performances
at the SHERYL AND HARVEY WHITE THEATRE
APRIL 2011

GROUNDSWELL
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.

When I first saw Ian Bruce’s Groundswell, I was struck by this remarkable story set in post-apartheid South Africa. Ian has given us a taut and gripping psychological thriller fueled by greed, desperation and entitlement. The play also explores the uneasy alliances formed in a community following a revolution.

Ian is well-qualified to tell such a story. A white South African by birth, he went into a politically-motivated exile in Holland where he cofounded the Tekhwni Theatre Foundation and began writing plays. He returned to South Africa after the end of apartheid and began working with the New Africa Theatre Association, which addresses the need for performing arts training for youth in the Western Cape area of South Africa, the setting of Groundswell. Ian’s firsthand experience with the culture and people of South Africa lends a powerful authenticity to this play, bringing to vivid life not only these characters, but entire communities and their collective history.

This play works on many levels, and Kyle Donnelly, one of our favorite directors, no doubt brings us a definitive production. I am excited to share with you, the audience, what is certain to be a truly unique and engrossing theatrical experience.

Louis G. Spisto
Executive Producer
THE OLD GLOBE PRESENTS

GROUNDSWELL

BY
IAN BRUCE

Kate Edmunds
SCENIC DESIGN

Denitsa Bliznakova
COSTUME DESIGN

Russell H. Champa
LIGHTING DESIGN

Lindsay Jones
SOUND DESIGN

Gillian Lane-Plescia
DIALECT COACH

Annette Yé
STAGE MANAGER

DIRECTED BY
KYLE DONNELLY

Casting by Samantha Barrie, CSA

Performed by special arrangement with Off the Aisle Productions, agent for Nasou Via Afrika.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
March 12 - April 17, 2011
THE CAST

(in order of appearance)

THAMI............................................................................................................................................................................Owiso Odera
JOHAN....................................................................................................................................................................Antony Hagopian
SMITH..............................................................................................................................................................................Ned Schmidtke

Stage Manager..................................................................................................................................................................Annette Yé

SETTING

The action takes place in a large communal room of Garnet Lodge, a beachfront guesthouse in a small port town on the South African West Coast.

Groundswell will be performed without an intermission.

PRODUCTION STAFF

Assistant Scenic Design...........................................................................................................................................Sean Fanning
Assistant Costume Design.................................................................................................................................Michelle Hunt Souza
Dramaturg.................................................................................................................................................................Lily Kelting
Movement Consultant............................................................................................................................................Annette Yé
Production Assistant..............................................................................................................................................Amanda Salmons

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.
As The Old Globe’s 2011-2012 Board Chair, I am privileged to address you in this space as you prepare to experience a performance of the extraordinarily high quality you expect from the Globe. You may laugh or cry, be stirred or disturbed, but throughout you will marvel at the magic of stagecraft. You will forget routine pressures and be transported to different worlds. If all goes well, you’ll emerge more empowered with understanding and a clearer fix on your place in the world.

While you savor your experience, remember that the price you paid covered only about half the cost of delivering the Globe’s theatrical magic. The Globe is a not-for-profit organization. All who enjoy our performances owe a profound debt to our generous donors, who contribute over $5 million annually. And that doesn’t count much larger contributions over the years to construct theatres like the amazing Sheryl and Harvey White Theatre, which opened last year, that make our new Conrad Prebys Theatre Center the envy of other great theatre companies.

Enjoy the performance and consider joining other patrons whose generosity will preserve and advance The Old Globe for many generations to come.

Sincerely,

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

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Production Sponsors

The James Irvine Foundation
Expanding Opportunity for the People of California

The James Irvine Foundation is dedicated to expanding opportunities for the people of California to participate in a vibrant, successful and inclusive society. James Irvine established the Foundation in 1937 to promote the “general well-being of the citizens and residents of the state of California.” The Foundation’s grant-making includes generous support for the arts, fostering creativity throughout the state and nurturing a rich cultural environment. The Old Globe is grateful to have been selected in 2008 to receive a major grant from the Irvine Foundation’s Artistic Innovation Fund and launched the Southeastern San Diego Residency Project, a multi-faceted initiative that is establishing the Globe as an artistic resource for the community.

The San Diego Foundation
A foundation for your passion

Celebrating 35 years of service in 2010, The San Diego Foundation has awarded grants to outstanding non-profits throughout the region in areas such as the environment, arts and culture, science and technology, civil society, health and human services and disaster relief. The Old Globe thanks The San Diego Foundation’s Arts & Culture Working Group and the Foundation’s Board of Governors for supporting the Globe’s Southeastern San Diego Residency Project through a grant made possible by the Ariel W. Coggeshall Fund.

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Enjoy our VIP Donor Lounge and Opening Night Celebrations

Circle Patrons are donors who contribute annually to the Globe with a gift of $2,500 or more and receive special, personal benefits, including VIP ticketing and subscription services and unlimited access to the Lipinsky Family Suite, our VIP donor lounge, which features comfortable sofas, a hosted bar and private restroom facilities for pre-show and intermission amenities.

