

UPCOMING

CORNELIA

May 16 - June 21, 2009
Old Globe Theatre



2009 Summer SHAKESPEARE FESTIVAL

June 14 - September 27, 2009
Lowell Davies Festival Theatre
TWELFTH NIGHT
CORIOLANUS
CYRANO DE BERGERAC



THE FIRST WIVES CLUB

July 15 - August 16, 2009
Old Globe Theatre



THE MYSTERY OF IRMA VEP

Aug 1 - Sep 6, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



Dear Friends,

I am pleased to welcome you to our production of *The Price*, by one of our greatest American playwrights, Arthur Miller.

This production continues our ongoing series "Classics Up Close", bringing you classics of American theatre in the intimate setting of an arena stage. There is a sense of immediacy fostered by being no more than a few rows from the actors that allows us to re-visit these well-known plays with a

fresh perspective that leads to new insights.

Intimacy between stage and audience has been the hallmark of our arena theatre productions for almost 40 years. In January, we open our vibrant new Conrad Prebys Theatre Center, which includes a new theatre and education center. Preserving the intimacy of your experience has been our highest priority in designing the Sheryl and Harvey White Theatre. The capacity increases from 225 to 250 with the audience seated no more than five rows deep on all sides, with enhanced capabilities for lighting, sound and scenic effects as well as improved comfort for our patrons.

It is a very exciting time indeed! I have just put the finishing touches on plans for our 2009/2010 season, which includes the inaugural productions in the new theatre. Please join us as a subscriber for the upcoming season and you will have the chance to secure the very best seats in the new theatre that will be yours for years to come.


Executive Producer



THE OLD GLOBE

P R E S E N T S

THE PRICE

BY

Arthur Miller

SCENIC DESIGN

Robin Sanford Roberts

COSTUME DESIGN

Charlotte Devaux Shields

LIGHTING DESIGN

Chris Rynne

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Diana Moser

DIRECTED BY

Richard Seer

Casting by Samantha Barrie, CSA

THE PRICE is presented by special agreement with SAMUEL FRENCH, INC.

Cast of Characters

(In Order of Appearance)

Victor Franz.....	Andy Prosky
Esther Franz	Leisa Mather
Gregory Solomon	Dominic Chianese
Walter Franz.....	James Sutorius
Stage Manager.....	Diana Moser

Setting: The attic floor of a Manhattan brownstone.

Time: November, 1968

There will be a 15-minute intermission

The Actors and Stage Managers 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 PRICE 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 Trustees and the Board of the South Coast Repertory Theatre. Richard is supportive of San Diego's live theatre and local fine arts venues. Along with Mary Beth's daughter, Elizabeth, and Elizabeth's husband Ryan Williams, the two regularly attend The Old Globe and encourage friends and colleagues to do the same.

And a gift from **Alan Benaroya**.

Board of Directors



Dear Friends,

We are truly pleased that you are joining us for another remarkable production in our "Classics Up Close" series. Our ability to continue presenting theatre of the highest caliber, such as the play you'll be seeing tonight, is only made possible through your continued patronage — as subscribers and contributors — and your ongoing involvement with The Old Globe is truly appreciated.

In these challenging economic times, it is more important than ever that we express our gratitude in as many ways as we can for your consistent support of our Annual Fund. We hope you know that we appreciate each and every gift, whatever the size — what's vital is that you do give. While the *Capital and Endowment Campaign* is raising critical funds for the future of the Globe, your renewed annual gifts keep the Theatre's doors open, curtains rising and education programs thriving today.

I am honored to serve as Chair of The Old Globe's Board of Directors and to help support an organization which is so highly regarded across our country. On behalf of the Board of Directors, I would like to thank you for making the Globe a part of your life. We hope you will continue to be involved as a patron and as a supporter. Enjoy the show!

Donald Cohn, *Chair,*
Board of Directors

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

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.

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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.

Stephen Schwartz, Working & Friends



Oscar and Grammy Award-winning composer Stephen Schwartz joined the Globe artistic and production team to mount a new version of his 1978 musical, *Working*, and while in San Diego also gave an exciting one-night-only concert of *Stephen Schwartz & Friends*. Additionally, Lin-Manuel Miranda, who wrote, composed and starred in *In The Heights*, which won the Tony Award in 2008 for Best New Musical, contributed two new songs to the score of *Working* and attended the opening-night dinner and performance on Thursday, March 12.

To find out more about becoming a Globe Circle Patron and attending dinners and receptions with special guest artists, please contact Major Gifts Director Marilyn McAvoy at (619) 231-1914 x2309.

PICTURED: (1) L-R: HARVEY WHITE, DON COHN, STEPHEN SCHWARTZ AND SHERYL WHITE; (2) L-R: LOU SPISTO, DARLENE SHILEY AND STEPHEN SCHWARTZ (3) L-R: LUIS MIRANDA, SANDRA REDMAN, LIN-MANUEL MIRANDA, RON LEONARDI AND RENEE SCHATZ (4) L-R: KAREN COHN, STEPHEN SCHWARTZ AND DON COHN (5) L-R: *WORKING* DIRECTOR GORDON GREENBERG, LOU SPISTO AND LIN-MANUEL MIRANDA (6) L-R: JEFFREY AND SHEILA LIPINSKY, STEPHEN SCHWARTZ AND *WORKING* CO-ADAPTOR NINA FASO.



The Conrad Prebys Theatre Center



The Conrad Prebys Theatre Center will herald an exciting new era for The Old Globe, enabling the theatre to produce works at an even higher artistic level and helping ensure the Globe's prominent position in the future of American theatre. Construction will be completed in 2009 and the first production will be in early 2010.

