



UPCOMING

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



THE PLEASURE OF HIS COMPANY

July 12 - August 17, 2008
Old Globe Theatre



SIGHT UNSEEN

August 2 - September 7, 2008
The Old Globe Arena Stage
at Copley Auditorium
(San Diego Museum of Art)



Dear Friends,

I am pleased to welcome you to our production of an unforgettable classic, Tennessee Williams' *The Glass Menagerie*, the play that established Tennessee Williams as a brilliant voice in American theatre. We are especially delighted to welcome two-time Emmy Award-winning actress Mare Winningham in the role of Amanda.

This production is the second in our "Classics Up Close" series, bringing you classics of American


theatre in the intimate setting of an arena stage. The sense of immediacy fostered by being no more than a few rows from the actors invites you to re-visit these well-known plays with a fresh perspective and new insights.

Intimacy between stage and audience has been the hallmark of the Cassius Carter Centre Stage since it opened in 1969. But after nearly 40 years, with this production we say goodbye to this venerable stage. We have planned a vibrant new theatre center, including a new arena stage and a new education center. Rest assured that preserving the intimacy of your experience in the Carter has been our highest priority in designing our new theatre complex. The new theatre will be a small arena stage with audience seated no more than five rows deep on all sides. The differences you will notice are its enhanced capabilities for lighting, sound, and scenic effects and improved audience comfort. We are sure the new space will soon become as beloved as the Carter has been. Take a moment to watch the DVD previewing the new theatre center, now playing in the lobby!

We are fortunate that, just steps from the Globe at the San Diego Museum of Art, we will be able to offer you uninterrupted enjoyment of close-up productions during the construction period. A near-replica of the Carter will be constructed "within" the Museum's Copley Auditorium to house our "second stage" productions during this period.

As we begin construction of our new facilities, we must acknowledge the generous donors who brought our capital and endowment campaign, *Securing a San Diego Landmark*, to over 75% of its goal. As we approach the final leg of the campaign, I urge you to consider how you might participate in this historic effort. For ways to show your support, please see page P7 in this program or contact our Development Office.

The Old Globe is at a very exciting point in its history. With our new facilities, we look forward to a period of continuing growth in our artistic and education programming. Equally, we look forward to your company on our journey toward our 75th year of outstanding theatre in San Diego.


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 GLASS MENAGERIE

BY

Tennessee Williams

SCENIC DESIGN

Michael Fagin

COSTUME DESIGN

Anne Kennedy

LIGHTING DESIGN

Chris Lee

SOUND DESIGN

Lindsay Jones

VOICE & DIALECT COACH

Jan Gist

STAGE MANAGER

Diana Moser

DIRECTED BY

Joe Calarco

Casting by Samantha Barrie, CSA

Presented by special arrangement with Samuel French, Inc.

on behalf of

The University of the South, Sewanee, Tennessee

Cast of Characters

Amanda Wingfield (The Mother).....Mare Winningham
Tom Wingfield (Her Son)Michael Simpson
Laura Wingfield (Her Daughter)Michelle Federer
Jim O'Connor (The Gentleman Caller).....Kevin Isola

Stage ManagerDiana Moser

Setting: The Wingfield Apartment, St. Louis, 1937

There will be one 15-minute intermission.

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

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

***THE GLASS MENAGERIE* is supported, in part, by the following generous sponsors:**

Mary Beth Adderley-Wright, Richard Wright and Elizabeth Adderley

Mary Beth Adderley-Wright and Richard Wright are both long-time San Diegans who have supported The Old Globe for many years. Mary Beth is an active member of The Old Globe's Board of Directors. She also serves on the Vanderbilt Board of Trust and the Board of South Coast Repertory. Richard is supportive of San Diego's live theatre and local fine arts venues, such as Balboa Park's Museum of the Living Artist. He is a retired Air Force officer whose passion has turned from flying to sailing. He now serves as a Staff Commodore of the Ancient Mariners Sailing Society — a group dedicated to the preservation and promotion of classic sea vessels. Along with Mary Beth's daughter Elizabeth and her husband, the two regularly attend The Old Globe and encourage friends and colleagues to do the same. In addition, Richard and Mary Beth further support the Theatre by hosting dinners in their home featuring artists and other members of The Old Globe's creative team. We thank this wonderful family for their devotion to The Old Globe.

Mandell Weiss Charitable Trust

Mandell Weiss was a Romanian immigrant who discovered his love of theatre while attending high school in New York City. Although his plans to become an actor were interrupted by World War I, he later contributed millions of dollars to the arts and helped San Diego develop a vibrant, nationally-renowned theatre scene. His legacy, the Mandell Weiss Charitable Trust, has sponsored many Globe productions, including *The Two Gentlemen of Verona*, *Lincolnesque*, *Lobby Hero*, *Don Juan*, *Time Flies*, *Beyond Therapy*, and *The Taming of the Shrew*. The Old Globe is grateful to Mandell Weiss and the Mandell Weiss Charitable Trust for their ongoing support.

Union Bank of California

As part of its pledge to reinvest in the communities it serves, Union Bank of California supports The Old Globe in many ways. Union Bank employees volunteer at Seussabration, a special children's event for our annual production of *Dr. Seuss' How the Grinch Stole Christmas!* Joseph Benoit, Union Bank's San Diego Retail Market President, serves on the Globe's Board of Directors. Union Bank's previous production support includes *The Two Gentlemen of Verona*, *Othello*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Rough Crossing*, *Imaginary Friends* and *As You Like It*. The Old Globe salutes Union Bank for its long-time support.

