



UPCOMING

DANCING IN THE DARK

(Based on the classic
MGM musical
"The Band Wagon")

March 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

HERSHEY FELDER'S MONSIEUR CHOPIN

June 11 - June 22, 2008
Old Globe Theatre

HERSHEY FELDER'S GEORGE GERSHWIN ALONE

June 25 - June 29, 2008
Old Globe Theatre



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



Dear Friends,

Welcome to the west coast premiere of *The American Plan* by Tony Award-winning playwright Richard Greenberg. His celebrated works *Take Me Out* and *The Violet Hour* have recently graced our stages and we are pleased to continue our relationship with one of America's preeminent playwrights. Mr. Greenberg, who visited the Globe during the run of *The Violet*

Hour, was thrilled with our production of his play. His opinion of our theatre means the world to us. Yours does as well.

In that spirit I want to encourage each and every one of you to share your opinions with us through our new audience review e-mail, program which began last summer. If we have your e-mail address, you will receive a survey after each production asking your opinion of the show. I encourage you to add your e-mail address through our box office, our new website, TheOldGlobe.org, or by completing the card enclosed in this program today.

You may have read that the Globe recently opened a new Technical Center in Southeastern San Diego's Diamond District (at Market and Euclid Streets). This new 43,000 square foot facility (of which we will use 33,000 square feet) has been needed desperately. As the sixth largest theatre in the country, I think you'll agree we need a proper place to build our sets, work with designers and house our vast costume and prop inventory. However, the Technical Center will not only serve our design staff and talented craftspeople, it will also serve as the centerpiece for new programs that will engage more of our community – and more young people. With your support we will begin to train and inspire the next generation of theatre artists and theatre lovers through programs that teach the scenic arts, including carpentry, electrics, and painting.

The fundraising campaign for the new Conrad Prebys Theatre Center and our education programs here in the Education Center and throughout the community is tremendously exciting (see the article in this program), but it is still a long way from reaching its goal. I encourage you to review our outreach efforts and education programs as you consider making a gift to the campaign or to our annual fund. Finally, if you have interest in becoming directly involved with our outreach efforts or supporting the Globe in any way, please contact us at the Globe.

I look forward to hearing from you, and I encourage you to continue to support the theatre that you have nurtured to become one of the most important and respected in the country.

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

THE AMERICAN PLAN

BY

Richard Greenberg

SCENIC DESIGN
Wilson Chin

COSTUME DESIGN
Emily Pepper

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

VOICE AND DIALECT COACH
Jan Gist

STAGE MANAGER
Leila Knox

DIRECTED BY

Kim Rubinstein

Casting by Samantha Barrie

Cast of Characters

In Order of Appearance:

Nick Lockridge.....	Patrick Zeller *
Lili Adler	Kate Arrington *
Olivia Shaw	Sharon Hope *
Eva Adler.....	Sandra Shipley *
Gil Harbison	Michael Kirby ♦
Stage Manager.....	Leila Knox *

Setting: Catskills, 1960.

Epilogue: New York City, ten years later

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.

***THE AMERICAN PLAN* is supported, in part, by the following generous sponsors:**

COHN RESTAURANT GROUP

The Prado at Balboa Park is one of the most frequently visited restaurants by Globe patrons for lunch or dinner before Globe performances. Cohn Restaurant Group operates twelve San Diego restaurants including The Prado, Corvette Diner, Dakota Grill, Gaslamp Strip Club, Indigo Grill, Island Prime, Kemo Sabe and Thee Bungalow. Lesley and David Cohn, owners of the Cohn Restaurant Group have attended Globe productions for more than a decade. The Old Globe greatly appreciates Cohn Restaurant Group's financial and in-kind annual fund contribution to support the Theatre.

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund is an association of ten of America's finest not-for-profit theatres dedicated to increasing the participation of corporations and their employees in the support of theatre across the country and in New York. The Old Globe thanks the National Corporate Theatre Fund for all they do and is pleased to recognize the organization as a sponsor of *The American Plan*.

Board of Directors



Dear Friends,

As the incoming Chair of the Board of Directors, it is my pleasure to welcome you to this evening's performance and to begin my term at this important moment in the life of The Old Globe. For more than 70 years, the Globe has been recognized as one of the leading regional theatres in the United States for its world-class theatrical productions and educational outreach programs for the youth of San Diego.

We are now in the midst of a Capital and Endowment Campaign that will create the Conrad Prebys Theatre Center, including a replacement for the venerable Cassius Carter Centre Stage and a new education center, ensuring the future of our beloved Theatre for generations to come. For the past three years, I have had the pleasure of working with Lou Spisto and a team of dedicated board members in the development program to meet our financial goals. Accordingly, I would like to invite you to assist us in this challenging endeavor in any way possible.

This season, we are proud to introduce a new leadership team with Lou Spisto, Jerry Patch and Darko Tresnjak. These talented individuals will add new luster to the proud history of The Old Globe.

Donald Cohn, *Chair,*
Board of Directors

BOARD OF DIRECTORS / OFFICERS

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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Supervisor Pam Slater-Price and The County of San Diego.

KRESGE FOUNDATION CHALLENGES YOU WITH A \$1 MILLION GRANT

The Old Globe is pleased to announce the receipt of a \$1 million challenge grant from the Kresge Foundation to help support the Globe's Capital and Endowment Campaign. In order for the Globe to receive this grant, however, the Theatre must raise the remaining capital required to complete the Campaign, and your participation is vital.