Old Globe Theatre - Donald and Darlene Shiley Stage

The Conrad Prebys Theatre Center will encompass both the new facility now under construction and the Old Globe Theatre – the Globe's flagship theatre with year-round performances of Broadway-bound musicals, classics and new plays.

NEW! Sheryl and Harvey White Theatre

A state-of-the-art arena stage – for our intimate productions – with 251 seats in five rows surrounding the stage, safe and comfortable theatre access for audience and actors, full lighting grid and trap room, and new public restrooms.

NEW! Karen and Donald Cohn Education Center

Including Hattox Hall, a large performance and training space for children and adults, as well as a studio dedicated to student activities and a "History of The Old Globe" installation. The Education Center will be home to the Globe's many audience enrichment activities, serving more than 50,000 each year, and will feature spectacular views from the Donald and Darlene Shiley Terrace.

NEWLY REDESIGNED! Copley Plaza

The Globe's 13,000-square foot "outdoor lobby" will feature an expanded dining pavilion and seating areas and stunning new landscaping, providing a comfortable welcome to theatergoers, as well as many of the 12 million annual visitors to Balboa Park.



THE OLD GLOBE ARENA STAGE PRODUCTIONS AT THE SAN DIEGO MUSEUM OF ART NOW - NOVEMBER 2009

During construction, The Old Globe has built a temporary arena stage in the James S. Copley Auditorium at the San Diego Museum of Art. We are grateful to the Museum for leasing us this space just steps away from the Globe to house our "second stage" productions. In building this theatre, we had one goal: to provide you with uninterrupted enjoyment of our intimate productions.



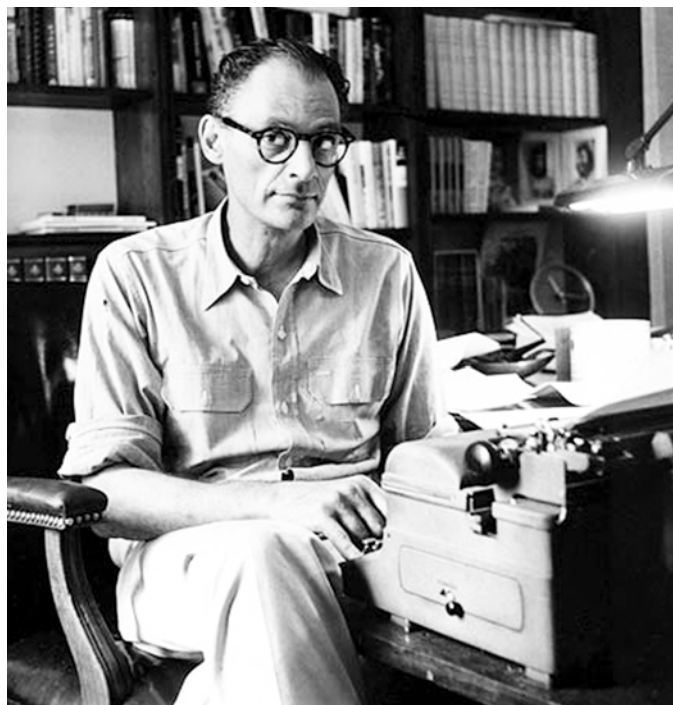
THE PRICE HAS A PAST

Despite my wishes I could not tamper with something the play and life seemed to be telling me: That we were doomed to perpetuate our illusions because truth was too costly to face.

— Arthur Miller on *The Price*
from *Timebends*, his autobiography

The price in *The Price* is not only the dollar value agreed upon for an attic filled with old furniture, but also the price exacted by decisions made earlier in life. Both brothers have made a decision in their younger years which still affect them. Victor, the cop, gave up hopes of a career in science to tend to his father whose life, fortune and health were shattered by the Depression. Walter, the physician, turned his back on the family in order to become a successful doctor. Both decisions had consequences; Victor became a policeman, married, did his duty and has accepted his lot in life. Walter's success has brought him a broken marriage and estranged children. Neither brother is happy and the chasm between them is too deep and wide to be forded in an afternoon. They are aided in the disposal and dispersal of their parents' furniture by 89 year old Solomon, a furniture appraiser. Solomon lives up to his biblical namesake and while not deciding who made the right decision creates a forum in which the sides and the differences can be judged.

The Depression and its casualties are never far from Miller's work nor are the ferment of the politics of his era. In some ways Walter and Victor could represent the two prevailing social movements of that era, capitalism and socialism. In this play, both systems are found wanting. Victor's sacrifice in providing the safety net for his broken father has been not only a possible career in science, which itself may be a chimera, but also a certain amount of self respect and the esteem of his loyal wife. For Walter, the pursuit of wealth and fame in the private health care industry has made him rich but at the cost of his marriage and the love of his children. Victor's self sacrifice doesn't make him feel noble. Walter's success doesn't make him feel satisfied. This is a ruminative moment for Miller. Famously leftist in his earlier years, by 1968, Miller seems to be saying there are no ideologies with all the answers.