Board of Directors

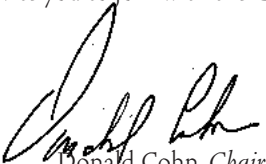


Dear Friends,

I am pleased to welcome you to this performance of the final production in the Cassius Carter Centre Stage. We all eagerly anticipate celebrating the opening of the new Conrad Prebys Theatre Center and then The Old Globe's 75th Anniversary. The Center will bring us both a new education center for expanded education and outreach programs and a new arena stage. The new theatre-in-the-round will offer enhanced technical capabilities and audience comfort while preserving the intimacy we have enjoyed in the Carter for the past 40 years.

As construction of the new facilities will begin in July, we are entering the final phase of our Capital and Endowment Campaign. To help the Globe complete the campaign, the nationally-renowned Kresge Foundation has awarded us a Challenge Grant of \$1 million, provided we achieve our financial goal within the next eighteen months.

Elsewhere in this program you can read about a special opportunity to assist the Campaign and record your support for The Old Globe "in stone" with the purchase of a personalized Granite Paver for the re-designed plaza. I invite you to join with the Globe family at this crucial juncture and help us meet the Kresge Challenge.



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.

City of San Diego: Investing in Arts & Culture

Leadership Gifts to The Old Globe

The Old Globe would like to recognize and thank the following generous donors who have made extraordinary gifts of \$1 million or more to this organization. These major contributions for artistic projects, endowment and facilities 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

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CITY OF SAN DIEGO: INVESTING IN ARTS & CULTURE

The City of San Diego provides critical financial support to non-profit arts and culture organizations through a rigorous application process managed by the City of San Diego Commission for Arts and Culture. Each year the Commissioners and other community volunteers evaluate organizations based on artistic programming, educational activities, administrative stability, board leadership, and programs for underserved populations.



THE OLD GLOBE'S CEO/EXECUTIVE PRODUCER LOU SPISTO WITH MAYOR JERRY SANDERS AND HIS WIFE RANA SAMPSON AT THE 2006 GLOBE GALA. PHOTO: PAUL NESTOR

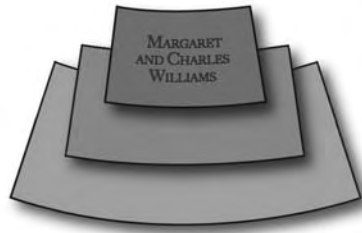
City funding for arts and culture is derived from the Transient Occupancy Tax (TOT), a hotel tax paid by tourists visiting San Diego. The city currently is able to allocate less than 1% of total TOT proceeds to the Commission for distribution to qualified applicants. Yet TOT funding of arts and culture yields positive results and a significant economic benefit for the entire community. In 2007, the Commission for Arts and Culture invested a total of \$6.4 million in 80 local organizations, both large and small. Collectively, these arts and culture institutions purchase \$148.7 million in goods and services from San Diego businesses, provide 5,529 jobs, and attract two million out-of-town visitors each year. A one day stay in San Diego by these cultural tourists contributes an additional \$492 million to the local economy.

For The Old Globe, funding from the San Diego Commission for Arts and Culture represents a vital annual funding source for the Theatre's artistic projects as well as for education and outreach programs that reach students in every City Council district. The City's investment yields a positive return, as The Old Globe's annual economic impact in San Diego totals more than \$28 million, with at least \$8.6 million generated by cultural tourists attending the Summer Shakespeare Festival and other high-profile shows.

The Old Globe is grateful to the City of San Diego Commission for Arts and Culture for continually advocating on behalf of the arts and culture community. The Commission's vision for a vibrant and successful San Diego recognizes arts and culture as a major factor in improving the local economy while enhancing the quality of life for both residents and visitors.

BE A LASTING PART OF THE OLD GLOBE

By Naming A
GRANITE PAVER
On Our New Plaza



By purchasing a personalized Granite Paver on our beautifully re-designed plaza, you can play a critical role in securing The Old Globe for future generations!

- Only 150 Available
- Prominent Location in Copley Plaza
- Individualized with Your Name (or Your Honoree)
- Payment Can be Made Over 5 Years
- Will be Enjoyed by Globe Patrons & Millions of Park Visitors each Year

\$50,000 and \$25,000 Granite Pavers

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

\$10,000 Granite Pavers

At the top of the walkway entering the plaza will be the circle of Granite Pavers recognizing gifts of \$10,000.



To learn how you can participate call the Development Office, (619) 231-1941 x2317

Tennessee

Letters on “The Glass Menagerie” by Tennessee Williams

From Tennessee Williams' *Letters to Donald Windham, 1940-1965*. Edited with comments by Donald Windham. New York: Penguin Books, 1976, 1977.

These excerpts were selected from the published letters of Tennessee Williams to his friend Donald Windham. In them, Williams writes about the original production of *The Glass Menagerie* which he refers to at first as “*The Gentleman Caller*.”

April 22, 1943

I am out of cigarettes and very nervous so I cannot write much of a letter. I have been writing with tigerish intensity on “*The Gentleman Caller*” every day, and today I felt like I was going to just blow up, so I quit. What I am doing to that quiet little play I don't know.

July 28, 1943

“*The Gentleman Caller*” remains my chief work, but it goes slowly. I feel no overwhelming interest in it. It lacks the violence that excited me, so I piddle around with it. My picture work is to make a scenario out of “*Billy the Kid*” material—as good an assignment I could hope for, but I am lazy about it and barely am started.

July ?, 1944

I have just finished the “*Caller*” and am slowly retyping it. I think I will submit the short version first and if people like it, will add the rest. It is not a very exciting business but it keeps me occupied while I wait for the energy to do something more important.



