stage; *Picasso at the Lapin Agile*, Promenade Theater; *An Unfinished Song*, Provincetown Playhouse; *Modigliani, The Return*, Jewish Repertory Theatre; *Cahoots*, South Street Theatre. REGIONAL: *Rabbit Hole, The Dreams of Sarah Breedlove*, The Goodman Theatre; *Gem of the Ocean*, Arena Stage; *Fences, A Raisin in the Sun*, Hartford Stage; *The Merry Wives of Windsor*, Cal Shakes; *The Glass Menagerie*, Berkeley

Rep; *The Velvet Sky*, Woolly Mammoth Theatre. FILM: *Pushing Hands, Dead End Days.* TV: *Late Night with David Letterman, Late Night Anniversary Show.* Currently working on designs for *Dead Man's Cell Phone* at Steppenwolf and *The Bluest Eye* at Hartford Stage and Long Wharf Theatre.

David Kay Mickelsen

(Costume Design)

THE OLD GLOBE: Debut. REGIONAL: Guthrie Theatre, Geffen Playhouse, Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arizona Theatre Company, Pioneer Theatre, Geva Theatre, Northlight Theatre, Tennessee Rep, San Diego Rep, New Mexico Rep, Repertory Theatre of St. Louis, Williamstown Theatre Festival, Sundance Theatre, Children's Theatre Company of Minneapolis, Ford's Theatre, Portland Center Stage, A Contemporary Theatre, Ensemble Studio Theatre, Pennsylvania Center Stage, Jean Cocteau Repertory Theatre, Theatre of the Open Eye, Hampton Playhouse, Timberlake Playhouse, Laguna Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, as well as the Oregon, Colorado, Utah and Illinois Shakespeare festivals. EDUCATION: MFA, California Institute of the Arts, BA, Western Oregon University. Originally from Canby, Oregon, David now makes his home in Long Beach, California. He is a member of United Scenic Artists.

Robert Wierzel

(Lighting Design)

OLD GLOBE: Debut. BROADWAY: *David Copperfield's Dreams and Nightmares; The Deep Blue Sea*, Roundabout Theatre Company.

OFF-BROADWAY: NYSF/Public Theater, Signature Theatre Company, MCC Theatre; Mostly Mozart Festival, Classic Stage Company, Playwrights Horizons, The Acting Company, BAM, among others.

REGIONAL: Hartford Stage, Mark Taper Forum, Long Wharf Theatre, A.C.T.,

Chicago Shakespeare Theater, Goodman Theatre, Berkeley Repertory, Arena Stage, Guthrie Theater, and Shakespeare Theatre DC, among many others. DANCE: Bill T.

Jones/Arnie Zane Dance Company. 22 years of collaboration. The Lyon Opera Ballet, Berlin Opera Ballet. OPERA: Philip Glass'

Hydrogen Jukebox, Les Enfants Terribles. Paris Opéra (Garnier), Tokyo Opera, Glimmerglass Opera, San Francisco Opera,

Lyric Opera of Chicago, New York City Opera, Seattle Opera, Portland Opera, San Diego Opera, Minnesota Opera, Canadian Opera, Montreal Opera, Vancouver Opera,

Virginia Opera, Florida Grand Opera, and Washington Opera, among many others.

TEACHING: Graduate Program-Design for Stage and Film at New York University, Tisch School of the Arts. TRAINING: Yale School of Drama.

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 50 productions, including: *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, Trying, Moonlight and Magnolias, Vincent in Brixton, I Just Stopped By to See the Man, Lucky Duck, The Intelligent

Design of Jenny Chow, Blue/Orange, Time Flies, Pentecost, Compleat Female Stage Beauty, Dr.

Seuss' How the Grinch Stole Christmas!, The Boswell Sisters, Crumbs from the Table of Joy.

ELSEWHERE: Centerstage, Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Elizabeth Lohr

(Stage Manager)

THE OLD GLOBE: *Full Gallup, Puddin' 'n' Pete.*

NATIONAL TOUR: *Wicked, Les Misérables.*

REGIONAL: *Cat on a Hot Tin Roof*, Dallas Theater Center; *Be Aggressive*, La Jolla Playhouse; *Proof*, Arizona Theatre Company.

Other regional theatre credits include productions for Cleveland Play House, San Diego Repertory Theatre and Nebraska Repertory Theater. Ms. Lohr is a vacation cover stage manager for the 1st National Tour of *Wicked*. She spent two years touring with *Les Misérables*. Ms. Lohr has been a member of Actor's Equity Association since 1987.

Moira Gleason

(Assistant Stage Manager)

THE OLD GLOBE: *The Sisters Rosensweig, The Constant Wife, Dr. Seuss' How the Grinch Stole Christmas!* ('05), 2005 and '07

Summer Shakespeare Festival, *Vincent in Brixton, I Just Stopped By to See the Man, Fiction, The Full Monty*; as Douglas Pagliotti

Stage Management Intern: *Old Wicked Songs.*

ELSEWHERE: Stage Manager of *Adoption Project - Triad*, Mo'olelo; *Miss Witherspoon*, San Diego Rep; *Fathom*, Malashock Dance ('06). Ms. Gleason has held many different positions at the Globe from House Manager to Carpenter, Master Sound Technician to Education Coordinator. Ms. Gleason holds a BA from Southern Oregon University. Moira is a proud member of Actor's Equity.

* * *

Joy Farmer-Clary and Tony von Halle appear in this production courtesy of Actors' Equity Association

ADDITIONAL STAFF FOR THIS PRODUCTION

Voice and Dialect Coach.....Jan Gist
Assistant Director.....Annie Langer
Assistant Lighting DesignJason Bieber
Stage Management Intern.....Alisa Zeljenjak



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.



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



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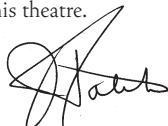
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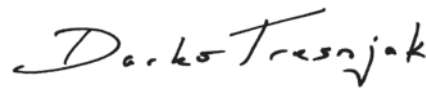
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

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

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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.

SENNHEISER® LISTENING SYSTEM

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

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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.



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 Beekin*. 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 Jerzy* at the 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* 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; *Rosencrantz and Guildenstern Are Dead* at Long Wharf Theater Company; *A Little Night Music*, *Amour* at Goodspeed Opera House; and *La Dispute*, UCSD. Other directing credits include productions at Florida Grand Opera, Opera Theater of St. Louis, Virginia Opera, Florentine Opera Company, and the American premiere of Rimsky-Korsakov's *May Night* 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 Theater 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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Jacynth Pohl, Frank Vasquez Parking Lot Attendants
Mark Brickman, David Nguyen V.I.P. Valet Attendants

Jack O'Brien
Artistic Director Emeritus

Craig Noel
Founding Director