

performances

at the **OLD GLOBE THEATRE**

AUGUST 2010



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



THE OLD GLOBE

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

CAST OF CHARACTERS

(in order of appearance)

BRIGHTON BEACH MEMOIRS

EUGENE JEROMEBrandon Uranowitz*
STAN JEROME Joseph Parks*
EUGENE JEROME Austyn Myers*
KATE JEROME Karen Ziemba*
BLANCHE MORTONBonnie 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 JEROMEKaren Ziemba*
BEN EPSTEINHoward Green*
EUGENE JEROMEBrandon Uranowitz*
STAN JEROME Joseph Parks*
BLANCHE MORTONBonnie 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.

UNDERSTUDIESfor 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 DirectorKrysti Litt
Assistant Scenic Design Sean Fanning
Assistant Scenic Design Christopher Ward
Assistant Costume Design Charlotte Deveau
Assistant Lighting DesignMichelle Caron
Studio Teacher Judy Ridgeway
Movement ConsultantAnnette Yé
Production Interns David Mancini, Amy Ramsdell

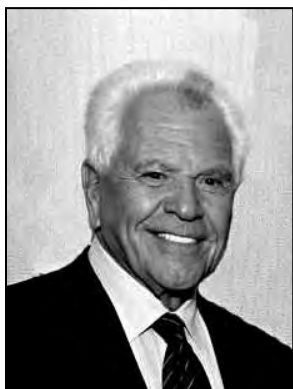
*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

*Associate Artist of The Old Globe

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.

Board of Directors



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,

Donald L. Cohn, Chair
BOARD OF DIRECTORS

BOARD OF DIRECTORS

Donald L. Cohn* Chair	Kathy Hattox* Immediate Past Chair	Anthony S. Thornley* Vice Chair, Finance & Treasurer	Sandra Redman* Vice Chair, Nominating	Susan Major* Vice Chair, Development	Harvey P. White* Secretary
---------------------------------	---	---	--	---	--------------------------------------

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. Gálvez
Robert H. Gleason
Timothy P. Haidinger

Nanci Hull
Viviana Ibañez
Deni Jacobs
Daphne Jameson
Jo Ann Kilty
Mitzi Yates Lizarraga
Joyce Nash
Rafael Pastor*
Conrad Prebys*
Jeri Rovsek
Reneé 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

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.

DON'T TOUCH THAT DIAL!

by Tom Roberts

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

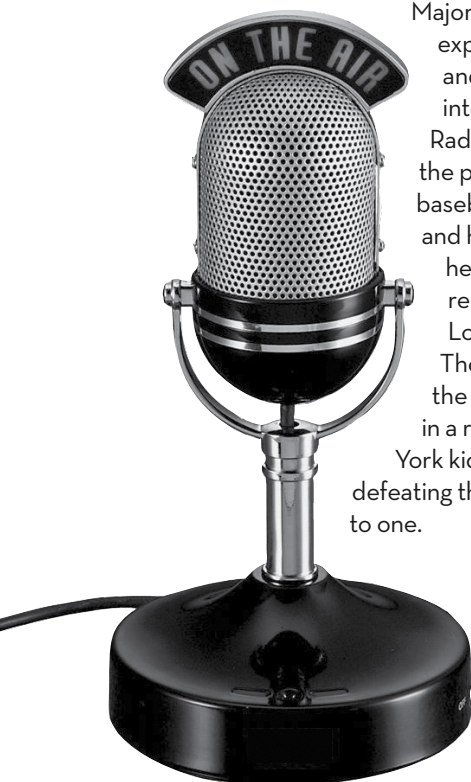
or Times Square, the Jeromes could not have afforded to patronize either in person. They fed their fervor through the radio. In 1937, the zenith of the Golden Age of Radio, dozens of gifted comic stars captivated millions of avid listeners: Jack Benny with his well-crafted stingy persona, Fred Allen and the zany residents of *Allen's Alley*, Fibber McGee and Molly's explosively overstuffed closet, George Burns propelling Gracie Allen to Everests 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





Charlie McCarthy and his puppeteer Edgar Bergen.

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,



Sid Caesar and Imogene Coca.



Milton Berle.

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.

WHAT HAPPENED NEXT...

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



Danny and Neil Simon.

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.

THE UNIVERSE OF A FAMILY

by Scott Schwartz

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.



Director Scott Schwartz (third from left) with Joseph Parks and Brandon Uranowitz (Stanley and Eugene in *Broadway Bound*), Karen Ziemba (Kate) and Austyn Myers and Sloan Grenz (Eugene and Stanley in *Brighton Beach Memoirs*).

Scott Schwartz is the director of *Brighton Beach Memoirs* and *Broadway Bound*.