The *Securing a San Diego Landmark* campaign was launched in March 2006 with the singular goal of securing the Globe's long-term stability through: 1) new and updated facilities, 2) a special Artistic and Education Fund, 3) an enhanced annual fund and 4) an appropriately sized endowment. The Kresge Challenge Grant helps fund the first two pieces of this campaign, and in 2008 the Globe asks friends, subscribers and donors to help meet the Kresge Challenge.

One way for you to participate is by purchasing a personalized granite paver, which will be creatively designed into two prominent central locations on the new Copley Plaza. Payment plans are available, and pavers can be purchased at \$10,000, \$25,000 and \$50,000 each.

New displays can be found in the theatre lobbies with information about a variety of naming opportunities, including the personalized granite pavers.

Help ensure that this great institution continues to thrive and grow for many years by contributing today. For further information, please call the Development Department at (619) 231-1941 ext. 2317.

ABOUT THE CONRAD PREBYS THEATRE CENTER

In June of 2008, The Old Globe will break ground on the new **Conrad Prebys Theatre Center**. In addition to technical and artistic support spaces for all three theatres, the facilities project will provide better access, new and improved amenities and an improved experience for all Globe patrons and visitors.

The Globe's rejuvenated and enhanced facilities will support artistic and education goals and provide for the comfort and enjoyment of audiences and artists. The project includes:

- The Sheryl and Harvey White Theatre, a new arena stage replacing the Cassius Carter Centre Stage, will retain all of the benefits afforded both audiences and artists by having an intimate performance space. Nearly identical in size and configuration to the current facility, this theatre's critically needed improvements will include: an expanded lobby and improved ADA-compliant accessibility for patrons with special needs, better stage access for actors and crew, a lighting grid and trap room, additional dressing rooms and a new green room to support all three theatres.



ARCHITECTURAL RENDERING OF THE INTERIOR OF
THE SHERYL AND HARVEY WHITE THEATRE

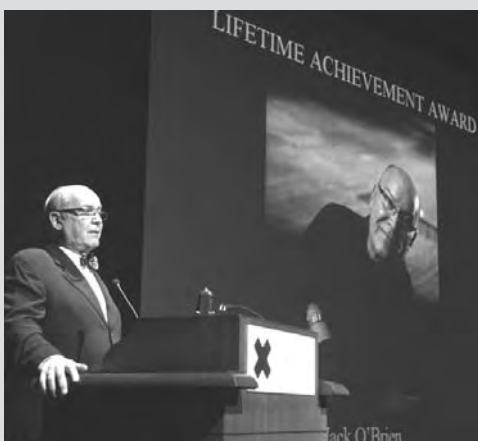
- The Karen and Donald Cohn Education Center will provide on-site classroom and performance space for the Globe's education programs serving children, as well as adults. This new Education Center will help alleviate the ongoing challenge to simultaneously secure space for visiting artists, graduate students, children from local schools, teachers and others — whose needs are all vitally important to the Globe and the San Diego community.
- A Redesigned Copley Plaza, accessible year-round to the more than 12 million visitors in Balboa Park, will make more efficient use of the Globe's public space in Balboa Park. The new Plaza will continue to serve as the Globe's "outdoor lobby" for more than 620 performances and 300,000 admissions each year, as well as venue for the annual Globe Gala, free public events, education activities and the annual open house, which opens the summer Shakespeare Festival. With improved wheelchair accessibility, the new Plaza will provide additional seating areas and benches, as well as a new pavilion for outdoor dining.

- Upgraded Backstage, Technical and Support Spaces will help ensure the Globe's continued ability to meet the needs and expectations of our creative teams. The high caliber of the Globe's productions depends, in part, upon the theatre's ability to offer outstanding technical support.



ARCHITECTURAL RENDERING OF THE NEW FACILITY

OLD GLOBE WINS 14 SAN DIEGO THEATRE CRITICS CIRCLE "CRAIG NOEL" AWARDS



JACK O'BRIEN ACCEPTING LIFETIME ACHIEVEMENT AWARD.

The Old Globe recently took home 14 awards at the San Diego Theatre Critics Circle "Craig Noel" Awards Ceremony on Monday, January 21 — the most awards for any San Diego theatre given this year. The Globe's world-premiere production of *A Catered Affair* won seven awards, including Outstanding New Musical, as well as awards for direction: John Doyle; score: John Bucchino; Lead Actor: Tom Wopat; Lead Actress: Faith Prince; Lighting Design: Brian MacDevitt; and Orchestrations: Don Sebesky. Other Globe winners included Paul Peterson (sound design, *Bell, Book and Candle*), Karen Perry (costume design, *Two Trains Running*), James Sutorius (lead actor, *Who's Afraid of Virginia Woolf?*), Chuck Cooper (lead actor, *Two Trains Running*), Globe Associate Artist Jonathan McMurtry (featured actor, 2007 Shakespeare Festival); *Measure for Measure* (Ensemble) and Itamar Moses (Outstanding New Play, *The Four of Us*.)

The evening was also highlighted by a special tribute to the Globe's Artistic Director Emeritus Jack O'Brien, who received the Critic's Circle's Lifetime Achievement Award. O'Brien's tribute included a short film featuring appearances by celebrated playwright Tom Stoppard, composer David Yazbek, Globe CEO/Executive Producer Lou Spisto, and many other friends and colleagues who have played an important role in Jack's life and career. A week later Jack was inducted in the Theater Hall of Fame. This starry event took place at the Gershwin Theater, where Jack and the other 2007 inductees (Actors John Cullum, Harvey Fierstein, Dana Ivey and Lois Smith, playwright Peter Shaffer, librettist Joseph Stein, and critic Mel Gussow) were feted by their peers in the industry.

