Welcome to THE OLD GLOBE

THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

... As a not-for-profit theatre with a budget of $20 million, the Globe earns $10 million in ticket sales and must raise an additional $10 million from individual and institutional tax-deductible donations.

... The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

... The Old Globe has sent 20 productions to Broadway since 1987.

... In 1987, The Old Globe/University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.

When we were planning the 75th anniversary winter season for The Old Globe, I knew we should begin with a play that was both celebratory and extraordinary — in short, we needed a theatrical event. This pairing of Neil Simon’s revered, semi-autobiographical plays performed in repertory is indeed an event — for you the audience, and for our actors and all the artists who have contributed to these productions.

Although Simon did not write these plays as a pair, when performed together, they create a family saga that is almost operatic in scale and speak of the aspirations and frustrations of a family, and a time, when it seemed like anything was possible, yet all too painful. Simon recreates his and his brother’s own joy and sadness as they navigated adolescence in Brighton Beach and then reached for the brass ring as Broadway beckoned. If a World War isn’t enough to separate these two plays, there’s also a societal gap — viewed from the Brighton Beach section of Brooklyn, Broadway looked like another planet.

We know that, in the end, Eugene and Stanley Jerome will successfully make the leap to “New York” because their real life counterparts, brothers Neil and Danny Simon did just that. They flourished writing some of the biggest television comedy shows in the early 1950s and Neil became one of the most successful and lauded American playwrights of all time.

Scott Schwartz, who so brilliantly helmed Lost in Yonkers earlier this year, serves as director and we couldn’t be happier. I’m also thrilled to welcome back Tony Award winner Karen Ziemba for her third role here in less than two years, our own Sloan Grenz, a 2009 graduate of our MFA program, and Austyn Myers, the brilliant young local actor who won our hearts in Lost in Yonkers.

This entire cast is picture perfect and, with them, you will find your time with the Jerome family both highly entertaining and emotionally rewarding.

Seeing both these plays will be an event – one that you will not soon forget.

Louis G. Spisto
Executive Producer
PRESENTS

BRIGHTON BEACH MEMOIRS

AND

BROADWAY BOUND

BY

NEIL SIMON

SCENIC DESIGN
Ralph Funicello*

COSTUME DESIGN
Alejo Vietti

LIGHTING DESIGN
Matthew McCarthy

SOUND DESIGN
Paul Peterson

ORIGINAL MUSIC
Michael Holland

DIALECT COACH
Jan Gist

STAGE MANAGER
Diana Moser*

DIRECTED BY

SCOTT SCHWARTZ

Casting by Samantha Barrie, CSA

BRIGHTON BEACH MEMOIRS and BROADWAY BOUND
are presented by special arrangement with SAMUEL FRENCH, INC.

Old Globe Theatre, Donald and Darlene Shiley Stage
September 14 - November 7, 2010
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.

CAST OF CHARACTERS
(in order of appearance)

BRIGHTON BEACH MEMOIRS

EUGENE JEROME ..........................................................Brandon Uranowitz*
STAN JEROME ...........................................................................Joseph Parks*
EUGENE JEROME ..........................................................Austyn Myers*
KATE JEROME .............................................................Karen Ziemba*
BLANCHE MORTON ...............................................................Bonnie Black*
LAURIE MORTON ........................................................................Julia Vanderwiel
NORA MORTON .........................................................................................Allie Trimm*
STANLEY JEROME ..........................................................Sloan Grenz*
JACK JEROME ..................................................................................David Bishins*

ACT ONE
Brighton Beach, Brooklyn, New York
September 1937—6:30 p.m.

ACT TWO
Wednesday, a week later
About 6:30 p.m.

BROADWAY BOUND

KATE JEROME .............................................................Karen Ziemba*
BEN EPSTEIN .................................................................Howard Green*
EUGENE JEROME ..........................................................Brandon Uranowitz*
STAN JEROME ...........................................................................Joseph Parks*
BLANCHE MORTON ...............................................................Bonnie Black*
JACK JEROME ..................................................................................David Bishins*

ACT ONE
Brighton Beach, Brooklyn, New York
February 1949—6:00 p.m.

ACT TWO
Saturday, one month later
About 6:00 p.m.

Brighton Beach Memoirs and Broadway Bound will each have one 15-minute intermission.

UNDERSTUDIES for adult Stan Jerome — Grayson DeJesus; for Jack Jerome — Ben Diskant;
for adult Eugene Jerome — Christian Durso; for Ben Epstein — Andrew Hutcheson;
for young Eugene Jerome and young Stanley Jerome — Josh Pinkowski;
for Kate Jerome — Ryman Sneed; for Blanche Morton — Bree Welch;
for Laurie Morton and Nora Morton — Miriam White

Stage Manager ..............................................................................Diana Moser*
Assistant Stage Manager ................................................................Erin Gioia Albrecht*

PRODUCTION STAFF

Assistant to the Director ........................................................................Krysti Litt
Assistant Scenic Design .....................................................................Sean Fanning
Assistant Scenic Design .....................................................................Christopher Ward
Assistant Costume Design ..................................................................Charlotte Deveaux
Assistant Lighting Design ......................................................................Michelle Caron
Studio Teacher .....................................................................................Judy Ridgeway
Movement Consultant ........................................................................Annette Yé
Production Interns ................................................................................David Mancini, Amy Ramsdell

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.

†Associate Artist of The Old Globe
On behalf of the Board of Directors, I am proud to welcome you to the launch of the Globe’s 2010-2011 Season with a two-play special event of Neil Simon classics, *Brighton Beach Memoirs* and *Broadway Bound*. These productions, and the provocative and exciting lineup of plays and musicals that will follow, clearly embody the Globe’s mission of creating diverse and balanced theatrical experiences, and in this tradition, we are proud to unveil another world-class season.

This is an exciting time at the Globe as we continue to celebrate our year-long 75th Anniversary. I am delighted to thank you, once more, for your committed patronage as loyal subscribers and contributors, and I’m especially pleased to thank you for responding so positively to our letters and calls asking for your renewed, and in so many cases, increased support of the Annual Fund this year. Your ongoing investment in The Old Globe is appreciated beyond measure.

Thank you for participating so meaningfully, and so often, for the greater good of The Old Globe. Your encouragement and enthusiasm for what we do adds to the feeling of great celebration as we kick-off the new season.

Have a great time at the Theatre!

Sincerely,

[Signature]

Donald L. Cohn, Chair
BOARD OF DIRECTORS

---

BOARD OF DIRECTORS

<table>
<thead>
<tr>
<th>Donald L. Cohn*</th>
<th>Kathy Hattox*</th>
<th>Anthony S. Thornley*</th>
<th>Sandra Redman*</th>
<th>Susan Major*</th>
<th>Harvey P. White*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Immediate Past Chair</td>
<td>Vice Chair, Finance &amp; Treasurer</td>
<td>Vice Chair, Nominating</td>
<td>Vice Chair, Development</td>
<td>Secretary</td>
</tr>
</tbody>
</table>

DIRECTORS
Mary Beth Adderley
Elizabeth Altman
Joseph Benoit
Pamela Cesak
Marsha Chandler
Peter J. Cooper
Valerie S. Cooper
Stephen M. Cusato
Elaine Bennett Darwin
Bea Epsten
Pamela A. Farr
Harold W. Fuson, Jr.*
Victor P. Galvez
Robert H. Gleason
Timothy P. Haidinger

Nanci Hull
Viviana Ibañez
Deni Jacobs
Daphne Jameson
Jo Ann Kilty
Mitzi Yates Lizzaraga
Joyce Nash
Rafael Pastor*
Conrad Prebys*
Jeri Rovsek
Renée Schatz
Jean Shekhter
Louis G. Spisto*
Daniel L. Sullivan, Ph.D.
Julie H. Sullivan, Ph.D.
Evelyn Mack Truitt
Debra Turner
Stacey LeVasseur Vasquez
Crystal Watkins
James A. Wening
June Yoder
Carolyn Yorston-Wellcome

*Executive Committee Member

HONORARY DIRECTORS
Mrs. Richard C. Adams (1912–2005)
Clair Burgener (1921–2006)
Mrs. John H. Fox (1908–2003)

Audrey Geisel
Paul Harter

Gordon Luce (1925–2006)
Dolly Poet (1921–2007)
Deborah Szekely
Hon. Pete Wilson

EMERITUS DIRECTORS
Garet B. Clark
J. Dallas Clark (1913–2005)
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914–2001)
Delza Martin (1915–2005)
Patsy Shumway

HONORARY DIRECTORS
Garet B. Clark
J. Dallas Clark (1913–2005)
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914–2001)
Delza Martin (1915–2005)
Patsy Shumway
**Leadership Gifts**

The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of $1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country’s great theatre institutions.

