



## 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



### THE WOMEN

September 13 - October 26, 2008

Old Globe Theatre



### BACK BACK BACK

September 19 - October 26, 2008

The Old Globe Arena Stage  
at the 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 *Sight Unseen*, the inaugural production at The Old Globe's arena stage at the James S. Copley Auditorium. We are deeply grateful that our neighbor, the San Diego Museum of Art, has leased us this space while we construct our new second stage. This allows us to continue our program without interruption in a perfect venue, thanks to this special arrangement with the Museum. As for the venue—we have made it a priority to create a theatrical space here that retains all the intimacy that our audiences

have treasured in the former Cassius Carter Centre Stage. So again, we thank the San Diego Museum of Art for making it possible for the Globe to bring you an exciting season of theatre.

As you can see, we've begun construction of the Globe's new campus, including the new arena theatre, education center, and plaza. We've even built a temporary pub across the plaza. Our plans for the upcoming seasons and the education programs in the new center are well underway, and we thank you for being a part of the excitement during the construction period.

As part of the Summer Season, on the Old Globe stage, Resident Artistic Director Darko Tresnjak brings you the delightful comedy, *The Pleasure of His Company*. 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, playing through the end of September.

While all of this takes place, our innovative Summer Shakespeare Intensive is giving young people an extraordinary opportunity to explore Shakespeare. We've brought students from around the county to work with our Old Globe/USD Master of Fine Arts students, as they prepare and perform a special 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 stage on August 11. Join us in following their progress and enjoying their performance.

More than anything, we're so pleased that you are here in this exciting new space—for this exciting performance of *Sight Unseen*. Enjoy your experience.

*Lucas G. Sisto*  
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

# SIGHT UNSEEN

BY

Donald Margulies

SCENIC DESIGN  
Nick Fouch

COSTUME DESIGN  
Laurie Churba

LIGHTING DESIGN  
Chris Rynne

SOUND DESIGN  
Paul Peterson

STAGE MANAGER  
Tracy Skoczelas

DIRECTED BY

Esther Emery

Casting by Samantha Barrie, CSA

SIGHT UNSEEN by Donald Margulies is presented by arrangement with Dramatists Play Service, Inc., in New York.

Originally produced in New York City by the Manhattan Theatre Club on January 7, 1992.  
Commissioned and originally produced by South Coast Repertory.

# Cast of Characters

*(In Order of Appearance)*

Jonathan.....	Anthony Crane
Nick.....	Ron Choularton
Patricia .....	Kelly McAndrew
Grete.....	Katie Fabel
Stage Manager.....	Tracy Skoczelas

## Setting:

### ACT 1

1. A cold farmhouse in Norfolk, England. The present.
2. An art gallery in London. Four days later.
3. The farmhouse. An hour before the start of Scene One.
4. A bedroom in Brooklyn. Fifteen years earlier.

### ACT 2

5. The farmhouse. A few hours after the end of Scene One.
6. The art gallery. Continued from the end of Scene Two.
7. The farmhouse. A few hours after the end of Scene Five.
8. A painting studio in an art college. New York State. Seventeen years earlier.

There will be one 15-minute intermission.

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

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**SIGHT UNSEEN is supported, in part, by the following generous sponsors:**

## JAKE AND TODD FIGI

Jake and Todd Figi have been supporters of The Old Globe for many years. As a member of the Globe's Board of Directors, Jake served as Co-Chair of the 2006 Globe Gala, and Todd was part of the team of Co-Chairs for the 70th Anniversary Globe Gala in 2005. Over the last several years, the couple has extended their generosity to support productions in the Cassius Carter Centre Stage, including last year's successful run of *Hold Please*. Jake and Todd have long been known as prominent arts patrons in the San Diego community. Todd is currently serving as Board President of the Museum of Contemporary Art San Diego, where Jake also serves as an active volunteer. They are avid collectors of Latin American Art and reside in La Jolla with their two dogs, Niki and Guapo.

## U.S. BANK

For more than a decade, U.S. Bank has supported The Old Globe's Education and Outreach Programs including *The Shakespeare Initiative for Young People*. Thanks to the support of Senior Vice President and Regional Manager Jim Wening, U.S. Bank has expanded its support to sponsor this production of *Sight Unseen*. U.S. Bank strengthens communities through contributions to nonprofit organizations to improve the educational and economic opportunities of low- and moderate-income individuals and families; and enhance the cultural and artistic life in communities across the country. John Rebelo, current U.S. Bank Board Member proudly serves on the Globe's Board of Directors.

## GLOBE AMBASSADORS

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

# 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 the campaign.

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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\*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.

# 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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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.

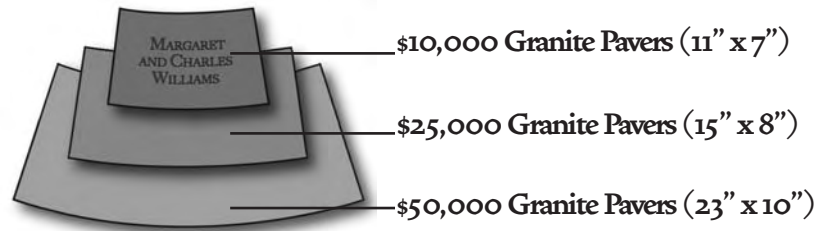
But the arts hold a special place in their lives. "I see theatre as a 'higher calling,' if I can use that term," says Karen. "When you see something on stage, it resonates more deeply. The juxtaposition of art, words, thought and performance gets into your soul. Moral, philosophical, and aesthetic ideas 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.



