

## UPCOMING

### 2007 SUMMER SHAKESPEARE FESTIVAL

HAMLET

TWO GENTLEMEN OF VERONA

MEASURE FOR MEASURE

June 16 - September 30, 2007

Lowell Davies Festival Theatre



### AVENUE Q

Jun 30 - Aug 5, 2007

Spreckels Theatre

(Downtown)



### BELL, BOOK AND CANDLE

Aug 4 - Sep 9, 2007

Cassius Carter Centre Stage



### A CATERED AFFAIR

Sep 20 - Oct 28, 2007

Old Globe Theatre



### OSCAR AND THE PINK LADY

Sep 20 - Nov 4, 2007

Cassius Carter Centre Stage

Dear Friends,

The 2007 Summer Season at the Globe is one of our most exciting and ambitious yet. The centerpiece, of course, is the nationally-recognized Shakespeare Festival, now in its fourth year with a repertory company. The Globe has been one of the country's premiere producers of Shakespeare since the Theatre's inception in 1935, and this year we offer three of the Bard's most important works: *Hamlet*, *The Two Gentlemen of Verona* and *Measure for Measure*. We are fortunate that our acclaimed director Darko Tresnjak, fresh from a major success in New York and London, continues as Festival Artistic Director.

Noel Coward's wickedly funny *Hay Fever*, directed by Robert Longbottom — one of today's most sought-after directors — plays in the Old Globe Theatre, with the magical comedy *Bell, Book and Candle*, directed by Tresnjak, in the Cassius Carter Centre Stage.

This summer the Globe "campus" reaches beyond Balboa Park to downtown's historic Spreckels Theatre, where we'll be producing the west coast premiere (becoming the national tour) of the Tony Award®-winning musical, *Avenue Q*. Still one of the biggest recent hits on Broadway, *Avenue Q* is a hilarious show that's perfectly suited to summer in San Diego!

We have much to look forward to as well — with the recently-announced 2007/08 winter schedule, highlighted by four world-premieres: *A Catered Affair*, starring and written by the legendary Harvey Fierstein, a new stage version of the popular MGM movie musical *The Band Wagon*, Hershey Felder's world premiere, *Beethoven, As I Knew Him*, and *In this Corner*, a Globe commission about famed boxer Joe Louis.

This unprecedented slate of productions would not be possible without the support of our donors and subscribers. We urge each and every one of you to support the Globe in any way that you can during our \$75 million campaign for the Theatre's facilities needs, education programs and endowment. Through this important campaign, as well as through your continued annual support, the Globe will remain San Diego's cultural landmark and continue to serve generations to come.



LOUIS G. SPISTO  
Executive Director



JACK O'BRIEN  
Artistic Director



JERRY PATCH  
Resident Artistic Director



# 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**

**Karen and Donald Cohn**

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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

# HAY FEVER

BY

Noel Coward

SCENIC DESIGN

Andrew Jackness

COSTUME DESIGN

Gregg Barnes

LIGHTING DESIGN

Christopher Akerlind

SOUND DESIGN

Paul Peterson

DIALECT COACH

Jan Gist

STAGE MANAGER

Tracy Skoczelas

DIRECTED BY

Robert Longbottom

Casting by Samantha Barrie

The Old Globe Theatre, Donald and Darlene Shiley Stage

July 14 through August 19, 2007

# Cast of Characters

## IN ORDER OF APPEARANCE

Simon Bliss .....	Santino Fontana
Sorel Bliss.....	Sarah Grace Wilson
Clara.....	Mikel Sarah Lambert
Judith Bliss.....	Judith Lightfoot Clarke
David Bliss.....	John Windsor-Cunningham
Sandy Tyrell.....	Brian M. Slaten
Myra Arundel .....	Yvonne Woods
Richard Greatham .....	Alan Campbell
Jackie Coryton .....	Bridget Moloney
Stage Manager.....	Tracy Skoczelas
Assistant Stage Manager.....	Annette Yé

**Setting:** In the hall of the Blisses' house at Cookham, in June  
There will be two intermissions.

The Actors and Stage Manager employed in 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.

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## **HAY FEVER** is supported, in part, by the following generous sponsors:



In 2000 Patrons of the Prado was founded as a fundraising entity to support arts organizations and museums on the Prado in Balboa Park. On July 14, 2007, Patrons of the Prado hosts "Circus in the Park," their ninth annual black-tie gala. Since its inception, Patrons of the Prado has raised more than \$1.4 million, which directly benefits institutions in the Park, including The Old Globe.

# Production Sponsors

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& MANAGER, CALIFORNIA BANK & TRUST'S  
PRIVATE BANKING DIVISION

The Old Globe is proud to recognize California Bank & Trust as a sponsor for its production of *Hay Fever*.

California Bank & Trust is a long-time supporter of the Globe, providing volunteer and financial contributions for several productions including *The Sisters Rosensweig*, *The Lady with All the Answers*, *Dinner with Friends*, *Julius Caesar* and *Pericles*. Joel Ewan, Executive Vice President of California Bank & Trust, serves on the Globe's Board of Directors, and Sandra Redman, Senior Vice President and Manager of California Bank and Trust's Private Banking Division,



JOEL EWAN, EXECUTIVE VICE PRESIDENT,  
CALIFORNIA BANK & TRUST

serves on the Globe's Executive Board and is the Chair of the Nominating Committee. Chris Skillern, Retired Managing Director, California Bank and Trust, also serves on the Globe's Board of Directors.