"Borscht Belt" of the Catskills

During the mid-century summers of 1940-1965, Jewish families living in New York City swarmed to the resorts and bungalow colonies of the Catskill Mountains in upstate New York, an area that became known as "Borscht Belt." Resorts such as Grossinger's, Kutsher's, and The Concord were known for their kosher menus, their roster of daily activities, and their nightly entertainment, which often featured up-and-coming Jewish comics such as Carl Reiner and Lenny Bruce.

The bungalow colonies catered to the working class and many offered the same recreational activities and communal R&R offered by the larger resorts. These places served as a seasonal refuge for the Jews, especially at a time when Jewish communities were often "restricted" from the larger society. Some families were recent immigrants to the US, and found acceptance among others in the Catskills who shared not only their faith but their daily

habits and values. But some families, like the Adlers in Richard Greenberg's *The American Plan*, did not fit in as easily. German Jews who had fled Europe and the Nazis were out of place in these resorts for working and business class American Jews. Often the Germans were the "cultured" Jews, who had enjoyed more privileged lives than the "shtetl" Jews of Eastern Europe. But for vast majority of Jewish families, the Catskills offered them the opportunity to relax while their children enjoyed the outdoors – an experience the Borscht Belt delivered for decades.



FAMILY BUNGALOW, KOZAN'S—
ELLENVILLE, 1956



AERIAL VIEW OF GROSSINGER RESORT

The American Plan

The American Plan, sometimes abbreviated as AP in hotel listings, means that the quoted rate includes three meals a day, i.e. breakfast, lunch, and dinner. On the American Plan, the meals are provided by the hotel's dining room.

Some hotels offer guests the option of being on the American Plan or paying a la carte for food consumed in their facility. Travelers choosing a hotel in a remote location where there are not many restaurants — or none at all — frequently opt to stay at a hotel that offers an American Plan.

In Europe and some other countries the American Plan is referred to as Full Pension or Full Board.

Nighttime entertainment offered vacationers the chance to watch first-class comedy. Catskills comedians, whose self-deprecating stand-up routines satirized Jewish life, became "Borscht Belt comics." Myron Cohen was among such comedians, touting jokes that poked fun at Jewish types:

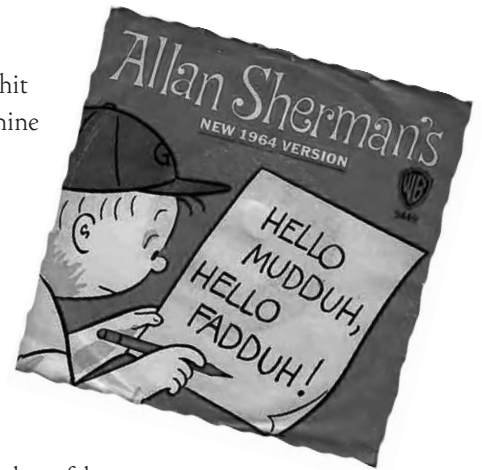
Son walks in on Old World, traditional father, who's watching a basketball game. Son is stunned: "Dad, I didn't know you liked basketball; what's the score?" Dad replies, "78 to 62." "Who's winning?" Dad says, "78."



COMEDIAN MYRON COHEN

Also popular was song parodist Allan Sherman, who was best known for the 1963 hit “Hello Muddah, Hello Fadduh,” which chronicled summer camp misery. In his essay, “Shine on, Harvey Bloom: Why Allan Sherman Made Us Laugh,” Ken Kalfus remembers how Sherman “made Jewish humor about Jewish people mainstream humor”:

“[Sherman’s song parodies] expressed Jews’ apartness from mainstream American culture, at a time when the culture itself was about to go counter....The fact that many listeners besides myself barely recognized the songs on which Sherman’s parodies were based - including, for heaven’s sake, ‘The Battle Hymn of the Republic’ - suggests how distant we found ourselves from the supposed center of the culture.”



While visitors to the Borscht Belt may have felt separated from the rest of the country, comics like Cohen and Sherman threw a more humorous light on the Jewish identity, bonding the Catskills guests further as a community.

Ironically, vacationers came to the Borscht Belt less frequently as Jews became more assimilated into mainstream society in later decades, and eventually most resorts closed for good. But, for a brief period, the summers in the Borscht Belt represented more than just a vacation for the scores of Jews who came with their families. It was a place and time when they belonged.

– Kim Montelibano Heil

AN EXCERPT FROM “THE PROFESSOR OF DESIRE,” BY PHILIP ROTH

“Hey little Kepesh, come here,” say the guests. “Who do you want to be like when you grow up?”

Temptation comes to me first in the conspicuous personage of Herbie Bratasky, social director, bandleader, crooner, comic and m.c. of my family’s mountainside resort hotel. When he is not trussed up in the elasticized muscleman’s swim trunks which he dons to conduct rumba lessons by the side of the pool, he is dressed to kill, generally in his two-tone crimson and cream-colored “loafer” jacket and wide canary-yellow trousers that taper down to enchain him just above his white, perforated, sharpie’s shoes. A fresh slice of Black Jack gum is at the ready in his pocket while another is being savored, with slow-motion sassiness, in what my mother derisively describes as Herbie’s “yap.” Below the stylishly narrow alligator belt and the gold droop of key chain, one knee works away inside his trousers, Herbie keeping time to hides he alone hears being beaten in that Congo called his brain. Our brochure (from fourth grade on composed by me, in collaboration with the owner) headlines Herbie as “our Jewish Cugat, our Jewish Krupa – all rolled into one!”; further on he is described as “a second Danny Kaye,” and, in conclusion, just so that everyone understands that this 140-pound twenty-year-old is not nobody and Kepesh’s Hungarian Royale is not exactly nowhere, as “another Tony Martin.”...