**$20,000,000 or greater**
Donald and Darlene Shiley

**$10,000,000 or greater**
Conrad Prebys

**$5,000,000 or greater**
Sheryl and Harvey White
Kathryn Hattox
Karen and Donald Cohn

**$2,000,000 or greater**
Viterbi Family Foundation

**$1,000,000 or greater**
California Cultural and Historical Endowment
Estate of Dorothy S. Prough
The Rivkin Family
Estate of Beatrice Lynds
Audrey S. Geisel/San Diego Foundation
Dr. Seuss Fund
Mr. and Mrs. Victor H. Ottenstein
Mrs. Helen Edison
The Stephen & Mary Birch Foundation
The Kresge Foundation

---

**Production Sponsor**

**Conrad Prebys and Debra Turner**

A native of South Bend, Indiana and San Diego resident since 1965, Conrad Prebys is CEO of Progress Construction. Debra Turner hails from Phoenix and for more than 20 years has been involved in real estate in Southern California.

Conrad and Debbie share a love of the arts and generously support San Diego non-profits including Scripps Mercy Hospital, San Diego Hospice, Sanford/Burnham Medical Research Institute, San Diego Zoo, Boys and Girls Club of East County and UCSD Performing Arts.

At The Old Globe, Conrad donated $10 million in 2004 to the Capital Campaign for new facilities and has been a Season Sponsor for several years, supporting Dirty Rotten Scoundrels, Ace and the Shakespeare Festival. Conrad and Debbie are proud to serve as Production Sponsors for this two-play special engagement.

---

**Education Sponsor**

“Charitable giving and volunteering is more than just an opportunity to share with others,” says Dean Thorp, Senior Vice President of the Wells Fargo Foundation. “It’s an opportunity to build a network that will have a role in San Diego’s future. It’s a chance to be a part of what’s happening in this wonderful city.” In the past year, the Wells Fargo Foundation donated $2.2 million to nearly 500 non-profits and schools in San Diego County. Not only does the Foundation make regular donations to the Globe’s Annual Fund and educational programming, but Thorp is now serving his third term on the Globe’s Board of Directors. Friends like the Wells Fargo Foundation help to ensure that the Globe will continue to serve the San Diego Community for years to come.

---

"Meet the Artist"

**Robin and the 7 Hoods**

Director/Choreographer Casey Nicholaw with Paul Meyer and Chris and Patricia Weil at a 2010 Meet the Artist event. Photo by Nowell Wisch.

For more information on how to join us for “Meet the Artist" events, please contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving, at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.
Way back in the last century, before "tweets" and "apps" and YouTube and iPads, there was radio. From the 1920s until the early 1950s radio entertained and informed millions of loyal listeners, making household names of personalities as diverse as Walter Winchell and Kate Smith, Bob Hope and Father Coughlin, Mary Margaret McBride and Mortimer Snerd.

Radio revolutionized news. Newspapers arrived in the morning with yesterday's events while radio brought you what was happening as it was happening. Even ordinary events drew radio reporters, as when Herb Morrison covered the new German airship Hindenburg's arrival on May 6, 1937. Morrison's anguished account of the Hindenburg explosion remains a testament to the power of radio. Of a more predictable and comforting nature were President Franklin D. Roosevelt's regularly scheduled fireside chats, confiding his views to millions.

The regularity and immediacy of radio formed a perfect marriage with sports. While college football and pro boxing were regularly broadcast, it was Major League Baseball that exploited radio to its fullest and turned America's pastime into Americans' obsession. Radio brought the sounds, the personalities, the spell of baseball into American homes and helped create the mythic heroes whose names still resonate today: Babe Ruth, Lou Gehrig, Joe DiMaggio. The 1937 World Series was the second “subway series” in a row, catnip to any New York kid, with the NY Yankees defeating the NY Giants four games to one.

Beyond baseball, radio brought comedy to Brighton Beach's Jerome household. Despite being a nickel subway ride away from Yankee Stadium or Times Square, the Jeromes could not have afforded to patronize either in person. They fed their fervor through the radio. In 1937, the zenith of the Golden Age of Radio, dozens of gifted comic stars captivated millions of avid listeners: Jack Benny with his well-crafted stingy persona, Fred Allen and the zany residents of Allen's Alley, Fibber McGee and Molly's explosively overstuffed closet, George Burns propelling Gracie Allen to Everest's of non sequiturs, Amos 'n' Andy, Duffy's Tavern. Perhaps the most improbable comic radio star was genuinely wooden: Charlie McCarthy, the creation of ventriloquist Edgar Bergen, wisecracked his way into listeners' hearts. Americans in the 30s needed to laugh and radio – right in their own homes and free – filled that need memorably.

In the 12 years between Brighton Beach Memoirs and Broadway Bound, the world had changed irrevocably and still the undercurrent buzzing through the Jerome household in 1949 came from the radio. An older, somewhat wiser, just as funny Eugene had now set his sights on making a living in radio, the medium that had energized him his whole life. And yet change was in the air, and in the airwaves.

After World War II, radio's reign began to waver as the new medium of television, introduced just weeks before the war started in 1939, began to insinuate itself gradually into American popular consciousness. Upwards of 90% of American homes had radios. The introduction of television into postwar America was incremental, with only six experimental TV stations on the air in 1945. It was still radio that kept the mass audience informed and entertained.

And radio was not about to relinquish its grasp on the populace. It had, after all, held its own against movies and it had buried vaudeville. Why worry about this new box with pictures? So Fred Allen and Edgar Bergen among others disdained the new medium and held on to their radio fans even as Jack Benny, Bob Hope and other lesser luminaries were making the leap into video.

The most notable of those also-rans arrived on the television screen June 8, 1948 and sent seismic waves thundering across the whole entertainment landscape. Milton Berle captured the zeitgeist as few performers have before or since. Berle and his creative team recognized that television was not just radio with pictures, but its own highly visual medium. His humor was often crude and obvious but it relied on movement and
image rather than words and ideas. It was an instantaneous hit with the relative handful of people who owned televisions in 1948. Berle earned the title Mr. Television because he defined the entire medium during its formative years and because his phenomenal popularity prompted tens of thousands of people to purchase television sets.

Despite Berle’s impact on television sales, there were still relatively few TV stations on the air and a correspondingly limited number of viewers. In 1948 there were 18 stations in 12 cities and 975,000 TV sets were sold. A year later there were 49 stations in 28 cities and sales reached 1.7 million sets. By 1950, those numbers had doubled and they continued to grow throughout the decade. Those early stations were principally in cities and the urban viewers they reached – those who could afford the hefty price tag of an early TV set – tended to be more affluent and sophisticated than the majority of radio listeners.

Radio, its hundreds of stations affording it nearly universal saturation of the American audience, created programming that was broad, simple, unsophisticated, and familiar, something that would appeal to a rural midwest farm family as strongly as it would to an east or west coast urban family. But the largely urban early TV viewers, accustomed to more sophisticated fare in their live entertainment, demanded something equivalent from the new little screen in their living rooms. Unlike geographically scattered radio production, television was centered in Manhattan, drawing its talent from Broadway, concert halls and nightclubs.

The outstanding dramas of 50s television created a generation of writers, directors and actors who shaped American film and theatre for the rest of the 20th century. And the sophisticated comedy programs that by 1953 had eclipsed Berle, influenced virtually every piece of American humor that came after them. The epitome of sophisticated television comedy was Your Show of Shows, which ran for 90 minutes, live, every Saturday night on NBC. It was to that Valhalla of comic inspiration that Neil Simon, the real Eugene Jerome, migrated. Besides Simon, the extraordinary crew of writers and performers who emerged from that program - Mel Brooks, Woody Allen, Carl Reiner and the genius who inspired and terrified them all, Sid Caesar - have attained some of the same iconic power in their world that Ruth, Gehrig and DiMaggio hold in sports.

Media are so fragmented today that no one could command such an audience and inspire the whole country. But FDR’s persuasive chats, Berle’s “invention” of television, and Caesar’s influence on American comedy are legacies that will live longer than classic radio itself did.

Tom Roberts is Senior Lecturer in Cultural History at the Rhode Island School of Design.
In the first volume of his autobiography, Rewrites, Neil Simon remembers the first time he and his brother Danny wrote comedy sketches together. Danny worked at Abraham & Straus, a large Brooklyn department store where he met Ernie Glucksman who had been hired by Abraham & Straus to produce their annual employee’s show with original material that poked fun at working in a store. Danny read Glucksman some comic monologues he had written with his 15 year old brother Neil. They were hired to write the comedy sketches for the show. It was the first time they heard an audience laugh at something they wrote and Neil was hooked. Their success convinced Neil that he wanted to be a comedy writer.

It was also Neil’s first published credit: Comedy Sketches by Danny and Doc Simon. “Doc” was a nickname given to him by his brother. As Simon recounts in Rewrites, it was assumed he was given the nickname because he “doctored” plays. But that wasn’t the case. When they were young, Simon had been given a toy doctor’s kit. He often played with it and Danny got used to calling him “Doc” and it stuck. He used the name professionally until Max Lieberman, a TV producer of the old school, hired him for the comedy show he produced called Your Show of Shows. He felt “Doc” wasn’t very classy so Simon was billed as Neil and “Doc” mostly disappeared, although his first wife, Joan, used it every day of their married life.

Neil and Danny eventually wrote sketches for popular radio and television shows. The Sid Caesar shows, Your Show of Shows and Caesar’s Hour, were the incubators for talent like Mel Brooks, Woody Allen, Larry Gelbart and the Simon brothers which would shape American comedy for the rest of the century and into our own. It was also a pressure cooker. Especially Your Show of Shows which was 90 minutes of live television every Saturday night. Once the Saturday show was over the writers barely had the chance to recover before they had to begin on the next week’s sketches, 39 weeks a year.