## BE A LASTING PART OF THE OLD GLOBE

By Naming A  
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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!

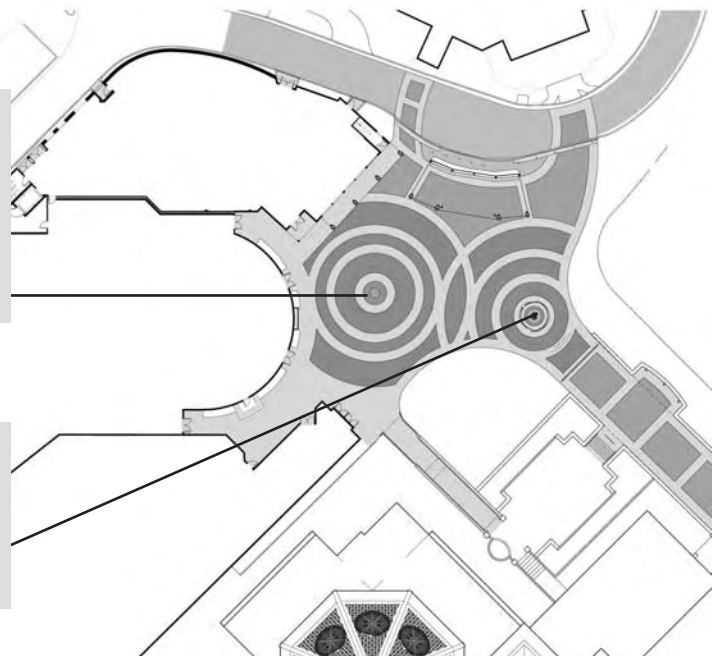
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Near the entrances of the two theatres will be the Granite Pavers recognizing gifts of \$50,000 and \$25,000.

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## ARTISTS ON ART

"I wish I could manage to make you really understand that when you give money to artists, you are yourself doing an artist's work, and that I only want my pictures to be of such a quality that you will not be too dissatisfied with your work."

— Vincent Van Gogh

"A painter is a man who paints what he sells. An artist, however, is a man that sells what he paints."

— Pablo Picasso

"Making money is art and working is art and good business is the best art."

— Andy Warhol

"Good art can not be immoral. By good art I mean art that bears true witness, I mean the art that is most precise."

— Ezra Pound



## DONALD MARGULIES, OR WHAT'S AN AMERICAN PLAYWRIGHT?

By Michael Feingold

*The following is an excerpt from Michael Feingold's introduction to SIGHT UNSEEN and Other Plays by Donald Margulies, Theatre Communications Group Inc., New York, 1995.*

When I see one of Donald Margulies's plays, I always end up thinking about my cousin Abe. He and his wife were among the lucky ones. They had been in Theresienstadt, which was not one of the worst camps, and had actually married in the camp itself. They had survived to settle [in the U.S.] after the War. However, in the late '60s, he and his family emigrated to Israel, because he said, "It is going to happen again. It is going to happen here. And I want to be with my own people when the time comes."

Back then I thought Abe was funny, a bit cracked. We all did. Nowadays I'm not so sure: Israel, where Abe's family still lives, is slowly struggling toward peace with the Palestinians. Meanwhile, I sit here in New York, flanked by Louis Farrakhan on one side and Pat Robertson on the other. Maybe it is going to happen here, but I was not born in Europe, and don't find it so easy to say who my own people are.

Jews are used to being hated; once you have met the hatred, you never get over it. Your consciousness is always marked by a sense of being in some way separate. And your history — like the Holocaust history that sneaks or strides into all of Donald Margulies's plays — hangs over you, a permanent cloud in even the sunniest sky. There is no escape; what you believe to be permanent and comforting can be taken from you in a second, can vanish without a word.

And this, too, hangs over Margulies, who very properly uses his plays to test the validity of such concepts, sorting out what it means to be creative along with what it means to be a Jew. Margulies's gift for raising troublesome issues subtly comes with a concomitant gift for ironizing his way around them, for seeing them from all sides. Because troublesome questions don't have simple answers; that's why, like history, they never go away. For Margulies, the troublesome questions are about family ethics, friendship and money, and in *Sight Unseen*, they're about love and art. But the underlying question that is more



PORTRAIT OF AN ARTIST AS A WOMAN, 1989, BY ERIC FISCHL.





CROUCHED WOMAN WITH SCISSORS, 1982, BY DAVID SALLE

deeply troublesome is about Jews and identity in America, and the real beauty of Margulies’s work is that he’s managed to create an ethnic theatre without the tub-thumping self-consciousness that often mars ethnic-minority art. In art the things you assert are your identity; the questions you raise are your way of transcending it.

Pretending that you have no ethnic identity is no use for purposes of transcendence. *Death of a Salesman* is a Jewish play too, for all of the little impulses on Arthur Miller’s part to make it more universal by making it abstract. What Miller wrote, in effect, was the story of the Jewish spirit’s failure to find a home in the American system;

everything Margulies writes, one step further on, is an implied critique of the system on that basis, the chronicle of a land which is all model apartments and no home for anybody’s spirit. Eugene O’Neill’s *Long Day’s Journey into Night* – an Irish Catholic play the way *Death of a Salesman* is a Jewish play – also seeps into Margulies’s work. The cruel banality of American life, with which both Miller and O’Neill are at war, is a kind of terrifying wonder-world to Margulies.