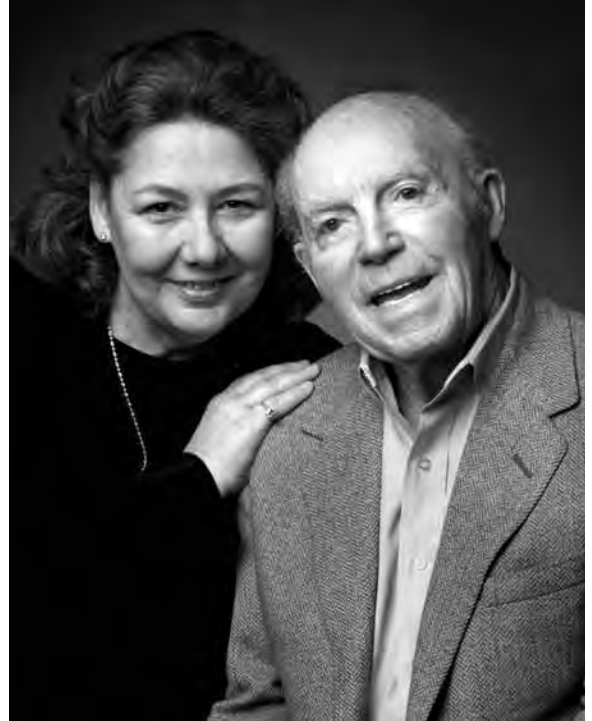
A GLOBE TRIBUTE TO ~ Donald P. Shiley ~ 1920 - 2010

“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.



Donald and Darlene Shiley with Executive Producer Lou Spisto.

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.



DAVID BISHINS

(Jack Jerome) New York theatre credits include *The Glass House* with Harris Yulin (Clurman Theatre), *We Declare You a Terrorist* (Summer Play Festival at

The Public Theater), *Incident at Vichy*, Henry Miller in *Anais Nin: One of Her Lives* (Beckett Theatre), *Catch-22* (Lucille Lortel Theatre), *A Mother, a Daughter and a Gun* with Olympia Dukakis (Dodger Stages), *Sympathetic Magic* by Lanford Wilson (Second Stage), *Bad Girls* (The Directors Company), *The Nest* (directed by Moses Kaufman), *The Boys in the Band* (WPA Theatre and Lucille Lortel Theatre), *Teibele and Her Demon* (Jewish Repertory Theater) and *Tower of Evil* (Classic Stage Company). His regional credits include *Atticus in To Kill a Mockingbird* (Intiman Theatre), *Place Setting* (directed by Evan Bergman), *The Great Game* (directed by Wilson Milam), Lee in *True West* (Vermont Stage Company), *Rag and Bone* (directed by Tina Landau), *A Month in the Country* (Long Wharf Theatre), *As Bees in Honey Drown* (directed by Evan Bergman), *Arcadia* (Wilma Theater), *The Dybbuk* (Pittsburgh Public Theater) and *Reckless* (Hartford Stage). Mr. Bishins' film and television credits include *Salt*, *The Adjustment Bureau* with Matt Damon (Spring 2011), *Henry's Crime* with Keanu Reeves (late 2010), *Sorry, Haters*, *The War Within*, *Tracks*, "Liberty! The American Revolution" (PBS), *A Magic Helmet*, "Fringe," "Babylon Fields," "Law & Order," "Law & Order: Criminal Intent," "Law & Order: SVU" and "Law & Order: Trial by Jury." He is a graduate of The Juilliard School and a member of the AEA since 1989.



BONNIE BLACK

(Blanche Morton) is delighted to be making her Old Globe debut. Her Off Broadway and NYC credits include HB Playwrights Foundation Theatre, the

musical *The Fan Tan King* (NY International Fringe Festival), Pan Asian Repertory Theatre, Horton Foote's *The Roads to Home* (78th Street Theatre Lab), *The Comedy of Errors* (Equity Library Theatre) and recently, *The Usher's Ball* (CAP21). Other theatre work includes residency with Adrian Hall's Trinity Square Repertory Company (notably Cordelia in *King Lear* with Richard Kneeland) and company membership of both the Alley Theatre (notably Regina in the production and tour of *Another Part of the Forest*) and Great Lakes Theater Festival (notably Kate

Nickleby in *The Life and Adventures of Nicholas Nickleby*). Her guest appearances with regional and stock theatres throughout the country include *Last of the Red Hot Lovers* with Gary Burghoff, *A Midsummer Night's Dream* (The Shakespeare Theatre), *The Love of the Nightingale* at L.A. Theatre Works with Robert Foxworth and the one-woman show *When Something Wonderful Ends* (Playwright's Theatre of New Jersey). Her television credits include "Law & Order," "Law & Order: Criminal Intent," several soap operas, recurring as Cathy Wilson on "Loving," and *Life Among the Lowly* and *The Grimke Sisters* for PBS.