(L-R) Deirdre Lovejoy, Janet Zarish,  
and Jackie Hoffman in *The Sisters Rosensweig*



Randy Graff, *The Lady with All the Answers*



The Cast of *Pericles*



Robert Foxworth, *Julius Caesar*

All photos by Craig Schwartz

# 2007 Board of Directors



Dear Friends,

In 1947, Globe Founding Director Craig Noel – ever the visionary – created one of the nation's first theatre education and outreach programs, which has grown into an extensive series of activities that

engage elementary through college students, as well as adults, educators and actors in training.

This year, more than 45,000 will participate in the Globe's Education and Outreach Programs, which include reading initiatives for underserved schools, student matinee performances and lectures with artists and performers.

Through the Theatre's Capital and Endowment Campaign, The Old Globe is raising funds to build the new Karen and Donald Cohn Education Center, as part of the new Conrad Prebys Theatre Center. This facility will greatly enhance the Globe's ability to present education and outreach programs, performances and workshops.

I am pleased to be a part of this exciting project and want to thank each of you who help support the theatre's education and artistic programs through your annual donations.

*Kathryn Hattox*  
Kathryn Hattox, Chair,  
Board of Directors

## BOARD OF DIRECTORS / OFFICERS

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### DIRECTORS

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Dolly Poet (1921–2007)  
Deborah Szekely  
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*\*Executive Committee Member*



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

## The Need for Endowment

### Help Secure The Old Globe For Generations to Come

Since 1935, The Old Globe has been an integral thread in the cultural fabric of San Diego, and with increasing attendance, balanced budgets and national recognition, The Old Globe is in one of the strongest positions in its history and is poised to secure the theatre for generations to come.

The most critical long-term need at The Globe today is to grow its endowment. An endowment is a protected investment fund that earns interest, which will provide the theatre with a reliable income stream to supplement its annual ticket sales and donations.

As part of the current campaign – Securing a San Diego Landmark – the Globe is actively seeking commitments to its endowment through planned gifts, bequests and other estate planning options.

The Old Globe would be pleased to meet with you to discuss your goals for leaving a lasting gift to the Theatre. Of course, you should also consult with your tax and legal advisers. We want this to be a “win/win” situation!

For more information, please contact Director of Development, Todd R. Schultz at (619)231-1941 x2310 or [TSchultz@TheOldGlobe.org](mailto:TSchultz@TheOldGlobe.org).

The following are examples of some of the many ways you can form partnerships with The Old Globe that are advantageous to you as well as to the theatre:

**MAKE AN OUTRIGHT GIFT** – By making outright gifts of cash, appreciated securities and real estate you will receive immediate income tax deductions and recognition of your gift at the Globe.

**DONATE FROM YOUR IRA** – If you are age 70 or older, you can make cash gifts to the Globe and other charities totaling \$100,000 a year from your IRA without incurring income tax on the withdrawal. Act fast to take advantage of this tax provision as it expires in 2007.

**LEAVE A BEQUEST** – In your will or trust, you can designate the Globe as a beneficiary and that amount will be deductible in determining your taxable estate.

**CREATE A CHARITABLE TRUST** – While helping the Globe, you and/or your heirs can benefit now or in the future by receiving income for life or for a period of years; you will receive an immediate charitable deduction on your income tax and will avoid capital gains taxes.

### CRAIG NOEL LEAGUE MEMBERS

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Mrs. Jack Galen Whitney  
Stanley E. Willis II\*  
Julie Meier Wright  
Carolyn Yorston

\*Deceased

## Alan Campbell

(Richard Greatham)



BROADWAY: *Sunset Boulevard* (Tony nomination), *Contact*, Lincoln Center. OFF-BROADWAY: Christopher Durang's *Adrift in Macao*,

Lanford Wilson's *Book of Days*, *AVOW* by Bill C. Davis. REGIONAL: *Oleanna*, *Beauty and the Beast*, *Johnny Guitar*, Kennedy Center revival of *Bells Are Ringing*, *Of Thee I Sing*, *On Shiloh Hill*, *Boogie Woogie Rumble of a Dream Deferred*, *Breakfast at Tiffany's*, *I Love My Wife* and Larry Shue's *The Nerd*. FILM: *Weekend Warriors*, *Bump in the Night*, *Tom, Dick and Harry*, and Universal's *Simple Wish* with Martin Short and Kathleen Turner. TV: Co-starred for 5 seasons on CBS's *Jake and the Fatman*. He also co-starred with John Ritter, on ABC's *Three's a Crowd*, "Evan Grant" on *Another World*, "Dr. Ellis Marshall" on *All My Children*, *Contact*; *Live from Lincoln Center* on PBS, *Law & Order*, *Homicide*; *Life on the Streets*, *Facts of Life*, *Throb* and *Matlock*. His recordings include *Sunset Boulevard*, *Adrift in Macao* and *The Best of Andrew Lloyd Webber*. Alan is the Artistic Producer of *Hot Summer Nights* at the Kennedy in Raleigh, NC and is a founding member of H.O.L.A. (Heart of Los Angeles) Youth Theatre. [www.alancampbell.net](http://www.alancampbell.net).

## Judith Lightfoot Clarke

(Judith Bliss)



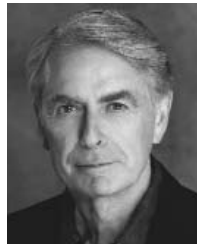
OFF BROADWAY: *The Normal Heart*, Public Theater; *EveOlution*, Cherry Lane; *Communicating Doors*, Variety Arts; *Sacrifice to Eros*. *Anyone*

*Can Whistle Benefit/GMHC Benefit*, Carnegie Hall. REGIONAL: *Alley*, *Wilma*,

*Cincinnati Playhouse*, *Indiana Rep*, *Syracuse Stage*, *Capital Rep*, *Merrimack Rep* and *Soho Rep* in *Misalliance*, *Cloud 9*, *Closer*, *Bliethe Spirit*, *Three Tall Women*, *Nora*, *The Homecoming* and *Measure for Measure*. TV: *Law & Order*, *As The World Turns*, and recurring in the upcoming series for the "N" Network, *What Goes On*. EDUCATION: The College of William & Mary.