The following is excerpted from an article written by Mel Gussow, published in *The New York Times* on February 26, 1983, one day after the playwright's death.

Tennessee Williams, whose innovative drama and sense of lyricism were a major force in the post-war American theater, was the author of more than 24 full-length plays, including *The Glass Menagerie*, *A Streetcar Named Desire*, and *Cat on a Hot Tin Roof*. He had a profound effect on the American theater and on American playwrights

and actors. He wrote with deep sympathy and expansive humor about outcasts in our society. Though his images were often violent, he was a poet of the human heart.

The Glass Menagerie, his first success, was his “memory play.” Although seldom intentionally autobiographical, his plays were almost all intensely personal—torn from his own private anguishes and anxieties. He remembered his sister's room in the family home in St. Louis, with her collection of glass figures, as representing “all the softest emotions that belong to recollection of things past.” But, he remembered, outside the room was an alley in which, nightly, dogs destroyed cats.

His basic premise, he said, was “the need for understanding and tenderness and fortitude among individuals trapped by circumstance.” The most successful serious playwright of his time, he did not write for success but, as one friend said, as a “biological necessity.”

Thomas Lanier Williams was born in Columbus, Miss., on March 26, 1911. His mother, the former Edwina Dakin, was the puritanical daughter of an Episcopal rector. His father, Cornelius Coffin Williams, was a violent and aggressive traveling salesman. There was an older daughter, Rose (memorialized as Laura in *The Glass Menagerie*), and a younger brother named Walter Dakin.

While his father traveled, Tom was mostly brought up overprotected by his mother—particularly after he contracted diphtheria at the age of 5. By the time the family moved to St. Louis, young Tom retreated into himself. He made up and told stories, many of them scary.

FOR MORE INFORMATION ABOUT THIS PRODUCTION,
PLEASE VISIT OUR WEBSITE AT WWW.THEOLDGLOBE.ORG

Williams (1911 - 1983)

In the fall of 1929 he went off to the University of Missouri to study journalism. When his childhood girlfriend, Hazel Kramer, also decided to enroll at Missouri, his father said he would withdraw him, and succeeded in breaking up the incipient romance. It was his only known romantic relationship with a woman. In a state of depression, Tom dropped out of school and, at his father's instigation, took a job as a clerk in a shoe company. It was, he recalled, "living death."

To survive, every day after work he retreated to his room and wrote — stories, poems, plays — through the night. The strain finally led to a nervous breakdown. Sent to Memphis to recuperate, the young Mr. Williams joined a local theater group. He eventually returned to his studies at the University of Iowa in 1937, where he wrote a number of plays. Sadly, around the time of his graduation in 1938, his sister lost her mind. The family allowed — with subsequent recriminations — a prefrontal lobotomy to be performed, and she spent much of her life in a sanitarium.

At 28, Thomas Williams left home for New Orleans, where he changed his style of living, as well as his name. It was a reaction against his early inferior work, published under his real name. It was a college nickname, given because his father was from Tennessee.

In New Orleans he discovered new netherworlds, soaking up the milieu that would appear in *A Streetcar Named Desire*. He wrote stories, some of which later became plays, and entered a Group Theater playwriting contest. He won \$100 and was solicited by the agent Audrey Wood, who became his friend and adviser. "Miss Wood," as she was universally known, got him a job in Hollywood writing scripts for Metro-Goldwyn-Mayer. He began writing an original screenplay, which was later rejected.

Still under contract, he began turning the screenplay into a play titled *The Gentleman Caller*, which slowly evolved into *The Glass Menagerie*. On March 31, 1945, five days after its author turned 34 years old, it opened on Broadway and changed Mr. Williams' life, and the American theater.

His second masterpiece, *A Streetcar Named Desire*, opened in December, 1947, and was an even bigger hit than *The Glass Menagerie*. It won Mr. Williams his second Drama Critics' award and his first Pulitzer Prize. He won his second Pulitzer for *Cat on a Hot Tin Roof* in 1955.

For many years after *Streetcar*, almost every other season there was another Williams play on Broadway (and a one-act play somewhere else). Soon there was a continual flow from the stage to the screen. And he never stopped revising his finished work. For more than 35 years, the stream was unabated. He produced an enormous body of work, including more than two dozen full-length plays, all of them produced a record unequalled by any of his contemporaries.

He died in his New York apartment in 1983, one year after his final play, *A House Not Meant to Stand*, premiered in Chicago. He was 71 years old.

August 18 or 25, 1944

Have finished "The Caller." No doubt it goes in my reservoir of noble efforts. It is the last play I will try to write for the now existing theater.

December 18, 1944

(At this time, *The Glass Menagerie* was rehearsing in Chicago.)

We're having a bloody time of it here — as expected. Yesterday, Sunday evening, I thought the situation was hopeless — as Taylor was ad libbing practically every speech and the show sounded like the Aunt Jemima Pancake hour. We all got drunk, and this A.M. Taylor was even worse. I finally lost my temper and when she made one of her little insertions I screamed over the footlights, "My God, what corn!" She screamed back I was a fool and playwrights made her sick — then she came back after lunch and suddenly began giving a real acting performance — so good that Julia and I, the sentimental element in the company, wept. So I don't know what to think or expect...

January 11, 1945

It is four A.M. but I feel like talking to you a little. The show is doing swell now. Weekends almost capacity and other nights about fifteen hundred and still building. So it looks like we'll remain here — they're selling tickets up till Feb. 10th. Everybody except Dowling is eager to get into New York — especially Laurette. She gets better all the time. However I guess it's wise to milk Chicago a little before we face another set of critics.