Miller and O’Neill’s obsessive focus on the family represents one American approach to art; the other is that consolation of displaced souls, the desire to include everything: Walt Whitman, Gertrude Stein, Thomas Pynchon. Margulies, coming after so many such efforts and sensitively aware of them, seems to be struggling to strike a balance between the two modes. The American everything is in his plays: street slang and Greek myth; the form of naturalism and a determined stylistic disruption of it; the assertion of ethnic identity and a systematic effort to see around it.

So Donald Margulies’s plays remind me of all the reasons why I am not, despite the premonitions of my cousin Abe, going to leave America. I am going to stay here “because I was born here, and my great-great-grandmother baked bread for George Washington’s troops when he crossed the Delaware, and I am going to stay here and have a piece of it just like you.” The part about my great-great-grandmother isn’t true. I didn’t say those words; Paul Robeson did, to a session of the House Un-American Activities Committee, which was trying to deprive him of his passport because of his political beliefs. And when they asked him why he liked Russia so much, he said, among other things, “the great poet of Russia is a Negro,” which is true; he was speaking of Pushkin. Well, the great playwrights of America are African and Latin American and Irish and Italian and Chinese and Eastern European. And Jewish. And when I see Donald Margulies’s plays, I see America. And I like America. And I fear for America. And I smile at America. And I decide not to emigrate.

*Michael Feingold has worked in the American theatre for over three decades as a translator, playwright, lyricist, director, dramaturg, and literary manager. He was a finalist for the Pulitzer Prize in Criticism for his work as the chief theatre critic for New York’s weekly newspaper, The Village Voice.*



MADISON NUDE, 1967, BY JACK BEAL

“A young painter who cannot liberate himself from the influence of past generations is digging his own grave.”

— Henri Matisse

“Freedom of any kind is the worst for creativity.”

— Salvador Dali

“If a symbol should be discovered in a painting of mine, it was not my intention. It is a result I did not seek. It is something that may be found afterwards, and which can be interpreted according to taste.”

— Marc Chagall

“Which painting in the National Gallery would I save if there was a fire? The one closest to the door, of course.”

— George Bernard Shaw



*The artists featured on these pages provided inspiration to playwright Donald Margulies for the work of “Jonathan Waxman” in SIGHT UNSEEN.*

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



PHOTO BY SUSAN JOHANN

## ...AFTERWORD

By Donald Margulies

*The following is an excerpt from Donald Margulies's essay entitled "Afterword by the Playwright," The New York Times, 1992.*

Sometime in the early '60s, when I was around nine years old, my mother and father and brother and I checked into a cheap hotel in the West 50s of Manhattan, and for six days we saw every hit on Broadway. As the house lights dimmed each night and each matinee, I remember feeling almost unbearably excited by what lay ahead.

Herb Gardner's *A Thousand Clowns* was the first nonmusical play I ever saw, and I remember how the muscles in my face hurt from grinning in pleasure for two hours. For a boy like me, whose father worked all the time, it must have been invigorating to see a play about a man who preferred being home to toiling at a demoralizing job. In retrospect, it seems fitting that my first exposure to drama was a play about a complex father figure and his surrogate son, for the theme of fathers and sons has long figured in my plays and in my life.

My father was a taciturn man, physically affectionate but prone to mysterious silences, who worked six, sometimes seven, days a week selling wallpaper in Brooklyn. His days routinely began at six in the morning and didn't end until eleven at night, but his rare days off were often devoted to playing records on the living room hi-fi. The great composers whose music wafted through our tiny apartment weren't Beethoven and Mozart but Loesser and Styne and Rodgers and Hammerstein. That was my father at his most content: playing his Broadway musical cast albums, dozens of them, on Sunday mornings throughout my childhood.

My father's silence created in me a hunger for words that drew me to surrogate fathers, men I knew only through what they wrote. Herb Gardner may have been my earliest spiritual father, but Arthur Miller came into my life not long after. *Death of a Salesman's* uncanny reflection of my life and worst fears also exhilarated me and made me feel less alone. I studied it with great fascination, as if it were a key to understanding what was happening to the people I loved, so that I might somehow alter my family's fate.

After Miller, and as adolescence approached, I discovered in J.D. Salinger a spiritual father so empathic that he seemed to know how I felt about everything. Once I'd read *The Catcher in the Rye*, I devoured everything he had published — all three slim paperbacks. I wanted more, but Salinger proved to be the ultimate withholding father.

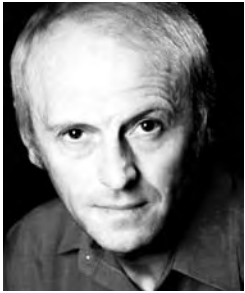
Philip Roth was not withholding. He was brainy, naughty and bursting with words: the cool daddy with whom one could talk about sex. I was fifteen when I first read *Portnoy's Complaint* and for all the wrong reasons; I was scanning for tales of sexy shiksas, but what I found were stunning insights into what it meant to be a Jew and a man.

While I was at the State University of New York at Purchase I discovered *The Homecoming* and *The Sound and the Fury*. On the face of it, Pinter's stark, nightmarish black comedy and Faulkner's gorgeously poetic family saga had little in common and yet, in my mind, they coexisted, thrillingly. If I was to be a writer, why couldn't I be an offspring of all these spiritual fathers, a son of Pinter and Faulkner — and Miller and Salinger and Roth?

