Welcome to THE OLD GLOBE

THE GLOBE AT A GLANCE

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

As a not-for-profit theatre with an annual budget averaging $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.

The Old Globe has had a long and happy love affair with George Bernard Shaw. After Shakespeare, he is the most produced playwright in Globe history. I hope you enjoy this look at the complex, cantankerous and compelling man behind the plays, as John Morogiello takes us through the real-life story of Shaw’s relationship with his future wife, Charlotte.

With the opening of Engaging Shaw, all three of The Old Globe’s stages are full and bursting with life. Hershey Felder has returned to the Globe to bring us his unique perspective on the lives and music of the world’s most famous composers. With Hershey’s newest piece, Maestro: The Art of Leonard Bernstein, Globe audiences will have had the opportunity to see all four plays in his “Composer Sonata.” For this summer’s Shakespeare Festival, the Lowell Davies Festival Theatre is hosting three outstanding plays: The Tempest, Amadeus and Much Ado About Nothing. This is a truly remarkable group of productions, and I hope that you will have a chance to see them all.

I am also pleased to announce that we have selected the final production for our 2011-2012 Season: the world premiere of the musical A Room with a View, with a book by Mark Acito and music by Jeffrey Stock.

When you see this stunning new work, I think you will agree that the beloved E.M. Forster novel feels absolutely right as a stage musical — and absolutely right for The Old Globe!

George Bernard Shaw once wrote, “When a thing is funny, search it for a hidden truth.” I hope you find much that is funny, plus some hidden truth, in Engaging Shaw. Thank you for coming!

Louis G. Spisto
Executive Producer
ENGAGING SHAW

BY

JOHN MOROGLIELLO

With excerpts from GEORGE BERNARD SHAW

DIRECTED BY

HENRY WISHCAMPER

Casting by Samantha Barrie, CSA

Engaging Shaw was originally produced by Langdon Brown and Oldcastle Theatre Company, Bennington, Vermont.


Engaging Shaw received its New York Premiere at the Abingdon Theatre Company, Jan Buttram Artistic Director and Samuel J. Bellinger Managing Director.

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

July 29 - September 4, 2011
THE CAST
(in alphabetical order)

George Bernard Shaw ......................................................................................................................... Rod Brogan
Beatrice Webb ....................................................................................................................................... Natalie Gold
Charlotte Payne-Townshend ............................................................................................................... Angela Pierce
Sidney Webb ........................................................................................................................................... Michael Warner

Stage Manager ....................................................................................................................................... Lavinia Henley

SETTING

ACT I

ACT II
The same location, one year later.

There will be one 15-minute intermission.

PRODUCTION STAFF

Dialect Coach .......................................................................................................................................... Ursula Meyer
Assistant Director ................................................................................................................................... Mickey McGuire
Assistant Scenic Design ......................................................................................................................... Sean Fanning
Associate Costume Design ................................................................................................................... Charlotte Devaux
Production Assistant ............................................................................................................................. Evangeline Rose Whitlock

All quotations from the works and letters of George Bernard Shaw are used by permission of the Society of Authors on behalf of the estate of George Bernard Shaw.

Excerpts from “The Historic Basis of Socialism” by Sidney Webb are taken from Fabian Essays on Socialism published by the Fabian Society in 1889. They are used with permission of the publisher and the London School of Politics and Economics.

Excerpts from the diaries of Beatrice Webb are taken from a microform holograph of the original diary and the accompanying typescript published by Chadwyck-Healey in 1978. They are used with permission of the publisher and the London School of Politics and Economics.

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

Si desea una sinopsis de esta obra en Español 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.
It’s summer in Balboa Park, and all three Globe theatres are in full swing presenting seven productions. Evening audiences, often swelling to 1,500 members, gaze at magnificent sets and marvel as talented actors perform their theatrical magic. As you settle in to enjoy your own share of this magic, you may not be aware of the enormity of the undertaking behind the scenes.

I was intrigued to learn from our Executive Producer the resources required to create these world-class productions. For months, the Costume, Scene and Prop Shops have hummed with activity to create and support seven mainstage shows. For this season’s Festival sets alone, 750 scaffolding planks were loaded in, 300 lights were hung and crew members averaged 80 hours per week during the technical rehearsal process. Our costumers created 225 costumes and 42 customized wigs, and the props team constructed more than 60 pieces of furniture.

Ticket revenue covers only about half the cost of this complex effort, almost all of which occurs right here in San Diego, led by talented artists whose skills rank at the very top of their crafts. Most of the rest of the cost is covered by the generosity of patrons like you. Your support as donors to our annual fund ensures the Globe’s status as a nationally recognized cultural icon and makes each of you a key investor in our success.

Thank you!

Sincerely,

Harold W. Fuson, Jr.
Chair, Board of Directors

<table>
<thead>
<tr>
<th>BOARD OF DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harold W. Fuson, Jr.*</td>
</tr>
<tr>
<td>Chair</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Beth Adderley</td>
</tr>
<tr>
<td>Elizabeth Altman</td>
</tr>
<tr>
<td>Joseph Benoit</td>
</tr>
<tr>
<td>Pamela Cesak</td>
</tr>
<tr>
<td>Nicole A. Clay</td>
</tr>
<tr>
<td>Peter J. Cooper*</td>
</tr>
<tr>
<td>Valerie S. Cooper</td>
</tr>
<tr>
<td>Pamela A. Farr</td>
</tr>
<tr>
<td>Karen Fox</td>
</tr>
<tr>
<td>Victor P. Gálvez</td>
</tr>
<tr>
<td>Jean-Marie Hamel, Ph.D.</td>
</tr>
<tr>
<td>Kathryn Hattox*</td>
</tr>
<tr>
<td>Elizabeth Helming</td>
</tr>
<tr>
<td>Nanci Hull</td>
</tr>
<tr>
<td>Viviana Ibañez</td>
</tr>
<tr>
<td>Deni Jacobs</td>
</tr>
<tr>
<td>Daphne Jameson</td>
</tr>
<tr>
<td>Jo Ann Kilty</td>
</tr>
<tr>
<td>Mitzi Yates Lizarraga</td>
</tr>
<tr>
<td>Susan Major</td>
</tr>
<tr>
<td>Paula Powers</td>
</tr>
<tr>
<td>Conrad Prebys*</td>
</tr>
<tr>
<td>David Reagan</td>
</tr>
<tr>
<td>Sandra Redman*</td>
</tr>
<tr>
<td>Renée Schatz</td>
</tr>
<tr>
<td>Jean Shekhter</td>
</tr>
<tr>
<td>Louis G. Spisto*</td>
</tr>
<tr>
<td>Ann Steck</td>
</tr>
<tr>
<td>Daniel L. Sullivan, Ph.D.</td>
</tr>
<tr>
<td>Julie H. Sullivan, Ph.D.</td>
</tr>
<tr>
<td>Dean Thorp</td>
</tr>
<tr>
<td>Evelyn Mack Truitt</td>
</tr>
<tr>
<td>Debra Turner</td>
</tr>
<tr>
<td>Stacey LeVasseur Vasquez</td>
</tr>
<tr>
<td>Crystal Watkins</td>
</tr>
<tr>
<td>Karin Winner</td>
</tr>
<tr>
<td>June Yoder</td>
</tr>
<tr>
<td>Carolyn Yorston-Wellcome</td>
</tr>
<tr>
<td>Vicki Zeiger</td>
</tr>
<tr>
<td>*Executive Committee Member</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONORARY DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Richard C. Adams (1912-2005)</td>
</tr>
<tr>
<td>Clair Burgener (1921-2006)</td>
</tr>
<tr>
<td>Mrs. John H. Fox (1908-2003)</td>
</tr>
<tr>
<td>Audrey Geisel</td>
</tr>
<tr>
<td>Paul Harter</td>
</tr>
<tr>
<td>Gordon Luce (1925-2006)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EMERITUS DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garet B. Clark</td>
</tr>
<tr>
<td>J. Dallas Clark (1913-2005)</td>
</tr>
<tr>
<td>Bea Epsten</td>
</tr>
<tr>
<td>Sally Furay, R.S.C.J.</td>
</tr>
<tr>
<td>Bernard Lipinsky (1914-2001)</td>
</tr>
<tr>
<td>Delza Martin (1915-2005)</td>
</tr>
<tr>
<td>Darlene Shiley</td>
</tr>
<tr>
<td>Patsy Shumway</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONORARY DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Richard C. Adams (1912-2005)</td>
</tr>
<tr>
<td>Clair Burgener (1921-2006)</td>
</tr>
<tr>
<td>Mrs. John H. Fox (1908-2003)</td>
</tr>
<tr>
<td>Audrey Geisel</td>
</tr>
<tr>
<td>Paul Harter</td>
</tr>
<tr>
<td>Gordon Luce (1925-2006)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONORARY DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Richard C. Adams (1912-2005)</td>
</tr>
<tr>
<td>Clair Burgener (1921-2006)</td>
</tr>
<tr>
<td>Mrs. John H. Fox (1908-2003)</td>
</tr>
<tr>
<td>Audrey Geisel</td>
</tr>
<tr>
<td>Paul Harter</td>
</tr>
<tr>
<td>Gordon Luce (1925-2006)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONORARY DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Richard C. Adams (1912-2005)</td>
</tr>
<tr>
<td>Clair Burgener (1921-2006)</td>
</tr>
<tr>
<td>Mrs. John H. Fox (1908-2003)</td>
</tr>
<tr>
<td>Audrey Geisel</td>
</tr>
<tr>
<td>Paul Harter</td>
</tr>
<tr>
<td>Gordon Luce (1925-2006)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONORARY DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Richard C. Adams (1912-2005)</td>
</tr>
<tr>
<td>Clair Burgener (1921-2006)</td>
</tr>
<tr>
<td>Mrs. John H. Fox (1908-2003)</td>
</tr>
<tr>
<td>Audrey Geisel</td>
</tr>
<tr>
<td>Paul Harter</td>
</tr>
<tr>
<td>Gordon Luce (1925-2006)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HONORARY DIRECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Richard C. Adams (1912-2005)</td>
</tr>
<tr>
<td>Clair Burgener (1921-2006)</td>
</tr>
<tr>
<td>Mrs. John H. Fox (1908-2003)</td>
</tr>
<tr>
<td>Audrey Geisel</td>
</tr>
<tr>
<td>Paul Harter</td>
</tr>
<tr>
<td>Gordon Luce (1925-2006)</td>
</tr>
</tbody>
</table>
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