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 Theater 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* (Bailiwick 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), *Li'l 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 Involuntability* 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, Mourner, 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."

NEIL SIMON (Playwright) has been represented on Broadway by *Come Blow Your Horn*, *Little Me*, *Barefoot in the Park*, *The Odd Couple*, *Sweet Charity*, *The Star-Spangled Girl*, *Plaza Suite*, *Promises, Promises*, *Last of the Red Hot Lovers*, *The Gingerbread Lady*, *The Prisoner of Second Avenue*, *The Sunshine Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song*, *I Ought to Be in Pictures*, *Fools*, *Brighton Beach Memoirs*, *Biloxi Blues* (1985 Tony Award), the female version of *The Odd Couple*, *Broadway Bound*, *Rumors*, *Lost*

in *Yonkers* (1991 Pulitzer Prize, Tony Award), *Jake's Women*, *The Goodbye Girl*, *Laughter on the 23rd Floor*, *Proposals*, *The Dinner Party* and *45 Seconds from Broadway*. Off Broadway: *London Suite*. Films include *Barefoot in the Park*, *The Odd Couple*, *The Out-of-Towners*, *Plaza Suite*, *The Heartbreak Kid*, *The Prisoner of Second Avenue*, *Murder by Death*, *The Sunshine Boys*, *The Goodbye Girl*, *The Cheap Detective*, *California Suite*, *Chapter Two*, *Seems Like Old Times*, *Only When I Laugh*, *I Ought to Be in Pictures*, *Max Dungan Returns*, *Brighton Beach Memoirs*, *Biloxi Blues* and *Lost in Yonkers*.

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 restage 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 reinvisioning 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)

The Old Globe: Summer Shakespeare Festivals 2004-2010, *Lost in Yonkers*, *Restoration Comedy*, *The Constant Wife*, *The Lady with All the Answers*, *Julius Caesar*, *Pericles*, *The Taming of the Shrew*, *The Trojan Women*, *Henry V*, *The Merry Wives of Windsor*, *The Hostage*, *Paramour*, *Romeo and Juliet*, *Othello*, *The Comedy of Errors*, *Pride's Crossing*, *Macbeth*, *American Buffalo*, *Private Lives*, *The Gate of Heaven*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Way of the World*, *Twelfth Night*, *King Lear*, *Ghosts*, *Interior Decoration*, *From the Mississippi Delta*, *The Winter's Tale*, *Mr. Rickey Takes a Meeting*, *Bargains*, *The Tempest*, *The Merchant of Venice*, *The White Rose*, *Hamlet*, *Our Town*, *Driving Miss Daisy* and *Measure for Measure*. Elsewhere: Mr. Funicello has designed scenery on and off Broadway and for many theatres across the country, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theater, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Denver Center Theatre Company, The Shakespeare Theatre, Guthrie Theater, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre, Stratford Festival in Ontario, The Royal Shakespeare Company, New York City Opera, LA Opera and San Diego Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

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*, *Eurydice*, *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 Theater, 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 Donetsk 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 Homos* 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

PAUL PETERSON (Sound Design) has designed over 85 productions at The Old Globe, including *The Last Romance*, *Alive and Well*, *Lost in Yonkers*, *I Do! I Do!*, *The Savannah Disputation*, *The Mystery of Irma Vep*, *Cornelia*, *The Price*, *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Sight Unseen*, *The Pleasure of His Company*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *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* and *Crumbs from the Table of Joy*. His regional credits include Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theater, L.A. Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance Company, University of San Diego, San Diego State University and the Freud Theatre at UCLA. He received his BFA in Drama with an emphasis in Technical Design from San Diego State University.

MICHAEL HOLLAND (Original Music) Composer/Lyricist: *Hurricane* (2009 New York Musical Theatre Festival), *Believe in Me...A Bigfoot Musical* (New York Times' #1 pick, FringeNYC 2004), *Mikey Writes It!* (2002 MAC Award, Best Revue), *Times Square Association Centennial Celebration*, *Kelly Kinsella Live Under Broadway* (FringeNYC 2007) and *The Girl Most Likely To* (American Cancer Society Benefit, Brooklyn, CT 1999). He received *BackStage Magazine's* Ira Eaker Special Achievement Award in 2006 ("Outstanding performer/songwriter on the rise"). Composer: Incidental music for Alley Theatre, Playwrights Horizons (A.R. Gurney's *Crazy Mary*, world premiere), Colorado Shakespeare, The Juilliard School and NYU Tisch School of the Arts. Orchestrator/Arranger: dance arrangements for *All that Glitters* (workshop 2010), New York City Gay Men's Chorus (ongoing), arrangements/musical direction for countless NYC cabarets. Performer/arranger/musical director of downtown critical favorite *Gashole* (2001-present; 5 MAC Awards, *BackStage Bistro Award* [Best Duo]). Recordings: 4 self-produced original CDs, including *Darkness Falls* (2001 Blockbuster/MP3 Award) and *Beach Toys Won't Save You* (2004 OutMusic Award, Songwriter of the Year), world premiere of "Another Day in the Modern World" on *The Maury Yeston Songbook* (ps classics, 2004); arrangements/production/session work on numerous recordings. Current/Upcoming: *The Nightmare Before Christmas* for Disney Theatricals (new lyrics, new songs, orchestrations), *Godspell*, Broadway