Not until I was an adult did I understand that, in his lonely abdication, my father sought refuge from his demons, from the terrible fear that, not having had a relationship with his own father, he wouldn't know how to be a father himself; rather than try and fail, he simply retreated into silence. Years after I became a playwright, I realized that playwriting — the craft of dramatizing the unspoken — provided me with the tools I needed to get inside my father's head and figure out what he was thinking. Through the echoes of my father that occur in my plays, I have been able to give him a voice he only rarely used in life.

## Ron Choularton

(Nick)



THE OLD GLOBE: *Moon for the Misbegotten, Da.* REGIONAL: *A Christmas Carol, The Clean House*, San Diego Rep. ELSEWHERE: *M. Butterfly, Breaking the Code, The Foreigner, Terra Nova, Someone Who'll Watch Over Me, Jacob Marley's Christmas Carol, A Christmas Carol*, North Coast Rep; *Gangster No. One, Baltimore Waltz, The Lover, A Midsummer Night's Dream, Reckless, \*Vigil*, The Fritz Theatre and \*Edinburgh Fringe Festival; *Breaking the Code*, Diversionary Theatre; *Ring Round the Moon, Enchanted April*, Lambs Players; *My Fair Lady, St. Nicholas*, Cygnet Theatre; *Camelot, Scarlet Pimpernel, Oliver!*, Starlight Theatre; *Waiting for Godot, The Caretaker*, Renaissance Theatre; *Three Sisters*, New Village Arts. TV: *The Dark, Splitsville, Pensacola, Renegade*. Ron has been awarded numerous Dramalogue, San Diego Critic's Circle, Patte, and San Diego Playbill Awards.

## Anthony Crane

(Jonathan)



THE OLD GLOBE: Debut. BROADWAY: *Butley, Sight Unseen*. OFF-BROADWAY: *Modern Orthodox* (directed by James Lapine), *The Brothers Karamazov, The Dictionary of the Khazars*. REGIONAL: *Spamalot*, Wynn Las Vegas; *Long Day's Journey Into Night, Los Angeles, Beyond Therapy, Closer, The Scarecrow*, Pacific Resident Theatre; *The Glass Menagerie*, Pasadena Playhouse; *The Last Night of Ballyhoo*, Canon Theatre; *Our Country's Good, The Recruiting Officer, Medea, Twelfth Night, Lonesome Traveler*, (a one person

show on the life of Jack Kerouac), Chicago. FILM: *SimOne, March, Slice and Dice, Hearsay, Down With The Joneses, The War of the Roses*. TV: *The Big Easy* (series lead), *Six Degrees, Third Watch, Judging Amy, The Practice, Girls Club, C.S.I., She Spies, JAG, Wasteland, Frasier, Savannah, The Untouchables*. TRAINING: BS, Theatre, Northwestern University; Royal National Theatre of London. Member of AEA. Tony is thrilled to be working at The Old Globe. For Susan.

## Katie Fabel

(Grete)



THE OLD GLOBE: Debut. RECENT CREDITS: *The Sound of Music*, London's West End; *Amadeus, Shakespeare Theatre of New Jersey; Arsenic & Old Lace*, UK National Tour; *The Wind in the Willows*, Royal National Theatre; *Schadenfreude*, WOW Theatre; *The Fear Brigade*, Global Village UK; *O What a Lovely War*, Intimate Theatre; *Orpheus Descending, Nine, She Loves Me*, The Royal Academy of Music. She has also appeared in numerous operas with the English National Opera as part of the young chorus. TV: *Zen & The Art of Fantasy Football*. EDUCATION/ TRAINING: MFA in music theatre, Royal Academy of Music.

## Kelly McAndrew

(Patricia)



*Turvey Mouse, Cherry Lane; Trout Stanley, The*

Culture Project; *The Cataract, The Women's Project; Book of Days*, Signature Theatre. REGIONAL: *These Shining Lives* (world premiere), Baltimore Center Stage; *Brendan*, Huntington Theatre; *The Bald Soprano*, New Jersey Shakespeare; *Three Sisters*, ART, Edinburgh Int'l Festival; *Eugene's Home*, Berkshire Theatre Festival; *The Merchant of Venice*, Shakespeare on the Sound; *Proof*, George Street Playhouse; *Ghosts*, Arizona Theatre Co; *Talley's Folly*, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park; *The Miracle Worker, The Great White Hope*, Arena Stage; *Holiday*, Olney Theatre Center, (Helen Hayes nomination for Best Actress). TV: *Law & Order: SVU, As the World Turns*. FILM: *Company K, New Guy, Out of the Darkness, Superheroes* and the upcoming *Everybody's Fine* starring Robert DeNiro. Education: UMKC.

## Donald Margulies

(Playwright)

Donald Margulies's plays include *Brooklyn Boy, Dinner with Friends, Sight Unseen, Collected Stories, The Loman Family Picnic, God of Vengeance, The Model Apartment, What's Wrong with this Picture?, Found a Peanut* and the upcoming, Geffen-commissioned *Time Stands Still*. He has won a Lucille Lortel Award, an American Theatre Critics Award, two Los Angeles Drama Critics Awards, two OBIE Awards, two Dramatists Guild Hull-Warriner Awards, five Drama Desk Award nominations, two Pulitzer Prize nominations and one Pulitzer Prize. His works have been performed on and off-Broadway; at major theatres across the United States including South Coast Repertory, Manhattan Theatre Club, Primary Stages, Actors Theatre of Louisville, Long Wharf Theatre, Williamstown Theatre Festival, The Old Globe, La Jolla Playhouse and Joseph Papp's New York Shakespeare Festival; and in Paris, London, Rome, Madrid, Tel Aviv, Amsterdam, Copenhagen, Sydney, Berlin, Vienna and many other cities around the



world. Mr. Margulies has received grants from the National Endowment for the Arts, The New York Foundation for the Arts, and the John Simon Guggenheim Memorial Foundation. In 2005 he was honored by the American Academy of Arts and Letters with an Award in Literature and by the National Foundation for Jewish Culture with its Cultural Achievement Award and was the recipient of the 2000 Sidney Kingsley Award for Outstanding Achievement in the Theatre by a playwright. Mr. Margulies is an alumnus of New Dramatists and serves on the council of The Dramatists Guild of America. He is an adjunct professor of English and Theatre Studies at Yale University.