*In Memoriam

Production Sponsors

Jo Ann Kilty

Originally from Los Gatos, California, Jo Ann Kilty is a resident of Solana Beach and enjoys a second home in San Francisco. After a career in advertising, she took over her father’s seat on the Board of Directors of National Car Rental in Phoenix until the 2004 sale of the company. Jo Ann has served as Chair of the Del Mar Cultural Arts Committee and served two terms on the Board of the California Center for the Arts in Escondido. In 2009, she joined the Globe’s Board of Directors and currently serves on the Development Committee and as Honorary Chair for the 2011 Globe Guilders Fashion Show.

Globe Ambassadors

In addition to generously contributing gifts of $3,500 or more annually and enjoying all the benefits accorded Circle Patrons, Globe Ambassadors have been selected to serve the Globe based on demonstrated interest in the Theatre’s artistic projects and its educational and community programming. Members attend special “insider” meetings with Globe leadership to stay current with issues affecting the organization in order to carry the message to others. We are grateful to our Ambassadors for their advocacy in the community on behalf of The Old Globe.

Lawrence G. Allredge & Dawn Moore
Paul Black*
Dr. & Mrs. Edgar D. Canada
Carol & Rudy Cesena
Steven J. Cologne
R. Patrick & Sharon Connell
Susan B. Cowell
Gigi & Ed Cramer*
Elaine & Dave Darwin*
Darlene G. Davies*
Mrs. Philip H. Dickinson
Nina & Robert Deede
Marion Eggertsen*
Bernard J. Eggertsen & Florence Nemkov*
Carol Spielman-Ewan & Joel Ewan
Danah H. Fayman*
Susanna & Michael Flaster
Mary Ann & Arnold Ginnov
Alexa Kirkwood Hirsch*
Leonard & Elaine Hirsch*
Pat Jacoby
Mary & Russell Johnson*
Bob* & Gladys King*
Bob & Laura Kyle
Tadd S. Lazarus, M.D.
James & Pamela Lester*
Dr. Jerry Lester*
Merriel F. Mandell, Ph.D.*
Peter Manes & Yoko Sakaguchi
Paul I. & Margaret W. Meyer
David & Noreen Mulliken
Arthur & Marilyn Neumann
Joanne C. Powers
Jeannie & Arthur Rivkin
Donald* & Darlene Shiley*

Ms. Jeanette Stevens*
Evelyn Mack Truitt
Dixie & Ken Unruh
Doris & Lou Vettese*
Pamela J. Wagner*
Jordine Von Wantoch*

*In Memoriam

*Denotes increased giving in 2010 & 2011

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

MEET THE ARTIST

Meet and mingle with talented Globe actors, directors and artists at exclusive events for Globe donors.

Meet and mingle with talented Globe actors, directors and artists at exclusive events for Globe donors, complete with a catered reception and a candid interview with the Globe’s Executive Producer, Lou Spisto.

The final artist for the 2011 series will be Miles Anderson, appearing as Prospero in The Tempest and Salieri in Amadeus during the 2011 Shakespeare Festival.

For more information on how you can support The Old Globe’s Annual Fund and participate in these and other exclusive events, please contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.
With his play Engaging Shaw, John Morogiello achieves what George Bernard Shaw strove to accomplish his entire life: he puts George Bernard Shaw center stage.

Shaw is perhaps best remembered as a playwright. He won the Nobel Prize in Literature in 1925, and he received an Academy Award for Best Writing, Screenplay for the film version of his play Pygmalion. However, Shaw was also an economic reformer, street-corner orator, music critic, novelist, amateur photographer, socialist pamphleteer and prolific letter-writer (by some accounts, more than 10 per day his entire life).

He was also a performer – not an actor, but a man who carefully cultivated an unconventional public image. In her journals from 1893, Beatrice Webb wrote, “Vain is he? A month ago I should have said that vanity was the bane of his nature. Now I am not so sure that the vanity itself is not part of the mise en scène – whether, in fact, it is not part of the character he imagines himself to be playing in the world’s comedy.”

Who was this Shaw character? Born in Dublin in 1856, Shaw saw his family’s livelihood damaged by an alcoholic father. His mother left the family, and Shaw later followed her to London hoping to start a literary career. His novels floundered, but he found work as a music and theatre critic, creating the persona G.B.S. and launching himself as a well-known troublemaker, satirist and proto-pundit. He wrote, “A musical critic, if he is to be any good, must put off the learned commentator and become a propagandist, versed in all the arts that attract a crowd, and wholly regardless of his personal dignity.”

Shaw would soon seek to merge his crowd-pleasing skills with his growing political interests. After hearing a lecture by American politician Henry George in 1882, Shaw considered himself a confirmed socialist. He quickly became a major player in the Fabian Society, dedicating himself to the advancement of the socialist cause in England. Inspired by Henrik Ibsen’s model of social criticism embodied in drama, he turned to playwriting. He had his first major success with The Devil’s Disciple, and by the mid-1890s, his work was widely produced in England and abroad.