## John Windsor-Cunningham

(David Bliss)



John Windsor-Cunningham trained at RADA. He moved to the USA in 2005, after a long career in British theatre, and was slightly surprised

to be cast as the American attorney-general John Mitchell in *Martha Mitchell Calling for Shakespeare & Co* in MA, and he says, too many parts to list here in their *Hamlet*. In the U.K. he has worked with almost every major theatre company, including the National Theatre (Headmaster in *Borderliners*), and West End appearances including Joseph Surface in *School for Scandal* (Duke of York's). He played Christ in Ireland's *Jesus Christ Superstar*, Christ in *The Passion Plays* in Canterbury Cathedral, and Christ in Granada TV's drama documentary *Celebration*, but he promises not to play him any more. TV work in the USA includes the Professor in *Guiding Light*, improv on *The David Letterman Show*, and introducing the *Monty Python* series on PBS.

## Santino Fontana

(Simon Bliss)



OFF-BROADWAY: *The Fantasticks* (Original Revival Cast). OFF-OFF-BROADWAY: *Perfect Harmony*, Studio Tisch. REGIONAL: *Hamlet*, *The Boys*, *As You*

*Like It*, *Death of a Salesman*, *Six Degrees of Separation*, *A Christmas Carol*, Guthrie Theater; *Death of a Salesman*, Dublin Theatre Festival; *Love's Labour's Lost*, *On the Verge*, *9/11 Project*, *Once in a Lifetime*, Chautauqua Theater Company; *Most Wanted*, *NY Is Bleeding*, Sundance. AWARDS: Presidential Scholar in the Arts. TRAINING: BFA Guthrie/UMN Actor Training Program, Royal National Theater Studio.

## Mikel Sarah Lambert

(Clara)



Mikel Sarah Lambert received a Drama Desk nomination for her portrayal of Mrs. Gascoyne in D. H. Lawrence's *The Daughter-in-Law* at The Mint. NEW YORK:

*Cyrano de Bergerac*, Roundabout; *Private Battles*, Abingdon Theatre; *Wit*, Union Square; *Richard III*, TFANA. ROYAL SHAKESPEARE COMPANY: *Hamlet* (with Ben Kingsley), *Henry IV, Part I & II*, *Henry V*, *The Merry Wives of Windsor* and *Man Is Man* (Brecht). Ms. Lambert worked 12 years in Great Britain, in the West End, regional theatres and extensively for BBC-TV. She is a graduate of Harvard University and the Royal Academy of Dramatic Art. She dedicates this performance to her sons, Patrick and Tim.



## Bridget Moloney

(Jackie Coryton)



EDINBURGH: *St. Joan*. NEW YORK: *Hermanas*. NORTH-WESTERN UNIVERSITY: *Mud, Fifth of July, Brother's Comedy, The Mee-Ow Show*.

FILM: *Arranged, Puccini for Beginners, Fast Company*. TV: *Love Boat the Next Wave, Law & Order, Law & Order: Criminal Intent, Conviction, Gamekillers I, II, Rescue Me, 30 Rock*. WRITTEN WORKS PRODUCED: *All Over It, The Peckenpaw, Songs for Dixie Kaminsky*. EDUCATION: Bridget graduated with honors in Creative Writing and with a Bachelor of Science in Theatre from Northwestern University in 2005.

## Brian M. Slaten

(Sandy Tyrell)



THE OLD GLOBE: Debut. NY/REGIONAL: *A Streetcar Named Desire, As You Like It, True West, This is Our Youth, Angels in America, Balm in Gilead, Boys Life,*

*Paris Commune, Adopt a Sailor, The Aftermath, Priest in a Pool*. FILM: *The Tourist* (December 2007), *Pose Down, Leverage*. TV: *Law & Order SVU, Law & Order: Criminal Intent, Guiding Light*. EDUCATION: MFA in Acting from the University of California San Diego.

## Sarah Grace Wilson

(Sorel Bliss)



THE OLD GLOBE: *Christmas on Mars*. OFF-BROADWAY: *Jump!, The Exchange; The Story, The Public* (original cast); *Voyage of the Carcass,*

*Greenwich Street Theatre; Three More Sleepless Nights, Drama League; Far Away, New York Theatre Workshop (u/s)*. REGIONAL: *Three Sisters, American Repertory Theatre and the Edinburgh International Festival; The Prime of Miss Jean Brodie, Studio Theatre* (Helen Hayes Nomination for Outstanding Supporting Actress); *Othello, California Shakespeare Theatre* (Dean Goodman Award for Principal Performance); *The Story, Long Wharf Theatre; Six Degrees of Separation, Guthrie Theatre; Wintertime, ACT - Seattle*. TV/FILM: *Law & Order, The Last Romantic, Dark September Rain, Leadcatcher*. TRAINING: The Juilliard School (John Houseman Award for exceptional ability in classical theatre). Faculty: Juilliard.

## Yvonne Woods

(Myra Arundel)



NEW YORK: *Franny's Way, Playwrights Horizons; The General from America, Theatre for a New Audience; Henry Flamethrowa, Studio Dante; Slag*

*Heap, Cherry Lane Alternative*. REGIONAL: *Miss Julie, Yale Rep; Left, New York Stage & Film; Goodnight Children Everywhere, ACT; Les Liaisons Dangereuses, Huntington; The General from America, Alley; Life's a Dream, Court; The Great Game, Theatre Previews at Duke; The Doctor & The Patient* (national & international tour including Lincoln Center Festival, Kennedy Center). FILM: *If you could say it in*

*words* (upcoming). TV: *Law & Order: Criminal Intent*. TRAINING: Juilliard.