## **Esther Emery** (Director)

Emery was recently named the first recipient of the "Jack O'Brien Excellence in Directing" Award, given by the San Diego Critics Circle at their 2007 ceremony in January. The award recognizes a local director who demonstrates O'Brien's exceptional breadth of work. In 2007 Emery directed three notably different productions at Cygnet (*Yellowman*, which won the Critics Circle "Best Play" Award, and *Communicating Doors*) and MOXIE (*Devil Dog Six*) Theatres. She has also won three Patte Awards for her direction of *Yellowman*, *Communicating Doors* and *Chrysalis: Rapechild*. Emery has long been associated with The Old Globe, having served as stage manager for many productions, most recently *Pig Farm* and *Trying*. An Artistic Associate at MOXIE Theatre, her work was named three times on the 2007 San Diego Union-Tribune ten best list. Her directing credits include *Yellowman* and *Communicating Doors* at Cygnet Theatre, *Dancing at Lughnasa* at New Village Arts, *Limonade Tous Les Jours* and *Devil Dog Six* (co-directed with Jennifer Eve Thorn) at MOXIE Theatre, *Bunbury* at Diversionary, and the world premiere of *Chrysalis: Rapechild* with

Sledgehammer Theatre. Esther has also directed *Hecuba* (6th@Penn), *Soul Fire* (Playwrights Project), *Cool as We Fly* (Ruff Yeager), *Tongue of a Bird* and *Love's Fire* (Stone Soup), as well as one-acts for Playwrights Project Plays by Young Writers and play readings for Diversionary, Moonlight, Mo'olelo and others. Emery has taught acting and playwriting, and her first full length play, *Rhubarb*, was produced by MOXIE this spring.

## **Nick Fouch** (Scenic Design)

THE OLD GLOBE: *Christmas on Mars*, *Lobby Hero*. ELSEWHERE: *The Goat, or Who Is Sylvia*, *Romance*, *Miss Witherspoon*, *Don Quixote*, San Diego Rep; *Yellowman*, *Communicating Doors*, Cygnet Theatre; *Macbeth*, *Kid Simple*, *When the World Was Green*, *Chiang Kai Chek*, Sledgehammer Theatre; *Limonade Tous les Jours*, *Devil Dog Six*, Moxie Theatre; *Chrysalis: Rapechild*, produced and directed by Esther Emery; *Smokey Joe's Café*, *I Left My Heart*, *The Buddy Holly Story*, Welk Resort Theatre; *Sailor's Song*, *True West*, *Dancing at Lughnasa*, New Village Arts. EDUCATION: Nick holds a BFA in Scenic Design and Technical Direction from The University of Idaho.

## **Laurie Churba** (Costume Design)

THE OLD GLOBE: *The Comedy of Errors*. BROADWAY: *The Price* (directed by James Naughton). *How Shakespeare Won the West* (upcoming world premiere), *Cry of the Reed* (world premiere), *Rabbit Hole*, Huntington Theatre; *The Book Club Play*, *Love! Valour! Compassion!*, *Coastal Disturbances*, Berkshire Theatre Festival; *Hot and Cole*, *The Pavilion*, *Relatively Speaking*, *The Drawer Boy*, *Member of the Wedding*, *Master Harold and the Boys*, Westport Country Playhouse; *Death of a Salesman*, *A View from the Bridge* in repertory, Arena Stage; *The Threepenny Opera*, *Loot*, *The Price*, *Johnny on a Spot*, *Buffalo Gal* and *Horse Heavens*, Williamstown Theatre Festival.

## **Chris Rynne** (Lighting Design)

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

## **Paul Peterson** (Sound Design)

THE OLD GLOBE: Over 60 productions, including: *The Pleasure of His Compnay*, *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*, *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.

**Tracy Skoczelas**

*(Stage Manager)*

THE OLD GLOBE: *Dancing in the Dark, A Catered Affair, Hay Fever, Two Trains Running, The Four of Us, The Times They Are A-Changin',* Summer Shakespeare Festivals ('04 - '06, '08), *Vincent in Brixton, I Just Stopped By to See the Man, Dirty Rotten Scoundrels, The Food Chain, Two Sisters and a Piano, Bus Stop, Rough Crossing, Much Ado About Nothing, Julius Caesar, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Splendour, Pericles, All My Sons, Compleat Female Stage Beauty, Betrayal, Smash, Memoir, Dr. Seuss' How the Grinch Stole Christmas!* ('01-'07), *Twelfth Night, A Midsummer Night's Dream, Henry V, The Trojan Women.* EDUCATION: BFA, University of North Carolina at Greensboro.

**Additional Staff for this Production**

Production Assistant.....Kevin Robert Fitzpatrick  
 Assistant Director.....Chelsea Whitmore  
 Dialect Coach.....Robert Barry Fleming



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.



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.

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.