Though successful enough to earn two Emmy Awards for writing in 1957 and 1959, Simon found writing for television unfulfilling and in the fall of 1957 began working, in his spare time, on his first play. It took him three years and 22 completely different versions to finish. One Shoe Off was the initial title, then The Mating Game. As Simon recalls in Rewrites, there was little similarity between the first draft and the 22nd, and the almost no similarity between the 22nd and the play that opened in New York on February 22, 1961 as Come Blow Your Horn.

Simon based the play on his relationship with Danny and their parents. He was using his family to generate the story just as Eugene and Stanley used the Jerome family in their radio sketch in Broadway Bound. In Come Blow Your Horn, a younger man escapes living with his parents by moving in with his bachelor brother who has a swinging playboy lifestyle. Eventually the younger brother outshines his brother in the dating department and the playboy starts acting like a parent.

In real life, Neil and Danny had stopped working together and Come Blow Your Horn was a way for Simon to separate himself from his brother. As he writes in Rewrites, “As I grew older, I never doubted Danny’s opinions or talent. But they were always his, and it soon became clear that his point of view was not necessarily mine. I sometimes felt that he took the position of “older brother” rather than “senior writer,” and I soon found I rejected his ideas as I might have rejected a suit of clothes he picked out for me, preferring instead the one that I thought fit my style. Brothers or sisters eventually resent each other, otherwise why would those Greeks have written all those tragedies?”

Come Blow Your Horn was a modest success, but Simon’s second play, Barefoot in the Park, directed by Mike Nichols and starring Robert Redford and Elizabeth Ashley, was a smash in 1963. Simon used his experience as a newlywed living with his wife Joan in an impossibly small apartment in Greenwich Village to mine laughs. It set him off on this first stage of his career. At one point in the late 60s he had four plays running at the same time.

Despite success, his talent was considered a light one. He wasn’t a serious “artist.” As John Lahr pointed out in his recent New Yorker profile of Simon, “Comedy is often relegated to the kid’s table of American theatre and critics have rarely given Simon his creative due. In this regard, he is one in a long list of comic maestros of the mainstream, including Georges Feydeau and Noël Coward, whose artistry could be distinguished from their popularity only with the passage of time.”

Twenty years after Barefoot in the Park, Brighton Beach Memoirs opened. Again Simon was using his family as inspiration, but this time, with a deeper understanding and compassion than he had used in his earlier comedies. In Brighton Beach Memoirs and Broadway Bound, we meet Eugene and Stanley Jerome, thinly disguised versions of Neil and Danny, who absorb the richness of the family stories around them and send themselves into the world as comedy writers. Happily, we know how well that will turn out.
Neil Simon’s two great plays, *Brighton Beach Memoirs* and *Broadway Bound*, are his autobiographical portrait of his family set in Brooklyn, New York in the middle of the last century. Each one tells a detailed and specific story of the fictional Jerome family, a family that is inspired by and springs directly from his own.

In *Brighton Beach Memoirs*, Simon explores this family during the waning years of the Great Depression, specifically their struggle during the Recession of 1937 and at the dawn of World War II. The Jerome family lives in a time of fear (particularly for European Jews), and of unease and discomfort. It is a time when people looked towards an unknowable, and probably dark, future. It is a story of this family dealing with lack and want and need. And it is the story of individuals working to protect that family, and to hold it together. *Brighton Beach Memoirs* is also the story of a boy named Eugene, who is chronicling his own life and writing his memoirs as they happen. He is full of interest, passion, artistic impulse, and energy. He is looking to learn how to channel these things, and liberate them.

In *Broadway Bound*, Simon tells the story of this family crumbling in the years after that great war. The Jeromes live now in 1949, in a time of comfort and prosperity, a time when the future looks bright. The discomfort and unease in this play are all about the present. Each character has to deal with their individual wants and needs now that the family’s material needs are met. How does relative prosperity change this family?

*Broadway Bound* is also the story of a young man named Eugene, rising in his life and becoming a man. He experiences the particular and peculiar combination of pain and elation that comes with leaving home and never being able to truly come back again. This Eugene is still full of passion, energy and art. He is still looking to chronicle his life, but he is also looking to live it. This is the story of the beginning of a career, the beginning of an era of comedy, and the beginning of a major American artist.

So these plays are terrific individually. But I believe that together, the pieces add up to a whole that is greater than the sum of its parts. These two plays, when viewed together as one larger play, tell a grand story. Simon, over the course of this greater work, tells the detailed story of a family, starting with holding on and ending with letting go. He paints portraits of the complex, flawed, and deeply human members of this family and explores how they relate to it over time. All the characters struggle as members of this family, with how to be a part of it while also being true to themselves.

Simon raises big questions in this larger work: What and who is important in our lives? How do we learn and grow as a part of a whole? How can we maintain our individuality and our dignity as part of a collective? How can we have individual wants? What is our responsibility to ourselves and to each other? And what is our responsibility to the promises of our past and of our future?

The Simon plays are the saga of an American family. They are the story of a child becoming a man and taking off just as his foundation crumbles. They tell a funny story, and also one that is quite sad and, in some ways, unresolved. But at the core, their story is very true, and very human. The issues and characters are not only those that Neil Simon lived and struggled with in Brooklyn in the middle of the last century, but are those we all still do today, regardless of religious background, ethnicity, or location. I guess that’s why we call them universal.

Scott Schwartz is the director of *Brighton Beach Memoirs* and *Broadway Bound*. 
“We’re interested in the Globe staying The Old Globe until the end of time. That’s what I feel strongly, deeply and unwaveringly, and Donald joins me in supporting that.”

Darlene Shiley —
*The San Diego Union-Tribune*, March 16, 2006

For more than a quarter century, Donald and Darlene Shiley have been dedicated supporters of The Old Globe, serving as volunteers, advocates and major donors. The Shileys made their first gift to the Globe in 1981, and since that time, their support and commitment only continued to grow. We mourn the loss of Donald Shiley, and pay tribute to Donald and Darlene’s generosity to The Old Globe and to the betterment of the City of San Diego.

Globe Executive Producer, Lou Spisto, says about Donald that “through his professional work (as the inventor of the Bjork-Shiley heart valve), Donald Shiley was able to save hundreds of thousands of lives and, through his philanthropy, and along with his wife Darlene, helped change the face of a community. San Diego is a much better place because of the extraordinary generosity of Donald and Darlene Shiley.”

In 2006, Donald and Darlene made the largest gift in Globe history — $20 million for endowment and artistic programs — as part of the Globe’s $75 million campaign: *Securing a San Diego Landmark*. Other examples of their generosity to the Globe are carried in perpetuity through the naming of the Shiley Terrace Apartments housing our actors who come from across the U.S., The Old Globe/USD Master of Fine Arts Program, The Donald and Darlene Shiley Stage of the Old Globe Theatre, and the Donald and Darlene Shiley Terrace in the new education center.

In their 32-year marriage, Donald and Darlene focused their charitable giving and energy to three primary areas: health, education and the arts, which are connected to their respective personal experiences: Donald as the inventor of the life-saving Bjork-Shiley heart valve and other medical break throughs, and Darlene as a former professional actor, who values education, literature, theatre and performing arts as vital elements in our society.

Through the establishment of the Shiley Awards in Health, Education and the Arts, the Shileys have supported the Alzheimer’s Association, Burnham Institute, Elizabeth Hospice, Girl Scouts of America, Glenner Alzheimer’s Family Centers, KPBS, University of Notre Dame, San Diego Hospice, San Diego Repertory Theatre, San Diego Zoological Society, Scripps Green Hospital, Scripps Health Foundation, San Diego State University, United Through Reading, University of California, San Diego, UCSD Shiley-Marcos Alzheimer’s Research Center, UCSD Shiley Eye Center, University of Portland, University of San Diego and Vista Hill.

The entire Globe family extends its heartfelt sympathy to the Shiley family, and will hold Donald in our memories forever.


HOWARD GREEN
(Ben Epstein) returned to an acting career (after a stint as a senior executive at Paramount and Fox) that now spans 50 years in theatre and television. Mr. Green has been seen in Richard III and the Henry VI cycle (New York Shakespeare Festival), The Ceremony of Innocence (American Place Theatre), The Silent Partner (The Actor’s Studio), Cyrano de Bergerac (Lincoln Center Theater), Troilus and Cressida and The Winter’s Tale (Washington Shakespeare Festival), Family Business (Berkshire Theatre Festival), The Poison Tree (Philadelphia Playhouse in the Park), Waiting for Godot (Theatre at St. Clement’s), The Comedy of Errors (Shakespeare on the Sound) and Imagining Madoff (Stageworks on the Hudson). He was a founding member of the Counterpoint Theatre Company in New York City, appearing in Awake and Sing, Rocket to the Moon and Uncle Vanya. His television credits include “Paradise Lost” and “The Ceremony of Innocence” (PBS). Member HB Ensemble, AEA, SAG, AFTRA.