## Robert Longbottom

(Director)

Robert Longbottom made his Broadway debut as Director/Choreographer with the original musical *Side Show*, which earned four Tony Award® nominations including one for Best Musical. Other Broadway credits include the revival of Rodgers and Hammerstein's *Flower Drum Song* with a new book by playwright David Henry Hwang. This production earned Mr. Longbottom a Tony Award® nomination for his Choreography as well as an Astaire, and Outer Critics Circle nominations. Other New York credits include the Broadway musical *The Scarlet Pimpernel*, The off-Broadway hit *Pageant*, and *Anything Goes* in concert at Lincoln Center, starring Patti Lupone. For Disney Theatricals he created the touring compilation musical *On the Record*. At the Kennedy Center he directed a new production of the wartime classic, *Mister Roberts*, and returned this year to direct and choreograph a revival of *Carnival*.

## Andrew Jackness

(Scenic Design)

BROADWAY: *The Scarlet Pimpernel, Wings, Grownups, Beyond Therapy, Spoils of War, Whodunnit*. OFF-BROADWAY: NY Shakespeare Festival, Playwrights Horizons, Second Stage. REGIONAL: *Carnival, Mr. Roberts* (Kennedy Center) ACT, Seattle Rep, Mark Taper Forum, Shakespeare Theater, Santa Fe Opera, Washington Opera, Glimmerglass Opera, New York City Opera, Alvin Ailey. FILM: *Killshot, Big Night, The Impostors, Ethan Frome, The Associate, The Love Letter*. ILLUSTRATOR: *Pamela's First Musical, Yale School of Drama*.

## Gregg Barnes

(Costume Design)

THE OLD GLOBE: *Dirty Rotten Scoundrels, Lucky Duck, Suds, What the World Needs Now*. BROADWAY: *The Drowsy Chaperone* (Tony Award 2006, Drama Desk and Outer Critics Circle Awards), *Legally Blonde, Flower Drum Song* (Tony Nominations), *Side Show*. REGIONAL: Arena Stage, Mark Taper Forum, Signature, McCarter, Kennedy Center, Paper Mill Playhouse. London's West End: *The Drowsy Chaperone, Pageant* (Olivier nomination). Also New York City Opera, Encores!, Radio City Music Hall *Christmas Spectacular*. NATIONAL TOURS: *Dirty Rotten Scoundrels, Ringling Bros. Circus, Disney's World on Ice, On the Record* (Disney), *South Pacific*. 20 years on the faculty at New York University. Recipient of the Theatre Development Fund's Young Master Award. EDUCATION: NYU.

## Christopher Akerlind

(Lighting Design)

THE OLD GLOBE: *Ace, The Piano Lesson*. BROADWAY: *110 In The Shade* (Tony nomination), *Talk Radio, Shining City, Awake and Sing* (Tony nomination), *Well, Rabbit Hole, A Touch of the Poet, In My Life, The Light in the Piazza* (Drama Desk, Outer Critics, Tony Awards), *Reckless, The Tale of the Allergist's Wife, Seven Guitars* (Tony nomination), *The Piano Lesson*. ELSEWHERE: ACT, ART, Alley, Berkeley Rep, Chicago Shakespeare Theater, Dallas Theater Center, Glimmerglass Opera, Goodman, Guthrie, Hartford Stage, Houston Grand Opera, Intiman Theatre, La Jolla Playhouse, Lincoln Center Theater, Manhattan Theatre Club, McCarter, Metropolitan Opera, NYCO, NY Shakespeare Festival, NY Theatre Workshop, Roundabout, Royal Shakespeare Company, SITI, Santa Fe Opera, Seattle Opera, Seattle Rep, Yale Rep, many others. AWARDS: Obie for

Sustained Excellence; Michael Merritt Award in Design and Collaboration.

## Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 50 productions, including: 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, Diversionsary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

## Tracy Skoczelas

(Stage Manager)

THE OLD GLOBE: *Two Trains Running, The Four of Us, The Times They Are A-Changin'*, Summer Shakespeare Festivals ('04 - '06), *Vincent in Brixton, I Just Stopped By to See the Man, Dirty Rotten Scoundrels, The Food Chain, Two Sisters and a Piano, Bus Stop, Rough Crossing, Much Ado About Nothing, Julius Caesar, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Splendour, Pericles, All My Sons, Compleat Female Stage Beauty, Betrayal, Smash, Memoir, Dr. Seuss' How the Grinch Stole*

*Christmas!* ('01-'06), *Twelfth Night, A Midsummer Night's Dream, Henry V, The Trojan Women*. EDUCATION: BFA, University of North Carolina at Greensboro.

## Jan Gist

(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. This year 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* and *Dialects*.

## Annette Yé

(Assistant Stage Manager)

REGIONAL: *Baby, No Way to Treat a Lady*, North Coast Repertory Theatre; *Forbidden Broadway SVU*, Theatre in Old Town; *A Chorus Line*, *How to Succeed in Business without Really Trying*, *The Smell of the Greasepaint*, *the Roar of the Crowd*, *Me and My Girl*, *Company*, *Forever Plaid*, *I Love you, You're Perfect Now* *Change*, Starlight Musical Theatre. EDUCATION: Mrs. Yé will receive her BA in Theatre from San Diego State University in December 2007.

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### ADDITIONAL STAFF FOR THIS PRODUCTION

Asst. Director .....Peter Wylie  
Asst. Lighting Design .....Michael Paolini  
Stage Mgmt. Intern .....Kristi Cockrell  
Casting Consultant .....Mele Nagler

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### SPECIAL THANK YOU

Santino Fontana



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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## LOOK BACK IN AMUSEMENT

[The following article was taken largely from the transcripts of a 1992 episode of *The South Bank Show*. Additional material comes from various biographies of Noel Coward.]