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*Adventures in Lifelong Learning®*

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Elderhostel Inc. is a not-for-profit organization dedicated to providing exceptional learning opportunities at a remarkable value.

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Each Day of Discovery at The Old Globe runs from 2:00 p.m. to approximately 11:00 p.m.

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Tuesday, September 16, 2008  
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Wednesday, September 24, 2008  
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For more information see the Elderhostel Website at [www.elderhostel.org/dayofdiscovery](http://www.elderhostel.org/dayofdiscovery). Our programs will be listed under California.

## FROM AUDITORIUM TO ARENA STAGE Building an Interim Theatre Space



During construction of the new Conrad Prebys Theatre Center, The Old Globe has built a temporary arena stage in the James S. Copley Auditorium at the San Diego Museum of Art. We are very grateful to the Museum for making it possible to temporarily house our arena stage productions just steps away from the Globe.

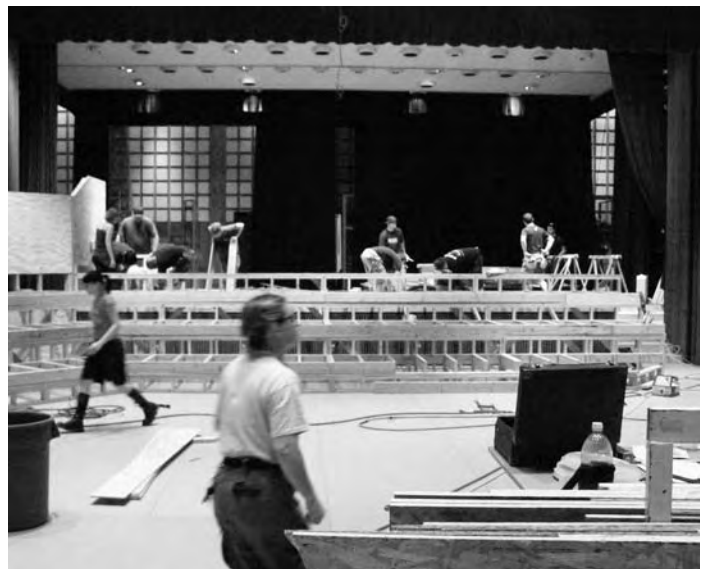
Working with the Krenek Design Group, Globe staff developed a design for the new theatre retaining the intimacy you have always enjoyed for our arena stage productions. Anchored into the floor of the auditorium (which will be fully restored when we move out), a “black box” structure was erected, with seating surrounding the stage. One side of the seating goes up onto the old auditorium stage. The remainder of the existing stage is being used for dressing rooms.



A new electrical system was installed to support theatrical lighting. A truss grid (a lighting grid supported by a kind of canopy on legs) was built around the theatre to support lighting equipment. The entire lighting system from the former Cassius Carter Centre Stage theatre was moved into the new space.

To fit the new theatre into the space, some changes from the layout of the Carter were necessary. Instead of entering from the top of the theatre, patrons now enter at floor level. ADA-compliant seating for wheelchairs and patrons with limited mobility is also located at floor level. Seats are conference-style chairs, with wider seats than many of the seats in the Carter for increased comfort.

In building this space, we had one goal: to provide you with uninterrupted enjoyment of our intimate productions. We are so pleased to be able to do so in a familiar, convenient location here in Balboa Park.



We’re sure you will enjoy your experience at The Old Globe Arena Stage at the San Diego Museum of Art’s James S. Copley Auditorium (quite a mouthful — for short, we’re calling it “the Copley”).

And we’re just as sure you will be thrilled with the new Sheryl and Harvey White Theatre, scheduled to open in early 2010. Like the Carter and the Copley, the White Theatre will be an arena stage retaining all the best aspects of its predecessors, but with new state-of-the-art technical resources and increased audience comfort you’ll be sure to appreciate.



## THE CHILD'S VOICE: A Globe Readers Sampler

*The Lost Caterpillars, The Stinky Feet, Bathroom Disaster, The Shadow World, Mystery of the Secret Tooth Fairy, War Through a Child's Eyes, Miracle in Baghdad, La Estrella Mágica and An Evil Caterpillar.*



No, those are not the titles of The Old Globe's next season of plays. Those titles were on the program for the Globe Readers Sampler, the culminating activity for The Old Globe's Literacy Initiative. Children from some of the more than 30 participating schools gathered to hear their own stories read aloud and to perform the plays they had created from those tales.

Over 1,900 children participated in the Globe Readers program during the 2007-08 school year, hearing stories read aloud by our dedicated volunteers, and writing their own stories.

One of the challenges of the program is making sure that the child's voice is allowed to come through in the written work. The Globe Education staff and our volunteers avoid making changes to the stories. Rather, we allow the idiosyncracies of youthful writing and language to remain in the work which makes presentations of the stories sometimes amusing and sometimes surprising.

With their stories the children open their minds to us and we get a unique opportunity to peek inside. What does a child's sense of humor sound like? What fears do children have? What do they wonder about? What do they love?

Here are some lines from numerous stories each on a theme of "I love..."