March 8, 1945

"The menagerie" is no lie about this company — and neither is glass! I sometimes wonder if we'll all really get to New York in one piece. The play backstage is far more exciting than the one on!

I am More Faithful than I Intended to Be

By Edwina Dakin Williams,
Mother of Playwright Tennessee Williams

Despite advice from theatrical friends that *The Glass Menagerie* would never be a success because of its fragile plot and unhappy ending, Mr. (Eddie) Dowling went ahead trying to raise money. Some of the backers wanted Tom to change the ending and allow the sister and gentleman caller to fall in love but he firmly refused. Finally Mr. Dowling persuaded Louis J. Singer, a banker who had put money into a few Broadway productions, to invest \$75,000 and the four parts of *Menagerie* were then cast. Mr. Dowling was to be the son, Laurette Taylor the mother, Julie Haydon the sister, and Anthony Ross the gentleman caller.

Chicago was chosen for the out-of-town opening. Tom asked me to come up and I was delighted, but at attending my first premiere and at the feeling my son needed me....

...The evening of the premiere was the night after Christmas, Tuesday, December 26, 1944. Everything seemed against the play, even the weather. The streets were so ice-laden we could not find a taxi to take us to the Civic Theatre and had to walk. The gale blowing off Lake Michigan literally hurled us through the theater door.



PLAYBILL COVER, 1945.

This was the first of Tom's plays I had seen, unless you count *The Magic Tower*, and I was thrilled to think he had created a play without a wasted word and one in which every moment added drama. I don't think there's been a play like it, before or since.

The audience seemed spellbound throughout and particularly when Mr. Dowling stood to one side of the stage and uttered the

words. "I didn't go to the moon, I went much further — for time is the longest distance between two places.... Oh Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest

stranger — anything that can blow your candles out!"

At this moment, in the corner of the stage behind a thin veil of a curtain, Julie bent low over the candles in her tenement home as Mr.



KIRK DOUGLAS AND JANE WYMAN
IN 1950 FILM VERSION OF *THE GLASS MENAGERIE*.

Dowling said sadly,

"— for nowadays the world is lit by lightning! Blow out your candles, Laura and so good-bye...."

And the curtain dropped slowly on the world premiere of *The Glass Menagerie*.

At first it was so quiet I thought the audience didn't like the play....Then, all of a sudden, a tumultuous clapping of hands broke out. The audience had been recovering from the mood into which the play had plunged it....

...I wanted to congratulate Laurette, who had brought down the house with her amazing performance as Amanda Wingfield, the faded, fretful, dominating mother lost in the dream world of her past, bullying her son into finding a gentleman caller for his abnormally shy sister.

I entered Laurette's dressing room, not knowing what to expect, for she was sometimes quite eccentric. She was sitting with her feet propped up on the radiator, trying to keep warm. Before I had a chance to get a word out, she greeted me.

"Well, how did you like you'seff, Mis' Williams?" she asked.

I was so shocked I didn't know what to say. It had not occurred to me as I watched Tom's play that I was Amanda....

...Tom has contradicted himself when asked if the play were [sic] based on his life. Once he told a reporter it was a "memory play," adding, "My mother and sister will never forgive me for that." Then again, he denied it was autobiographical, calling it "a dream or fantasy play. The gentleman caller is meant to be a symbol of the world and its attitude toward the unrealistic dreamers who are three characters in this play."

I am not Amanda. I'm sure that if Tom stops to think, he realizes I am not. The only resemblance I have to Amanda is that we both like jonquils.

From: Remember Me to Tom. By Edwina Dakin Williams as told to Lucy Freeman. St. Louis: Sunrise Publishing Co., Inc. © 1936 by Edwina Dakin Williams, Walter Dakin Williams, and Lucy Freeman.

Michelle Federer (Laura Wingfield)



THE OLD GLOBE: Debut. BROADWAY: *Three Days of Rain, Wicked*. NEW YORK THEATRE: *Anon, A Man of No Importance, In the Absence of Spring*. REGIONAL: *Wicked*, The Curran Theatre; *The Trip to Bountiful*, Hartford Stage; *Closer, Towards Zero, Hay Fever*, Alley Theatre; *Compleat Female Stage Beauty*, City Theatre; *Water Children*, CATF; *The Importance of Being Earnest*, The River Rep; *Romeo and Juliet*, Ohio Theatre. FILM: *Dancing with Shiva, Flannel Pajamas, Kinsey, When Stars Fall, Aisle Six*. TV: *Law & Order: Criminal Intent, All My Children*. TRAINING: BFA Musical Theatre, Ithaca College. Member Actors' Equity.

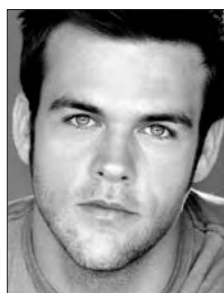
Kevin Isola (Jim O'Connor)



THE OLD GLOBE: Debut. BROADWAY: *Brooklyn Boy*. OFF-BROADWAY: *Trust*, Kirk Theatre; *Twelfth Night, Venus, WASP and Other Plays*, all for NYSF/ Public Theatre; *The World Over, The Water Children*, Playwrights Horizons; *Everett Beekin*, Lincoln Center Theatre; *The New Bozena*, Cherry Lane. REGIONAL: *As You Like It*, Shakespeare Theatre of New Jersey; *Brooklyn Boy*, South Coast Rep; *The Rainmaker*, Baltimore Center Stage; *The New Bozena*, The Tiffany Theatre, The Hudson Theatre; *Venus*, Yale Rep.