ARTHUR MILLER AT WORK

The Price is a play in which everything of importance has happened before the curtain goes up. All the bad decisions and calamitous events are in the past. That past is palpably on the stage as represented by the richly detailed, expensive, plush heavily European furniture, all acquired before 1929. It's what is left of their parents' former lives. The memories the furniture evoke stir the passions of the play. The price that Solomon offers disappoints the brothers and Victor's wife. All these rich and weighty pieces have to be worth more. The past had to mean something. Solomon tells them that despite the heavy woods and fine craftsmanship, these tables and chairs and armoires have no use in the modern world. Taste has changed as has the size of apartments. Solomon, himself, seems to have been summoned from the past. At 89, he is barely keeping his business afloat in the modern world, his phone number is found in an old yellowing phone book. Maybe he is undervaluing the furniture as a way of jump starting his fading business. Time is running out for him, though. The only item he prizes above the others is a harp, perhaps presaging his approaching journey to the next life.

As L.P. Hartley wrote: *The past is a foreign country. They do things differently there.* This is true in *The Price*. There was a time when the family had wealth and all it can provide. There were cars and balls and Ivy League dreams. The Crash ended all that. The past in *The Price* is so far from the present of the play despite the heavy influence it exerts. As the brothers act like archeologists in a ruin, finding ball gowns in a wardrobe or the still evident marks of long ago attic games, they can never recover the past or change it. These remnants are all they have, but they are happy to dispose of them. There is no sentimental attachment to these objects as there is, for them, no rosy memory of the past. It's an attitude they both share.

Although written 40 odd years ago and about the effect of events forty years before that, *The Price* is a very pertinent play for today. Once again an economic readjustment is forcing us to reassess our national goals. After an era of no regulation and easy credit, with houses instead of stocks being bought on the margin, the pendulum may swing back to an era of socially progressive policy. With fortunes vanishing and jobs disappearing, there may be another family like Franz who will have lifestyle curtailed and dreams deferred. What will another Solomon find in their attic forty years from now?

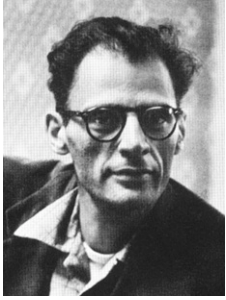


IN 1968 ARTHUR MILLER BROUGHT A NEW PRODUCTION TO THE WALNUT STREET THEATRE IN PHILADELPHIA. THE CAST PICTURE ABOVE CLOCKWISE FROM CENTER, HAROLD GARY, PAT HINGLE, ARTHUR KENNEDY AND KATE REID STARRING IN *THE PRICE*.

CLASSICS UP CLOSE

The Price is the latest addition to the Globe's "Classics Up Close" series that has included such masterworks as Tennessee Williams's first major success, *The Glass Menagerie*, and Edward Albee's seminal work, *Who's Afraid of Virginia Woolf?* Whereas those two plays launched and solidified the considerable careers of both Williams and Albee, *The Price* is Arthur Miller's last major play, though he was to continue to write up to his death in 2005. *The Price* (1968) was also his most commercially successful play since *Death of a Salesman* in 1949. As different in tone and substance as these three titans of the American post-war theater are, they have written these classic plays with a Broadway stage in mind. All deal with large themes and are filled with varying degrees of power, poetry and passion. The "Classics Up Close" series takes these plays to a more intimate space so that the audience can be connected in a new way to these plays, all of which take place in single locations. *The Glass Menagerie* is set in "an alley in St. Louis." George and Martha entertain Nick and Honey in "the living room of a house on the campus of a small New England college." In *The Price*, the Franz brothers confront their past on "the attic floor of a Manhattan brownstone." By being observers in that living room, or that alley or sitting among the antiques in that attic is to experience these works in a novel way. The distance has vanished and we are among them as they dissect a marriage or wait for the Gentleman Caller or bargain with the antique dealer. In one way or another, these are all family plays that deal with past disappointments and harsher present realities. While Williams is more poetic and Albee more acerbic, Miller is the realist.

In the 2009/2010 season the Globe will continue the "Classics Up Close" series with Neil Simon's *Lost in Yonkers*. While our previous "Classics Up Close" playwrights have been masters of the drama, Neil Simon is the post-war master of American stage comedy. *Lost in Yonkers* is a singular work of his; it is a drama, but one with comic overtones which arise organically from the wartime vicissitudes of the Kurnitz family in "an apartment that sits just above Kurnitz's Kandy Store." So another single location and another family. *Lost in Yonkers* won Simon his only Pulitzer Prize. Although the thrust of the story, how the iron hand of Grandma Kurnitz is loosened as the war brings dislocation to the family at large but also a whiff of new freedom to her damaged unmarried daughter, Bella, there are also pointed portraits of the extended family that bring humor to Grandma's realm above the candy store. "Classics Up Close" will bring us into this Yonkers apartment in 1942 to witness one family's present, compromised by the past, but with a new generation asserting nascent independence that presages the changes that will come with the end of the war.



ARTHUR MILLER

In 2001, Then NEH Chairman William R. Ferris spoke with Arthur Miller for *Humanities* magazine:

FERRIS: In many of your plays, from Willie and Biff, Joe and Chris Keller, to Victor Franz and his father's memory in *The Price*, fathers and sons are a theme. You grew up during the

Depression and you've said that you witnessed a lot of grown men lose themselves when they lost their jobs. You've also said your relationship with your own father was "like two searchlights on different islands." How has what you saw during the Depression influenced your work?

MILLER: Fundamentally, it left me with the feeling that the economic system is subject to instant collapse at any particular moment — I still think so — and that security is an illusion which some people are fortunate enough not to outlive. On the long run, after all, we've had these crises — I don't know how many times in the last hundred years — not only we but every country. What one lived through in that case was for America a very unusual collapse in its depth and its breadth. A friend of mine once said that there were only two truly national events in the history of the United States. One was the Civil War and the other one was the Depression.