Shaw was an unabashedly partisan playwright who wrote with a social and political purpose. In this, he saw himself following in Ibsen’s footsteps. He wrote, “A Doll’s House will be as flat as ditchwater when A Midsummer Night’s Dream will still be as fresh as paint; but it will have done more work in the world, and that is enough for the highest genius.” Shaw’s published plays were often accompanied by lengthy prefaces on the social issues and political contexts of the works. On occasion, the prefaces were longer than the plays themselves. (“Shaw’s plays are the price we pay for Shaw’s prefaces,” quipped critic James Agate.)

However, Shaw was also an unflailing showman who knew how to capture an audience’s attention, to amuse and entertain. He combined Ibsen’s social conscience with some of the barbed wit of his contemporary Oscar Wilde. His plays may replace denouement with debate, but their seriousness is leavened with satire, and their chattiness is shot through with conflict. His style would influence later playwrights like Bertolt Brecht, Eugene O’Neill and Tony Kushner, as well as writers as diverse as T.S. Eliot and Gore Vidal.

Renowned critic Eric Bentley described Shaw’s work as having “unusual energy coupled with unusual intellect.” The same could be said of Shaw the man, who did not shy away from the spotlight. He dramatized his own romantic life in his early play The Philanderer,
and in one of his last works, *Shakes Versus Shav*, he stages a puppet debate between himself and Shakespeare. Oscar Wilde was said to have remarked to William Butler Yeats, “Shaw has no enemies but is intensely disliked by all his friends.” Shaw was proudly unorthodox: a well-known vegetarian and teetotaler, a scrupulous but unconventional dresser, a man unafraid to meddle in his friends’ lives (and even, reportedly, rearrange their furniture).

In creating Shaw the character, playwright John Morogiello has borrowed liberally from Shaw’s letters and essays, allowing him to speak in his own words. In so doing, Morogiello captures some of the tension between the public persona and the private man, and he stages some of the contradictions suggested by Shaw’s life and work. Many critics of Shaw’s plays have complained of their lack of emotion or “heart”—many of the women in Shaw’s life complained of the same. *Engaging Shaw* is an unconventional romance about an unusual relationship. Some biographers say Bernard and Charlotte’s marriage was never consummated; all agree that it did not proceed along traditional “romantic” lines. (Of course, the only inside information we have on the workings of the Shaws’ marriage comes from Shaw himself, that notoriously unreliable source.) Like characters in any Shaw play, Morogiello’s Bernard and Charlotte dispute and debate and discuss. They also amuse and entertain, undergo reversal after reversal and finally find satisfaction in a highly unorthodox domesticity.

**The Major Plays of George Bernard Shaw (1856-1950)**

- *Widower’s Houses* (1892)
- *The Philanderer* (1893)
- *Mrs. Warren’s Profession* (1893)
- *Arms and the Man* (1894)
- *Candida* (1894)
- *The Man of Destiny* (1895)
- *You Never Can Tell* (1896)*
- *The Devil’s Disciple* (1897)*
- *Caesar and Cleopatra* (1898)*
- *Captain Brassbound’s Conversion* (1899)
- *Man and Superman* (1903)
- *John Bull’s Other Island* (1904)
- *Major Barbara* (1905)
- *The Doctor’s Dilemma* (1906)
- *Misalliance* (1910)
- *Pygmalion* (1912)
- *Heartbreak House* (1917)
- *Saint Joan* (1923)
- *The Apple Cart* (1928)
- *Too True to be Good* (1931)
- *The Millionairess* (1934)
- *Shakes Versus Shav* (1949)

*The events of *Engaging Shaw* take place during this time.*
The son of a shopkeeper and an accountant, Sidney Webb (1859–1947) was on the path to a career in civil service when he met George Bernard Shaw in 1880 at a Hampstead debating society. Together the two men joined the Fabian Society and collaborated on a series of public lectures (later published as Fabian Essays) that put the group on the political map. By all accounts, Sidney was tireless, self-denying and utterly brilliant at marshalling and memorizing facts. Shaw called him the cleverest man in England.

The eighth daughter of a wealthy businessman, Beatrice Potter’s (1858–1943) extensive diaries chronicle her struggle to separate herself from the high society life into which she had been born. From a young age, she felt a desire to tackle the social issues that would become her life’s work: poverty, education and public health. Beatrice became a writer and reformer in her own right before seeking out Sidney’s help with a research project on the working class.

Their letters reveal a relationship that was complex and satisfying, if not overwhelmingly romantic. (They spent their honeymoon researching the history of Trade Unionism.) Beatrice deliberately chose to marry without a strong physical attraction. She had an intense and passionate relationship with politician Joseph Chamberlain in her youth, and when it ended, it nearly destroyed her. Throughout her life, Beatrice never felt able to reconcile her intellect with her emotional and physical self. The Webbs chose not to have children, and cultural expectations of motherhood weighed heavily on Beatrice.

Her internal struggles often led to periods of illness and what might today be considered an anorexic obsession with weighing and limiting her food. However, in her diaries, she often wrote of how grateful she was to have Sidney as her partner and collaborator. In their professional and political lives, the two were in perfect sync, sometimes described as “two typewriters clicking as one.” Together, Beatrice and Sidney would become one of the most productive and influential political couples of their era. They wrote numerous books, co-founded the London School of Economics and started the political weekly The New Statesman, which is still in publication today. Sidney went on to serve as an MP and as Secretary of State under Ramsay MacDonald. When Sidney was given the honorable title of Baron Passfield, Beatrice declined to become the Baroness. They remained socialists to the end, even writing two books in support of Soviet Russia in the early 1940s. As a couple, they focused and amplified each other’s drive and ambition. Sidney once described them this way: “One and one, placed in a sufficiently integrated relationship, make not two, but eleven.”

“No, dear. I do not even look at your photograph. It is too hideous, for anything. Do be done in a gray suit by Elliott & Fry and let me have your head only—it is the head only that I am marrying.”

—Beatrice to Sidney, 1892
The Fabian Society
By John Morogiello

The end of the Victorian era was a moment of revolutionary change. After 70 years of the Industrial Revolution and its resulting chasm between rich and poor, groups of people emerged with radical, sometimes violent plans to reform England’s social and economic fabric. The most influential of these groups was the Fabian Society.

Founded in the 1880s, the Fabian Society was dedicated to establishing socialism in England not through violence, but through the democratic process. The society took its name from the Roman general Fabius, who defeated Hannibal’s much larger army using a series of small skirmishes rather than a direct assault. Similarly, the Fabian Society planned to convince, rather than coerce, the British to adopt socialism using strategies they called gradualism and permeation. Gradualism meant a willingness to compromise and accept what was achievable without losing sight of the ultimate goal. Permeation meant flooding the media (newspapers, books, street-corner speeches) with talking points in favor of socialist policies to make them appear inevitable and welcome—or at least less threatening. Their strategy and intent were symbolized by a shield, upon which was painted a wolf in sheep’s clothing, bearing a banner labeled “F. S.” The Fabians behaved, in essence, like a left-leaning think tank, and their success in these permeation strategies led them to be adopted by a number of modern political organizations from both sides of the aisle, including Fox News.

The Fabian approach proved so successful that it led to the unassailable conviction that government does have a role to play in the nation’s economy. Given our modern obsession with interest rates and stock prices, it is impossible for us to fathom how radical that idea was at the time. Private enterprise, being immutably private, was considered beyond the scope of government. Parliament’s economic role was limited to altering the tariff and disposing the poor.

But more than a collection of intellectuals, the Fabian Society of George Bernard Shaw and Beatrice and Sidney Webb demanded concrete results, and their effect is still felt today. They founded the modern Labour Party and the London School of Economics and Political Science. They were responsible for Britain’s minimum wage, women’s suffrage, universal healthcare, national education and the founding of the League of Nations after World War I. The Fabian Society remains active in British politics. Current members include former Prime Ministers Gordon Brown and Tony Blair.