SLOAN GRENZ
(Stanley Jerome/Brighton Beach Memoirs) was last seen at The Old Globe in Six Degrees of Separation, Sea of Tranquility and the 2008 and 2009 Summer Shakespeare Festivals. His other credits include a season at WeatherVane Theatre, Hamlet and Romeo and Juliet (Whit & Will Players), Cinderella (Lycian Centre for the Performing Arts), Meaningless (Bailwick Repertory Theatre), the premiere of Henry & Mudge and Huckleberry Finn (Theatreworks/USA), Mrs. Bob Cratchit’s Wild Christmas Binge (The Gallery Players),

ROBIN HOOD (Park Playhouse), Tradition (Fringe NYC) and Little Shop of Horrors (Jewish Theatre Ensemble). He has appeared in multiple industrials for NYU, Bellevue and various police departments. As a singer, he’s performed at CBGB, The Knitting Factory, Pianos, the Chicago Humanities Festival and in his own one-man show at The Duplex. He received his undergraduate degree from Northwestern University’s Theatre/Music Theatre program and his MFA in Acting from The Old Globe/USD. www.SloanGrenz.com

AUSTYN MYERS
(Eugene Jerome/Brighton Beach Memoirs) recently appeared at The Old Globe in Lost in Yonkers and The First Wives Club - A New Musical. He was part of the Lost in Yonkers cast at McCoy Rigby Entertainment. Mr. Myers appeared on Broadway in the revival of Les Misérables and was also in the National Tour. His regional credits include The Secret Garden (Lamb’s Players Theatre), A Christmas Carol (North Coast Repertory Theatre), The Roar of the Greasepaint–The Smell of the Crowd (Starlight Theatre), Big River, Seussical the Musical, Ragtime and Les Misérables (California Youth Conservatory Theatre), Lil’ Abner (American Rose Theatre), Seussical (J*Company Youth Theatre), Celebrity Sonnets (San Diego Shakespeare Society) and King John (Intrepid Shakespeare Company). His film and television roles include Meet Dave, Moonrock & Lighter Fluid and “Bommi and Friends.” He is an Associate Artist with California Youth Conservatory Theatre.

JOSEPH PARKS
(Stan Jerome/Broadway Bound) Off Broadway: Eurydice (Second Stage Theatre), Regional: The History of Invulnerability and Love Song (Cincinnati Playhouse in the Park), Eurydice and Richard II (Yale Repertory Theatre), The Goat, Or Who is Sylvia? and Slay the Dragon (American Conservatory Theater), The Sweetest Swing in Baseball (Magic Theatre), Wintertime (San Jose Repertory Theatre), In the Red and Brown Water, Run, Mourn, Run, The Ghost Sonata and Venus (Yale School of Drama). Television: “Law & Order.” Mr. Parks received his MFA from Yale School of Drama and is a co-founding member of New Theater House.
ALLIE TRIMM (Nora Morton) is a San Diego native and honored to be a part of Brighton Beach Memoirs! She has been seen as Kim MacAfee in the Roundabout Theatre Company’s 2009 Broadway revival of Bye Bye Birdie with John Stamos and Gina Gershon. Prior to that, she made her critically acclaimed Broadway debut as Patrice in Jason Robert Brown’s new musical 13. Her other credits include 13 (Patrice) at Goodspeed Opera House, The Secret Garden (Mary Lennox) at Lamb’s Players Theatre, Dr. Seuss’ How the Grinch Stole Christmas! (Phyllis Who) at The Old Globe, The Will Rogers Follies and Annie Get Your Gun at Moonlight Stage. She recently guest starred on “30 Rock” and is currently in production on Disney’s feature film Prom. Ms. Trimm has performed in various concerts and galas across the country with some of her favorite composers. She has been a part of many readings and workshops including The Water, On A Glorious Day and the 2012 Broadway bound production of Allegiance with Lea Salonga and George Takei. www.allietrimm.com.

BRANDON URANOWITZ (Eugene Jerome/Broadway Bound) is honored to be making his Old Globe debut playing this role. His theatre credits include Rent - The Broadway Tour starring Adam Pascal and Anthony Rapp, directed by Michael Greif (Ensemble; u/s Mark), Feste in Twelfth Night (Off Broadway; 2009 Falstaff Award nominee for Best Supporting Performance by a male), Mercutio/Capulet in Romeo and Juliet (Lake George Theater Lab), Art in F*cking Art (winner of the 2009 Samuel French Off Off Broadway Short Play Festival), King of France in All’s Well That Ends Well (directed by Tim Carroll), The Tale of the Good Whistleblower of Chaillot’s Caucasian Mother and Her Other Children of a Lesser Marriage Chalkcircle (Theatre Askew), the Little Boy in Ragtime (world premiere cast), A Christmas Carol (directed by Susan Stroman), Evita (Paper Mill Playhouse), The Broadway Kids (Off Broadway; original cast recording). His television credits include “Law & Order: Criminal Intent” and “As the World Turns.”

JULIA VANDERWIEL (Laurie Morton) is making her Old Globe debut. Her previous credits include Joseph and the Amazing Technicolor Dreamcoat (Moonlight Stage Productions), Little Shop of Horrors and Bye Bye Birdie (Stagedoor Manor), 13 (American Rose Theatre) and High School Musical, You’re a Good Man, Charlie Brown and Bye Bye Birdie (Actors’ Conservatory Theatre, San Diego).

KAREN ZIEMBA (Kate Jerome) Broadway: Contact (Tony, Drama Desk and Outer Critics Circle Awards), Curtains (Tony Award nomination, Outer Critics Circle Award), Steel Pier (Tony, Drama Desk and Outer Critics Circle nominations), Never Gonna Dance (Tony Award nomination, Outer Critics Circle Award), Chicago, 42nd Street, A Chorus Line and Crazy for You. Off Broadway: And the World Goes ’Round (Drama Desk Award); I Do! I Do! (Drama Desk nomination). New York City Opera: 110 in the Shade, The Most Happy Fella, City Center Encores! Bye Bye Birdie, The Pajama Game, Allegro. Regional: Six Degrees of Separation, The First Wives Club (The Old Globe), Much Ado About Nothing (The Shakespeare Theatre Company; Hartford Stage), Sylvia (Long Wharf Theatre), Leading Ladies (Ford’s Theatre), House and Garden (Geva Theatre Center), The Threepenny Opera (Williamstown Theatre Festival), The Opposite of Sex (Magic Theatre), Shooting Star (Penguin Rep Theatre), Television and film: The Producers, “Scrubs,” all three “Law & Order” series, The Kennedy Center Honors and for PBS, “My Favorite Broadway: The Leading Ladies,” “Gershwin at 100” and “Stephen Sondheim: A Celebration at Carnegie Hall.”


SCOTT SCHWARTZ (Director) directed the Broadway productions of Golda’s Balcony and Jane Eyre (co-directed with John Caird). He recently directed Lost in Yonkers at The Old Globe starring Judy Kaye. His Off Broadway work includes Bat Boy: The Musical (Lucille Lortel and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Tick, Tick... Boom! (Outer Critics Circle Award, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Rooms: A Rock Romance, The Foreigner starring Matthew Broderick for Roundabout Theatre Company, Kafka’s The Castle (Outer Critics Circle nomination, Outstanding Director of a Play), Miss Julie and No Way to Treat a Lady. He also directed Golda’s Balcony on tour, in London, in Los Angeles at the Wadsworth Theater and in San Francisco at American Conservatory Theater. He directed the world premiere of Séance on a Wet Afternoon, a new opera starring Lauren Flanigan, at Opera Santa Barbara and will stage this production at New York City Opera in the Spring of 2011. Mr. Schwartz’s other recent credits include Othello and Much Ado About Nothing at the Alley Theatre; Backwards in High Heels, a new musical about Ginger Rogers, at the Asolo Repertory Theatre in Florida; and a reinvention of Seven Brides for Seven Brothers at Paper Mill Playhouse, Theatre Under The Stars, Theatre on the Square and North Shore Music Theater (2008 IRNE Award, Outstanding Director of a Musical). Mr. Schwartz is a member of the Stage Directors and Choreographers Society, an Associate Artist at the Alley Theatre, and a graduate of Harvard University.
RALPH FUNICELLO (Scenic Design)

ALEJO VIETTI (Costume Design) has designed costumes for several shows in New York including Secrets of the Trade (Primary Stages), Manhattan Theatre Club's Nightingale and MCC Theater's Grace both starring Lynn Redgrave, Rooms, William Finn's Make Me a Song, Tryst, Roulette starring Anna Paquin, The Last Sunday in June, 16 Wounded, Two by Tennessee, Servicemen directed by Sean Mathias, Five Flights, Love's Labour's Lost, Measure for Measure and Of a White Christmas. His regional credits include over 11 productions at the Alley Theatre including Cyrano de Bergerac, A Christmas Carol, Euryclea, Othello and Rock 'n Roll, Meet John Doe and A Christmas Carol (Ford's Theatre in Washington, D.C.), Our Town starring Hal Holbrook, The Mystery of Irma Vep, The Dying City, Bad Dates, Mistakes Were Made (Hartford Stage), the world premiere of Stephen Schwartz's opera Séance on a Wet Afternoon (Opera Santa Barbara) The Witches of Eastwick (Signature Theatre), Altar Boyz and The Last Train to Nibroc (Cincinnati Playhouse in the Park), John Patrick Shanley's Romantic Poetry (New York Stage and Film), Camelot, Big River and 1776 (Goodspeed Opera), over 25 productions of the Ella Fitzgerald biographical play Ella and Enchanted April (Pasadena Playhouse, Ovation Award nomination). He also works at Arena Stage, Arizona Theatre Company, Asolo Repertory Theatre, Barrington Stage Company, Cleveland Play House, Colorado Ballet, Columbia University, Florida Stage, Guthrie Theater, Hangar Theatre, Long Wharf Theatre, Northlight Theatre, Philadelphia Theatre Company, Pittsburgh Public Theater, San Diego Repertory Theatre, The Repertory Theatre of St. Louis, Theatreworks Hartford, Westport Country Playhouse and Williamstown Theatre Festival. His international credits include The Edinburgh Festival Fringe and the Donets Opera in the Ukraine. Mr. Vietti's additional credits include Ringling Brothers Barnum & Bailey Gold Unit 08/09.