When Noel Coward died in 1973, he left a legacy of more than 50 plays, 400 songs, and several volumes of prose and verse, and he'd acted in over 20 films.

The quintessential English gentleman, Noel Coward was in fact born just two weeks before 1900 into a lower-middle-class family in West London. Almost from the cradle, Noel's ambitious mother saw star potential in her precocious son, who landed his first paying acting job at the age of 10. "I was trained when I was very young as a show-off, and I've continued triumphantly until this moment," Coward remarked in a 1969 interview.

From the age of 11 onward, Noel was acting regularly, but only in minor and supporting roles. When he was 17 he made a brief appearance in D.W. Griffith's silent film, *Hearts of the World*. He'd become a professional actor, and his confidence in his ability was already immense. Stardom continued to elude him despite his many efforts, so he turned his hand to writing plays and revues featuring himself. In 1924, at age 24, he wrote his third play, *The Vortex*.

"My object in *The Vortex* was to write a good play, with a whacking good part in it for myself," Coward said. "And I'm thankful to say, with a few modest reservations, that I think I succeeded." His character was the drug-addicted son of a woman who made herself look ridiculous by trying to appear young and taking lovers who were half her age. As Coward later observed, "It was an immediate success. It established me as a playwright and as an actor, which was very fortunate, because up until that time I had not proved myself to be so hot in either capacity."

*The Vortex* was completely new. It dealt with taboo themes, it was emotionally powerful, and it attacked the shallowness of upper-middle-class society, the very people who flocked to see it. Coward played in it for the first 10 months of its run before taking it to Broadway.

Coward soon monopolized British theatre. In 1925 he had four plays running simultaneously in the West End, and he bought his first Rolls Royce at age 26. Coward had created a style of theatre that was entirely his own. In the eight years from 1924 to 1932, he consolidated his style with plays like *Hay Fever*, *Bittersweet*, *Private Lives*, and *Design for Living*. Coward starred in all of them.

Biographer John Lahr said of Coward, "He was really the

first English performer to live in what we would see as modern celebrity. He said that he was the Beatles of his era, and he wasn't wrong. He was a phenomenon."

Coward's mastery of stage technique, along with the parts he wrote for himself, meant that by the end of the 1930s he'd perfected his public image as the sophisticated romantic lead – or, as biographer Sheridan Morley punned,

"playboy of the West End world."

"Coward's whole life was dedicated to projecting an image of good manners," Lahr observed. "Here was a man who was ill-educated and gay, and who was taking the whole society for a tumble – and making them imitate him. People were writing about how he talked. He was inventing a style."

By 1940 Noel Coward had written 32 plays and 150 songs as well. Enough of them were published to wallpaper a room, albeit his lavatory, which he rechristened The Music Room.

During World War II, Coward gave concerts for the troops at Winston Churchill's request; his sardonic song "Don't Let's Be Beastly to the Germans" earned him a place on the Nazi death list. Coward's reputation as a frivolous playboy was cancelled out by his 1933 film *Cavalcade*, a cinematic phenomenon with a cast of hundreds. Based on Coward's 1931 play, *Cavalcade* dealt with the fortunes of two families between the Boer and first World Wars. The extraordinary public response



NOEL COWARD AND GERTRUDE LAWRENCE IN *PRIVATE LIVES*.

to *Cavalcade* led Coward to attempt a navy version in 1942, and to star in it himself. The result was *In Which We Serve*, possibly his most successful film. Coward co-directed the picture with a young film editor, David Lean, who handled the technical details while Coward worked with the actors. Further pictures followed. Another collaboration with Lean turned Coward's one-act play *Still Life* into *Brief Encounter* (1945).

By 1956 Coward had moved to Bermuda in tax exile, but he was never completely content away from England.

He went to Las Vegas in 1955 to launch upon the gamblers his idiosyncratic brand of cabaret. It was like entertaining the troops again, except that here he was an unqualified success. At \$35,000 per week, he was getting more than Las Vegas had ever paid to an entertainer, with the single exception of Liberace. Hollywood flocked to Coward's Vegas revue. The opening night audience included Frank Sinatra, Judy Garland, and other stars; the next day, Sinatra said on the radio, "If you want to hear how a song should be sung, go to the Desert Inn and see Noel Coward."

At retirement age, Noel Coward, the mythical figure, made a comeback. He received an enormous boost in 1964 when Laurence Olivier invited him to direct a revival of his 1924 play *Hay Fever* at the National Theatre. The revival (which starred Edith Evans, Maggie Smith, and Lynn Redgrave) was an instant success and transformed his fortunes again; the press and public seemed surprised at just how good a writer he was. More of his early plays were revived, and Coward found himself a fashionable celebrity once again.

In 1969 the Savoy hosted an extravagant 70th birthday party for him, and a number of illustrious colleagues and friends turned out to pay tribute. Further honors followed; he was finally knighted in 1970, and four months later he was given a special Tony Award®. But his health was already beginning to fail, and

he had a succession of illnesses. He went back to Jamaica to die, and in 1973 he suffered a fatal heart attack. In 1984, a stone was unveiled in Westminster Abbey's Poet's Corner commemorating his life. Inscribed on the stone is a fragment of a lyric from one of Coward's many songs: "A Talent to Amuse."



SUE DAWES IN *BLITHE SPIRIT*



JUDI DENCH IN *HAY FEVER*

## NOEL COWARD, AS OTHERS SAW HIM Choice Words from Famous Friends

"He can get into two or three words, just dripped out, such a witty comment on the situation. He doesn't waste words."