FERRIS: I think that's so true.

MILLER: It leaves one with a feeling of expectation that the thing can go down, but also with a certain pleasure, that it hadn't gone down yet.

FERRIS: What is it about father-son relationships that provides such good material?

MILLER: The two greatest plays ever written were *Hamlet* and *Oedipus Rex*, and they're both about father-son relationships, you know. So this goes back.

FERRIS: It is nothing new.

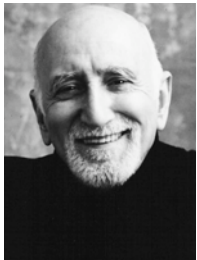
MILLER: It is absolutely nothing new. This is an old story. I didn't invent it and I'm sure it will happen again and again.

NEXT UP AT THE COPLEY...

From the reality of Arthur Miller's antique-filled attic, our next attraction at the Copley, *The Mystery of Irma Vep*, takes us to the ridiculous world of Charles Ludlam's Victorian manor house, filled with story elements gleefully ransacked from sources as diverse as *Rebecca*, *Gaslight* and *Wuthering Heights*, Oscar Wilde, Edgar Allen Poe and even Henrik Ibsen. In fact the opening lines of the play are from Ibsen's *Ghosts*. *Irma Vep* is Ludlam's best known and most produced play. Two protean actors are needed to play eight characters of both sexes. Part of the fun comes from the constant quick changes as, for example Nicodemus, the family retainer with a peg leg exits and in a flash the same actor returns as Lady Enid, the woeful second wife of Lord Edgar. Ludlam's theater group, The Ridiculous Theater Company specialized in subversive romps through theatrical traditions as diverse as Shakespeare's *Hamlet* (*Stage Blood*), HG Wells, *The Island of Dr. Murnau* (*Bluebeard*) and the *Ring Cycle* (*Der Ring Gott Farblonjet*). *Irma Vep* is ostensibly a Victorian melodrama replete with a spooky manor house, howling wolves, mysterious apparitions and the beleaguered new wife of Lord Edgar who will never live up to the memory of his beloved first wife Lady Irma. While having fun with these elements, Ludlam allows us to revel in our love of these conventions. Ludlam was an expert filter of the Camp sensibility. The avant-garde theater of Ludlam's early career strove to alienate the audience. Ludlam instead exposed the ridiculousness inherent in popular culture by making us laugh and gasp, sometimes at the same time. As Susan Sontag said in her influential essay *Notes on Camp*: "The whole point of Camp is to dethrone the serious." Ludlam not only dethrones the serious, but also pulls down its pants and gives it the raspberries.

Dominic Chianese

(Gregory Solomon)



THE OLD GLOBE: Debut. BROADWAY: *Scratch* (Archibald MacLeish); *The Water Engine* (David Mamet); *Richard III*, Cort Theatre; *Oliver!* (Lionel Bart); *Requiem for a*

Heavyweight (Rod Serling). NEW YORK: *Second Hand Memory*, Atlantic Theatre; *Much Ado About Nothing*, Public Theater; Shakespeare in the Park. REGIONAL: Long Wharf Theatre; Center Stage (Baltimore). EDUCATION/TRAINING: Graduate of Brooklyn College; began career with Gilbert and Sullivan Repertory in 1952; member of Ensemble Studio Theatre (NYC). FILM/TV: *The Godfather II*, *And Justice for All*; most recently *Adrift in Manhattan*, *The Last New Yorker*, *When Will I Be Loved*; starred in HBO's *The Sopranos* as Uncle Junior (David Chase).

Leisa Mather

(Esther Franz)



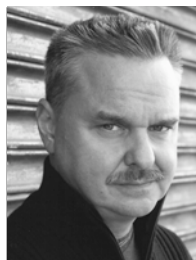
THE OLD GLOBE: Debut. BROADWAY/NATIONAL TOUR: *Ragtime*. OFF-BROADWAY: *Forbidden Broadway*, *Falsettos*, *6 Women with Brain Death*.

INTERNATIONAL:

The Price, *The Importance of Being Ernest*, *Cats*, *Under Milk Wood*, *Extremities*. REGIONAL: *The Price*, Walnut Street Theatre, Theater J; *The Visit*, Goodman Theatre; *Victor/Victoria*, *Harold and Maude*, *The King and I*, Paper Mill Playhouse; *A Christmas Carol*, *Evita*, Drury Lane Theater; *Uncle Vanya*, Equity Library Theater; *Guys and Dolls*, Marriott's Lincolnshire Theater; *Around the World in 80 Days*, Cape May Stage; *Perfect Wedding*, Peninsula Players. EDUCATION: National Theater Drama School.

Andy Prosky

(Victor Franz)

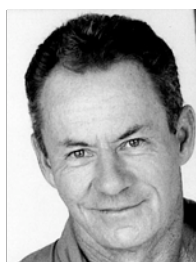


THE OLD GLOBE: Debut. BROADWAY: *King Lear*. OFF BROADWAY: *Titus Andronicus*, *Swimming With Sturgeon*, *The Merchant of Venice*, *Much Ado About Nothing*, *The*

Tempest, *Romeo and Juliet*. REGIONAL: *The Price*, The Walnut Street Theatre; *You Can't Take it With You*, *The Matchmaker*, Arena Stage; *Inherit the Wind*, Ford's Theatre; *Front Page*, Dallas Theatre Center; Humana Festival, Actors Theatre of Louisville; *She Stoops to Conquer*, The Delaware Theatre Company; *Rounding Third*, Augusta, Contemporary American Theatre Festival. FILM: *Taking Woodstock*, *Men in Black*, *Mrs. Doubtfire*, *Up Close and Personal*, *The Great Outdoors*. TV: *ER*, *John Adams*, *Law and Order*. EDUCATION: Andy holds a BFA in Acting from Rutgers University.