...In summer, I am under the demon drummer’s spell. Then Yom Kippur comes and Bratasky goes, and what good does it do me to have learned what someone like that has to teach a growing boy? Our -witzes, -bergs, and -steins are dispersed overnight to regions as remote to me as Babylon – Hanging Gardens called Pelham and Queens and Hackensack.

Philip Roth is the Pulitzer Prize-winning author of 26 novels, and is much admired by playwright Richard Greenberg.





Playwright Richard Greenberg recently spoke with Old Globe Co-Artistic Director Jerry Patch about writing *The American Plan*. Patch has served as dramaturg on many of Greenberg's plays.

Jerry Patch: Going back 20 years, where did this play come from?

Richard Greenberg: I don't know. I got into Yale [Drama School] with the first play I'd ever written, and then had two plays in New York before I graduated. The second one got a lot of attention, so I was launched into this very

public career. Back then, people were eager to find new playwrights. And, you know...you can learn something from drama school but it's sort of a time-release thing. You don't really understand it until you're ready to, and I wasn't ready to be paid attention to, to be scrutinized so closely.

So I got into a little trouble after the first couple of plays. Then I realized after my Yale education that I had to turn into an autodidact. I decided I needed to write plays with very evident plots, so that I could get the feel when something was working, when the play added up to something, was finished? The easiest way was when it was clearly testable, which happens with plot-heavy plays, or plays where the plot is on the surface. You can test it against reality, you can test it against tradition – you could just test these plays.

And so I wrote *The Author's Voice*, which was a kind of gothic farce, and then I wrote *The American Plan* which has a lot of plot...for me. I knew I was putting together a lot of genres, but at the time it didn't seem to me a problem, or problematic. I just said, "Well, of course! It's just a gothic-melodrama-high-comedy-problem play. Why not?" I was telling a story, and you can tell when that kind of story is finished. So it was really a part of my self-education that followed my conservatory education.

JP: What about the subject matter, or the setting?

RG: I don't really remember where that came from. I think I started writing it when I was living in Woodstock....

I saw a woman who was in her 50s and her mother. The woman I knew of a bit, and she was delightful and somewhat scatty, and, I think, in pain. Her mother was sort of a looming, late Ibsen-esque figure.

I saw them in one particularly heightened emotional situation. As the mother, who was in her 70s – even 80s – was talking, I could see the daughter's mouth working, and it looked as if she was trying to swallow her mother's words as they came out. And that stayed with me. It was a long time ago, so I can't really account for all of it.

JP: What about the nature of that Catskills world you put your characters in?

RG: One of the reasons I put them there was because they as a family don't belong there. It's a perverse choice to put them in one of those old resorts like The Concord with all the middle class Jews from Brooklyn and the Bronx. They're German Jews; they're fancy, rich, and completely out of place.



Two Lyrics From Kilroy's Carnival: A Masque

I Aria

*"--Kiss me there where pride is glittering
Kiss me where I am ripened and round fruit
Kiss me wherever, however, I am supple, bare and flare
(Let the bell be rung as long as I am young:
let ring and fly like a great bronze wing!)*

*"--I'll kiss you wherever you think you are poor,
Wherever you shudder, feeling striped or barred,
Because you think you are bloodless, skinny or marred:*

*Until, until
your gaze has been stilled--
Until you are shamed again no more!
I'll kiss you until your body and soul
the mind in the body being fulfilled--
Suspend their dread and civil war!"*

II Song

*Under the yellow sea
Who comes and looks with me
For the daughters of music, the fountains of poetry?
Both have soared forth from the unending waters
Where all things still are seeds and far from flowers
And since they remain chained to the sea's powers
May wilt to nonentity or loll and arise to comedy
Or thrown into mere accident through irrelevant incident
Dissipate all identity ceaselessly fragmented by the ocean's
immense and intense, irresistible and insistent action,
Be scattered like the sand is, purposely and relentlessly,
Living in the summer resorts of the dead endlessly.*

—Delmore Schwartz



Kate Arrington (Lili Adler)



THE OLD GLOBE: Kate Arrington is very happy to be returning to the Old Globe where she performed as Jessica in *Hold Please* last season.

Most recently, she performed in the new play, *When the Messenger is Hot*, both at Steppenwolf Theatre in Chicago and off-Broadway at 59 East 59 in New York. Also at Steppenwolf, Kate has performed in *The Violet Hour* and *The Well-Appointed Room* (also by Richard Greenberg) and *The Pain and the Itch*. **OTHER NY THEATRE:** Lincoln Center Theatre, Soho Rep, HERE Arts Center, The Mint Theatre, Classic Stage Company. **REGIONAL:** The Goodman Theatre, South Coast Rep, Williamstown Theatre Festival, Maine State Shakespeare, North Carolina Theatre. **FILM:** *The Missing Person*, *The King of Irontown*. Kate is a graduate of Northwestern University and a member of Steppenwolf Ensemble since 2007.