— Dame Edith Evans

"My mother said if you ever bring that naughty boy here again, I'll turn him out."

— Hermione Gingold

"He is punctual, polite, precise and elegant; he became as popular and as much talked about as the Prince of Wales."

— Sir John Gielgud

"I'm a great admirer of Noel's. I think he's the cleverest man of our generation — a wonderful man, but he's cruel. He's cruel as hell, and I'm no good when people are cruel to me..."

"When Edith Evans was in *Hay Fever* I'd ask, 'Well, how are you getting on?' And she would be in floods of tears. Yet if he walked in here now he'd be so charming and we'd all adore him — me included — but he's hell to work with, and I never want to do anything else with him. I'd have to be starving."

— Cicely Courtneidge

"Like all men of enormous talent or genius, he did not merely echo the age he lived in as a youth, or as a very young man, but he helped to create it. If anyone was one of the creators of what we call the 1920s nowadays, Noel was that man."

— Michael MacLiammoir

"He's a marvelous sick-visitor, Noel. Not that many people know that about him; what a kind man he is. I'm afraid I make it seem like a duty, whereas Noel always makes it seem a pleasure, and manages to make one feel better again."

— Terence Rattigan

"Noel could play these nervous strange people, hysterical people, which is very rare...It's only people who are hysterical who can play hysterical parts. You see, he could scream!"

— Dame Sybil Thorndike

"Noel and I were in Paris once. Adjoining rooms, of course. One night, I felt mischievous, so I knocked on Noel's door and he asked, 'Who is it?' I lowered my voice and said, 'Hotel detective. Have you got a gentleman in your room?' He answered, 'Just a minute, I'll ask him.'"

— Bea Lillie

"Sarcastic or sentimental, bitchy or sweet, there has never been anyone quite like him."

— John Kander

## LAHR ON COWARD



NOEL COWARD

*John Lahr, the son of actor Bert, is one of the theatre's leading essayists and critics. What follows are excerpts from his book, Coward the Playwright, published by Methuen London Ltd., 1982.*

A star is his own greatest invention. Noel Coward's plays and songs were primarily vehicles to launch his elegant persona on the world. In his clipped, bright, confident style, Coward irresistibly combined reserve and high camp...

Coward was not a thinker. His genius was for style. When his plays aspired to seriousness, the result was always slick, and when he wrote himself into the role of ardent heterosexual lover or ordinary working class bloke, the characterization is wooden. The master of comic throw-away becomes too loquacious when he gets serious, and his fine words ring false. Only when Coward is frivolous does he become in any sense profound.

Frivolity, as Coward embodied it, was an act of freedom, of disenchantment. He had been among the first popular entertainers to give a shape to his generation's sense of absence. His frivolity celebrates a metaphysical stalemate, calling it quits with meanings and certainties. 'We none of us ever mean anything,' says Sorel Bliss amid the put-ons at the Bliss house-party in *Hay Fever* (1925). The homosexual sense of the capriciousness of life

**COWARD ON HAY FEVER.** . . The idea came to me suddenly in the garden, and I finished it in about three days, a fact which later on, when I had become news value, seemed to excite gossip-writers inordinately, although why the public should care whether a play takes three days or three years to write I shall never understand. Perhaps they don't. However, when I had finished it and had it neatly typed and bound up, I read it through and was rather unimpressed with it. This was an odd sensation for me, as in those days I was almost always enchanted with everything I wrote. I knew certain scenes were good, especially the breakfast scene in the last act, and the dialogue between the giggling flapper and the diplomat in the first act, but apart from these it seemed to me a little tedious. I think that the reason for this was that I was passing through a transition stage as a writer; my dialogue was becoming more natural and less elaborate, and I was beginning to concentrate more on the comedy values of the situation rather than the comedy values of actual lines. I expect that when I read through *Hay Fever* for the first time, I was subconsciously bemoaning its lack of snappy epigrams.

**LAHR ON COWARD'S HAY FEVER.** . . In *Hay Fever*, the first and the finest of his major plays, he gives malice and bad manners an outing. In so doing, the play not only chronicles a new caste in English life but a shift in behaviour. In the years to come, the Bliss's manners would prevail. 'Let [Coward] spare us more of these silly children,' pleaded the *Sunday Times*. But these silly children were the next generation of the well-to-do — a generation for whom Coward was both a spokesman and a myth. 'There is no one now writing who has more obviously a gift for the theatre than Mr. Noël Coward, nor more influence with young writers,' wrote Somerset Maugham in 1929, in an American volume of Coward's plays that included *Hay Fever*. 'It is probably his inclination and practice that will be responsible for the manner in which plays will be written during the next thirty years!

is matched by a capricious style. This high-camp style, of which Coward was the theatrical master, worked as a kind of sympathetic magic to dispel both self-hatred and public scorn....The battle in Coward's best comedies is not between license and control but between gravity and high spirits...

...Coward's best work follows, more or less, this recipe for chaos. His reputation as a playwright rests on *Hay Fever*, *Private Lives*, *Design for Living* (1932), *Present Laughter* (1942), *Blithe Spirit* (1941) and the brilliant cameo *Hands Across the Sea* (1936). In all these comedies of bad manners, the characters are grown-up adolescents. There is no family life to speak of, no children, no commitment except to pleasure. The characters do no real work; and money, in a time of world depression, hunger marches and war, is taken for granted. Monsters of vanity and selfishness, they appeal to the audience because their frivolity has a kind of stoic dignity.

Written fast and in full, confident flow (*Hay Fever* — five days; *Private Lives* — four days; *Present Laughter* and *Blithe Spirit* — six days), Coward's best work has the aggressive edge of his high spirits. And when, in the fifties, his plays no longer found favour, he took frivolity's message to the public in person as a cabaret turn, brilliantly mocking his audiences' appetite for anxiety with such impish songs as 'Why must the show go on?' and 'There are bad times just around the corner.'