MATTHEW MCCARTHY (Lighting Design) recently designed Lost in Yonkers at The Old Globe. He has designed several Off Broadway productions including Blue Man Group in New York, Boston and Chicago, The Odyssey, A Stage Version by Derek Walcott for Willow Cabin Theatre Company, and Rum & Coke and Texas Hamsters for Abingdon Theatre Company. His opera credits include Juilliard Opera Company, Opera Columbus, Connecticut Opera and Arizona Opera. Mr. McCarthy's regional credits include Florida Repertory Theatre, Stages St. Louis, Contemporary Stage Company, New Harmony Theatre, and Cumberland County Playhouse. He has served as Lighting Director for extensive tours of Poland, Brazil and Austria with several modern dance companies. www.mccarthylighting.com


revival in Winter 2010-11 (orchestrations/vocal arrangements) and Hurricane (in development — music/lyrics/co-librettist).

**JAN GIST** (Dialect Coach) has been 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 at theatres around the country including: Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre (DC), American Shakespeare Center, Utah Shakespearean Festival, Arena Stage, Milwaukee Rep, Shakespeare Center, Utah Shakespearean Festival, The Shakespeare Theatre (DC), American Repertory Theatre, and Actors’ Equity Association. She was also the Voice Coach for the Shakespeare Festival of St. Louis and has been a guest on KPBS radio’s A Way With Words, narrated San Diego Museum of Art documentaries, coached dialects for the film The Rosa Parks Story, and recorded dozens of Books To Listen To. She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conferences for them and for The Voice Foundation. Recently she was invited to Russia to teach in the International Voice Teachers Exchange at The Moscow Art Theatre, and to London's Central School of Speech & Drama to teach Shakespeare. She has been published in VASTA Journals; chapters in books include: The Complete Vocal Warm-Up, More Stage Dialects, and an interview in Voice and Speech Training in the New Millennium: Conversations With Master Teachers. She teaches in The Old Globe/ USD Graduate Theatre Program.

**DIANA MOSER** (Stage Manager) recently stage managed The Whipping Man at The Old Globe. Her additional credits at the Globe include Lost in Yonkers, I Do! I Do!, The Price, 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 and The Intelligent Design of Jenny Chow. Ms. Moser’s regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, The Children’s Theatre Company of Minneapolis and Arizona Theatre Company. Ms. Moser received her MFA in directing from Purdue University. When not doing theatre, she splits her time between Nova Scotia and the classic wooden sailboat, Simba I.

**ERIN GIOIA ALBRECHT** (Assistant Stage Manager) regional stage management credits include The Madness of George III, The Taming of the Shrew, King Lear, Cyrano de Bergerac, Twelfth Night, Coriolanus, Working, Bell, Book & Candle (The Old Globe) and Creditors, The Third Story, No Child and The Weathermen (La Jolla Playhouse). Her New York Credits include The Third Story (MCC Theater), Marvin’s Room (T. Schreiber Studio), The Great American Desert (78th St Theatre Lab), The Chekhov Dreams (Manhattan Theatre Source). Her UC San Diego credits include The Misanthrope, Surf Orpheus, Medea, Red State Blue Grass, Twelfth Night and The Labyrinth of Desire. Ms. Albrecht received her MFA in Stage Management from UC San Diego.

**SPECIAL THANKS**

Furs by Graf

**LOUIS G. SPISTO** (Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe’s new works program, resulting in 12 world premiere plays and 10 world premiere musicals, and produced more than 100 productions. Under Mr. Spisto’s leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe’s $75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe’s regular productions. Mr. Spisto holds a Master’s degree from the University of Wisconsin and a Bachelor’s degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

**JACK O’BRIEN** (Artistic Director Emeritus) 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 The Phantom of the Opera), Hairspray (Olivier Award for Best Musical, Best Director nomination), Broadway: Impressionism (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 seven 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 Musical), The Full Monty (Tony nominations: Best Director and Musical), More to Love,

Mr. O’Brien is a member of the College of Fellows of the American Theatre.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late ’40s, the expansion to two theatres in the ’50s, Globe Educational Tours in the ’70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the ’80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include The San Diego Union-Tribune list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation’s highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

Dr. Seuss’ HOW THE GRINCH STOLE CHRISTMAS!

BOOK AND LYRICS BY Timothy Mason
MUSIC BY Mel Marvin
ORIGINAL PRODUCTION CONCEIVED AND DIRECTED BY Jack O’Brien

TICKETS ON SALE NOW!

NEW! 11AM matinee performances are open to ALL AGES. Everyone must have a ticket.
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 Globe’s high quality of artistic programming and award-winning work in the community.

75th Anniversary Sponsors

Karen and Donald Cohn
Joan and Irwin Jacobs
Donald and Darlene Shiley

Season Sponsors

The Legler Benbough Foundation
John A. Berol
Mary Ann Blair
Peter Cooper and Norman Blachford
Valerie and Harry Cooper
David C. Copley
The County of San Diego at the recommendations of Chairwoman Pam Slater-Price and Vice-Chairman Bill Horn
Edgerton Foundation
Audrey S. Geisel
Lonnie Gettman - Designer Fabric
Globe Guilders
The Lipinsky Family
Conrad Prebys and Debra Turner
Mickey Stern
Sheryl and Harvey White
Anonymous

For additional information on how you may become a Season Sponsor, please contact Todd R. Schultz, Director of Development, at (619) 231-1941 x2310.
The Old Globe's many education programs provide exciting learning experiences for children and adults throughout the year and Teaching Artists play an important role in many of those programs. From the early childhood adventure of the Theatre Tots program to inspiring workshops for educators, the Globe's Teaching Artists offer their expertise and artistry to enlighten learners of all ages.

The Old Globe’s Teaching Artists are experienced, professional theatre artists (often actors and directors) who are also gifted educators. With their unique and varied backgrounds, they enjoy sharing their knowledge with others and work effectively in bridging the theatre and the academic worlds.

Old Globe Teaching Artists often make multiple classroom visits to schools throughout San Diego County providing residency programs that teach children about acting, Shakespeare and playwriting. Residencies give students an in-depth look at the art form and more opportunities for creating exciting theatre on their own.

Sometimes Teaching Artists lead a short workshop right before a group of students sees one of our shows. These workshops give the students insight into the plot, characters, directorial choices and other pertinent elements of Globe productions.

Classroom teachers also benefit from Teaching Artist programs. The Old Globe offers professional development seminars and workshops that give educators an opportunity to explore ways to use theatre to teach other core curriculum concepts. Using concepts learned from these programs, teachers discover exciting new ways of approaching subject matter and enlivening their classes. Theatre teachers also benefit from technical theatre seminars with our Teaching Artists and crafts persons.

Even Teaching Artists take workshops. All Old Globe Teaching Artists participate in training seminars, learning new techniques and collaborating with their colleagues to build their skills and to be inspired to teach more effectively.