Sharon Hope (Olivia Shaw)



THE OLD GLOBE: Debut. **NEW YORK:** *Missing Celia Rose*, Summer Play Festival, Samuel Beckett Theatre; *American Menu*, New Federal Theatre. **NATION-**

AL TOUR: *Having Our Say — The Delany Sisters' First 100 Years*. **REGIONAL:** *Permanent Collection*, Floria Studio Theatre; Humana Festival, Actors Theatre of Louisville; *Lesson Before Dying*, American Negro Playwrights Theatre and Stamford Theatre Works; *Flyin' West*, Studio Arena and Geva Theatre; *Little Foxes*, Denver Center Performing Arts; *Hibernatus Interruptus Festival*, Geva Theatre; *Christmas Carol*, McCarter Theatre; *From the*

Mississippi Delta, Arkansas Rep Theatre and Asolo Center for Performing Arts; *Joe Turner's Come and Gone*, Alabama Shakespeare Festival; *Yerma*, Indiana Rep Theatre; *Wedding Band*, Milwaukee Rep Theater. **FILM/TV:** *Little Senegal*, *Law & Order*, *Law & Order: CI*.

Michael Kirby (Gil Harbison)



THE OLD GLOBE: *Othello*, 2007 Shakespeare Festival. **THE OLD GLOBE/ USD PROFESSIONAL ACTOR TRAINING PROGRAM:** *Marat/Sade*, *The*

Laramie Project, *Much Ado About Nothing*, *Pericles*. **ELSEWHERE:** *A Tale of Charles Dickens*, LA Theatre Works; *A Midsummer Night's Dream*, *Romeo and Juliet*, Kingsmen Shakespeare Festival; *Don Juan*, *Spite for Spite*, Siglo de Oro Festival with Andak Stage Company (founding member); *Chekhov x 4*, *Loves Fire*, *Nora*, Antaeus Theatre Company. **OTHER:** *Hamlet*, *The Merry Wives of Windsor*, *The Mineola Twins*, *San Fran Scapin*. **FILM:** *The Diamond Nose*, *Passing Normal*, *Kiss Chase*. **TELEVISION:** Appearances on *Boston Public*, *Unsolved Mysteries* and MTV. Michael has a BA in Theatre from Cal State Fullerton.

Sandra Shipley (Eva Adler)



THE OLD GLOBE: Debut. **BROADWAY:** *Pygmalion*, *Retreat from Moscow*, *Vincent in Brixton*, *Indiscretions*, *The Deep Blue Sea*. **OFF-BROADWAY:** *Arms and the Man*, *Sud-*

denly Last Summer, Roundabout Theatre; *Stuff Happens*, *Venus*, The Public Theatre; *Hannah and Martin*, Epic Theatre; *Once Around the City*, Second Stage; *The Clearing*, Blue Light Theatre Co; *Phaedra in Delirium*,

Classic Stage Co; *Kindertransport*, Manhattan Theatre Club. **REGIONAL:** Three-year member, American Repertory Theatre; Three-year company member, Boston Shakespeare Company; *Act A Lady*, Humana Festival, Actors Theatre of Louisville; *Sheridan*, La Jolla Playhouse; *Major Barbara*, *Oedipus*, Guthrie Theater; *Anything Goes*, *Romeo and Juliet*, *On the Razzle*, *Lady Windermere's Fan*, *The Rivals*, Williamstown Theatre Festival; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; *You Never Can Tell*, *Way of the World*, *The Adventures of Amy Bock*, Yale Rep; *Undiscovered Country*, *The Merry Wives of Windsor*, Huntington Theatre; *Medea*, *Shirley Valentine*, *Filumena*, *The Illusion*, Merrimack Repertory; *A Moon for the Misbegotten*, *Long Days Journey Into Night*, *Benefactors*, *Hard Times*, *Talking Heads*, Gloucester Stage Company. **INTERNATIONAL:** *Major Barbara*, *London Assurance*, *Twelfth Night*, *When Thou Art King*, Royal Shakespeare Company; *Private Lives*, UK Tour; *Look Back in Anger*, Royal Court and West End; *Mary Stuart*, Edinburgh Festival; *Six Characters In Search of an Author*, *King Stag*, Teatro Español (Madrid). **FILM/TV:** *Monument Avenue*, *Mermaids*, *Sovereignty*, *The John Lennon Story*, *Paul and Nancy*, *Lipstick Jungle*, *Law & Order*, *Law & Order: SVU*, *Third Watch*, *All My Children*. **AWARDS:** Elliot Norton Medal: Sustained Theatre Excellence; New England Theatre Conference Award for Theatre Excellence; LA Robbie Award Best Actress in a Drama.

Patrick Zeller (Nick Lockridge)



THE OLD GLOBE: Debut. **NEW YORK:** *The Comedy of Errors*, New York Classical Theatre; *Corpus Christi*, KEF Productions; *Redevelopment*, Nomad Theatricals (Havel

Festival). **REGIONAL:** *The Mysteries*, Shakespeare & Company; *Rosencrantz and Guildenstern Are Dead*, Maine Shakespeare Festival;

(continued on page 12)

The Violet Hour, As Bees in Honey Drown, Stoneham Theatre Company; *Last Train to Nibroc*, Old Lyric Repertory Company; *The Last Schwartz*, Florida Studio Theatre; *Proof*, The Redhouse Theatre. FILM: *No Reservations; End of the Spear*. TV: *Kidnapped; Six Degrees; Law & Order; As the World Turns; All My Children; One Life to Live; Guiding Light*. Education: Patrick received a BFA in Acting from Emerson College and continued on to train with Shakespeare & Company in Lenox, MA.