John Morogiello is the author of Engaging Shaw.
ROD BROGAN (George Bernard Shaw) has appeared on Broadway in Mauritius and in the National Tour of Doubt. His Off Broadway credits include Treasure Island. He has appeared in The Old Globe productions of Antony and Cleopatra, As You Like It, The Two Noble Kinsmen, Much Ado About Nothing, Pentecost and The Food Chain. His other regional credits include Doubt (Syracuse Stage), Judgment Day (Bard SummerScape) and King Lear (CENTERSTAGE). He has appeared on television in “Major Dad” (series regular), “One Life to Live,” “Law & Order,” “Third Watch,” “Oz” and “Girl Talk.” He received his M.F.A. from The Old Globe/University of San Diego Graduate Theatre Program and is a proud member of Actors’ Equity.

NATALIE GOLD (Beatrice Webb) has theatre credits that include Distracted, The Language of Trees and Howard Katz (Roundabout Theatre Company), The Fever Chart (The Public Theater), Twelfth Night (The Public Theater/New York Shakespeare Festival), Festen (Broadway), Brendan (Huntington Theatre Company) and Unfold Me (Summer Play Festival). Her television and film credits include “You Don’t Know Jack with Al Pacino, directed by Barry Levinson, Mattie Fresno and the Holoflux Universe directed by Phil Gallo and Able Danger directed by Dave Herman. Her television credits include “Private Practice,” “Lie to Me,” “Criminal Minds,” “Medium,” “Law & Order,” “Law & Order: Special Victims Unit,” “Law & Order: Criminal Intent” and Farewell Mr. Kringle for Hallmark Channel. Ms. Pierce is a B.F.A. graduate of The Juilliard School Drama Division, Alumni Board of The Acting Company, recipient of AFTRA and R. Lansing Memorial Scholarships and a member of AEA, SAG and AFTRA.

ANGELA PIERCE (Charlotte Payne-Townshend) is delighted to be working with Henry Wishcamper and to be making her debut at The Old Globe with the West Coast Premiere of Engaging Shaw. Her Broadway credits include The Norman Conquests directed by Matthew Warchus, Heartbreak House directed by Robin Lefevre and A Streetcar Named Desire directed by Ed Hall. Her Off Broadway work includes King Lear with Kevin Kline (The Public Theater), Soldier’s Wife (Mint Theater Company), Silver Nitrate (Blue Heron Theatre), The Picture of Dorian Gray (Irish Repertory Theatre) and Hedda Gabler (Theatre at St. Clement’s). Regionally she has appeared in A Streetcar Named Desire (Intiman Theatre), Proof (Hartford Stage, TheaterWorks and Arizona Theatre Company), Love’s Labour’s Lost (Royal Shakespeare Company and The Shakespeare Theatre Company), Henry VI and The Bald Soprano (The Shakespeare Theatre of New Jersey), A Flea in Her Ear (The Denver Center for the Performing Arts), Suddenly Last Summer (Studio Arena Theater), Noises Off, The Best Man and Crimes of the Heart (Cape Playhouse) and The Rivals and Macbeth (The Acting Company). Her films include You Don’t Know Jack with Al Pacino, directed by Barry Levinson, Mattie Fresno and the Holoflux Universe directed by Phil Gallo and Able Danger directed by Dave Herman. Her television credits include “Private Practice,” “Lie to Me,” “Criminal Minds,” “Medium,” “Law & Order,” “Law & Order: Special Victims Unit,” “Law & Order: Criminal Intent” and Farewell Mr. Kringle for Hallmark Channel. Ms. Pierce is a B.F.A. graduate of The Juilliard School Drama Division, Alumni Board of The Acting Company, recipient of AFTRA and R. Lansing Memorial Scholarships and a member of AEA, SAG and AFTRA.

MICHAEL WARNER (Sidney Webb) most recently appeared in the revival of Arthur Kopit’s Wings, directed by John Doyle at Second Stage Theatre. His other theatre credits include shows at Roundabout Theatre Company, Atlantic Theater Company, Keen Company, Soho Repertory Theater and The Fire Dept, among others. His World Premieres include Steven Levenson’s The Language of Trees at Roundabout Underground, Lucy Thurber’s Monstrosity at 13P, Missed Connections at Ars Nova and Alena Smith’s The Piven Monologues at The Public Theatre/Joe’s Pub. Mr. Warner’s solo play, How. What. Now., was selected for the 2011 New York International Fringe Festival and will have a workshop production in the fall with Project Y Theatre Company and will be directed by Campbell Scott. His television and film work includes “Boardwalk Empire,” “Law & Order,” “Law & Order: Criminal Intent,” Breaking Upwards, “As the World Turns” and the upcoming “Almost in Love.” He received his M.F.A. from Rutgers.

JOHN MOROGIELLO (Playwright) is a Playwright in Residence at the Maryland State Arts Council and a member of the Dramatists Guild. His plays include Irish Authors Held Hostage (Greenwich Street Theatre, Warehouse Theatre and Edinburgh’s Bedlam Theatre), Men and Parts (Actors Theatre of Louisville and Shadowbox Cabaret), Stonewall’s Bust (Mountain Playhouse), Gianni Schicchi (Rep Stage and Harlequin Productions) and Engaging Shaw (Abingdon Theatre Company, New Jersey Repertory Company and Oldcastle Theatre Company). Engaging Shaw will receive its European premiere at Vienna’s English Theatre next spring. A new play, Blame It on Beckett will premiere Off Broadway at Abingdon Theatre Company this October. In December, a scene from A Thing for Redheads will appear in The Best Women’s Stage Monologues and Scenes 2011, published by Smith and Kraus.

HENRY WISHCAMPER (Director) recently directed the Globe’s production of The Mystery of Irma Vep. His directing credits include Beau Willimon’s Spirit Control (Manhattan Theatre Club), Ellen Fairey’s Graceland (LCT3), his own adaptation of the Marx Brothers’ Animal Crackers and Horton Foote’s Talking Pictures (Goodman Theatre), Conor McPherson’s Port Authority (Atlantic Theatre Company), The Seafarer (TheaterWorks), The Good Thief (Portland Stage), Lanford Wilson’s The Mound Builders (The Juilliard School),
Jane Martin's Flags (59E59), Doug Grissom's Elvis People (New World Stages), his own play, The Polish Play, A Confinement of Macbeth by William Shakespeare and Ubu Roi by Alfred Jarry (Katharsis Theater Company) and Thornton Wilder's Pullman Car Hiawatha (Drama Desk Award nomination for Outstanding Revival of a Play, Keen Company). He served as the assistant director on the Broadway productions of August: Osage County (directed by Anna D. Shapiro) and Shining City (directed by Robert Falls). Mr. Wischcamper is the Artistic Director of Katharsis Theater Company. He is a Drama League Directing Fellow and a graduate of Yale University. Upcoming is Conor McPherson's The Birds (Guthrie Theater).

WILSON CHIN (Scenic Design) returns to The Old Globe after designing The American Plan. His New York credits include Next Fall (Broadway and Naked Angels), 10 Things To Do Before I Die, Len, Asleep in Vinyl and The Dear Boy (Second Stage Theatre), Dark Matters and Boise (Rattlestick Playwrights Theater), Boom and Holy Cross Sucks! (Ars Nova), Masked (Daryl Roth Theatre) and King of Shadows (Working Theater). His opera credits include Lucia di Lammermoor (Lyric Opera of Chicago), The Saint of Bleecker Street (Central City Opera) and Don Giovanni (San Francisco Opera Merola). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Geva Theatre, Hangar Theatre, Hartford Stage, Indiana Repertory Theatre, People's Light & Theatre Company, Portland Stage, The Shakespeare Theatre Company, Signature Theatre Company, Studio Arena Theater, Trinity Repertory Company, Two River Theater Company, Weston Playhouse, Westport Country Playhouse and Yale Repertory Theatre. His upcoming projects include Next Fall (Geffen Playhouse), Eine Florentinische Tragodie and Gianni Schicchi (Canadian Opera Company) and Fallow (People's Light & Theatre Company). Mr. Chin is a graduate of UC Berkeley and Yale School of Drama. www.wilsonchin.com.