To learn more about The Old Globe’s Education programs email us at GlobeLearning@TheOldGlobe.org.
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 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

### Benefactors ($100,000 and above)

- The Legler Benbough Foundation
- City of San Diego Commission for Arts & Culture
- The Helen K. and James S. Copley Foundation
- Audrey S. Geisel/The San Diego Foundation Dr. Seuss Fund
- Globe Guilders
- The County of San Diego at the recommendation of Vice-Chairman Bill Horn
- The James Irvine Foundation
- Donald & Darlene Shiley
- The Shubert Foundation
- The County of San Diego at the recommendation of Chairwoman Pam Slater-Price

### Season Sponsors ($50,000 to $99,999)

- John A. Berol
- Mary Ann Blair
- California Bank & Trust
- Continental Airlines
- J. Dallas & Mary H. Clark Fund at The San Diego Foundation
- Karen & Donald Cohn
- Peter Cooper & Norman Blachford Advised Fund at the San Diego Human Dignity Foundation
- Valerie & Harry Cooper
- David C. Copley
- Lonnie Gettman - Designer Fabric
- HM Electronics, Inc.
- Joan & Irwin Jacobs Fund of the Jewish Community Foundation
- Las Patronas
- The Bernardo & Dorris Lipinsky Fund of the Jewish Community Foundation
- National Endowment for the Arts
- Conrad Prebys & Debra Turner
- Mickey Stern
- Qualcomm, Inc.
- U.S. Bank
- Wells Fargo
- Sheryl & Harvey White Foundation
- Mickey Stern

### Production Sponsors ($25,000 to $49,999)

- Bank of America
- Alan Benaroya
- Arthur & Sophie Brody Fund of the Jewish Community Foundation
- Cohn Restaurant Group/Prado Restaurant
- Kathryn & John Hattox
- Barbara Kjos
- National Corporate Theatre Fund
- The San Diego Foundation, a grant made possible by the Colonel Frank C. Wood Memorial Fund; Ariel W. Coggeshall Fund; Kantor-Lebow-Stroud Memorial Endowment Fund; and Mary E. Hield and Robert R. Hield Endowment Fund
- Sempra Energy
- Sheraton San Diego Hotel & Marina
- Gillian & Tony Thornley
- Union Bank
- Erna & Andrew Viterbi
- Mandell Weiss Charitable Trust
- June E. Yoder

### Director Circle ($10,000 to $24,999)

- Anonymous
- Mary Beth Adderley & Elizabeth Adderley
- Jane Smisor Bastien
- Richard & Kathy Binford
- Barbara Bloom
- Pamela & Jerry Cesak
- Elaine & Dave Darwin
- Mr. & Mrs. Brian Devine
- Nina & Robert Doede
- Dr. & Mrs. Robert Epsten
- Pamela A. Farr
- Danah H. Fayman
- Hal & Pam Fuson
- Robert Gleason & Marc Matys
- Lee & Frank Goldberg
- Leonard & Elaine Hirsch
- The Hull Family
- Deni & Jeff Jacobs
- Daphne H. & James D. Jameson
- Jo Ann Kitty
- Dr. Ronald & Mrs. Ruth Leonardi
- Sue & John Major
- Dr. Patricia Montalbano
- Allison & Robert Price
- Price Family Charitable Fund
- San Diego Tourism Promotion Corporation
- Renee Schatz
- Jean & Gary Shekhter
- Patsy & Forrest Shumway
- Ms. Jeanette Stevens
- Iris & Matthew Strauss
- Anne Taubman & David Boyle
- Evelyn Mack Truitt
- Brent V. Woods & Laurie C. Mitchell
- Carolyn Yorston-Wellcome
- Robert & Deborah Young

### Annual Fund Donors
FOUNDER CIRCLE
($5,000 to $9,999)
Anonymous
Lawrence G. Allredge & Dawn Moon
The Louis Yager Cantwell Private Foundation
Nicole A. Clay
The Colwell Family Fund at the San Diego Foundation
R. Patrick & Sharon Connell
Bernard J. Eggersett & Florence Nemkoff
Barbara & Dick Enberg
Carol Spielman-Ewan & Joel Ewan
Diane & Elliot Feuerstein
Mary Ann & Arnold Ginnow
Alexa Kirkwood Hirsch
Carol & George Lattimer
S. Patrick & Eileen L. Norris Foundation
Brian & Paula Powers
Jeanne & Arthur Rivkin
Robert & Julie Sullivan
Deborah Szekely
Dixie & Ken Urruh
Jordie Skoff Von Wantoch

CRAIG NOEL CIRCLE
As of July 2008, the Craig Noel Circle includes gifts of $2,500 - $4,999. For donors who contributed to the Paver Campaign, the phase-in period runs through 2012.
Dr. & Mrs. Wayne Akeson
gail andrade and john & Jennifer Andrade
Anonymous (2)
Mr. & Mrs. Richard Baldwin
Diana J. Barliant & Nowell Wisch
Melissa Gersfeld Bartell & Michael Bartell
Joan & Jeremy Berg
Charles & Charlotte Bird
Paul Black
Dr. Herman & Sharon Connell
Dr. & Mrs. Edgar D. Canada
Rudy & Carol Cesena
Marsha & Bill Chandler
Carol & Jeff Chang
Gigi & Ed Cramer
Susan B. Cowell
Gigi & Ed Cramer
Ann & John Davies
Darlene G. Davies in memory of Lowell Davies
Pat & Dan Derbes
Mrs. Philip H. Dickson
Jim & Sally Ditto
Marion Eggersten
Mr. & Mrs. Ira S. Epstein
Carol Fink
Mary & David Fitz
Susanna & Michael Flaster
Jean & Sid Fox
Karen Fox & Harvey Ruben
Samuel I. & Jeanne Fox
Foundation at Union Bank of California
Chuck Freeberrn
Millicent & Charles Froehlich
Martha & George Gafford
Deede Gales
Elaine & Murray Galinson
Barbara & Albert Garlinghouse
Bill & Judy Garlock
Drs. Thomas H. & Jane D. Gawronski
Nancy Reed Gibson
Wendy Gillespie
Shab & Tom Gorey
Ms. Cheryl Haishoom
Norm Hapke & Valerie Jacobs Hapke
Patricia & Richard Hartmetz
Drs. Patrick Harrison & Eleanor Lynch
Susan & Dr. Donald Heller
Dr. & Mrs. Peter K. Hellwig
Rhonda Heth & Thomas Mabie
Dr. & Mrs. Harry F. Hixson, Jr.
Dr. David K. Hostellet
Richard & Jan Hunter
Hutcheson Family Fund at the San Diego Foundation
Andrew & Sonia Israel Fund of the Jewish Community Foundation
A. P. & Pat Jacoby
Mary & Russell Johnson
Jackie Johnston-Schoell
William Karatz
Marge & Jerry Katleman
Bob* & Gladys King
Ken & Sheryl King
Webster & Helen Kinnard
John & Cindy Klineinsted
Jane & Ray Klhofforn
Curt & Nancy Koch
Brooke & Dan Koehler
Betty & Leonard Kornerreich
Rosalie Kostanzer & Peter Czibott
Pat & Jack Thomas
Pamela J. Wagner
Z.J. Waxenfeld Fund of the Jewish Community Foundation
James & Ellen Well
Shirli Fabbri Weiss
Dr. Steve & Lynne Wheeler

DIAMOND
($1,500 to $2,499)
Anonymous
Mrs. Lazzare F. Bernhard
Dr. & Mrs. Robert M. Callicott
Enid & Martin Gleich
Joy & Ronald Mankoff
Susa Parkor
Peggy Price
Serenity Grace Foundation
Susan Steele & Mike Conley
WD-40 Company

PLATINUM
($1,000 to $1,999)
Anonymous (2)
Edward Anderson
Dr. Bob & Jill Andres
Jeff & Donna Applestein
Gary & Barbara Blake Family Fund of the Jewish Community Foundation
Sandra & Harry Carter
Roger Cornell, M.D.
Ken Crouch
Dorothy Ding
Peter & Doris Ellsworth
Paul & Clare Friedan
In Memory of John A. Geisel
Mr. & Mrs. Arthur A. Greenberg
Leo S. Guthman Fund
Kenneth & Marilyn Jones
Jerome & Gayle Kluskys
Dr. & Mrs. James E. Lasry
Don & Mary Jane Lincoln
Dr. Robert & Marcia Malkus
Jasna Markovic & Gary Miller
Valerie McClelland
Dr. & Mrs. M. Joseph McGreevy
Rena Minisi & Rich Paul
Judith & Neil Morgan

GOLD
($500 to $999)
Anonymous (2)
George Amerault
Dr. & Mrs. Saul & Gabriella Antos
Alison Ayer
Beverly Bartlett & Barbara Sailer
Richard & Linda Basinger
Deborah Bent & Toni Bear
Madelyn Bennett
Nicholas B. Binkley
Bob & Joyce Blumberg
Mr. & Mrs. Elaine A. Briggs
Nancy Brock
Dr. & Mrs. David C. Brumbaugh, Jr.
Richard Mary Campbell
Beth & Tim Cann
Greg & Loretta Cass
Luc Cayet & Annie Marie Pleska
Lynne Champagne & Wilfred Kearse
Betsy Dam
Dr. & Mrs. William Davidson
Wes & Elaine Dillon
Sam Dolnick in memory of Edith Dolnick
Dr. Donald & Elene Dose
Elizabethe K. Ecke
Patricia Eichelberger
Bill Effert & Leslie Hodge
Pauline Forman & Jack Burke
Dr. & Mrs. Steven Garfin
Peter & Christine Gault
Arthur & Judy Getzin
Norman & Patricia Gillespie
Louise & Doug Goodman
Robert & Edry Goot
Drs. Barbara & Leonard Gosink
Chris Graham & Michael Alba
Carol & Don Green
Theodore Gryga
George C. Guerra
Richard & Candace Haden
Alex & Margaret Hass
Mr. & Mrs. Arnold Hess
Stephen Hopkins & Dr. Carey Pratt
Susan D. Jana
Edward & Linda Janon
Dr. & Mrs. Clyde W. Jones
Kathy & Rob Jones
Nancy Jones
David & Susan Kabaskoff
Mr. & Mrs. Henry P. Kagey
Patricia & Alexander Kelley
Gerald & Phyllis Kelly
Karen & Steve Kerlin
Bill & Linda Kolb
Dr. Marvin Kripps
LABS, Inc./Silvia Dreyfuss
Dixon & Pat Lee

PERFORMANCES MAGAZINE 19
This list current as of August 20, 2010

As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.