Richard Greenberg (Playwright)

Richard Greenberg is the author of *Take Me Out* (Drama Desk Award; NY Drama Critics Circle Award; Outer Critics Circle Award; Lucille Lortel Award; Tony Award for Best Play), which received an acclaimed production on Broadway after successful runs at The Donmar on London's West End and The Public Theater in New York City. Other works include *The Injured Party, My Mother's Brief Affair, The House in Town, The Well-Appointed Room, Bal Masque, A Naked Girl on the Appian Way, The Violet Hour, The Dazzle* (Outer Critics Circle Award: John Gassner, Lucille Lortel nominations), *Everett Beekin, Three Days of Rain* (L.A. Drama Critics Award; Pulitzer finalist; Olivier, Drama Desk, Hull-Warriner nominations; Broadway revival starring Julia Roberts), *Hurrah At Last, Night and Her Stars, The American Plan, Life Under Water*, and *The Author's Voice*, among many other plays. His adaptation of Strindberg's *Dance of Death* was seen on Broadway starring Ian McKellen, Helen Mirren, and David Strathairn. Mr. Greenberg received the Oppenheimer Award for a new playwright as well as the first PEN/Laura Pels Award for a playwright in mid-career. He is an associate artist at South Coast Repertory and a member of Ensemble Studio Theater.

Kim Rubinstein (Director)

Kim Rubinstein was most recently Long Wharf Theatre's Associate Artistic Director where she directed *Guys and Dolls*,

Midsummer Night's Dream, Private Lives, The Santaland Diaries, and *The Cocktail Hour*.

This past summer she directed *Much Ado About Nothing* for Shakespeare Santa Cruz. OTHER REGIONAL CREDITS: *The Intelligent Design of Jenny Chow*, Portland Center Stage and San Jose Rep; *Romeo and Juliet, Macbeth* and *Julius Caesar*, Chicago Shakespeare; *Love's Labour's Lost*, Next Theatre; *The Tempest*, Southwest Rep; *The American Plan* and *Eloise and Ray*, Roadworks; *Pan and Boone*, Running with Scissors; *Baby with the Bathwater*, Roundhouse Theatre, Berkshire Theatre Festival; *Beckett Shorts*, Berkshire Theatre Festival, Splinter Group's Buckets O'Beckett Festival. She was Associate Director with Michael Mayer and Tour Director of the national tour of *Angels in America*. Kim is now on the Acting Faculty at UCSD; other teaching credits include ten years on the acting/directing faculty at Northwestern University, University of Chicago, Brown/Trinity Consortium, Wesleyan University, NTI at The O'Neill Center and the School at Steppenwolf. She has been very active in the development of new plays and has directed many readings and workshops at places like New Dramatists and Long Wharf. Ms. Rubinstein was a recipient of the TCG/NEA directing fellowship and was nominated for the Alan Schneider Directing Award, among other awards for her directing and teaching. Kim will direct *Romeo and Juliet* at Shakespeare Santa Cruz this summer.

Wilson Chin (Scenic Design)

NEW YORK: *Masked*, Daryl Roth Theatre; *Widows*, 59E59 Theatre; *Dark Matters*, Rattlestick Theatre; *The Dear Boy*, Second Stage Theatre; *Christine Jorgensen Reveals*, New World Stages; *Holy Cross Sucks!*, Ars Nova; *As You Like It*, HERE Arts Center. REGIONAL: *Some Things Are Private*, Trinity Rep; *Bad Dates*, Indiana Rep; *Iron Kisses*, Geva Theatre; *The Importance of Being Earnest* and *Candida*, ACT; *Three Days of Rain*, Studio Arena; *Breath, Boom*, Yale Rep. OPERA: *Don Giovanni*, San Francisco Opera; *The Saint of*

Bleecker Street, Central City Opera; *Dido and Aeneas*, New York Chamber Opera; *L'Italiana in Algeri*, Berkeley Opera. BROADWAY (associate designer): *Three Days of Rain, Shining City, The Times They Are A-Changin'* Glengarry Glen Ross. MFA: Yale School of Drama. www.wilsonchin.com

Emily Pepper (Costume Design)

THE OLD GLOBE: *Bell, Book and Candle*. NEW YORK: *Frankenstein*, 37 Arts; *Golden Boy*, Atlantic Acting Co.; *Fizz*, Ohio Theatre; *Evensong*, TBG Arts Center; *Shoes*, Slant Theatre Project. REGIONAL: *The Diary of Anne Frank, Driving Miss Daisy*, Delaware Theatre; *Villa America*, Williamstown Theatre Festival; *Our Town*, Two River Theater; *Blood Wedding*, 10 Thousand Things; *Frankenstein*, NJPAC; workshop production of *Zhivago* dir. Des McAnuff, *Paris Commune*, La Jolla Playhouse; *La Dispute, A Streetcar Named Desire, Richard III, The Seagull, Desperadoes In Dreamland, Two Hands Very Tired* and *500 Words*, University of California, San Diego. Assisted on *Meditations on Virginity* (Ninth International Theatre "Confrontations" Festival Lublin, Poland). Emily holds an MFA in design from University of California San Diego.

Chris Rynne (Lighting Design)

THE OLD GLOBE: *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: *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.