ALEJO VIETTI (Costume Design) has designed New York productions of Séance on a Wet Afternoon (New York City Opera), Secrets of the Trade (Primary Stages), Nightingale (Manhattan Theatre Club) and Grace (MCC Theater), both starring Lynn Redgrave, Paul Scott Goodman's Rooms: a rock romance, William Finn's Make Me a Song, Tryst, Roulette, The Last Sunday in June and Servicemen directed by Sean Mathias (The New Group), Manipulation, Othello and Measure for Measure, among others. His regional credits include works for Alley Theatre, Arena Stage, Arizona Theatre Company, Asolo Repertory Theatre, Cincinnati Playhouse in the Park, Cleveland Play House, Colorado Ballet, Florida Stage, Ford's Theatre, Goodspeed Musicals, Guthrie Theater, Hartford Stage, New York Stage and Film, Northlight Theatre, Paper Mill Playhouse, Pasadena Playhouse, Philadelphia Theatre Company, Pittsburgh Public Theater, San Diego Repertory Theatre, The Repertory Theatre of St. Louis, Signature Theatre Company, Westport Country Playhouse, Williamstown Theatre Festival and Wolf Trap Opera Company, among others. His international credits include Edinburgh Festival Fringe and Donetsk Opera in Ukraine. Mr. Vietti's other work includes Ringling Bros. and Barnum & Bailey's Boom-a-Ring. He is the recipient of the 2011 TDF Irene Sharaff Young Master Award. His upcoming projects include Cosi Fan Tutte at Minnesota Opera and Stephen Schwartz's musical My Fairy Tale at Pacific Conservatory of the Performing Arts.

MATTHEW RICHARDS (Lighting Design) previously designed the Globe productions of The Violet Hour, Bell, Book and Candle, The Women, Whisper House and Welcome to Arroyo's. His Off Broadway credits include Graceland (Lincoln Center Theater), Port Authority (Atlantic Theater Company), The Drunken City and Pen (Playwrights Horizons), Grace (MCC Theater), Len and Asleep in Vinyl (Second Stage Theatre), Seussical and Click, Clack, Moo (TheatreworksUSA), One Loss Plus (BAM Next Wave Festival), Ars Nova, Edge Theater Company, Katharsis Theater Company, The Play Company and Rattlestick Playwrights Theater. His regional credits include CENTERSTAGE, Bay Street Theatre, Dallas Theater Center, Cleveland Play House, Ford's Theatre, Geffen Playhouse, Goodman Theatre, Huntington Theatre Company, New York Stage and Film, The Shakespeare Theatre Company, Westport Country Playhouse, Williamstown Theatre Festival and Yale Repertory Theatre. Mr. Richards is a graduate of University of Massachusetts and Yale School of Drama. matthewrichardsdesign.com.

PAUL PETERSON (Sound Design) has designed over 90 productions at The Old Globe, including Life of Riley, Rafta, Rafta..., Plaid Tidings—A Special Holiday Edition of Forever Plaid, Welcome to Arroyo's, Brighton Beach Memoirs, Broadway Bound, The Last Romance, Boeing-Boeing, Alive and Well, Lost in Yonkers, I Do! I Do!, The Savanna 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 designs for Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Môôôlelo 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,
Profiles

Hope Summer Repertory Theatre, Malashock Dance, University of San Diego, San Diego State University and Freud Playhouse at UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

**LAVINIA HENLEY** (Stage Manager) most recently stage managed the Globe’s productions of *Death of a Salesman* directed by Pam MacKinnon and *The Last Romance* starring Marion Ross. Prior credits include over 20 shows with The Old Globe, both world premieres and classics, working with directors including Jack O’Brien, Craig Noel and John Houseman. Her other regional credits include the American Repertory Theater, Goodman Theatre and Court Theatre in Chicago, as well as the long-running production of Woody Guthrie’s American Song for Chicago’s Briar Street Theatre. Ms. Henley also works as a corporate event producer, supervising business meeting programs for up to 15,000 people in venues across the country and internationally.

**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 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.


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

Richard O'Brien’s
THE ROCKY HORROR SHOW
September 15 – November 6, 2011
Book, Music and Lyrics by Richard O'Brien
Directed by Oanh Nguyen
Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere
SOMEBEWHERE
September 24 – October 30, 2011
By Matthew Lopez
Directed by Giovanna Sardelli
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

West Coast Premiere
DIVIDING THE ESTATE
January 14 – February 12, 2012
By Horton Foote
Directed by Michael Wilson
Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere
THE RECOMMENDATION
January 21 – February 26, 2012
By Jonathan Caren
Directed by Jonathan Munby
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

World Premiere Musical
A ROOM WITH A VIEW
March 2 – April 8, 2012
Based on the Novel by E.M. Forster
Book by Marc Acito | Music by Jeffrey Stock
Lyrics by Jeffrey Stock and Marc Acito
Directed by Scott Schwartz
Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere Musical
ANNA CHRISTIE
March 10 – April 15, 2012
By Eugene O'Neill
Directed by David Auburn
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

Direct from Broadway
THE SCOTTSBORO BOYS
April 29 – June 10, 2012
Music and Lyrics by John Kander and Fred Ebb
Book by David Thompson
Directed and Choreographed by Susan Stroman
Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere Musical
NOBODY LOVES YOU
May 9 – June 17, 2012
Music and Lyrics by Gaby Alter
Book and Lyrics by Itamar Moses
Directed by Michelle Tattenbaum
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
Have you ever wondered what it looks like underneath the Globe Theatre stage? Pondered where our amazing costumes are constructed? Been curious about the Green Room? Join us on a Behind the Scenes tour for stories about the history and fables of The Old Globe, plus amazing facts about how we do our work.

Our tour groups are for anyone with a healthy curiosity about the work of creating art. Individuals and small groups can also join one of our Walk-Up tours conducted on Saturdays and Sundays at 10:30 a.m.

And for school groups who want to brush up their Shakespeare we have our Follow the Bard tour. Children hunt for props and costumes from many of our productions, and our docents use these items to enlighten the children about the plots and characters in the plays.

For more information about Behind the Scenes and Follow the Bard tours, please email GlobeLearning@TheOldGlobe.org or call (619) 231-1941 x2145.
With 13 productions at The Old Globe, George Bernard Shaw is the second-most-produced playwright in the Globe’s history, following only William Shakespeare. The Globe began its relationship with Shaw back in 1938 with a production of Heartbreak House and has since mounted many of his works, including the classics Arms and the Man, Candida and Pygmalion.
The Old Globe is deeply grateful to its Sponsors, each of whom has made an annual donation of $50,000 or greater.

### 75th Anniversary Sponsors

- Mary Ann Blair
- Karen and Donald Cohn
- Conrad Prebys and Debra Turner
- Donald* and Darlene Shiley

### Season Sponsors

- Mary Beth Adderley and Elizabeth & Ryan Williams
- The Legler Benbough Foundation
  - John A. Berol
- Peter Cooper and Norman Blachford
- The Family of Mary and Dallas Clark
- Valerie and Harry Cooper
  - David C. Copley
- The County of San Diego
- Audrey S. Geisel
- Lonnie Gettman – Designer Fabric
- Globe Guilders
- Kathryn Hattox
- Joan and Irwin Jacobs
- Elaine Lipinsky Family Foundation
- Patrons of the Prado
- Sheryl and Harvey White

---

*In Memoriam

For additional information on how you may become a Season Sponsor, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.
The Old Globe opened its arms to the theatre artists of the future at the third annual Globe Honors awards event. Some 75 brave young actors and singers auditioned for our judges, who selected 12 finalists to go on and perform their songs or monologues for a panel of professional casting agents, a director and a university professor. Six students also competed for the Technical Theatre category.