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, PlayMakers Rep, Indiana Rep, American Players Theatre, and Mo'olelo. Gist 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 conference workshops 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



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.



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



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

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 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.

CRAIG NOEL (Founding Director) was first appointed director in 1939, direct-

ing 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 his-

tory; 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.



Shea Starrs Siben as Cindy-Lou Who and Jeff Skowron as The Grinch. Photo by Craig Schwartz

NOVEMBER 20 – DECEMBER 26, 2010

OLD GLOBE THEATRE

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.

REACHING STUDENTS AND TEACHERS ALIKE: *The Old Globe's Teaching Artists*



Roberta Wells-Famula, Director of Education, guides a Theatre Tots workshop for very young children.

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



Old Globe Teaching Artist Craig Rovere prepares students for a classroom performance.



Teaching Artist Jamie Kootarrapallil leads a playwriting residency.



Teaching Artists collaborate in a curriculum writing seminar.

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.

Annual Fund Donors

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 Bernard & 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 Epstein
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 Kilty
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

FOUNDER CIRCLE (\$5,000 to \$9,999)

Anonymous
Lawrence G. Alldredge &
Dawn Moore
The Louis Yager Cantwell Private
Foundation
Nicole A. Clay
The Colwell Family Fund at
The San Diego Foundation
R. Patrick & Sharon Connell
Bernard J. Eggertsen &
Florence Nemkov
Barbara & Dick Enberg
Carol Spielman-Ewan & Joel Ewan
Diane & Elliot Feuerstein
Mary Ann & Arnold Ginnow
Alexa Kirkwood Hirsch
Carol & George Lattimer
Peter & Inge* Manes
Paul I. & Margaret W. Meyer
Money/Arenz Foundation, Inc.
Harle Garth Montgomery
Arthur & Marilyn Neumann
The Kenneth T. & Eileen L. Norris
Foundation
Brian & Paula Powers
Jeannie & Arthur Rivkin
Robert & Julie Sullivan
Deborah Szekely
Dixie & Ken Unruh
Jordine 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 Garfield Bartell &
Michael Bartell
Joan & Jeremy Berg
Charles & Charlotte Bird
Paul Black
Dr. Herman & Irene Boschken
Dr. & Mrs. Edgar D. Canada
George & Ellen Casey
Rudy & Carol Cesena
Marsha & Bill Chandler
Carol & Jeff Chang
Garet & Wendy Clark
Jack & Carol Clark
Ms. Heidi Conlan/
The Sahana Daywi Foundation
Richard & Stephanie Coutts
Susan B. Cowell
Gigi & Ed Cramer
Ann & John Davies
Darlene G. Davies in memory
of Lowell Davies
Pat & Dan Derbes
Mrs. Philip H. Dickinson
Jim & Sally Ditto
Marion Eggertsen
Mr. & Mrs. Ira S. Epstein
Carol Fink
Mary & David Fitz
Susanna & Michael Flaster
Jean & Sid Fox
Karen Fox & Harvey Ruben
Samuel I. & John Henry Fox
Foundation at Union Bank
of California
Chuck Freebern
Millicent & Charles Froehlich