James Sutorius

(Walter Franz)



THE OLD GLOBE: *Edward Albee's Who's Afraid of Virginia Woolfe?* (2007 Best Actor, San Diego Theatre Critics Circle "Craig Noel" Award); *Lincolnesque* (2006 Best Featured

Actor in a Play, San Diego Theatre Critics Circle "Craig Noel" Award). BROADWAY: *The Farnsworth Invention*, *Conversations with My Father*, *The Changing Room*, *Hamlet*, *The Cherry Orchard*. OFF-BROADWAY: *Sexual Perversity in Chicago*. REGIONAL: Recently played Scrooge in *A Christmas Carol* at the Grenada Theater in Santa Barbara; leading roles in *The Farnsworth Invention*, La Jolla Playhouse; *Hamlet*, Cleveland Playhouse and Indiana Rep; *The Crucible*, South Coast Rep; *Uncle Vanya*, *The Price*, Seattle Rep; *Macbeth*,

Chicago Court Theatre; *One Flew Over the Cuckoo's Nest*, Stage West; *The Devil's Disciple*, Arizona Theatre Co; *Les Liaisons Dangereuses*, Pasadena Playhouse; *2 Lives*, George Street Playhouse; *A Perfect Wedding*, Kirk Douglas Theatre; *A Man for All Seasons*, Nevada Conservatory Theatre; *Much Ado About Nothing*, Shakespeare Festival/LA; *The Seagull*, Matrix Theatre. TV: Movies of the Week include *Skokie*, *On Wings of Eagles*, *A Death in Canaan*, *Space*, *Prototype*, *My Breast* and *A Question of Love*. Other TV credits and appearances include *The Andros Targets*, *CSI*, *The Unit*, *ER*, *The Practice*, *The X-Files*, *Ally McBeal*, *Charmed*, *Murder She Wrote*, *Quantum Leap* and scores of others.

Arthur Miller

(Playwright)

(October 17, 1915 – February 10, 2005) One of America's most renowned playwrights, Arthur Miller has had a number of his works adapted for the screen and has also served as a screenwriter and actor on occasion. Miller, who was born in New York City on October 17, 1915, and educated at the University of Michigan, first earned international acclaim and recognition in 1949 when his play, *Death of a Salesman*, won three Tony Awards® and the Pulitzer Prize. *Salesman* has since become one of the most popular plays in American theatre history, with numerous productions on both the stage and screen. Another of Miller's most acclaimed works, *The Crucible*, was adapted for the screen by Miller himself in 1996. Written in 1953 as an allegory for the Communist witch hunts that were then raging across the U.S., the play was a very resonant one for Miller, himself summoned before the House of Un-American Activities Committee in 1957 to name names (he refused, and was found guilty of contempt toward Congress). *The Crucible's* 1996 film adaptation earned Miller two Best Adapted Screenplay nominations, from the American and British Academies. On a more personal

note, Miller also earned a certain amount of fame for his brief marriage to Marilyn Monroe, to whom he was married from 1956 to 1960.

Richard Seer

(Director)

THE OLD GLOBE: *Romeo and Juliet*, *Edward Albee's Who's Afraid of Virginia Woolf?*, *Trying*, *Vincent in Brixton*, *Fiction*, *Blue/Orange* (San Diego Critics Circle Award), *All My Sons*, *Da*, *Old Wicked Songs*. Additionally, Mr. Seer has been Director of The Old Globe/USD Professional Actor Training Program since 1993. With the program he has directed *Much Ado About Nothing*, *Psychopathia Sexualis*, *Reckless*, *The Water Engine*, *Twelfth Night*, *Burn This*, *Cloud 9*, *The Cherry Orchard*, *Translations*. BROADWAY: *Da*, for which he received the Theatre World Award for his performance as Young Charlie in the 1978 Tony Award-winning production. ELSEWHERE: He has directed or performed in over 60 productions at theatres in this country and Great Britain, including productions at The Goodman Theatre, The Kennedy Center, The Stratford Shakespeare Festival, The Brooklyn Academy of Music, The Huntington Theatre Company, Washington's Playwright's Theatre, Studio Arena Theatre, and the Edinburgh Festival and Sybil Thorndike Repertory Theatre in Great Britain, to name a few. EDUCATION: MFA in directing, Boston University.

Robin Sanford Roberts

(Scenic Design)

THE OLD GLOBE: *The Price*, *The Prince of L.A.*, *Fiction*, *Bus Stop* (Critics Circle award), *Blue/Orange* (Critics Circle award: Outstanding Production), *Rounding Third*, *Faith Healer*, *Betrayal* (Critics Circle, Patte Award), *Da*, *Art*, *God's Man in Texas*, *Old Wicked Songs*, *Private Eyes*, *Collected Stories*, *Albee's People*, *The Old Settler*, *Scotland Road*, *Miracles*, *Sylvia*, *The Complete Works of William Shakespeare* (Abridged), *Voir Dire*, *The Substance of Fire*, *Uncommon Players*. BROAD-

WAY: *It Ain't Nothin' But the Blues*. SAN DIEGO REP: *Ain't Misbehavin'*, *Restless Spirits*, *Fire on the Mountain*, *Working*, *The Merchant of Venice*, *Shylock*, *The Beauty Queen of Leenane*, *Avenue X*, *It Ain't Nothin' But the Blues*. REGIONAL: *Splitting Infinity*, *This Wonderful Life*, San Jose Repertory; *Tuesdays with Morrie*, *Permanent Collection*, *It Ain't Nothin' but the Blues*, Arizona Theatre Company; *Blues in the Night*, *Three Tall Women*, *California Schemin'*, Sacramento Theatre Company; *Waiting for Godot*, *Angels in America*, *Parts 1 & 2*, *Flesh and Blood*, Swine Palace Productions. EDUCATION: Ms. Roberts holds a degree in Architecture from LSU and a MFA in Scenic Design from UCSD. She currently designs and teaches in the Theatre Arts program at the University of San Diego.