☪ *The sun... it looks like stained glass.*

☪ *Hot jalapenos – so spicy they clean your nose.*

☪ *When I hear my cat's meow! It is as wonderful as my favorite kind of music!*

☪ *The smell of fresh nachos. It smells so good I could just melt into it like ice cream in the warm summer sun.*

☪ *When I give my rabbits carrots – they go crunch, crunch, crunch.*

☪ *My baby brother laughing. It sounds like heaven calling out to me.*

☪ *The sight of my catfish, Remy. He has a short batch of whiskers that makes him look ancient.*

☪ *The sound of a hamster speaking "squeak." However, you can't understand it. It's like a person mumbling.*

☪ *I love the view of my mind.*

☪ *I love my stuffed animals. Having them touch me makes me feel secure at night. They keep the bad dreams away.*

☪ *I love the sound of rain drops. It calms me down.*

☪ *I love kind words.*

From the sublime to the ridiculous, the stories run the gamut of topics:

*"Adriana said, 'Somebody has stinky feet.'*

*Angel said, 'I am the one who has stinky feet. Leona is not the one that has stinky feet. I am!'*

*Leona blushed as red as a tomato. She was very embarrassed to hear her name and stinky feet in the same sentence. She always thought her feet smelled as fresh as daisies."*

And sometimes they reflect the experiences of the children themselves, in this case a refugee from Iraq:

*"Sacrificing everything, they made the decision to leave Iraq. They sold everything they owned – things that belonged to grandmothers and great grandmothers..."*

The Old Globe gives voice to playwrights with every play we produce. It seems only natural for our Education Department to give voice to the writings of children. The Globe Readers Sampler is a wondrous event full of laughter and whimsy, sadness and mystery, and, most of all, the voices of our precious children.

We are always looking for volunteers to join the program. If you have time to spare in the upcoming school year, please contact us for information on how to become a part of this wonderful education initiative.

Roberta Wells-Famula, Director of Education  
(619) 238-0043 x2144. Or email: [rwellsfamula@TheOldGlobe.org](mailto:rwellsfamula@TheOldGlobe.org)

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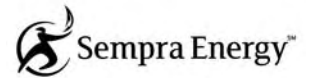
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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### ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3 per ticket service charge, not to exceed \$12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

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If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

### RESTROOMS AND TELEPHONES

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

### SEATING OF LATECOMERS

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

### YOUNG CHILDREN

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

### ELECTRONIC DEVICES AND CAMERAS

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

### ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

### PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

### LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

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# Director Profiles



**LOUIS G. SPISTO**  
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: *The Pleasure*

*of His Company, 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 Theatre 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 Theatre; *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 Theatre of Saint Louis; *Orfeo ed Euridice, Il Trovatore, Turandot*, Virginia Opera; *Turnadot*, 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 Theatre 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 theatre 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 produc-

tions: *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.

Louis G. Spisto  
CEO/Executive Producer

Darko Tresnjak  
Resident Artistic Director

Jack O'Brien  
Artistic Director Emeritus

Craig Noel  
Founding Director

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Wendy Berzansky ..... Associate Technical Director  
Kacie Lyn Hultgren ..... Resident Design Assistant  
Eliza Korshin ..... Technical Assistant/Buyer  
Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
Carole Payette ..... Charge Scenic Artist  
Adam Bernard, Victoria Erbe, Steve High,  
Jacque Velasquez ..... Scenic Artists  
Gillian Kelleher ..... Master Carpenter  
Robert Dougherty ..... Master Carpenter, Festival  
William Barron, Sheldon Goff, William Kalman, Daniel Klebingat,  
Jason McIntyre, Laura McEntyre, Mongo Moglia, Mason Petersen,  
Gilbert Vitelo ..... Carpenters  
Joshua Jordan ..... Scene Shop Intern

## Costumes

Stacy Sutton ..... Costume Director  
Charlotte Devaux Shields ..... Resident Design Assistant  
Maureen Mac Niallais ..... Assistant to the Director  
Shelly Williams ..... Design Assistant/Shopper  
Lindsey Hall ..... Design Assistant  
Wendy Miller, Randal Sumabat ..... Drapers  
Babs Behling, Anne Glidden Grace,  
Mary Miller ..... Costume Assistant  
Sarah Hendel, Nancy Liu ..... Stitches  
Dragana Vucetic ..... Crafts Artisan  
Molly O'Connor ..... Wig and Makeup Supervisor  
Kim Parker ..... Assistant to Wig and Makeup Supervisor  
Ana Maldonado, Kanoko Takagi ..... Wig Assistants  
Erin Schindler ..... Wardrobe Supervisor  
Anna MacDonald ..... Copley Run Crew  
Marnee Davis ..... Globe Crew Chief  
Jeri Nicolas ..... Globe Run Crew  
Beth Merriman ..... Festival Crew Chief  
Kristin Bongiovanni, Erin Sutherland,  
Dana Rucci, Nola Walkup ..... Festival Run Crew  
Marie Jezbera ..... Rental Agent

## Properties

Neil A. Holmes ..... Properties Director  
Kristin Steva Campbell ..... Assistant to the Director  
Amy Reams ..... Properties Buyer  
M.H. Schrenkeisen ..... Shop Foreman  
Rory Murphy ..... Lead Craftsman

Patricia Rutter ..... Craftspersons  
Elizabeth Ryan, Zuriel Waters ..... Artisans  
Jennifer Gittings, Kristi Hummel-Rosen ..... Properties Assistants  
Pat Cain ..... Property Master, Globe  
David Buess ..... Property Master, Copley  
Trevor Hay ..... Property Master, Festival  
*Lighting*  
Nate Parde ..... Lighting Director  
Megan Fonseca ..... Lighting Assistant  
Tonnie Ficken ..... Master Electrician, Globe  
Jim Dodd ..... Master Electrician, Copley  
Kevin Liddell ..... Master Electrician, Festival  
Todd Adams, Elizabeth Axe, Jason Bieber, Meghan Bourdeau  
Bonnie Breckenridge, Mark Dewey, Kristen Flores, Lacey Flores,  
Kelli Groskopf, Maureen Hanratty, Justin Hobson, Jennifer  
Horowitz, Ashley Jenks, Shawna Kyees, Steve Schmitz,  
Amanda Zieve ..... Electricians  
*Sound*  
Paul Peterson ..... Sound Director  
Erik Carstensen ..... Master Sound Technician, Globe  
Rachel Eaves ..... Master Sound Technician, Copley  
Jeremy Nelson ..... Master Sound Technician, Festival  
Dana Pickop ..... Mic Runner Festival