FILM: *Frank the Rat, The New Bozena, How the Grinch Stole Christmas, Uninvited, 24 Nights, Academy Boyz, Le New Yorker*. TELEVISION: *Damages, Boston Legal, Law and Order, Viva Variety, The Summer of Ben Tyler* (Hallmark Hall of Fame), *All My Children*. TRAINING: MFA NYU Graduate Acting Program. For Susie and Tim Matthews.

Michael Simpson (Tom Wingfield)



THE OLD GLOBE: Michael is happy to be making his theatrical debut at the Globe.

Mare Winningham (Amanda Wingfield)



THE OLD GLOBE: Debut. THEATRE: *10 Million Miles*, Atlantic Theater Company; *Side Man*, Pasadena Playhouse; *Hurlyburly*, Westwood Playhouse; *The Genius*, Mark Taper Forum. FILM: *Georgia* (Academy Award nomination, SAG Award nomination, winner Independent Spirit Award, Best Supporting Actress), *Wyatt Earp, Turner and Hooch, St. Elmo's Fire, Hard Promises, Miracle Miles, Shy People, Dandelion, Nobody's Fool, Threshold, One Trick Pony*, and the upcoming *Brothers*, and *Swing Vote*. TV: Over 50 television movies including *George Wallace* (Emmy award, SAG award nomina-

tion, Golden Globe nomination), *Amber Waves* (Emmy award), *Love Is Never Silent* (Emmy nomination), *The Maldonado Miracle* (Emmy nomination), *The Boys Next Door* (Emmy nomination), *The Thornbirds, Off the Minnesota Strip, Love and Lies, God Bless the Child, Helen Keller: The Miracle Continues, Eye on the Sparrow*, and *Law & Order: SVU* (Emmy nomination), *Grey's Anatomy, Boston Legal*. CD's: *Refuge Rock Sublime* (2007), *Lonesomers* (1998), *What Might Be* (1992).

Tennessee Williams (Playwright)

One of America's greatest playwrights Tennessee Williams wrote fiction and motion picture screenplays, but is acclaimed primarily for his plays, nearly all of which are set in the South, but which rise above regionalism to approach universal themes. Williams drew heavily on his family experiences in his writings. When *The Glass Menagerie* hit Broadway in 1945, it not only changed Tennessee Williams' life, it revolutionized American theatre. *A Streetcar Named Desire, The Night of the Iguana* and *Cat on a Hot Tin Roof* are some of his other masterpieces. Among his many awards, Williams won two Pulitzer Prizes and four New York Drama Critics Circle Awards. In addition to 25 full-length plays, Williams produced dozens of short plays and screenplays, two novels, a novella, 60 short stories, more than 100 poems and an auto-biography. His works have been translated into at least 27 languages, and countless productions of his work have been staged around the world.

Joe Calarco (Director)

THE OLD GLOBE: *Lincolnesque* (world premiere). OFF-BROADWAY: *Shakespeare's R&J* (adaptor/director, Lucille Lortel Award, also the West End and Tokyo), *Floyd and Clea Under the Western Sky*, Playwrights Horizons; *Boy*, Primary Stages; *...in the absence of spring...* (writer/ director), Second Stage; *Sarah, Plain and Tall*, *The Summer of the Swans*, The Lucille Lortel; *The Audience* (contributing book writer), The Transport Group; *The Mistress Cycle*, New York Musical Theatre Festival; *Fugitive Songs*, Dream Light Theatre Company. NATIONAL TOUR: *Ring of Fire*. REGIONAL: *The Burnt Part Boys*, *The Mysteries of Harris Burdick* (book writer/director), Barrington Stage Company; *Assassins* (Helen Hayes Award), *Urinetown* (Helen Hayes Award), *Side Show* (Helen Hayes Award), *Nijinsky's Last Dance* (Helen Hayes Award), *Nest* (world premiere), Signature Theatre; *A Midsummer Night's Dream*, The Shakespeare Theatre; *The Last Five Years* (Barrymore Award Best Musical), *Elegies* (Barrymore nomination), *M. Butterfly*, Philadelphia Theatre Co; *Nijinsky's Last Dance*, Berkshire Theatre Festival; *My Fair Lady*, *Of Mice and Men*, Hangar Theatre; *Twice Charmed: an original twist on the Cinderella story*, Disney Creative Entertainment. www.JoeCalarco.net

Michael Fagin (Scenic Design)

THE OLD GLOBE: *Lincolnesque*. NEW YORK: Judith Jamison's *Reminiscent* for Alvin Ailey American Dance Theatre; *Boy*, Primary Stages; *...in the absence of spring...*, Second Stage; *Sarah Plain and*

Tall, Lucille Lortel Theatre; *The Mistress Cycle*, *The Lion*, *Circumference of a Squirrel*, Urban Stages, David Auburn's *Skyscraper*, Greenwich House Theatre. WEST END: *Shakespeare's R & J*, *Hotmouth*. REGIONAL: *A Midsummer Night's Dream*, The Shakespeare Theatre; *Art*, Syracuse Stage; *Stop Kiss*, Geva; *Nijinsky's Last Dance*, *Four Dogs and a Bone*, Berkshire Theatre Festival; *M. Butterfly*, *The Last Five Years*, Philadelphia Theatre Company. Mr. Fagin has also served as production designer for numerous film and television projects.