Charlotte Devaux Shields

(Costume Design)

THE OLD GLOBE: Designer: *Kingdom*, *Since Africa*, *Edward Albee's Who's Afraid of Virginia Woolf?*, *Trying*, *A Body of Water*, *The Prince of L.A.*, *I Just Stopped By to See the Man*, *Fiction*, *Two Sisters and a Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The SantaLand Diaries*, *Da*; Resident Assistant Costume Designer: Over 35 productions including *The Women*, *Chita Rivera: The Dancer's Life*, *Dancing in the Dark*, *A Catered Affair*, *The Times They Are A Changin'*, *Dirty Rotten Scoundrels*, *Lucky Duck*, *Imaginary Friends*, *Dr. Seuss' How The Grinch Stole Christmas!* and Summer Shakespeare Festival. ELSEWHERE: Miami Libre, Cuban Dance Musical, Adrienne Arscht Center for the Performing Arts (Miami), *Cabaret Dances*, Nyumbani Project, Trolley Dances, San Diego Dance Theatre. INTERNATIONAL: *Dr. Livingstone*, *I Presume* (premiere), London; *Linnaeus*, *Prince of Flowers*, Botanic Gardens, Christchurch, New Zealand and Sydney, Australia (winner, Fringe First, Edinburgh Festival); also in New Zealand: *Suburb*, *Twelfth Night*, Christchurch Repertory Theatre; *Hopes*, *Dreams and Perditions*, The Court Theatre;

Associate Designer of The New Zealand Christchurch Drama Theatre. FILM/TV: Costume designer, stylist and wardrobe supervisor for Television New Zealand's live children's programming and drama series. Designed a variety of New Zealand short films.

Chris Rynne

(Lighting Design)

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

Paul Peterson

(Sound Design)

THE OLD GLOBE: Over 70 productions, including: *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Back Back Back*, *Sight Unseen*, *The Pleasure of His Company*, *The American Plan*, *Sea of Tranquility*, *Dr. Seuss' How The Grinch Stole Christmas!*, *Hay Fever*, *Bell, Book and Candle*, *Edward Albee's Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *The Four of Us*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The*

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

Diana Moser

(Stage Manager)

THE OLD GLOBE: *Opus, Six Degrees of Separation, The Pleasure of His Company, The Glass Menagerie, 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 the classic wooden sailboat, "Simba I." Proud member of Actors' Equity.

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 85% of its goal to date. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project and a new play development program and several new initiatives in Southeastern San Diego. He also launched a free matinee series which brings thousands of students to the Globe's productions. 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 acted, directed, produced plays and musicals throughout his early years through college and graduate school. Mr. Spisto has served as chief executive for the Pacific Symphony, Detroit Symphony, and American Ballet Theatre.

Darko Tresnjak

(Resident Artistic Director)

DIRECTING CREDITS AT THE GLOBE INCLUDE: *The Women, The Pleasure of His Company, All's Well That Ends Well, Bell, Book and Candle, Hamlet, Pericles, The Two Noble Kinsmen, Antony and Cleopatra, The Winter's Tale, The Comedy of Errors, A Midsummer Night's Dream, Titus Andronicus*. OTHER CREDITS INCLUDE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well, Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot, Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre Company; *The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, The Winter's Tale, Under Milk Wood, Moving Picture, The Blue Demon, Princess Turandot, The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House, What the Butler Saw, Amphitryon, The Blue Demon*, Huntington Theatre; *Hay Fever, Princess Turandot*, Westport County Playhouse; *A Little Night Music, Amour*, Goodspeed Musicals; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; and *The Two Noble Kinsmen*, Chicago Shakespeare Theatre. His opera credits include the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; and the American premiere of Rimsky-Korsakov's *May Night*, Sarasota Opera. UPCOMING: Walter Braunfels' *Die Vögel* at the Los Angeles Opera, conducted by James Conlon.

Jack O'Brien

(Artistic Director Emeritus)

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *Phantom*, Fall 2009), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Impressionism* (March 2009) Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

FOR THIS PRODUCTION

Additional Staff

Assistant Director Peter Kanelos
Assistant Costume Design Tara Gasparian
Production Assistant Amanda Salmons

SPECIAL THANKS

Stacie Shelby, Birch North Park Theatre
George Yé



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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THE AUDIENCE OF THE FUTURE: Student Matinees Help To Build A New Generation Of Theatre Lovers

One of the greatest pleasures of working in the Education Department at The Old Globe is administering the Student Matinee Program. This initiative has given thousands of young people the opportunity to see full productions of our mainstage shows entirely free of charge. In addition, these students are provided guidance in understanding and appreciating live theatre through the in-classroom workshops conducted by our Teaching Artists.

The process begins in September when we send announcements to area high schools letting them know which shows will be available to them in the coming school year. Teachers send in their applications quickly because they know the incredible value of this program.