Martha & George Gafford
Deede Gales
Elaine & Murray Galinson
Barbara & Albert Garlinghouse
Bill & Judy Garrett
Drs. Thomas H. & Jane D. Gawronski
Nancy Reed Gibson
Wendy Gillespie
Sheila & Tom Gorey
Ms. Cheryl Haimsohn
Norm Hapke & Valerie Jacobs Hapke
Patricia & Richard Harmetz
Drs. Patrick Harrison &
Eleanor Lynch
Susan & Dr. Ronald Heller
Dr. & Mrs. Peter K. Hellwig
Rhonda Heth & Thomas Mabie
Dr. & Mrs. Harry F. Hixson, Jr.
Dr. David K. Hostetler
Richard & Janet Hunter
Hutcheson Family Fund at
The San Diego Foundation
Andrew & Sonia Israel Fund of the
Jewish Community Foundation
Al* & Pat JaCoby
Mary & Russell Johnson
Jackie Johnston-Schoell
William Karatz
Marge & Jerry Katleman
Bob* & Gladys King
Ken & Sheryl King
Webster & Helen Kinnaird
John & Cindy Klinedinst
Jane & Ray Kloforn
Curt & Nancy Koch
Brooke & Dan Koehler
Betty & Leonard Kornreich
Rosalie Kostanzer & Mike Keefe
Regina Kurtz & Al Isenberg
Bob & Laura Kyle
Dr. Eric Lasley & Judith Bachner
Terry & Mary Lehr
Ms. Sherrill Leist
James & Pamela Lester
Jerry Lester, M.D./Rosarito, Mexico
Sandy & Arthur Levinson
Barbara & Mathew Loonin
Merriel F. Mandell, Ph.D.
Charlie & Jackie Mann
Elizabeth & Edward McIntyre
Harold O. McNeil
Rebecca Moores
Mr. & Mrs. David Mulliken
Ruth & Jim Mulvaney
Joyce & Martin Nash
National Alliance for Musical Theatre
Eileen & Lawrence Newmark
Tom & Lisa Pierce
Matthew & Judith Pollack
Mo & Bill Popp
Dr. & Mrs. Daniel Porte
Joanne Powers
The Arthur & Jeanette Pratt
Memorial Fund
Joseph & Jane Rascoff
Sarah B. Marsh-Rebello &
John G. Rebello
Mrs. Charlotte Rees
Roger & Christine Roberts
Nancy J. Robertson
Warren & Beverly Sanborn
Gabriela & Charles Sanders
Sanderson Family Donor Advised
Fund at the Rancho Santa
Fe Foundation
Jay & Julie Sarno
Drs. Joseph & Gloria Shurman
Dee E. Silver, M.D.
Herbert & Elene Solomon
Nancy & Alan Spector and Family

Nancy Steinhart &
Rebecca Goodpasture
Hannah & Eugene Step
Cherie Halladay Tirschwell
Carol Vassiliadis
Doris & Lou Vettese
Merle Wahl
Mary R. Warkentin
Jan Harden Webster & Raul Ortega
Chris & Pat Weil
Christian Winther
Alice M. Young
Helene & Allan Ziman

(\$1,500 to \$2,499)

Anonymous
Anita Busquets & William Ladd
Lisa & David Casey
Devora & Ron Eisenberg
of Great News!
Joy & Dr. Fred Frye
Gary & Carrie Huckell
William & Edythe Kenton
Sherry & Larry Kline
Christopher & Cheryl Lee
Robin J. Lipman & Miro Stano
Elizabeth Meyer
Akiko Charlene Morimoto &
Hubert Frank Hamilton, Jr.
Nancy & James Mullen
Dolly* & Jim Poet
Marie & Don Prisby
Marisa SorBello & Peter Czipott
Pat & Jack Thomas
Pamela J. Wagner
Z.J. Waxenberg Fund of the
Jewish Community Foundation
James & Ellen Weil
Shirli Fabbri Weiss
Dr. Steve & Lynne Wheeler

DIAMOND

(\$1,500 to \$2,499)

Anonymous
Mrs. Lazare F. Bernhard
Dr. & Mrs. Robert M. Callicott
Enid & Martin Gleich
Joy & Ronald Mankoff
Susan Parker
Peggy Price
Serenity Grace Foundation
Susan Steele & Mike Conley
WD-40 Company

PLATINUM

(\$1,000 to \$1,499)

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 Dring
Peter & Doris Ellsworth
Paul & Clare Friedman
In Memory of John A. Geisel
Mr. & Mrs. Arthur A. Greenberg
Leo S. Guthman Fund
Kenneth & Marilyn Jones
Jerome & Gayle Klusky
Dr. & Mrs. James E. Lasry
Don & Mary Jane Lincoln
Dr. Robert & Marcia Malkus
Jasna Markovac & Gary Miller
Valorie McClelland
Dr. & Mrs. M. Joseph McGreevy
Rena Minisi & Rich Paul
Judith & Neil Morgan

Elsbeth & Jim Myer
Jack & Virginia Oliver
Ben & Joan Pollard
Dr. Julie Prazich & Dr. Sara Rosenthal
Jeffrey & Vivien Ressler
Dr. Joseph & Carol Sabatini
Marilyn Schoepflin, Ph.D.
Alice & Lewis Silverberg
Alan & Esther Siman
Faustina F. Solis
Nancy & George Stassinopoulos
Jack & Louise Strecker
Margery & John Swanson
Linda Terramagra
Celeste & Gene Trepte
Stan & Anita Ulrich
Rosetta & Michael Volkov
Brendan M. & Kaye I. Wynne
M.J. Zahnle
Christy & Howard Zatzkin