...It was not the situations of English life (except for *Blithe Spirit* his comedies have no substantial plots) but the sound of it, that interested Coward. When, in *Hay Fever*, Simon Bliss admits to his mother that he hasn't washed, Judith says: 'You should darling, really. It's so bad for your skin to leave things about on it.' Coward loves such fluting vagueness and he has left modern theatre a number of cunning pen portraits of this endangered species...

It is the frivolity in his plays which has proved timeless. The reason is simple. Frivolity acknowledges the futility of life while adding flavour to it.

# Kathryn Hattox...in the Donor Spotlight

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"There are so many opportunities to help make a positive difference in San Diego," says Kathryn Hattox, "but nothing gets me as emotionally involved as the arts do; specifically The Old Globe." Mrs. Hattox is a native San Diegan and the Chair of the Board of Directors at The Old Globe. Although she is an incredibly active member of the Globe's leadership, this is just the current focus in a life dedicated to supporting her community.

"I think that people who have been fortunate enough to accumulate assets that they don't need for ordinary living should share them with the public," says Mrs. Hattox. "That's my theory." As a supporter of a number of local charitable organizations, Mrs. Hattox puts that theory to work everyday.

In addition to her efforts at The Old Globe, Mrs. Hattox is a long-time supporter of many of the cultural institutions in Balboa Park. She is particularly fond of the San Diego Zoo. In fact, the hippopotamus exhibit at the Zoo is named after her late husband. "Every time family members visit the Zoo, we always stop to take a look at Grandpa's hippo pool."

**"I've been coming to the Globe for fifty years, and I hope that I can help to ensure that others will have that same wonderful experience."**

When asked about her work in the community, she puts things succinctly, "It is meaningful to see the people in the community enjoy the things to which one has donated their time and money." And at a time when many people can't seem to find enough time to help others, Mrs. Hattox has renewed her dedication to charitable giving.

"I've decided to accelerate my giving because it is nice to see the gifts in action. There's not much point in waiting until you're dead when you can't see anything. I've been donating gifts in this community for quite a while because I've been very fortunate financially. But recently I realized that I should start giving more now. I'm hoping that people will be inspired by all of the amazing things that are going on at the Globe. I've been coming to the Globe for fifty years, and I hope that I can help to ensure that others will have that same wonderful experience."

Mrs. Hattox exemplifies the kind of community spirit that makes San Diego America's finest city. The Old Globe is proud to recognize Kathryn Hattox as a volunteer, a donor and a friend.

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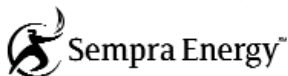
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Jack O'Brien, Artistic Director



Jerry Patch, Resident Artistic Director



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

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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.

### ELECTRONIC DEVICES AND CAMERAS

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

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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. **Ricola Cough Drops are available upon request. Please ask an Usher.**

# Director Profiles



**LOUIS G. SPISTO**  
*Executive Director*

Louis G. Spisto has served as Executive Director of The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including *Dirty Rotten Scoundrels*, *Chita Rivera: The Dancer's Life*, and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*, which transferred to Broadway in September, 2006, along with the Globe's annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. In March, 2006, Spisto spearheaded the launch of the Globe's Capital Campaign, "Securing a San Diego Landmark," to raise \$75 million by the Theatre's 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Spisto has also served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. 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, all 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. A strong advocate of arts education, Spisto built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center, UC Berkeley. 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 acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theatre.



**JERRY PATCH**  
*Resident Artistic Director*

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California's Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation's leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies' *Sight Unseen* and *Brooklyn Boy*, which 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*, *Safe in Hell* and *Freedland*; Lynn Nottage's *Intimate Apparel* and nine world-premieres by Richard Greenberg, including *Three Days of Rain*. In addition, he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman. Patch also served as the project director of SCR's renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the 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 is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He also serves as Consulting Dramaturg for New York's Roundabout Theatre Company.



**JACK O'BRIEN**  
*Artistic Director*

Mr. O'Brien has been the Artistic Director of The Old Globe in San Diego since 1982. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. BROADWAY: Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia*, *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination: Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall. ELSEWHERE: *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches* and *The Skin of Our Teeth*, all for PBS's American Playhouse. RECENT AWARDS: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

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Su-Lin Chen, Louise M. Herman, Marsha Kuligowski, Randal Sumabat ..... Drapers  
Babs Behling, Gloria Bradford, Anne Glidden Grace, Pilar Macchione, Leslie Malitz, Vicky Nebeker-DeStasio, Susan Sachs ..... Assistant Cutters  
Joan Mathison, Mary Miller, Nunzia Pecoraro ..... Costume Assistants  
Mark Baiza, Melissa Rick Cochran, Sarah Hendel, Nancy Liu, Margo Selensky ..... Stitchers  
Teri Tavares ..... Dyer/Painter  
Judith Craigo ..... Lead Crafts Artisan  
Stephanie Parker ..... Craft Artisan  
Molly O'Connor ..... Wig and Makeup Supervisor  
Kim Parker ..... Assistant to Wig and Makeup Supervisor

Molly Yoder-Williams ..... Wardrobe Supervisor  
Marnee Davis ..... Festival Crew Chief  
Ashlyn Angel, Kristin Bongiovanni, Marcella Hammond, Jasmin Mellado .... Festival Run Crew