The winners of the 2011 Globe Honors were Michael Mahady (Lead Actor in a Musical), Nicole Elledge (Lead Actress in a Musical), Dylan Hoffinger (Musical Theatre, Male), Megan Neubauer (Musical Theatre, Female), A.J. Foggiano (Spoken Theatre, Male), Lila Gavares (Spoken Theatre, Female) and Dillon Evans (Technical Theatre and Stage Management).

The winners of the Musical Theatre, Spoken Theatre and Technical Theatre categories received a $1,000 scholarship to further their studies, and the winners of Leading Role in a Musical received a $500 scholarship and an all-expense-paid trip to New York to compete in the National High School Musical Theatre Awards.

Congratulations to all of the exceptional teens who participated in this competition!

(top l.) Nicole Elledge, who won in the category of Outstanding Achievement, Lead Actress in a Musical; (top r.) Dylan Hoffinger, who won in the category of Outstanding Achievement in Musical Theatre, Male; (center) Michael Mahady, who won in the category of Outstanding Achievement, Lead Actor in a Musical, with Executive Producer Lou Spisto; (bottom) The semi-finalists of the 2011 Globe Honors. Photos by J. Katarzyna Woronowicz.
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)

<table>
<thead>
<tr>
<th>Organization/Meritorious Donation</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of San Diego Commission for Arts &amp; Culture</td>
</tr>
<tr>
<td>The County of San Diego</td>
</tr>
<tr>
<td>Audrey S. Geisel/The San Diego Foundation Dr. Seuss Fund</td>
</tr>
<tr>
<td>Globe Guilders</td>
</tr>
<tr>
<td>The James Irvine Foundation</td>
</tr>
<tr>
<td>The Parker Foundation (Gerald &amp; Inez Grant Parker)</td>
</tr>
<tr>
<td>Donald* &amp; Darlene Shiley</td>
</tr>
<tr>
<td>The Shubert Foundation</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Beth Adderley and Elizabeth &amp; Ryan Williams</td>
</tr>
<tr>
<td>The Legler Benbough Foundation</td>
</tr>
<tr>
<td>John A. Berol</td>
</tr>
<tr>
<td>Mary Ann Blair</td>
</tr>
<tr>
<td>California Bank &amp; Trust</td>
</tr>
<tr>
<td>The Family of Mary &amp; Dallas Clark</td>
</tr>
<tr>
<td>Karen &amp; Donald Cohn</td>
</tr>
<tr>
<td>Cohn Restaurant Group/Prado Restaurant</td>
</tr>
<tr>
<td>Continental Airlines</td>
</tr>
<tr>
<td>Peter Cooper &amp; Norman Blachford</td>
</tr>
<tr>
<td>Advised Fund at the San Diego Human Dignity Foundation</td>
</tr>
<tr>
<td>Valerie &amp; Harry Cooper</td>
</tr>
<tr>
<td>David C. Copley</td>
</tr>
<tr>
<td>Edgerton Foundation</td>
</tr>
<tr>
<td>Lonnie Gettman - Designer Fabric</td>
</tr>
<tr>
<td>Kathryn &amp; John Hattox</td>
</tr>
<tr>
<td>William Randolph Hearst Foundation</td>
</tr>
<tr>
<td>HM Electronics, Inc.</td>
</tr>
<tr>
<td>Joan &amp; Irwin Jacobs Fund of the Jewish Community Foundation</td>
</tr>
<tr>
<td>Las Patronas</td>
</tr>
<tr>
<td>Elaine Lipinsky Family Foundation</td>
</tr>
<tr>
<td>Patrons of the Prado</td>
</tr>
<tr>
<td>Conrad Prebys &amp; Debra Turner</td>
</tr>
<tr>
<td>Qualcomm, Inc.</td>
</tr>
<tr>
<td>Wells Fargo</td>
</tr>
<tr>
<td>Sheryl &amp; Harvey White Foundation</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Organization/Meritorious Donation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank of America</td>
</tr>
<tr>
<td>Alan Benaroya</td>
</tr>
<tr>
<td>Richard &amp; Kathy Binford</td>
</tr>
<tr>
<td>Arthur &amp; Sophie Brody Fund of the Jewish Community Foundation</td>
</tr>
<tr>
<td>Elaine &amp; Dave Darwin</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Brian Devine</td>
</tr>
<tr>
<td>Pamela A. Farr</td>
</tr>
<tr>
<td>Danah H. Fayman</td>
</tr>
<tr>
<td>Higgs Fletcher &amp; Mack, LLP</td>
</tr>
<tr>
<td>Leonard &amp; Elaine Hirsch</td>
</tr>
<tr>
<td>Jo Ann Kilty</td>
</tr>
<tr>
<td>Barbara Kjos</td>
</tr>
<tr>
<td>National Corporate Theatre Fund</td>
</tr>
<tr>
<td>Brian &amp; Paula Powers</td>
</tr>
<tr>
<td>The San Diego Foundation, a grant made possible by the Ariel W. Coggeshall Fund</td>
</tr>
<tr>
<td>SDG&amp;E</td>
</tr>
<tr>
<td>Sheraton San Diego Hotel &amp; Marina</td>
</tr>
<tr>
<td>Mickey Stern</td>
</tr>
<tr>
<td>Gillian &amp; Tony Thornley</td>
</tr>
<tr>
<td>Union Bank</td>
</tr>
<tr>
<td>U.S. Bank</td>
</tr>
<tr>
<td>Erna &amp; Andrew Viterbi</td>
</tr>
<tr>
<td>Mandell Weiss Charitable Trust</td>
</tr>
<tr>
<td>Pamela &amp; Marty Wygod</td>
</tr>
<tr>
<td>June E. Yoder</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Organization/Meritorious Donation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jane Smisor Bastien</td>
</tr>
<tr>
<td>BJH Foundation</td>
</tr>
<tr>
<td>Pamela &amp; Jerry Cesak</td>
</tr>
<tr>
<td>Nikki &amp; Ben Clay</td>
</tr>
<tr>
<td>The Helen K. and James S. Copley Foundation</td>
</tr>
<tr>
<td>Nina &amp; Robert Doede</td>
</tr>
<tr>
<td>Hal &amp; Pam Fusion</td>
</tr>
<tr>
<td>Robert Gleason &amp; Marc Matys</td>
</tr>
<tr>
<td>Lee &amp; Frank Goldberg</td>
</tr>
<tr>
<td>Jean-Marie Hamel, PhD</td>
</tr>
<tr>
<td>The Hull Family</td>
</tr>
<tr>
<td>Deni &amp; Jeff Jacobs</td>
</tr>
<tr>
<td>Daphne H. &amp; James D. Jameson</td>
</tr>
<tr>
<td>Dr. Ronald &amp; Mrs. Ruth Leonardi</td>
</tr>
<tr>
<td>Jeffrey &amp; Sheila Lipinsky</td>
</tr>
<tr>
<td>Family Foundation</td>
</tr>
<tr>
<td>Sue &amp; John Major</td>
</tr>
<tr>
<td>National Endowment for the Arts</td>
</tr>
<tr>
<td>Rafael &amp; Marina Pastor</td>
</tr>
<tr>
<td>Allison &amp; Robert Price</td>
</tr>
<tr>
<td>Price Family Charitable Fund</td>
</tr>
<tr>
<td>Renée Schatz</td>
</tr>
<tr>
<td>Jean &amp; Gary Shekhter</td>
</tr>
<tr>
<td>Patsy &amp; Forrest Shumway</td>
</tr>
<tr>
<td>Ms. Jeanette Stevens</td>
</tr>
<tr>
<td>Anne Taubman &amp; David Boyle</td>
</tr>
<tr>
<td>Evelyn Mack Truitt</td>
</tr>
<tr>
<td>Brent V. Woods &amp; Laurie C. Mitchell</td>
</tr>
<tr>
<td>Carolyn Yorston-Wellcome</td>
</tr>
</tbody>
</table>
Annual Fund Donors