GOLD

(\$500 to \$999)

Anonymous (2)
George Amerault
Drs. Michael & Gabriela Antos
Alicia Atun
Beverly Bartlett & Barbara Sailors
Richard & Linda Basinger
Deron & Toni Bear
Madelyn Bennett
Nicholas B. Binkley
Bob & Joyce Blumberg
Mr. & Mrs. Blaine A. Briggs
Nancy Brock
Dr. & Mrs. Simon C. Brumbaugh, Jr.
Ruth Mary Campbell
Beth & Tim Cann
Greg & Loretta Cass
Luc Cayet & Anne Marie Pleska
Lynne Champagne & Wilfred Kears
Betsy Dam
Dr. & Mrs. William Davidson
Wes & Elaine Dillon
Sam Dolnick in memory of
Edith Dolnick
Dr. Donald & Eilene Dose
Elisabeth K. Eicke
Patricia Eichelberger
Bill Eiffert & Leslie Hodge
Pauline Forman & Jack Burke
Dr. & Mrs. Steven Garfin
Peter & Christine Gault
Arthur & Judy Getis
Norman & Patricia Gillespie
Louise & Doug Goodman
Robert & Edry Good
Drs. Barbara & Leonard Gosink
Chris Graham & Michael Albo
Carol & Don Green
Theodore Gryga
George C. Guerra
Richard & Candace Haden
Alex & Mary Hart
Mr. & Mrs. Arnold Hess
Stephen Hopkins &
Dr. Carey Pratt
Susan D. Inot
Edward & Linda Janon
Dr. & Mrs. Clyde W. Jones
Kathy & Rob Jones
Nancy Jones
David & Susan Kabakoff
Mr. & Mrs. Henry P. Kagey
Patricia & Alexander Kelley
Gerald & Phyllis Kelly
Kaaren H. Kerlin
Bill & Linda Kolb
Dr. Marvin Kripps
LABS, Inc./Silvia Dreyfuss
Dixon & Pat Lee

Annual Fund Donors

(continued)

Sherry & Rick Levin
 Marshall & Judy Lewis Fund of the
 Jewish Community Foundation
 Dr. & Mrs. David D. Lynn
 Edward & Nancy Lyon
 Steve & Yvonne Maloney
 Carl Maguire & Margaret Sheehan
 Jeanne Maltese
 Drs. Betty Joan Maly & John Meyers
 Ron & Mercy Mandelbaum
 F. Dale & Lois Marriott
 Martin & Joanne Marugg
 Rev. Stephen J. Mather
 Ronald McCaskill &
 Robyn Rogers
 Mr. & Mrs. William McKenzie
 Estelle D. & Jim Milch
 Carole S. Miller
 Steve & Jill Morris
 Charles & Susan Muha
 Shirley Mulcahy
 Marsha J. Netzer
 Katherine Newton
 Mark Niblack
 Barbara B. Oswalt
 Anthony Passante &
 Maureen Hallahan
 Julius J. Pearl Fund at
 The San Diego Foundation
 In Memory of Margaret Peninger
 Lawrence Roy Perrin
 Kathleen H. Porter
 Robert & Doris Reed
 Rowling Family Charitable Fund
 of The Jewish Community
 Foundation
 Jack & Carol Sanders
 Linda J. Seifert
 Mr. & Mrs. Randall Silvia
 William Smith & Carol Harter
 Gloria Penner Snyder &
 Bill Snyder

Helga & Sam Strong
 Ron & Susan Styn
 Clifford & Kay Sweet
 Eric Leighton Swenson
 Dr. Terry & Naomi Tanaka
 Dr. Charles & Brita Tesar
 Lt. & Mrs. Jack E. Timmons
 Gertrude Trebon
 Jeffrey & Sheila Truesdell
 Natalie C. Venezia &
 Paul A. Sager
 R. Douglas Wallingford
 Kathy & Jim Waring
 Jo & Howard Weiner
 David & Irene Weinrieb
 Judith L. White
 Katherine White
 Dennis & Carol Wilson
 Cass Witkowski Family
 Bill & Betty Witman

*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.

Public Support



NATIONAL
 ENDOWMENT
 FOR THE ARTS



Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego at the recommendation of Chairwoman Pam Slater-Price, Vice-Chairman Bill Horn and the County of San Diego Board of Supervisors.