The chance to bring their students to see a play at The Old Globe is far more than simply providing entertainment; this is an educational experience that is second to none. Students acquire, in two or three hours, a wealth of knowledge about theatre through the experience that a classroom lesson simply cannot match. Their teachers are able to relate the theatre experience to their lessons in the days and weeks following the performance.

In addition to learning about theatre, the students explore a variety of issues and topics that relate to their lives through the stories told on the stage. Each play has its own compelling themes and wise teachers use the play as an opportunity to explore more deeply the

“What I enjoyed about the pre-show workshop guy was that he was really patient and he gave me a chance to think if I really, honestly wanted to go (take a turn) or not. I thought it was going to be really boring but I thought to myself, ‘I never know, I should just go.’ So I did.”



AN OLD GLOBE STUDENT MATINEE AUDIENCE ENJOYS A RECENT PRODUCTION.

historical period in which the play was set, the characters and their points of view, and the political or social issues the play unearthed.

Our Teaching Artists provide rich experiences in the classroom using theatre games and activities to draw higher level thinking and deeper reflection on the plays' themes. These workshops elevate the program from a simple "field trip to the theatre" to a quality learning experience that will resonate for the students for years to come.

Our student matinee audiences consist of young people from a variety of backgrounds. We happily welcome students who have never been to a theatre in their lives as well as those who participate in drama classes in their schools. Each student processes the experience differently and sitting with them in the audience during a matinee is a fascinating experience. There is nothing like watching the student who thought this was just going to be a day to get out of classes gradually become so deeply absorbed in the show that he wipes tears from his eyes in the, thankfully, darkened theatre. And there

CONTINUED NEXT PAGE

is nothing like watching the theatre student soaking in the actors' every movement, learning new techniques and dreaming of herself on that stage one day.

Our Teaching Artists must adjust their lesson plans for the range of students they work with. Some students willingly jump to their feet to participate in the improvisations and activities that we use to enhance understanding of the plays. Other students are more reticent having never been asked to do anything like this before.

Teachers tell us that they find new tools for teaching by observing how their students respond to the experiential process used in the workshops. The activities can

"In the pre-show workshop I was chosen to act out a scene like a real actor."

be used in numerous ways and teachers glean valuable ideas for infusing their lessons with theatre activities.

Teachers also know that these "free" matinees are anything but free. The theatre's donors provide the support for this program because they know what it does for the students, the teachers and the theatre itself. The program inspires a new generation of theatre artists and theatre lovers. We do more than just extend a welcome mat; we become their escorts into the world of theatre. Many, many of them will never forget that experience. And many, we know, will come to see us again.

"This was my first time being in a theatre and I hope to visit that place again." We hope so too.



HIGH SCHOOL STUDENTS AFTER A STUDENT MATINEE

The following are some comments from students who attended a recent student matinee at The Old Globe:

"This play became the topic of the week between my classes and friends. We all had different views on it, and we all learned valuable lessons from it. This play will be one we will never forget."

"Thank you for showing me that themes and messages are not confined to the pages of novels."

"I didn't know much about the subject before I saw the play but now I want to learn more."

"The play was incredible and truly touched my heart. I never had an experience quite like it."

"This particular play made me think about my life a lot. It made me think about how much I can relate to it. It made me appreciate life more."

"I felt a connection with the actors because I, too, face struggles in my life."

"I enjoyed the play and would love to watch it again with my family."

"The actors made me feel as if I was part of the play."

"The emotions were so real. When he was angry, I felt angry. When he was in pain, I felt the pain. I felt like helping him so many times."

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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 2,000 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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This list is current as of March 31, 2009

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*In Memoriam

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*In Memoriam

For more information please
contact Marilyn McAvoy, Major Gifts Director
at (619) 231-1941 x2309
mmcavoy@TheOldGlobe.org.

Craig Noel League Members Planned Giving Society of The Old Globe

Craig Noel League members are leaving lasting gifts to the Theatre through planned gifts, cash contributions, bequests and other estate planning options.

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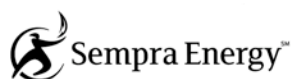
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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George Deloy	Joseph Hardy	Katherine McGrath	Steven Rubin	Conrad Susa	
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Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday - Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am – 5pm

Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS AND TELEPHONES

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc.

—available upon request—. Please ask an usher.

Staff

Louis G. Spisto.....CEO/Executive Producer

Michael G. Murphy.....General Manager
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Dave Henson.....Director of Marketing
and Communications
Todd Schultz.....Director of Development
Mark Somers.....Director of Finance
Richard Seer.....Director of Professional Training
Robert Drake.....Director of Production
Roberta Wells-Famula.....Director of Education

ARTISTIC

Jack DePalma.....Play Development Director
Samantha Barrie.....Casting Director
Claudia Hill-Sparks.....Voice and Speech Consultant
Bernadette Hobson.....Artistic Assistant

PRODUCTION

Debra Pratt Ballard.....Associate Director of Production
Ron Cooling.....Company Manager
Carol Donahue.....Production Coordinator
Stage Management

Leila Knox.....Production Stage Manager

Technical

Benjamin Thoron.....Technical Director
Wendy Berzansky.....Associate Technical Director
Sean Fanning.....Resident Design Assistant
Eliza Korshin.....Technical Assistant/Buyer
Christian Thorsen.....Stage Carpenter/Flyman, Globe
Carole Payette.....Charge Scenic Artist
Adam Bernard, Victoria Erbe.....Scenic Artists
Gillian Kelleher.....Master Carpenter
Robert Dougherty.....Master Carpenter, Festival
Sheldon Goff, Eszter Julian, Jason McIntyre,
Laura McEntyre, Mongo Moglia, Mason Petersen,
Gilbert Vitela.....Carpenters