Nikki Gilman, Cassidy Lubben, Ana Maldonado ..... Globe Run Crew  
Marie Jezbera ..... Rental Agent  
Properties  
Neil A. Holmes ..... Properties Director  
Amy Reams ..... Properties Buyer  
Jennifer Gittings, Merriane Nedreberg ..... Properties Asst.  
Pat Cain ..... Property Master, Globe  
David Buess ..... Property Master, Carter  
Trevor Hay ..... Property Master, Festival  
M.H. Schrenkeisen ..... Shop Foreman  
Rory Murphy ..... Lead Craftsman  
Ryan Buckalew, Kristin Steva Campbell, Laura Harper, Patricia Hoffman, Patricia Rutter ..... Craftspersons

### Lighting

Chris Rynne ..... Lighting Director  
Megan Fonseca ..... Lighting Assistant  
Tonnie Ficken ..... Master Electrician, Globe  
Jim Dodd ..... Master Electrician, Carter  
Kevin Liddell ..... Master Electrician, Festival  
Todd Adams, Jason Bieber, Meghan Bourdeau, Bonnie Breckenridge, Kristen Flores, Maureen Hanratty, Justin Hobson, Shawna Kyees, Areta MacKelvie, Leah Nellman, Michael Paolini, Amanda Zieve ..... Electricians

### Sound

Paul Peterson ..... Sound Director  
Erik Carstensen ..... Master Sound Technician, Globe  
Rachel Eaves ..... Master Sound Technician, Carter  
Jeremy Nelson ..... Master Sound Technician, Festival  
Jeremy Siebert ..... Mic Runner, Festival

## ADMINISTRATION

Darla Lopez ..... Executive Assistant  
Brian Ulery ..... Assistant to the General Manager

### Information Technology

Dean Yager ..... Information Technology Manager  
Thad Steffen ..... Information Technology Asst. Mgr.  
J. Adam Latham ..... Information Technology Assistant

### Human Resources

Sandra Parde ..... Human Resources Administrator

### Maintenance

Chad Oakley ..... Facilities Manager  
Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert Rios, Maria Rios, Nicolas Torres ..... Building Staff

## PROFESSIONAL TRAINING

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

## EDUCATION

Raúl Moncada ..... Education Associate  
Holly Ward ..... Tour Coordinator  
Carol Green ..... Speakers Bureau Coordinator  
Marisela De la Parra, Kimberly Green, Cara Greene, Janet Hayatshahi, Dana Hooley, David Tierney .... Teaching Artists

## FINANCE

Paula Nickodemus ..... Senior Accountant  
Dana M. Bryant .... Accounts Payable/Accounting Assistant  
Angela Yoshida ..... Payroll Coordinator/Accounting Assistant  
Tim Cole ..... Receptionist

## DEVELOPMENT

Annamarie Maricle ..... Associate Director, Institutional Grants  
Christina Greenfield ..... Associate Director, Advancement Gifts  
Eileen A. Prisby ..... Events Manager  
Courtney Quinn ..... Development Coordinator, Individual Annual Giving  
Diane Addis ..... Membership Administrator  
Erin McKown ..... Development Assistant  
Diana Steffen ..... Development Assistant

### Donor Services

Babs Behling, Michelle Kareisa, Barbara Lekes, Richard Navarro, Stephanie Reed, Judy Zimmerman ..... Suite Concierges

## MARKETING

Becky Biegelsen ..... Public Relations Director  
Ed Hofmeister ..... Audience Development Manager  
Jackie Anderson ..... Publications Coordinator  
Claire Kennelly ..... Marketing Assistant  
Samantha Haskins ..... Public Relations Assistant  
Judy Zimmerman ..... Marketing/Events Assistant  
Erica Dei ..... Graphic Designer

### Subscription Sales

Scott Cooke ..... Subscription Sales Manager  
Russ Allen, Anna Bowen-Davies, Arthur Faro, Andy Fink, Randi Hawkins, Steven Huffman, Pamela Malone, Jessica Morrow, Ken Seper, Cassandra Shepard, Grant Walpole, Andrea Leigh Walsh .... Subscription Sales Representatives

### Ticket Services

Shari Ressel ..... Ticket Services Manager  
Marsi Roche ..... Ticket Operations Manager  
Lyle Wilson ..... Training Coordinator/Ticket Services Supervisor  
Josh Martinez-Nelson ..... Group Sales Coordinator/Ticket Services Supervisor

Shouna Shoemake .... Lead Ticket Services Representative  
Elizabeth Brown, Tony Dixon, Taylor Embree, Mame Gile, Renetta Happé, Gunther Kusior, Alicia Lerner, Jimil-Anne Linton, Steve Lone, Jenna Long, Cassie Lopez, Caryn Morgan, Carlos Quezada, Gary Rachac, Jessica Seaman, Brandon Smithey, Molly Wilmot, Chris Wylie ..... Ticket Services Representatives

## PATRON SERVICES

Mike Callaway ..... Theatre Manager  
Danielle Burnett ..... Front of House Assistant  
Merlin D. "Tommy" Thompson ..... Patron Services Rep.  
Rob Novak, Ashley Roberts ..... House Managers  
Dana Juhl ..... Food and Beverage Manager  
Haydee Aldas, Brandi Mahan, Caryn Nowak, Anne-Marie Shafer, Tess Thompson, Felicia Tobias ..... Pub Staff  
Babs Behling, Rose Espiritu, Stephanie Rakowski ..... Gift Shop Supervisors

### Security/Parking Services

Rachel "Behr" Garcia ..... Security/Parking Services Supervisor  
Irene Herrig ..... Acting Security Supervisor  
Sherisa Eselin, Janet Larson, Michael Moran, Jeffrey Neitzel, Sonia Paul ..... Security Officers  
Daniel Alvarez, Sarah Darnell, Deborah Elliot, Nicole Hagemeyer, Lou Hicks, Roman Terrado, Norman Thrush ..... Parking Lot Attendants  
Mark Brickman, David Nguyen, Michael Susong ..... V.I.P. Valet Attendants