Jan Gist
(*Voice and Dialect Coach*)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002. Previously she was Head of Voice and Speech for the Alabama Shakespeare Festival for nine years and 140 productions. She has coached many productions at theatres around the country including: *The Royal Family*, Ahmanson Theatre; *The Country*, La Jolla Playhouse; *Continental Divide*, *Major Barbara*, Oregon Shakespeare Festival; *Romeo and Juliet*, The Shakespeare Theatre,

DC; *Hobson's Choice*, *Season's Greetings*, Milwaukee Rep; *A Perfect Ganesh*, Arena Stage; *The Taming of the Shrew*, PlayMakers Rep; *Pride and Prejudice*, Indiana Rep; and five full seasons at Utah Shakespearean Festival. Gist has been a guest on KPBS Radio's *A Way with Words* and is the narrator for the San Diego Museum of Art's documentaries on Degas and the Retratos exhibit. She coached dialects on the film *The Rosa Parks Story* and has recorded dozens of *Books to Listen To*. Gist is a founding and published member of The Voice and Speech Trainers Association and has presented at many conference workshops internationally, such as "Shakespeare's Shapely Language," "Rotating Repertory," and The Voice Foundation Symposium on "Filling the House with Ease." She teaches in The Old Globe/USD Professional Actor Training Program. Recently she was invited to teach in the International Voice Teachers Exchange at The Moscow Art Theatre and London's Central School of Speech & Drama, brought her in to teach Shakespeare and Pinter workshops. Gist has been published in VASTA Journals, in the *Complete Vocal Warm-Up*, *More Stage Dialects*.

Leila Knox
(*Stage Manager*)

THE OLD GLOBE: Edward Albee's *Who's Afraid of Virginia Woolf?*, *Ace*, *The Violet Hour*, *Himself and Nora*, *Take Me Out*, *Dr. Seuss' How the Grinch Stole Christmas!* ('04 - '07), 2004 Summer Shakespeare Festival, *Resurrection Blues*, *Bus Stop*, *Much Ado About Nothing*, *Dirty Blonde*. BROADWAY: *Dirty Blonde*, *Amour*, *One Mo' Time*. REGIONAL: Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde*; *Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky or Schmucks*, *Red*, *The Memory of Water*, Manhattan Theatre Company; *All My Sons*, *The Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight*, *Los Angeles*, 1992,

Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, SITI; *Demonology*, Playwrights Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Northwestern University.

ADDITIONAL STAFF FOR THIS PRODUCTION

Assistant Directors Johanna Gruenhut, Alyson Roux
Production Assistant Marie Natoli

UNDERSTUDIES

Lili Kimberly Parker Green
Nick John Keabler
Olivia Carolyn Ratteray
Eva Joy Farmer-Clary
Gil Sam Henderson

Michael Kirby appears in this production courtesy of Actors' Equity Association.

SPECIAL THANKS

Roadworks Productions
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Original Sound Design by Cecil Averett



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.



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New Technical Center Opens

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THE OLD GLOBE'S NEW 43,000 Sq. Ft. TECHNICAL CENTER IN SOUTHEASTERN SAN DIEGO IS A HIT!



TECHNICAL CENTER RIBBON-CUTTING CEREMONY: (L-R) CITY COUNCIL MEMBER TONY YOUNG, LOU SPISTO AND MAYOR JERRY SANDERS.
PHOTO BY J. KAT WORONOWICZ

On January 30, 2008, The Old Globe officially opened its new Technical Center facility in southeastern San Diego, which will house Globe's renowned scene shop and warehouse. The 43,000 square-foot property is located at 5335 Market Street.

On hand to help celebrate the opening were Mayor Jerry Sanders and City Councilman Tony Young, who joined Globe CEO/Executive Producer Lou Spisto for an exciting press conference and ribbon-cutting ceremony. The festivities also included tours of the facility, led by Technical Director Ben Thoron, Costume Director Stacy Sutton and Props Director Neil Holmes.

"We're thrilled to showcase our new Technical Center to the media and the community," said Spisto. "The acquisition of this important facility is a major step forward for the Globe, providing much-needed space to build and house our scenic elements for all our productions – from the unit set of the Shakespeare Festival to large-scale plays and musicals."

The previous scene shop space, located at the back of the theatre and utilizing the rear loading dock, had become inadequate to handle the work load of the Globe's depth and scope. The new Technical Center includes space for the construction of all Globe sets, as well as the appropriate layout of stage floors, full-stage drops, and the complete assembly of scenic elements. Additionally, the facility will provide sufficient prop and costume storage for the Theatre's wide variety of productions.

OLD GLOBE VOLUNTEERS: SUPPORTING OUR WORK

For over 70 years, the San Diego community has benefited from the wealth of exceptional productions that have been presented on The Old Globe's stages. The Theatre has long been an integral part of this community. What many people don't know is that the San Diego community has also long been an integral part of The Old Globe. This theatre is supported by a loyal contingent of steadfast volunteers whose work is critical to the every day operation of this organization. Volunteers participate in activities in virtually every department at one time or another and these departments have come to rely on them as a part of what makes us successful.

The Education Department has nearly 60 volunteers who regularly serve in the various programs that help us serve some 14,000 children each year. These dedicated individuals are the backbone of the Education Department and they represent the Globe to schools, community organizations, and the public.