Costumes

Stacy Sutton.....Costume Director
Charlotte Devaux Shields.....Resident Design Assistant
Maureen Mac Niallais.....Assistant to the Director
Shelly Williams.....Design Assistant/Shopper
Tara Gasparian.....Design Assistant
Erin Cass, Marsha Kulisowski,
Wendy Miller, Randal Sumabat.....Drapers
Babs Behling, Anne Glidden Grace
Susan Sachs.....Assistant Cutters
Mary Miller.....Costume Assistant
Nancy Liu.....Stitcher
Erin Carignan.....Craft Supervisor, Dyer-Painter
Molly O'Connor.....Wig and Makeup Supervisor
Kim Parker.....Assistant to Wig and Makeup Supervisor
Kristin Bongiovanni.....Wig Assistant
Beverly Boyd.....Wardrobe Supervisor
Marnee Davis.....Globe Crew Chief
Jeri Nicolas.....Globe Run Crew
Erin Sherry.....Copley Dresser
Marie Jezbera.....Rental Agent

Properties

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

David Medina.....Properties Buyer
Pat Cain.....Property Master, Globe
David Buess.....Property Master, Copley
Trevor Hay.....Property Master, Festival
Joshua Camp, Patricia Rutter.....Craftspeople

Lighting

Nate Parde.....Lighting Director
Jason Bieber.....Lighting Assistant
Tonnie Ficken.....Master Electrician, Globe
Jim Dodd.....Master Electrician, Copley
Kevin Liddell.....Master Electrician, Festival
Todd Adams, Elizabeth Axe, Bonnie Breckenridge, Katie
Brost, Nate Cargill, Mark Dewey, Rissa Dickey, Kristen
Flores, Lacey Flores, Chris Givens, Kelli Groskopf,
Justin Hobson, Shawna Kyees, Areta MacKelvie,
Molly Mande, Omar Ramos, Steve Schmitz,
Amanda Zieve.....Electricians

Sound

Paul Peterson.....Sound Director
Erik Carstensen.....Master Sound Technician, Globe
Rachel Eaves.....Master Sound Technician, Copley

ADMINISTRATION

Suzanne Bradley.....Assistant General Manager
Daniel Baginski.....Executive Assistant
Mark Gingery.....Theatre Center Project Coordinator
Information Technology
Dean Yager.....Information Technology Manager
Thad Steffen.....Information Technology Asst. Mgr.
J. Adam Latham.....Information Technology Assistant

Human Resources

Sandra Parde.....Human Resources Director

Maintenance

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Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria
Rios, Perla Rios, Nicolas Torres.....Building Staff

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Gerhard Gessner, Jan Gist, Claudia Hill-Sparks, Peter
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Corey Johnston, Robin Sanford Roberts,
Ben Seibert, George Yé.....MFA Production Staff

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Carol Green.....Speakers Bureau Coordinator
Amy Biedel, Marisela De la Parra, Monique Gaffney,
Janet Hayatshahi, Jamie Koottarappallil, Jensen Olaya,
Sarah Price, David Tierney.....Teaching Artists

FINANCE

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

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Marilyn McAvoy.....Major Gifts Director
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Courtney Quinn.....Development Coordinator,
Individual Annual Giving

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Josh Martinez-Nelson.....Development Administrator
Rachel Plummer.....Development Assistant
Diana Steffen.....VIP Donor Ticketing

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Jackie Anderson.....Publications Coordinator
Claire Kennelly.....Marketing Assistant
Samantha Haskins.....Public Relations Associate
Erica Dei.....Graphic Designer
Craig Schwartz.....Production Photographer
Monica Jorgensen, Susie Virgilio.....Marketing/
Events Assistants

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Fink, Randi Hawkins, Pamela Malone, Yolanda Moore,
Jessica Morrow, Ken Seper, Cassandra Shepard,
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Marsi Fisher.....Ticket Operations Manager
Dani Meister.....Group Sales Manager
Brandon Smithey.....Ticket Services Supervisor/
Training Coordinator

Marissa Haywood,
Shouna Shoemake.....Lead Ticket Services
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Dixon, Merri Fitzpatrick, Michael Knudsen, Alicia Lerner,
Cassie Lopez, Caryn Morgan, Jensen Olaya, Michael
Pousson, Carlos Quezada,
Molly Whittaker.....Ticket Services Representatives

PATRON SERVICES

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David Carson, Rob Novak.....House Managers
Kristen Cairns.....Front of House Assistant
Dana Juhl.....Food and Beverage Manager
Haydee Aldas.....Food and Beverage Assistant Manager
Michelle Elliott, Brock Roser, Anne-Marie Shafer,
Tess Thompson.....Pub Staff

Rose Espiritu, Stephanie Rakowski,
Stephanie Reed.....Gift Shop Supervisors

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Rachel "Beahr" Garcia.....Security/
Parking Services Supervisor
Irene Herring.....Associate Supervisor of Security
Dallas Chang, Sherisa Eselin, Mark Florez, Janet Larson,
Jeffrey Neitzel.....Security Officers
Mark Anguiano, Patricia Ceja, Deborah Elliott, Nicole
Hagemeyer, Michael Watts.....Parking Lot Attendants
Andrew Ashton, Toby Horvath.....V.I.P. Valet Attendants

Jack O'Brien.....Artistic Director Emeritus
Craig Noel.....Founding Director