Anne Kennedy (Costume Design)

THE OLD GLOBE: *Lincolnesque*. OFF-BROADWAY: *Floyd and Clea Under the Western Sky*, Playwright's Horizons; *The Mistress Cycle*, NYMTF; *Slut*, ATA Theatre; *Sarah Plain and Tall*, *Walk Two Moons*, Lucille Lortel; *Under the Bridge*, The Zipper Theatre; *Cam Jansen*, Lamb's Theatre; *Opus*, *Boy*, Primary Stages. REGIONAL: *West Side Story*, BSC; *The Bluest Eye*, Playmaker's Rep; *False Creeds*, The Alliance; *Assassins*, Signature Theatre; *Third*, *The Sweetest Swing in Baseball*, *The Clean House*, Denver Center. Signature Theatre Artistic Associate: *Pacific Overtures*, *The Highest Yellow*, *Twentieth Century*, *Hedwig and the Angry Inch*, *Floyd Collins*, *Sweeney Todd*, *Over and Over*, *A Little Night Music*. Helen Hayes nominations: *Urinetown*, *Side Show* and *The Fix*. Other credits include *The Goat or Who is Sylvia?*, *Proof*, *Book of Days*, *Anthems: Culture Clash in the District*, *On the Jump* and *All My Sons*, Arena Stage; *Living Out*, Round House. *Nijinsky's Last Dance*, Berkshire Theatre Festival; *Elegies*, *The Last Five Years*, Philadelphia Theatre Co; *Tooth and*

Claw, Arden Theatre Co; *The Invention of Love*, Studio Theatre; *Passion and Sunday in the Park with George*, Sondheim Celebration/ Kennedy Center. www.akcostume.com.

Chris Lee (Lighting Design)

BROADWAY/WEST END: *Fame Becomes Me*, *Linda Eder Live At The Gershwin*, *Shakespeare's R&J* (Tokyo & London). OFF-BROADWAY: *The Mistress Cycle*, *Under The Bridge*, *Boy*, *Broadway Bares VI – XIV*, *...in the absence of spring...*, *The Notebook*, *Sarah Plain and Tall*, *The Summer of The Swans*, *Skyscraper*, *Cloud Nine*, *Linda Eder Live at Carnegie Hall*. REGIONAL: *Kiss of The Spider Woman*, *Merrily We Roll Along*, *The Word Begins*, *Witches of Eastwick*, *Into the Woods*, *Assassins*, *Urinetown*, *Elegies: A Song Cycle*, *Burnt Part Boys*, *The Last Five Years*, *Follies*, *Hedwig and The Angry Inch*, *Sideshow*, *I Am My Own Wife*, and *Of Mice and Men*. OTHER: *The Backyardigans* (National Tour), *Barbie Live in Fairytopia* (National Tour), *Jesus Christ Superstar* (European Tour), *Twice Charmed* and *Remember the Magic* for Disney, the film *Camp*, and a senior design associate with Imagination (USA) Inc. Mr. Lee has been nominated for three Helen Hayes, two Barrymores, and won the Artsie.

Lindsay Jones (Sound Design)

THE OLD GLOBE: *In This Corner*, *Oscar and the Pink Lady*, *Lincolnesque*, *Sky Girls*, *Much Ado About Nothing*, *Beyond Therapy*. OFF-BROADWAY: The world premiere of Sam Shepard's *The God of Hell*, *Dedication or the Stuff of Dreams*, *In the Continuum*, *Luminescence Dating*, *O Jerusalem*, *Beautiful Thing* and *Closet Land*.

REGIONAL: Center Stage, American Conservatory Theatre, Hartford Stage, South Coast Rep, Alliance Theatre, Ford's Theatre, Goodman Theatre, Actors' Theatre of Louisville, Chicago Shakespeare, Pasadena Playhouse, Steppenwolf, as well as many others. INTERNATIONAL CREDITS: productions in Austria, Zimbabwe, South Africa, Scotland and The Royal Shakespeare Company of England. Lindsay has received four Joseph Jefferson Awards and twelve nominations, an Ovation Award, two ASCAP Plus Awards, nominations for a Barrymore Award, NAACP Theatre Award, Connecticut Critics Award and Austin Critics Table Award, and was the first sound designer to win the Michael Maggio Emerging Designer Award. Recent film/tv scoring work include the pilot for *Family Practice* for Sony Pictures/Lifetime Television and *A Note of Triumph* (2006 Academy Award winner, Best Short Documentary) for HBO Films.

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: Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre (DC); Milwaukee Rep, Arena Stage, PlayMakers Rep, American Players Theatre, American Shakespeare Center, Indiana Rep, and five full seasons at Utah Shakespearean Festival. Gist has been a guest on KPBS

Radio's "A Way with Words" and has narrated for various San Diego Museum of Art's documentaries. 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," and for 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 Russia to teach in the International Voice Teachers Exchange at The Moscow Art Theatre, and to London's Central School of Speech & Drama to teach Shakespeare and Pinter workshops. Gist has been published in *VASTA Journals*, in *The Complete Vocal Warm-Up*, and in *More Stage Dialects*.

Diana Moser
(*Stage Manager*)

THE OLD GLOBE: *In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction*, *The Intelligent Design of Jenny Chow*.

REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. EDUCATION: MFA in directing from Purdue University. Diana splits her time away from theatre between Nova Scotia and a classic wooden sailboat, "Simba I." Proud member of Actors' Equity.

ADDITIONAL STAFF FOR THIS PRODUCTION

Assistant DirectorDesha Crownover
Production AssistantJess Slocum

UNDERSTUDIES

Amanda WingfieldVivia Font
Laura WingfieldAshley Clements
Tom WingfieldKern McFadden
Jim O'ConnorBrian Huynh

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Myles Thurman



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.