(continued)

Marshall & Judy Lewis Fund of the Jewish Community Foundation
Mrs. Victor Y. Lindblade
Edward & Nancy Lyon
Jeanne Maltese
Drs. Betty Joan Maly & John Meyers
Ron & Mercy Mandelbaum
Martin & Joanne Marugg
Rev. Stephen J. Mathier
Ron McCaskill & Robyn Rogers
Charles & Billie McKnight
Carole S. Miller
Charles & Susan Muha
Shirley Mulcahy
Marsha J. Netzer
Katherine Newton
Mark Niblack
Rod & Barbara Orth
Julius J. Pearl Fund at The San Diego Foundation
In Memory of Margaret Peninger
Dr. Ken Pischel & Dr. Katherine Ozanich
Drs. Paul & Katherine Ponganis
Simon & Ruth Sayre
Linda J. Seifert
Mr. & Mrs. Randall Silvia
Mr. William D. Smith & Dr. Carol Harter
Dave & Phyllis Snyder
Susan Steele & Mike Conley
Helga & Sam Strong
Ron & Susan Styn
Clifford & Kay Sweet
Linda Terramagra
Dr. & Mrs. Charles B. Tesar
Gertrude Trebon
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
Harold Walba
Kathy & Jim Waring
Katherine White
Dennis & Carol Wilson
Dr. Dolores Wozniak
Dr. Dolores Wozniak
*In Memoriam
This list current as of July 11, 2011

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 Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

Public Support

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.

Stay Connected with The Old Globe

Visit us online at www.TheOldGlobe.org

CRITIC’S CHOICE

“A comedy with a wallop! Something richer than the typical showcase for the adorably warring Beatrice and Benedick.”
- The San Diego Union-Tribune

The Tempest

“Adrian Noble’s vivid staging is infused with music and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. A satisfying melody for the senses.”
- The San Diego Union-Tribune

CRITIC’S CHOICE

“The most magical production in the Festival’s eight-year history. It’s so clearly told and beautifully staged, it will appeal to playgoers of all ages.”
- North County Times

CRITIC’S CHOICE

“Wickedly engrossing. An ever surprising and often funny story.”
- North County Times

MUCH ADO ABOUT NOTHING

NOW PLAYING IN A ROTATING SCHEDULE

AMADEUS

CRITIC’S CHOICE

“Hits all the right notes. A sumptuous production, with a savvy Safi (Miles Anderson). Not to neglect the excellent, deliciously quirky work by Jay Whittaker as Mozart, nor the fine portrayals by the rest of the 21-member cast.”
- The San Diego Union-Tribune

CRITIC’S CHOICE

“The most magical production in the Festival’s eight-year history. It’s so clearly told and beautifully staged, it will appeal to playgoers of all ages.”
- North County Times

2011 SHAKESPEARE FESTIVAL

UNDER THE STARS IN OUR BEAUTIFUL OUTDOOR THEATRE

20
PERFORMANCES MAGAZINE
Globe Ambassadors

Globe Ambassadors are generous supporters of The Old Globe who contribute a minimum of $3,500 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. Allredge & Dawn Moore
Paul Black
Dr. & Mrs. Edgar D. Canada
Carol & Rudy Cesaña
Steven J. Cologne
R. Patrick & Sharon Connell
Susan B. Cowell
Gigi & Ed Cramer
Elaine & Dave Darwin
Mrs. Philip H. Dickinson
Nina & Robert Doede
Marion Eggertsen
Bernard J. Eggertsen & Florence Nemcov
Carol Spielman-Ewan & Joel Ewan
Danah H. Fayman
Susanna & Michael Flaster
Mary Ann & Arnold Ginnow
Alexa Kirkwood Hirsch
Leonard & Elaine Hirsch
Pat Jacoby
Mary & Russell Johnson
Bob & Gladys King
Bob & Laura Kyle
Ted S. Lazarus, M.D.
James & Pamela Lester
Dr. Jerry Lester
Merriel F. Mandell, Ph.D.
Peter Manes & Yoko Sakaguchi
Paul L. & Margaret W. Meyer
David & Noreen Mulliken
Arthur & Marilyn Neumann
Joanne C. Powers
Jeannie & Arthur Rinkin
Donald & Darlene Shiley
Ms. Jeanette Stevens
Evelyn Mack Truitt
Dixie & Ken Unruh
Doris & Lou Vettese
Pamela J. Wagner
Jordine Von Wantoch

*In Memoriam
*Denotes increased giving in 2010 & 2011

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

Corporate Donors

SEASON SPONSORS ($50,000 or more)

DIRECTOR CIRCLE ($10,000 - $24,999)
City National Bank
KPMG, LLP
Neiman Marcus
The Westgate Hotel

FOUNDER CIRCLE ($5,000 - $9,999)
Hyatt Regency La Jolla
Take A Break Service

CRAIG NOEL CIRCLE ($2,500 - $4,999)
Break-Away Tours
Cubic Corporation
Goldman, Sachs & Co.
Ladeki Restaurant Group – Roppongi Restaurant
PRA Destination Management

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

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:

($10,000 or more)
Bank of America
Bloomberg
BNY Mellon Wealth Management
Steven Bunson
Christopher Campbell/
Palace Production Center
Cisco Systems, Inc.
Citi
Data cert, Inc.
Dorsey & Whitney Foundation
Ernst & Young
Goldman, Sachs & Co.
Marsh & McLennan Companies
McCarter & English LLP
The McGraw-Hill Companies
MetLife
Morgan Stanley
Pfizer, Inc.
Karen Pritzker & Michael Vlock
RBC Wealth Management
RVM/Vincent Brunetti
Salesforce.com
Sharp Electronics
George S. Smith, Jr.
UBS
USA Today
Vernalis Systems
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.
A Planned Gift Ensures a Strong Tomorrow for The Old Globe

What is the Craig Noel League?
Founded in 2000 and named for the Globe’s Founding Director, the League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these supporters of the Theatre are helping to ensure a long and bright future for San Diego’s leading cultural landmark.

What is a Planned Gift?
Planned giving is simply a way to support The Old Globe through your estate plans by establishing an irrevocable bequest of property, stock or cash; a charitable trust; a living estate; or some other deferred giving instrument. In your estate plans, you have the ability to designate the specific use of the funds given to the Globe, and to help guide your decision, The Old Globe Board of Directors has established specific giving areas that you may choose from, including classical theatre and Shakespeare, education programs and new works.

How do I make a Planned Gift?
Simply call the Globe and schedule an appointment for a confidential meeting, or visit with your estate planner or attorney. You may also attend one of several seminars held throughout the year to become more acquainted with estate planning.

How can a Planned Gift help me?
A planned gift can reduce your income tax, increase your yearly income, help you avoid capital gains tax, distribute your assets to family members at a reduced tax rate and, most importantly, support an organization you love! You will also have the satisfaction of knowing your gift will impact generations of future theatregoers and that The Old Globe will remain a leader in the theatre arts for decades to come!

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

Join us and become a part of our active community with a variety of exciting events like our Annual Member Event on Thursday, August 25, in the Craig Noel Garden followed by a theatre performance. Attend one of our monthly lunches – “Food for Thought” – and meet a Globe artist or attend one of the many Opening Night receptions held throughout the year.