COMING SOON



JANUARY 15 – FEBRUARY 27, 2011

OLD GLOBE THEATRE

Jane Austen's *Emma* A Musical Romantic Comedy

BOOK, MUSIC AND LYRICS BY Paul Gordon
 DIRECTED BY Jeff Calhoun



JANUARY 22 – FEBRUARY 27, 2011

SHERYL AND HARVEY WHITE THEATRE

Arthur Miller's *Death of a Salesman*

BY Arthur Miller
 DIRECTED BY Pam MacKinnon

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 Speilman Ewan
and Joel Ewan
Danah H. Fayman
Susanna and Michael Flaster
Mary Ann and Arnold Ginnow
Alexa Kirkwood Hirsch
Leonard and Elaine Hirsch♦
Pat Jacoby
Mary and Russell Johnson♦
Bob* and Gladys King♦
Rosalie Kostenzer and Mike Keefe
Bob and Laura Kyle
James & Pamela Lester♦
Dr. Jerry Lester♦
Merriel F. Mandell, Ph.D.♦
Peter and Inge* Manes
Paul I. 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 Vettese♦
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)



PRODUCTION SPONSORS (\$25,000 - \$49,999)



DIRECTOR CIRCLE (\$10,000 - \$24,999)

City National Bank
Higgs, Fletcher & Mack, LLP
KPMG, LLP
Neiman Marcus

ResMed Foundation
Torrey Pines Bank
Vistage International
The Westgate Hotel

FOUNDER CIRCLE (\$5,000 - \$9,999)

Bertrand at Mister A's
M2000 Corporation

Hyatt Regency La Jolla
Take A Break Service

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

Break-Away Tours
Nordstrom

Target

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.
JPMorgan Chase Foundation
KPMG
Eugene & Brooke Lee
Marsh & McLennan Companies
McCarter & English LLP
MetLife
Morgan Stanley
NBC/Saturday Night Live

Nederlandler Producing Company of
America, Inc.
Ogilvy & Mather
Frank Orlovski
Ovation TV
Pfizer, Inc.
Karen Pritzker & Michael Vlock
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.

Supporting The Old Globe Forever



Craig Noel in 1957

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-Rebello & John Rebello
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
Marje 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	Tim Donoghue	Mark Harelik	Jonathan McMurtry	Ken Ruta	Irene Tedrow *
Gregg Barnes	Richard Easton	Bob James	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson
Jacqueline Brooks	Tovah Feldshuh	Charles Janasz	Robert Morgan	Seret Scott	Paxton Whitehead
Lewis Brown	Monique Fowler	Peggy Kellner*	Patrick Page	David F. Segal	James Winker
Victor Buono*	Robert Foxworth	Tom Lacy	Ellis Rabb*	Richard Seger	Robert Wojewodski
Wayland Capwell *	Ralph Funicello	Diana Maddox	Steve Rankin	Diane Sinor	G Wood*
Kandis Chappell	Lillian Garrett-Groag	Dakin Matthews	William Roesch	Don Sparks	
Eric Christmas*	Harry Groener	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
Patricia Conolly	A.R. Gurney	Katherine McGrath	Marion Ross	Conrad Susa	
George Deloy	Joseph Hardy	John McLain	Steven Rubin	Deborah Taylor	

Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

Phone (619) 23-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 \$3.50 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.

Staff

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-Famula..... **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 Cooling..... **Company Manager**
 Carol Donahue..... **Production Coordinator**
 Desiree Williams..... **Company Management Assistant**

Stage Management

Leila Knox **Production Stage Manager**

Technical

Benjamin Thoron..... **Technical Director**
 Wendy Berzansky..... **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**
 Daniel Klebingat..... **Globe Run Crew**
 Chris Chauvet, Jason Chohon, Jack Hernandez,
 Rashaad Howell, Bill Kalman, Josh Letton,
 Dave Dick, Devin Morrow..... **Carpenters**

Costumes

Stacy Sutton..... **Costume Director**
 Charlotte Devaux Shields..... **Resident Design Associate**
 Maureen Mac Niallais..... **Assistant to the Director**
 Shelly Williams..... **Design Assistant/Shopper**
 Michelle Souza..... **Design Assistant**
 Erin Cass, Su Lin Chen, Wendy Miller..... **Drapers**
 Babs Behling, Anne Glidden Grace,
 Susan Sachs..... **Assistant Cutters**
 Mary Miller..... **Costume Assistants**
 Joanna Stypulkowska..... **Stitchers**
 Erin Carignan..... **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**
 Beverly Boyd..... **Wardrobe Supervisor Globe/White**
 Lindsay Hall..... **Wardrobe Supervisor Festival**
 Beth Merriman..... **Crew Chief Globe**
 Debbie Allen, Suzi Arnson..... **Wardrobe Crew Globe**
 Anna MacDonald..... **Crew Chief White**
 Anna Knoll..... **Wardrobe Crew White**
 Kristin Bongiovanni, Bryce Davis, Sunny Haines,
 Suzanne A. Noll, A. Rae Simmons, Chelsea Dechaine,
 Noelle Van Wyk..... **Wardrobe Crew Festival**
 Marie Jezbera..... **Rental Agent**