For additional information on how you may support The Old Globe’s artistic, education and community programs, please visit our website at www.TheOldGlobe.org, or contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving, at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.

*In Memoriam

This list current as of August 20, 2010

As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.

For additional information on how you may support The Old Globe’s artistic, education and community programs, please visit our website at www.TheOldGlobe.org, or contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving, at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.

*In Memoriam
Globe Ambassadors

Globe Ambassadors are generous supporters of The Old Globe who contribute major gifts to the Annual Fund, attend special Globe meetings and activities, and serve as advocates in the community for the Globe’s mission and goals. As a group, Ambassadors sponsor one Globe production each season.

Lawrence G. Alldredge and Dawn Moore
Paul Black
Dr. and Mrs. Edgar D. Canada
Carol and Rudy Ceseña
Mary H. Clark
Steven J. Cologne
R. Patrick and Sharon Connell
Susan B. Cowell
Gigi and Ed Cramer
Elaine and Dave Darwin
Darlene G. Davies
Mrs. Philip H. Dickinson
Nina and Robert Doede
Marion Eggertsen
Bernard J. Eggertsen and Florence Nemkov
Carol Spellman Ewan
and Joel EwanDanah H. Fayman
Susanna and Michael Flaster
Mary Ann and Arnold Ginnow
Alexa Kirkwood Hirsh
Leonard and Elaine Hirsh
Pat Jacoby
Mary and Russell Johnson
Bob* and Gladys King
Rosalie Kostanzer and Mike Keefe
Bob and Laura Kyle
James & Pamela Lester
Dr. Jerry Lester
Merriel F. Mandell, Ph.D.
Peter and Inge* Manes
Paul J. and Margaret W. Meyer
David and Noreen Mulliken
Arthur and Marilyn Neumann
Joanne C. Powers
Jeannie and Arthur Rivkin
Donald and Darlene Shiley
Ms. Jeanette Stevens
Evelyn Mack Truitt
Dixie and Ken Unruh
Doris and Lou Veltiese
Pamela J. Wagner
Jordine Von Wantoch

*In Memoriam
* Denotes increased giving in 2010

For additional information on how you may become a Globe Ambassador, please contact Marilyn McAvoy, Major Gifts Director, at (619) 231-1941 x2309 or mmcavoy@TheOldGlobe.org.

Corporate Donors

SEASON SPONSORS ($50,000 or more)

Bertrand at Mister A’s
M12000 Corporation
Hyatt Regency La Jolla
Take A Break Service

CRAIG NOEL CIRCLE ($2,500 - $4,999)

Break-Away Tours
Target

Nordstrom

National Corporate Theatre Fund is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country’s most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

Addams Family Broadway, LP
Bank of America
Bingham McCutchen
Bloomberg
BNY Mellon Wealth Management
Steven Bunson
Christopher Campbell/Palace Production Center
Cisco Systems, Inc.
Citi
Credit Suisse
Dorsey & Whitney Foundation
Dramatists Play Service, Inc.
Ernst & Young
Richard Fitzburgh
Goldman, Sachs & Co.
JP Morgan Chase Foundation
KPMG
Eugene & Brooke Lee
Marsh & McLennan Companies
McCarter & English LLP
MatLife
Morgan Stanley
NBC/Saturday Night Live

Nederlander Producing Company of America, Inc.
Ogilvy & Mather
Frank Orloffski
Ovation TV
Pfizer, Inc.
Karen Pritzker & Michael Vislock
Thomas Quick
RBC Wealth Management
RVM/Vincent Brunetti
Samuel French, Inc.
Sharp Electronics
Skadden, Arps, Slate, Meagher & Flom LLC
George S. Smith, Jr.
The McGraw-Hill Companies
Theatermania.com/Gretchen Shugart
James S. Turley
Evelyn Mack Truitt
UBS
USA Today
Wells Fargo
Willkie Farr & Gallagher LLP

Corporate Partners enjoy benefits and recognition, including the opportunity to entertain clients and employees with exclusive receptions at the Theatre, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.
Members of the Craig Noel League are ensuring a successful future for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. We thank our members for their legacy gifts and urge others to join them in the Craig Noel League.

Earnings generated from the Endowment Fund support the Theatre’s artistic and educational programming, helping sustain the Globe’s high level of artistic excellence. As future generations discover great theatre at the Globe, they will have our Craig Noel League donors to thank. Globe staff can advise how to leave a lasting gift to the Globe whether it is a cash contribution, a charitable bequest in your will or living trust, a Charitable Remainder Trust, Lead Trusts, Gift Annuities, Life Estates or a number of other available options.

As we celebrate the Globe’s 75th Anniversary as a local cultural landmark and national icon, it is time to build for the future. Join those listed below who have chosen to support our Theatre forever and help secure the future of The Old Globe — for the next 75 years — and beyond!

For additional information on how you may join the Planned Giving Society, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

Craig Noel League
Planned Giving Society of The Old Globe

Anonymous (14)
Robert S. Albritton*
Diana Barliant
Nancine Belfiore
Alan Benaroya
Dorothy Brown Endowment Fund
Dr. & Mrs. Edgar D. Canada
Garet & Wendy Clark
J. Dallas* & Mary H. Clark
R. Patrick & Sharon Connell
Patricia W. Crigler, Ph.D., CAPT/USN/Ret.
Carlos & Patricia Cuellar
Patricia* & Donn DeMarce
Mrs. Philip H. Dickinson
Dr. & Mrs. Robert Epsten
Frank A. Frye, III
Nancy Reed Gibson
Robert Gleason & Marc Matys
Marcy Goldstone
Carol & Don Green
Kathryn Hattox
David & Debbie Hawkins
Jill Denison Holmes
Craig & Mary Hunter
Barbara Iredale*
Bob Jacobs
Joseph E. Jessop*
Grace Johnston
J. Robert* & Gladys H. King
Marilyn Kneeland
Jean & David Laing
Jerry Lester Foundation
Dr. Bernard Lipinsky*
Heather Manion
Calvin Manning*
Chris & Jill Metcalf
Paul I. & Margaret W. Meyer
Judy* & George Miller
Steve Miller
Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadel & Cecilia Carrick
Alice B. Nesnow
Arthur & Marilyn Neumann
Ronald J. Newell
Craig Noel*
Greg & Polly Noel
PACEM (Pacific Academy of Ecclesiastical Music)
Mrs. Margaret F. Peninger*
Velda Pirtle*
Florence Borgeson Plunkert*
Dolly* & Jim Poet
Dorothy Shorb Prough*
Sarah B. Marsh-Rebelo & John Rebelo
Donald & Darlene Shiley

Patsy & Forrest Shumway
B. Sy & Ruth Ann Silver
Stephen M. Silverman
Roberta Simpson
Dolores & Rod Smith
Marisa SorBello & Peter Czipott
John & Cindy Sorensen
Marie Spear*
Nancy A. Spector & Alan R. Spector
Jeanette Stevens
Eric Leighton Swenson
Anne C. Taubman
Cherie Halladay Tirschwell
Marian Trevor (Mrs. Walter M.)*
Evelyn Mack Truitt
Ginny Unanue
Carol & Lawrence Veit
Harvey* & Jordine Von Wantoch
Merle & Phil* Wahl
Holly J. B. Ward
Sheryl & Harvey P. White
Mrs. Jack Galen Whitney
Stanley E. Willis II*
Julie Meier Wright
Carolyn Yorston-Wellcome

*In Memoriam
Associate Artists of The Old Globe

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, 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 the Globe.

William Anton
Gregg Barnes
Jacqueline Brooks
Lewis Brown
Victor Buono*
Wayland Capwell *
Kandis Chappell
Eric Christmas*
Patricia Conolly
George Deloy
Tim Donoghue
Mark Harelik
Jonathan McMurtry
Ken Ruta
Irene Tedrow *
Richard Easton
Tohav Feldshuh
Monique Fowler
Robert Foxworth
Ralph Funicello
Lillian Garrett-Groag
Harry Groener
A.R. Gurney
Joseph Hardy
John McLain
Jonathan McMurtry
Stephen McCalfe
Robert Morgan
Patrick Page
Ellis Rabb*
Steve Rankin
William Roesh
Marion Ross
Steven Rubin
Robin Pearson Rose
Marion Ross
Patrick Page
Ellis Rabb*
Steve Rankin
Don Sparks
G W ood*
Tim Donoghue
Richard Easton
Tovah Feldshuh
Charles Janasz
Peggy Kellner*
Tom Lacy
Deborah May
Katherine McGrath
Douglas W . Schmidt
Sada Thompson
Paxton Whitehead
James Winker
Robert Wojewodski

* In Memoriam

Patron Information

TICKET SERVICES HOURS
Monday: Closed
Tuesday - Sunday: Noon – last curtain
Hours subject to change. Please call ahead.
Phone (619) 23-GL 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 $3.50 per ticket service charge. 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
Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the Festival Theatre.