Craig Noel League Members
Anonymous (17)
Diana Barthard
Nancine Belfiore
Alan Benaroya
Ronald Brown
Dr. & Mrs. Edgar D. Canada
Garet & Wendy Clark
R. Patrick & Sharon Connell
Patricia W. Crigler, Ph.D, CAPT/USN/Ret.
Carlos & Patricia Cuellar
Mrs. Philip H. Dickinson
Doug Druley & Becky Young
Dr. & Mrs. Robert Epstein
Frank A. Frye, III
Mr. Alan Gary & Ms. Joanne Udelf
Nancy Reed Gibson
Robert Gleason & Marc Matys
Marcy Goldstone
Carol & Don Green
Kathryn Hattox
David & Debbie Hawkins
Jill Denison Holmes
Craig & Mary Hunter
Bob Jacobs
Grace Johnston
Gladys H. King
Marilyn Kneeland
Jean & David Laing
Jerry Lester Foundation
Heather Manion
Chris & Jill Metcalf
Paul I. & Margaret W. Meyer
Steve Miller
Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadler & Cecilia Carrick
Alice B. Nesnow
Arthur & Marilyn Neumann
Ronald J. Newell
Greg & Polly Noel
PACEM (Pacific Academy of Ecclesiastical Music)
Sarah B. Marsh-Rebelo & John Rebelo
Darlene Shiley
Patsy & Forrest Shumway
B. Smyth & Ruth Ann Silver
Stephen & Sherry Simon
Roberta Simpson
Dolores & Rod Smith
Marisa SorBello & Peter Czipott
John & Cindy Sorensen
Nancy A. Spector & Alan R. Spector
Jeanette Stevens
Eric Leighton Swenson
Anne C. Taubman
Cherie Halladay Tirschwell
Evelyn Mack Truitt
Ginny Unanue
Carol & Lawrence Veit
Jordine Von Wantoch
Merle Wahl
Holly J. B. Ward
Sheryl & Harvey P. White
Mrs. Jack Galen Whitney
Julie Meier Wright
Carolyn Yorston-Wellcome

New Craig Noel League members and longtime theatre volunteers Carol and Don Green visit with the lead of The Tempest and Amadeus, Miles Anderson, at the monthly luncheon series “Food for Thought.”
## 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 individuals 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.

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Anton</td>
<td>Tim Donohue</td>
<td>Mark Harelik</td>
<td>Jonathan McMurtry</td>
</tr>
<tr>
<td>Gregg Barnes</td>
<td>Richard Easton</td>
<td>Bob James</td>
<td>Ken Ruta</td>
</tr>
<tr>
<td>Jacqueline Brooks</td>
<td>Toval Feldshuh</td>
<td>Charles Janasz</td>
<td>Douglas W. Schmidt</td>
</tr>
<tr>
<td>Lewis Brown*</td>
<td>Monique Fowler</td>
<td>Peggy Kellner*</td>
<td>Seret Scott</td>
</tr>
<tr>
<td>Victor Buono*</td>
<td>Robert Foxworth</td>
<td>Tom Lacy</td>
<td>David F. Segal</td>
</tr>
<tr>
<td>Wayland Capwell*</td>
<td>Ralph Funicello</td>
<td>Diana Maddox</td>
<td>Richard Seger*</td>
</tr>
<tr>
<td>Kandis Chappell</td>
<td>Lillian Garrett-Groag</td>
<td>Deborah May</td>
<td>Diane Sinor</td>
</tr>
<tr>
<td>Eric Christmas*</td>
<td>Harry Groener</td>
<td>Katherine McGrath</td>
<td>Don Sparks</td>
</tr>
<tr>
<td>Patricia Conolly</td>
<td>A.R. Gurney</td>
<td>John McLain</td>
<td>David Ogden Stiers</td>
</tr>
<tr>
<td>George Delory</td>
<td>Joseph Hardy</td>
<td></td>
<td>Conrad Susa</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Deborah Taylor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Irene Tedrow*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sada Thompson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Paxton Whitehead</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>James Winker</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Robert Wojewodski</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>G Wood*</td>
</tr>
</tbody>
</table>

* In Memoriam

---

## 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 our hard of hearing and hearing-impaired, The Old Globe has an Assistive Listening System in both the Sheryl and Harvey White Theatre and the Old Globe Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

**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) 238-0043 x2145 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.
**ARTISTIC**
Adrian Noble ................................. Shakespeare Festival Artistic Director
Matthew Lopez ............................ Playwright-in-Residence
Danielle Mages Amato ................. Literary Manager/Dramaturg
Samantha Barrie .......................... Casting Director
Bernadette Hanson ........................ Artistic Associate
Shenal Desai ............................... Drama League Directing Fellow

**PRODUCTION**
Debra Pratt Ballard ...................... Associate Director of Production
Ron Cooling ............................... Company Manager
Carol Donahue ............................ Production Coordinator

**Stage Management**
Lella Knox ................................. Production Stage Manager

**Technical**
Benjamin Thoron ........................ Technical Director
Wendy Berzansky ......................... Associate Technical Director
Tramane Berryhill ....................... Assistant Technical Director
Sean Fanning .............................. Resident Design Assistant
Eliza Korchin .............................. Technical Assistant/Buyer
Christian Thorsen ....................... Stage Carpenter/Flyman, Globe
Carole Payette ............................ Charge Scenic Artist
W. Adam Bernard .......................... Scenic Artist
Gillian Keleher ............................ Master Carpenter
Andrew Recker ............................ Master Carpenter, Festival
Andrew Young ............................. Charge Carpenter, White
Laura McIntyre ........................... Automation Coordinator

**Costumes**
Stacy Sutton .............................. Costume Director
Charlotte Devaux Shields .............. Resident Design Associate
Maureen Mac Niall ........................ Assistant to the Director
Shelly Williams ........................... Design Assistant/Shopper
Michelle Souza ........................... Design Assistant
Erin Cass ................................. Draper
Wendy Miller .............................. Tailor
Annie Gildean Grace, Babs Behling ............................ Assistant Cutters
Mary Millier .............................. Costume Assistant
Joanna Stypulkowska ................... Stitcher
Erin Carigan .............................. Craft Supervisor
Molly O’Connor ......................... Wig and Makeup Supervisor
Kim Parker ............................... Assistant to Wig and Makeup Supervisor

**Lighting**
Nate Parde ............................... Lighting Director
Shawn Cadence ............................ Lighting Assistant
Narve Ficken .............................. Master Electrician, Globe
Jim Dodd ................................. Master Electrician, White
Kevin Liddell ............................ Master Electrician, Festival
Kristen Flores ............................ Followspot Operators, Festival
Steve Schmitz ........................... 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

**ADDITIONAL**
**PROFESSIONAL TRAINING**
Llanne Bowen ............................ Program Coordinator
Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Geessner, Jan Gat, Fred Robinson, Liz Shipman, Abraham Stoll, George Yee .... MFA Faculty

**EDUCATION**
Kim Montelbano-Heil ................... Education Associate
Carol Green .............................. Speakers Bureau Coordinator
David Carson, Amanda Cooley Davis, James Cota, Jo Anne Glover, Brian Hammond, Sarah Price-Keating, Jennifer Barclay-Newsham, Radhika Rao, Blake Thayer ... Teaching Artists

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

**DEVELOPMENT**
Marilyn McAvoy Bergman .......... Major Gifts Director
Annmarie Maricle ...................... Associate Director, Institutional Grants
Bridget Cantu Wear .................... Associate Director, Planned Giving
Eileen Praby ............................. Events Manager
Rachel Plummer ........................ Development Manager, Individual Annual Giving
Diane Addis ............................. Membership Administrator
Kacie Bluhm ............................. Development Assistant
Katie DuPont ............................ VIP Donor Ticketing