The Behind-the-Scenes and Follow-the-Bard Tours are led by entertaining and engaging individuals with deep knowledge of the history of The Old Globe. Many of our tour guides have been a part of the history of this organization for many years. Their stories about the Theatre often come not from a script but from their experiences and memories of their own love affair with The Old Globe. They give of their time and energy with a generosity of



spirit and welcome visitors with genuine enthusiasm. Their tours are fascinating and introduce visitors to a part of the theatre world that most have never seen. Tours explore each of our three theatres and venture into the

working areas of the complex to glimpse our technical staff in action. Docents are trained to understand the work of costumers, lighting and sound technicians, scenic artists, stage managers; the many unseen faces that are the core of a theatrical production. Often a group will take a tour and then go immediately to the Box Office to purchase tickets for a show. Our docents have shared their love of the Globe so well that visitors are eager to enjoy the fruits of the labors they saw backstage.

Several of our docents also share their love of the theatre through our Speakers Bureau program. The Theatre is often asked by a community group for a speaker to visit them and speak about The Old Globe. These engaging lecturers regale their audiences with stories of the history and lore of this venerable organization.



Well over 2,000 children are benefiting from the efforts of the volunteers in the Globe Readers Program. Some 40 volunteers share their love of reading with school children all over San Diego County. Their efforts help teachers in over 100 classrooms by enhancing their reading and writing lessons. These volunteers participate in a half-day training session and are matched to a school near their homes. They visit "their" children five or six times in the spring semester to read stories, encourage the children to write their own stories and then joyfully sit back on the last visit to let the children read their own written work to them.

In the Education Department office our staff is augmented by two regular volunteers who report for work once each week to do whatever is asked of them. Truly, we could not do what we do without them; there just aren't enough hours in a day. And this doesn't count the hundreds of volunteers in the other departments around the theatre such as ushers who greet our audiences daily. It would be hard to imagine this place without them.

There are not enough words of thanks to let these dedicated volunteers know how much they mean to us. When you see someone wearing an Old Globe Volunteer badge, please say thank you to them for helping to make this theatre what it is.

— *Roberta Wells Famula, Director of Education*

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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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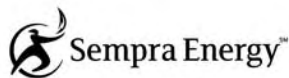
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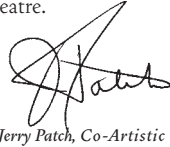
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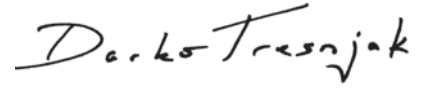
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RESTROOMS AND TELEPHONES

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.

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

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

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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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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.



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 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 Theatre 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 theatre 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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Lance BowerProgram Coordinator
Maria Carrera, Cynthia Caywood, Sabin Epstein, Robert
Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred
Robinson, Liz ShipmanMFA Faculty
Corey Johnston, Robin Sanford Roberts,
Ben Seibert, George YeMFA Production Staff

EDUCATION

Raúl MoncadaEducation Associate
Holly WardTour Coordinator
Carol GreenSpeakers Bureau Coordinator
Amy Biedel, Matt Biedel, Marisela De la Parra, Kimberly Parker
Green, Janet Hayatshahi, Sarah Price, David Sievit,
David TierneyTeaching Artists

FINANCE

Paula NickodemusSenior Accountant
Dana M. BryantAccounts Payable/Accounting Assistant
Angela YoshidaPayroll Coordinator/Accounting Assistant
Tim ColeReceptionist

DEVELOPMENT

Annamarie MaricleAssociate Director,
Institutional Grants
Marilyn McAvoyAssociate Director,
Major Gifts
Eileen A. PrisbyEvents Manager

Courtney QuinnDevelopment Coordinator,
Individual Annual Giving

Diane AddisMembership Administrator
Josh Martinez-NelsonDevelopment Administrator
Diana SteffenDevelopment Assistant
Kristen MulvihillDevelopment Assistant

Donor Services

Babs Behling, Joyanne Buscemi, Monica Jorgensen, Barbara
Lekes, Richard Navarro, Stephanie Reed,
Judy ZimmermanSuite Concierges

MARKETING

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

Subscription Sales

Scott CookeSubscription Sales Manager
Anna Bowen-Davies, Arthur Faro, Andy Fink, Randi Hawkins,
Pamela Malone, Jessica Morrow, Ken Seper, Cassandra Shepard,
Grant Walpole, Andrea Leigh WalshSubscription Sales
Representatives

Ticket Services

Shari ResselTicket Services Manager
Marsi RocheTicket Operations Manager
Lyle WilsonTicket Services Supervisor/
Training Coordinator

Shouna ShoemakeLead Ticket Services Representative
Brian Abraham, Brian Adams, Elizabeth Brown, Tony Dixon,
Alicia Lerner, Jenna Long, Cassie Lopez, Caryn Morgan,
Christine Perez, Michael Pousson, Carlos Quezada, Jessica
Seaman, Natalie Weinstein, Liam Wade, Haley White,
Molly WilmotTicket Services Representatives

PATRON SERVICES

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

Security/Parking Services

Rachel "Behr" GarciaSecurity/Parking
Services Supervisor
Irene HerrigAssociate Supervisor of Security
Sherisa Eselin, Janet Larson, Michael Moran, Jeffrey Neitzel,
Sonia PaulSecurity Officers
Alex Chacona, Deborah Elliott, Nicole Hagemeyer,
Lou Hicks,Parking Lot Attendants
Mark Brickman, David NguyenV.I.P. Valet Attendants

Jack O'Brien
Artistic Director Emeritus
Craig Noel
Founding Director