## ADMINISTRATION

Brian Ulery ..... Assistant to the General Manager  
Mark Gingery ..... Theatre Center Project Coordinator  
*Information Technology*  
Dean Yager ..... Information Technology Manager  
Thad Steffen ..... Information Technology Asst. Mgr.  
J. Adam Latham ..... Information Technology Assistant  
*Human Resources*  
Sandra Parde ..... Human Resources Director  
*Maintenance*  
Randy McWilliams ..... Facilities Manager  
Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto  
Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert  
Rios, Maria Rios, Nicolas Torres ..... Building Staff

## PROFESSIONAL TRAINING

Llance Bower ..... Program Coordinator  
Maria Carrera, Cynthia Caywood, Sabin Epstein,  
Gerhard Gessner, Jan Gist, Peter Kanelos, Fred Robinson,  
Liz Shipman ..... MFA Faculty  
Corey Johnston, Robin Sanford Roberts,  
Ben Seibert, George Yé ..... MFA Production Staff

## EDUCATION

Raúl Moncada ..... Education Associate  
Holly Ward ..... Tour Coordinator  
Carol Green ..... Speakers Bureau Coordinator  
Marisela De la Parra, Vivia Font, Kimberly Parker Green, Janet  
Hayatshahi, Jamie Koottarappallil, Steve Lipinsky, Nat McIntyre,  
Sarah Price, David Tierney ..... Teaching Artists

## FINANCE

Paula Nickodemus ..... Senior Accountant  
Angela Yoshida ..... Payroll Coordinator/Accounting Assistant  
Trish Guidi ..... Accounts Payable/Accounting Assistant  
Tim Cole ..... Receptionist

## DEVELOPMENT

Annamarie Maricle ..... Associate Director, Institutional Grants  
Marilyn McAvooy ..... Major Gifts Director  
Eileen Prisby ..... Events Manager

Courtney Quinn ..... Development Coordinator,  
..... Individual Annual Giving  
Diane Addis ..... Membership Administrator  
Josh Martinez-Nelson ..... Development Administrator  
Diana Steffen ..... VIP Donor Ticketing  
Rachel Plummer ..... Development Assistant  
*Donor Services*  
Joyanne Buscemi, Monica Jorgensen, Barbara Lekes, Richard  
Navarro, Stephanie Reed, Judy Zimmerman ..... Suite Concierges

## MARKETING

Becky Biegelsen ..... Public Relations Director  
Ed Hofmeister ..... Audience Development Manager  
Jackie Anderson ..... Publications Coordinator  
Claire Kennelly ..... Marketing Assistant  
Samantha Haskins ..... Public Relations Assistant  
Joyanne Buscemi, Monica Jorgensen,  
Haley White ..... Marketing/Events Assistants  
Erica Dei ..... Graphic Designer  
Victoria Hayne ..... Marketing and Development Writer  
Craig Schwartz ..... Production Photographer

## Subscription Sales

Scott Cooke ..... Subscription 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 Walsh ..... Subscription Sales Representatives  
*Ticket Services*  
Shari Ressel ..... Ticket Services Manager  
Marsi Roche ..... Ticket Operations Manager  
Dani Meister ..... Group Sales Manager  
Marissa Haywood,  
Shouna Shoemake ..... Lead Ticket Services Representatives  
Brian Abraham, Ricky Allen, Elizabeth Brown, Sarah Ditzes, Tony  
Dixon, Merrin Fitzpatrick, Michael Knudsen, Alicia Lerner, Cassie  
Lopez, Caryn Morgan, Jensen Olaya, Christine Perez, Jeffrey Pine,  
Michael Pousson, Carlos Quezada, Jessica Seaman,  
Molly Whittaker, Lyle Wilson ..... Ticket Services Representatives

## PATRON SERVICES

Mike Callaway ..... Theatre Manager  
Adam Lindstaedt ..... Front of House Assistant  
Merlin D. "Tommy" Thompson ..... Patron Services Rep  
Rob Novak, Ashley Roberts ..... House Managers  
Dana Juhl ..... Food and Beverage Manager  
Haydee Aldas ..... Food and Beverage Assistant Manager  
Michelle Elliott, Perla Rios, Brock Roser, Anne-Marie Shafer,  
Tess Thompson ..... Pub Staff  
Babs Behling, Rose Espiritu, Stephanie Rakowski,  
Stephanie Reed ..... Gift Shop Supervisors

## Security/Parking Services

Rachel "Beahr" Garcia ..... Security/Parking Services Supervisor  
Irene Herrig ..... Associate Supervisor of Security  
Sherisa Eselin, Janet Larson, Jeffrey Neitzel,  
Sonia Paul ..... Security Officers  
Patricia Ceja, Dallas Chang, Deborah Elliott, Nicole Hagemeyer,  
Lou Hicks, Michael Moran ..... Parking Lot Attendants  
Dallas Chang, David Nguyen ..... V.I.P. Valet Attendants