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. Please silence all digital watches, pagers and cellular phones 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 and the White 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 and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.
Louis G. Spisto .............................................. Executive Producer
Michael G. Murphy ................................. General Manager
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-Farnula ............................. Director of Education

ARTISTIC
Jack DePalma .......................................... Play Development Director
Samantha Barrie ....................................... Casting Director
Bernadette Hanson .................................. Artistic Associate

PRODUCTION
Debra Pratt Ballard ................................. Associate Director of Production
Ron Clearing ............................................. Company/Assistant Director
Carol Donahue ....................................... Production Coordinator
Desiree Williams ..................................... Company Management Assistant

Stage Management
Leila Knox ............................................. Production Stage Manager

Technical
Benjamin Thoron .................................... Technical Director
Wendy Berzanský .................................... Associate Technical Director
Sean Fanning .......................................... Resident Design Assistant
Eric Kessler ............................................ Assistant Technical Director
Eliza Korshin ........................................... Technical Assistant/Buyer
Christian Thorsen .................................. Stage Carpenter/Flyman, Globe
Carole Payette ......................................... Charge Scenic Artist
W. Adam Bernard, Victoria Erbe, David Garcia ................................ Scenic Artists
Gillian Kelleher ....................................... Master Carpenter
Robert Dougherty ................................... Master Carpenter, Festival
Andrew Young ......................................... Charge Carpenter, White
Laura McEntyre .................................... Assistant Master Carpenter, Globe
Daniel Klebingat ................................... Globe Run Crew
Chi Chavez, Jason Chohon, Jack Henderson, Rashaad Howell, Bill Kalmian, Josh Latton, Dave Dick, Devin Morrow ................................ Carpenter

Costumes
Stacy Sutton ........................................... Costume Director
Charlotte Devaux Shields ............................ Resident Design Associate
Maureen Mac Niallas ............................... Assistant to the Director
Shelly Williams ....................................... Design Assistant/Shopper
Michelle Soza ......................................... Design Assistant
Erin Cass, Su Lin Chen, Wendy Miller .......... Drapers
Babs Behling, Anna Glidden Grace, Susan Sach ................................ Assistant Cutters
Mary Miller ............................................ Costume Assistant
Joanna Stypulowska ................................ Stitchers
Erin Campbell ......................................... Craft Supervisor/Dyer/Painter
Sharon King ............................................. Craft Artisans
Molly O’Connor ....................................... Wig and Makeup Supervisor
Kim Parker ............................................. Assistant to Wig and Makeup Supervisor
Danielle Griffith ...................................... Wig Assistant
Beaver Boyd ........................................... Wardrobe Supervisor Globe/White
Lindsay Hall ........................................... Wardrobe Supervisor Festival
Beth Merriman ....................................... Crew Chief Globe
Debbie Allen, Suzi Armon .................................. Wardrobe Crew Globe
Anna MacDonald .................................. Crew Chief White
Anna Knoll ............................................. Wardrobe Crew White
Kristen Bongiovanni, Bryce Davis, Sunny Haines, Suzanne A. Holl, A. Rae Simmons, Chelsea Dechaine, Noelle Van Wyk ................................... Wardrobe Crew Festival
Marie Jezebel ........................................ Rental Agent

Properties
Neil A. Holmes ....................................... Properties Director
Kristin Steva Campbell ............................. Assistant to the Director
Kristi Hummel-Rosen ................................ Assistant
M.H. Schrenkisen .................................. Shop Foreman
Rory Murphy ........................................ Lead Craftsman
Jennifer Blazer, Josh Camp, Andy Estep, Patricia Rutter .................. Craftspersons
David Medina ....................................... Properties Buyer
Andy Recker .......................................... Property Master, Noble
David Guess .......................................... Property Master, White
Trevor Hay ............................................ Property Master, Festival

Lighting
Nate Parde ............................................. Lighting Director
Shawna Cadence ..................................... Lighting Assistant
Toni Ficken ............................................ Master Electrician, Globe
Jim Dodds ............................................. Master Electrician, White
Kevin Liddell ......................................... Master Electrician, Festival
Algie Erne, Kevin Antheniell, Troy Castelblanco, Mickey Finn, Noah Gehr, Justin Hobson, Luke Olson, Evan Ruwe, Rafael Vallejo, Chris Ward, Amanda Zieve ................................ Electricians
Paul Peterson ........................................ Sound Director
Erik Carstensen ...................................... Master Sound Technician, Globe
Jeremy Siebert ....................................... Master Sound Technician, White
Jeremy Nelson ........................................ Master Sound Technician, Festival
Dana Pickow .......................................... Mic Runner, festival
Rachel Dornell ..................................... Mic Runner, Globe

ADMINISTRATION
Brian Franko .......................................... Assistant General Manager
Bryan Scott ........................................... Executive Assistant

Information Technology
Dean Yager ............................................ Information Technology Manager
Thad Steffen .......................................... Information Technology Assistant
John Ralston .......................................... Information Technology Assistant

Human Resources
Sandra Parde ......................................... Human Resources Director

Maintenance
Brenda McWilliams ............................... Facilities Manager
Viola Corona, Israel Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Velma Smith, Nicolas Torres, Leonardo Rodriguez .......................... Building Staff

PROFESSIONAL TRAINING
Llanz Bower .......................................... Program Coordinator
Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Fred Robinson, Liz Shipman ................................ MFA Faculty
Jeanne Marie Gailotto, Ben Seibert, George Ye ...... MFA Production Staff

EDUCATION
Kimm Montellano Heil ............................ Education Associate
Carole Green .......................................... Speakers Bureau Coordinator
Shirine Babb, James Cota, Andrew Dall, Mariela De La Parra, Christian Durso, Jo Anne Glover, Brian Hammond, Jason Maddy, Sarah Price-Keating, Steven Marzoff, Jordan McArthur, Jennifer Barclay Newsham, Aubrey Saverino, Craig Ropevo, Radhika Rao .................................... Teaching Artists

FINANCE
Carly Bennett ........................................ Senior Accountant
Trish Guidi ............................................ Accounts Payable/Accounting Assistant
Adam Latham ......................................... Payroll Coordinator/Accounting Assistant
Tim Cole .............................................. Receptionist

DEVELOPMENT
Marilyn McAvo ..................................... Major Gifts Director
Annamarie Maricic ................................ Associate Director, Institutional Grants
Bridget Cantu Wear .................................. Associate Director, Planned Giving
Eileen Prab ............................................ Events Manager
Josh Martinez-Nelson ............................. Development Manager, Individual Annual Giving
Diane Addis ........................................... Membership Administrator
Rachel Plummer ..................................... Development Assistant
Katie Dupont ........................................ VIP Donor Ticketing

M A K I N G
Lee Conway, Monica Jorgensen, Barbara Leenes, Pamela Malone, Richard Navarro, Stephanie Reed, Judy Zimmerman ................................... Suite Concierges

MARKETING
Jeffrey Weiser ....................................... Public Relations Director
Mia Fiorella .......................................... Audience Development Manager
Kelly Barry ............................................ Digital and Print Publications Coordinator
Marissa Haywood ................................... Marketing Assistant
Monica Jorgensen .................................. Susie Virgilio ........................................... Marketing/Events Assistant
Craig Schwartz ...................................... Production Photographer

Subscription Sales
Scott Cooke .......................................... Subscription Sales Manager
Anna Bowen-Davies, Arthur Faro, Andy Fink, Pamela Malone, Yolanda Moore, Jessica Morrow, Ken Seiper, Cassandra Shepard, Jerome Tullmann, Grant Walpole ................................ Subscription Sales Representatives

Ticket Services
Bob Coddington .................................... Ticket Services Manager
Marsi Fisher .......................................... Ticket Operations Manager
Dani Meister .......................................... Group Sales Manager
Tony Dixon, Rob Novak ................................ Lead Ticket Services Representatives
Brian Abraham, Kari Archer, Brittanay Bailey, Sarah Ditges, Stephen Greenhalgh, Merri Fitzpatrick, Claire Kennelly, Cassie Lopez, Caryn Morgan, Carlos Quezada ................................... Ticket Services Representatives

PATRON SERVICES
Mike Callaway ....................................... Theatre Manager
David Carson, Brian Davis ........................ House Managers
A. Samantha Beckhart ................................ Front of House Assistant
Elaine Ginner .......................................... Food and Beverage Assistant
Hayde Aldas .......................................... Food and Beverage Manager
Michael Collins, Samantha Harper, Katherine Johnson, Nicole Leonetti, Lanea Love, Israel Mejia, Valerie Rhodes, Anne-Marie Shaffer, Ben Salazar-Dunbar ................................ .......... Pub Staff
Rose Espiritu, Stephanie Rakowski, Stephanie Reed ............................................ Gift Shop Supervisors

Security/Parking Services
Rachel "Bea" Garcia ................................ Security Supervisor
Dallas Chang, Shersia Ezelin, Bernardo Holloway, Janet Larson, Jeffrey Neitzel ................................ Security Officers
Patricia Cea, Lee Conway, Stephanie Eberl, Nicole Hagemeier, Jeff Howell ................................ Parking Lot Attendants
Chris Horning, Danny Wilcox ................................ Y.P. Valet Attendants

Donor Services
Jack O’Brien .......................................... Artistic Director Emeritus
Craig Noel ............................................ Founding Director