Properties

Neil A. Holmes..... **Properties Director**
 Kristin Steva Campbell..... **Assistant to the Director**
 Kristi Hummel-Rosen..... **Assistant**
 M.H. Schrenkeisen..... **Shop Foreman**
 Rory Murphy..... **Lead Craftsman**
 Jennifer Blazek, Josh Camp,
 Andy Estep, Patricia Rutter..... **Craftpersons**

David Medina..... **Properties Buyer**
 Andy Recker..... **Property Master, Globe**
 David Buess..... **Property Master, White**
 Trevor Hay..... **Property Master, Festival**

Lighting

Nate Parde..... **Lighting Director**
 Shawna Cadence..... **Lighting Assistant**
 Tonnie Ficken..... **Master Electrician, Globe**
 Jim Dodd..... **Master Electrician, White**
 Kevin Liddell..... **Master Electrician, Festival**
 Eben Alguire, Kevin Anthenill, Troy Castelblanco,
 Mickey Finn, Noah Gehr, Justin Hobson, Luke Olson,
 Evan Ruwe, Rafael Vallejo, Chris Ward,
 Amanda Zieve..... **Electricians**

Sound

Paul Peterson..... **Sound Director**
 Erik Carstensen..... **Master Sound Technician, Globe**
 Jeremy Siebert..... **Master Sound Technician, White**
 Jeremy Nelson..... **Master Sound Technician, Festival**
 Dana Pickop..... **Mic Runner, Festival**
 Rachel Doemelt..... **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 Manager**
 John Ralston..... **Information Technology Assistant**

Human Resources

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

Maintenance

Randy McWilliams..... **Facilities Manager**
 Violanda Corona, Ismael Delgado, Miguel Gaspar,
 Roberto Gonzalez, Reyna Huerta, Jose Morales,
 Albert Rios, Maria Rios, Vielka Smith, Nicolas Torres,
 Leonardo Rodriguez..... **Building Staff**

PROFESSIONAL TRAINING

Llance Bower..... **Program Coordinator**
 Maria Carrera, Cynthia Caywood, Ray Chambers,
 Gerhard Gessner, Jan Gist, Fred Robinson,
 Liz Shipman..... **MFA Faculty**
 Jeannie Marie Galioto, Ben Seibert,
 George Yé..... **MFA Production Staff**

EDUCATION

Kim Montelibano Heil..... **Education Associate**
 Carol Green..... **Speakers Bureau Coordinator**
 Shirine Babb, James Cota, Andrew Dahl,
 Marisela De la Parra, Christian Durso, Jo Anne Glover,
 Brian Hammond, Jason Maddy, Sarah Price-Keating,
 Steven Marzolf, Jordan McArthur,
 Jennifer Barclay Newsham, Aubrey Saverino,
 Craig Rovere, 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 McAvoy..... **Major Gifts Director**
 Annamarie Maricle..... **Associate Director, Institutional Grants**
 Bridget Cantu Wear..... **Associate Director, Planned Giving**
 Eileen Prisby..... **Events Manager**
 Josh Martinez-Nelson..... **Development Manager,**
Individual Annual Giving
 Diane Addis..... **Membership Administrator**
 Rachel Plummer..... **Development Assistant**
 Katie Dupont..... **VIP Donor Ticketing**

Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,
 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 Assistants**
 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 Seper, 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, Brittany Bailey,
 Sarah Digtes, 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 Gingery..... **Food and Beverage Manager**
 Haydee Aldas..... **Food and Beverage Assistant Manager**
 Michael Collins, Samantha Harper, Katherine Johnson,
 Nicole Leonetti, Lanea Love, Israel Mejia,
 Valerie Rhodes, Anne-Marie Shafer,
 Ben Salazar-Dunbar..... **Pub Staff**
 Rose Espiritu, Stephanie Rakowski,
 Stephanie Reed..... **Gift Shop Supervisors**

Security/Parking Services

Rachel "Beahr" Garcia..... **Security Supervisor**
 Dallas Chang, Sherisa Eselin, Bernardo Holloway,
 Janet Larson, Jeffrey Neitzel..... **Security Officers**
 Patricia Ceja, Lee Conavay, Stephanie Eberl,
 Nicole Hagemeyer, Jeff Howell..... **Parking Lot Attendants**
 Chris Horning, Danny Wilcox..... **V.I.P. Valet Attendants**

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