A Fond Farewell to the Cassius Carter Centre Stage

With this production of *The Glass Menagerie*, we bid farewell to the Cassius Carter Centre Stage. In July 2008, construction will begin on the Globe's new Conrad Prebys Theatre Center, which will house a new arena stage, the Sheryl and Harvey White Theatre, and the Karen and Donald Cohn Education Center, featuring Hattox Hall, a 1,700 square foot training and performance space. But we cannot move on to this exciting future without taking a moment to honor the history of the space upon which the new facilities will rise.

The Carter itself is a reincarnation of an earlier space. It began as the Falstaff Tavern at the 1935 International Exposition in Balboa Park, a "Merrie Olde Englande" theme restaurant featuring costumed waitresses serving hearty English fare. Following the Exposition, the space served at times as a rehearsal hall, storage space for scenery, and even living quarters for the Globe's resident manager. By 1963, the Globe was beginning to grow beyond its single theatre, so 200 chairs on wooden risers turned the Falstaff Tavern into a performance space that housed 28 productions over the next six years.

The success of these productions prompted the Globe to invest in a second permanent stage, retaining the intimacy of the Tavern space. Using some original Tavern walls, architect Victor L. Wulff designed an arena theatre with 245 seats in four sections surrounding a 12.5 by 16.5 foot stage. This new space was dubbed the Cassius Carter Centre Stage in honor of an early San Diegan who was both a Shakespearean scholar and San Diego's District Attorney from 1902 to 1906.

Over 40 years and 229 productions, the Carter has become a beloved space for audiences and artists alike. Opening in 1969 with a production of Peter Ustinov's *The Unknown Soldier and His Wife*, directed by Craig Noel, the Carter was an innovative space for, as an early program described it, "controversial, classical, experimental or seldom performed" plays. Early productions ranged from Jean Genet's *The Balcony* to Woody Allen's *Play It Again, Sam*.

Experimental 60s staging tended toward stark sets, sometimes even a bare stage, so the planners of that time could never have predicted the transformations later artists would imagine for the Carter. The space before you has been everything from a lake, to a parade float, to a basement with a working coal chute, to a 3-dimensional maze. And the weather we've conjured here! There has been blazing sun, falling rain, snow and dense fog (precisely calibrated so that audiences could see the actors but not the audience on the opposite side).

And, as you know, the actors enter the stage by the same doors and stairs that the audience uses — as many actresses could tell you, quite a challenge in a hoop skirt! But perhaps the greatest challenge to the arrangement of entrances and exits came in a production of *Greater Tuna*, when two actors played 11 characters, rushing from one door to another while changing on the fly from, for example, a grandma in a wig, birdseed-filled body form and cane to a dandy in a leisure suit and cowboy hat.

At 40 years old, the Carter is showing its age. But its rich history will bequeath to its successor space all we have learned about staging in the round. The new theatre will have the same configuration as the Carter but allow for even greater flexibility in set design and stage technology. Audience comfort will improve as well, with easier access to seats, more leg room, restrooms accessible from the lobby, and improved disabled accommodations. Above all, we have made it our top priority to preserve the intimacy — the close-up relationship to actors and action — that has made the Carter so special.

So, as we bid farewell, we look forward — to the newest evolution of this space that, from the beginning, has been devoted to cutting edge work in the craft of theatre.

PHOTO CREDITS: FALSTAFF TAVERN STAFF (1935); DUKE DAYBERT AND LYMAN SAVILLE (1969); JONATHAN MCMURTRY AND ROBERT PHALEN (1988), PHOTO BY WILL GULLETTE; JAMES SUTORIUS AND MONIQUE FOWLER (2007), PHOTO BY CRAIG SCHWARTZ.

1935

FALSTAFF TAVERN



1969

FIRST CARTER PRODUCTION
THE UNKNOWN SOLDIER AND HIS WIFE



1988

TIMON OF ATHENS



2007

WHO'S AFRAID OF VIRGINIA WOOLF?



THE OLD GLOBE IN THE SCHOOLS

Thirty students stand before their families and friends to share their newfound knowledge of William Shakespeare, his plays and his times. Sweet youthful voices ring out with confidence as they speak the Bard's words, each child speaking from memory, each voice echoing through the auditorium.

Elsewhere teams of young people confer in their classroom while a Teaching Artist moves from group to group, listening to the discussions, gently asking guiding questions, enthusiastically praising leaps of imagination and creativity.

These are the children who are part of The Old Globe's **In-School Residency Program**. Guided by a partnership between their classroom teacher and a Globe Teaching Artist, children work together to take the material they have been studying in school — anything from literature to math — and use the elements of theatre they have learned from the Teaching Artist to transform their knowledge into a cohesive presentation they ultimately share with another class, their parents, or even the whole school. After five or six weeks of working regularly with the Teaching Artist to develop theatre skills through games, improvisation, vocal exercise, and movement, students are challenged to use those skills to create a short play based on a unit of study presented by the classroom teacher. As they integrate what they have learned about theatre and about their classroom subject, students are empowered by creating something that embodies what they know.

But why use theatre to teach math, or history, or science? As you know from your own experience, theatre engages the whole person. We use our minds, our emotions, our senses, and even our bodies to respond to what we see on stage. Likewise, creating theatre requires all those resources and more. In recent years, educators have embraced Howard Gardner's theory of "Multiple Intelligence." Gardner describes nine forms of intelligence we all have: Logical, Linguistic, Visual, Naturalist, Interpersonal, Intrapersonal, Existential, Kinesthetic, and Rhythmic (for more information on the theory of multiple intelligence, see www.howardgardner.com). We all use all these kinds of intelligences, but each person learns best through one or a few of these avenues. By using all the art forms — words, images, music and sound, movement — theatre gives students the opportunity to learn using many of these intelligences. And



TEACHING ARTIST MATT BIEDEL GUIDES STUDENTS IN SHAKESPEARE RESIDENCY.

when students are given an opportunity to learn in the way that best fits their own learning styles, they are more inclined to be actively engaged in their learning and more apt to retain what they learn. Teaching the arts supports the critical need for all students to have the kind of education that helps them become well-rounded, thinking individuals.

The Old Globe's Residency Program also benefits our hard-working public school teachers. Working with a Globe Teaching Artist gives classroom teachers an opportunity to approach the curriculum in a new and creative way. It gives them a way to deepen their students' understanding and assess their knowledge and retention of the subject matter. And it gives them an opportunity to introduce their students to the art of theatre even when the classroom teachers themselves may have no background in it at all.

The Old Globe Residency Program partners gifted teachers with gifted artists who share these gifts with the precious children they have been entrusted to educate and guide. And in that collaboration, everyone gains. Students gain experience and knowledge of theatre and their school subjects; teachers gain by learning new methods; and The Old Globe gains by introducing young people — future audiences — to the excitement of theatre.

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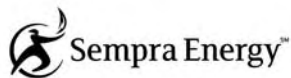
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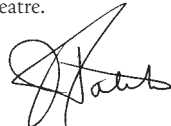
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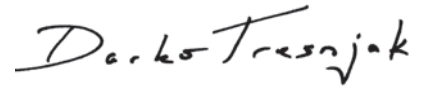
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Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

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.

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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.

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

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Director Profiles



LOUIS G. SPISTO
CEO/Executive Producer

Louis G. Spisto has led The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers of *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *THE TIMES THEY ARE A-CHANGIN'*. He has produced over 75 plays and musicals, including *Dirty Rotten Scoundrels*, the west coast premiere of the Tony-winning play *Take Me Out* and the annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the Theatre's 75th anniversary in 2010. Launched in March 2006, the campaign has reached 75% of its goal to date. During the past four seasons, the Globe has grown its subscription audience an unprecedented amount, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America's premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project involving students from both San Diego and Tijuana in a unique bilingual production of *Romeo and Juliet*. He also launched a free matinee series which brings thousands of students to the Globe's productions. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget, while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. He also served as the chief executive at both American Ballet Theatre and The Detroit Symphony. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years directing, producing and as an actor in plays and musicals throughout his college and graduate school years, as well as in professional summer theatre.



JERRY PATCH
Co-Artistic Director

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



DARKO TRESNJAK
Co-Artistic Director

Artistic Director of the Globe's 2004-2007 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe include: *Pericles*, *The Winter's Tale*, *Hamlet*, *A Midsummer Night's Dream*, *Titus Andronicus*, *The Comedy of Errors*, *The Two Noble Kinsmen*, *Antony and Cleopatra* and *Bell, Book and Candle*. Earlier this year he directed *The Merchant of Venice* at Theatre for a New Audience, a production that traveled to the Royal Shakespeare Company's Complete Works Festival. Other credits include *All's Well That Ends Well* at Theatre for a New Audience; *The Two Noble Kinsmen* at The Public Theatre; *Princess Turandot* and *Hotel Universe* at Blue Light Theater Company; *More Lies About Jerzy* at the Vineyard Theater Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot* and *The Love of Three Oranges* at Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon* and *The Blue Demon* at the Huntington Theatre; *Hay Fever* and *Princess Turandot* at Westport Country Playhouse; *Rosencrantz and Guildenstern Are Dead* at Long Wharf Theater Company; *A Little Night Music*, *Amour* at Goodspeed Opera House; and *La Dispute*, UCSD. Other directing credits include productions at Florida Grand Opera, Opera 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 Patti 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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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 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
Jackie AndersonPublications Coordinator
Claire KennellyMarketing Assistant
Samantha HaskinsPublic Relations Assistant
Joyanne Buscemi, Monica Jorgensen,
Judy ZimmermanMarketing/Events Assistants
Erica DeiGraphic Designer
Victoria HayneMarketing and Development Writer
Craig SchwartzProduction Photographer

Subscription Sales

Scott CookeSubscription Sales Manager
Anna Bowen-Davies, James Dwyer, Arthur Faro, Andy Fink,
Randi Hawkins, Pamela Malone, Yolanda Moore, Jessica
Morrow, Ken Seper, Cassandra Shepard, Grant Walpole,
Andrea Leigh WalshSubscription Sales Representatives
Ticket Services
Shari ResselTicket Services Manager
Marsi RocheTicket Operations Manager
Dani MeisterGroup Sales Manager
Lyle WilsonTicket Services Supervisor/
Training Coordinator

Marissa Haywood,
Shouna ShoemakeLead Ticket Services Representatives
Brian Abraham, Jennifer Boyd, Elizabeth Brown, Sarah Ditges,
Tony Dixon, Michael Knudsen, Alicia Lerner, Jenna Long,
Caryn Morgan, Christine Perez, Jeffrey Pine, Michael Pousson,
Carlos Quezada, Jessica Seaman,
Molly WhittakerTicket 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, Jeffrey Neitzel,
Sonia PaulSecurity Officers
Deborah Elliott, Nicole Hagemeyer,
Lou Hicks, Michael MoranParking Lot Attendants
Mark Brickman, Dallas Chang,
David NguyenV.I.P. Valet Attendants

Jack O'Brien
Artistic Director Emeritus
Craig Noel
Founding Director