Along with many other special benefits that increase with the level of giving, Circle Patrons receive exclusive invitations to opening night dinners and receptions. Additional highlights of Circle Patron membership include:

$2,500 – Craig Noel Circle
• VIP ticketing and subscription services
• Unlimited access to the Lipinsky Family Suite

$5,000 – Founder Circle
• Annual Founders Dinner
• Access to Broadway theatre house seats

$10,000 – Director Circle
• VIP Valet Parking for Globe performances
• Access to London theatre house seats

For further information about becoming a Circle Patron, please contact Major Gifts Director Marilyn McAvoy at (619) 231-1941 x2309 or mmcavoy@TheOldGlobe.org.
In Ian Bruce’s drama *Groundswell*, diamonds are seen and talked about as a means of escape, a way of survival and hopefully even a source of great wealth for friends Thami and Johan. They dream of discovering a jackpot of “one thousand brilliant jewel-quality carats of diamonds from the sea’s bed” in order to buy their own diamond mining concession and eventually a sizeable piece of land. It all starts and ends with diamonds – a shiny handful, which in Thami’s mind symbolizes an “instant bright future.”

The diamond industry, however, has had a long and troubled history in Africa. “Blood diamonds” – mined in war zone areas not sanctioned by the government – were sold in the 1990s for the purpose of bankrolling a series of wars. Also known as “conflict diamonds,” these illicit gems have been the cause of numerous human deaths and mutilations.

Debate first rose around De Beers, the South African diamond mining powerhouse founded in Kimberley, South Africa that controls approximately two-thirds of the world’s rough diamonds. De Beers started mining diamonds in Sierra Leone in 1935 under a 99-year contract, granting the company full control of mining operations. When Sierra Leone – originally a British colony – became independent...
in 1961, corrupt leaders used this diamond trade to bring wealth to upper officials and to buy weaponry used against their political opposition.

De Beers came into heavy controversy at the end of the 20th century when conflict diamonds were exposed by the United Nations to be funding the continuation of civil war. Confronted with this situation in places like Angola, Congo and Sierra Leone, De Beers waged an impassioned public relations campaign to market its diamonds as “conflict free.” The company reportedly stopped all outside buying of diamonds to guarantee its safe practices.

A meeting held in South Africa in 2000 led to the creation of the Kimberley Process. Developed by the diamond industry, human rights groups and dozens of governments, this process was created to halt the trade of diamonds that finance civil wars in Africa. A certification process is used to track each diamond from the mine to the jeweler’s window, essentially blocking the trade of diamonds trafficked illicitly.

It is reported that with the Kimberley Process in effect, conflict diamonds account for only 0.2 percent of today’s global supply. To ensure this number stays low, 71 member countries attempt to monitor their own abuses by only trading among themselves. Its members inspect one another’s facilities, then issue certificates declaring their diamonds conflict-free. Meticulous paperwork that traces all diamonds from the mines to consumers also aids in this effort. In addition to stringent precautionary systems, violators of the Kimberley Process are not tolerated. The Republic of Congo was banned in 2004, and Venezuela was threatened with suspension after reporting zero diamond exports for 2005.

And yet, the system is far from perfect. Unlicensed diamond trading exists in cities of Sierra Leone like Koidu, where dozens of stones are sold to traders daily who, in turn, sell the stones in a parcel to licensed dealers. At that point, diamonds that are illegally mined are easily smuggled.

Though illegal diamond trading has not been eliminated completely, awareness of the problem has increased over the past decade. The industry, worth upwards of $60 million each year, was depicted in the 2006 film Blood Diamond, directed by Edward Zwick and starring Leonardo DiCaprio. Set in the late ’90s when rebel militias seized control of Sierra Leone’s diamond mines, the movie illustrates the sale of these conflict jewels to buy weapons used to slaughter and mutilate many thousands of innocent African people.

In Groundswell, Thami and Johan would prefer to do things the “right” way – by finding an investor for their diamond mining concession, working the land for a few years and building a comfortable life for themselves. But when that opportunity seems out of reach, they learn that there is more than one way of getting things done. The illegal sale of conflict diamonds still manages to find a way to evade the established sanctions in place that ensure Africa’s safety and stability. As a result, smugglers and dealers, just like the characters of Johan and Thami, continue to reach for the promise of wealth and power – regardless of the consequences.
1400s: Zulu and Xhosa tribes establish large kingdoms in the South Africa region.

1652: Jan van Riebeeck, representing the Dutch East India Company, founds Cape Town and establishes the port of Cape Colony, leading the first Europeans to settle in South Africa.

1795: British forces seize Cape Colony from the Netherlands. Territory is returned to the Dutch in 1803, but surrendered back to the British in 1806.

1835-1840: The Boers leave Cape Colony in what is known as the “Great Trek” and found the Orange Free State and the Transvaal.

1852: The British take control of Cape Town and grant limited self-government to the Transvaal.

1858: Boers proclaim the Transvaal a republic.

1867: Diamonds are discovered at Kimberley.

1880-1881: First Boer War.
Also known as the Transvaal War, the First Boer War was the initial clash between the British and the Transvaal Boers. The conflict ends with a negotiated peace. Transvaal is restored as a republic.

1886: Gold is discovered in Johannesburg, making the city rich and triggering the gold rush.

1899-1902: Second Boer War.
Also known as the South African War, Dutch-speaking Boer inhabitants of the two independent Boer republics – the South African Republic (Transvaal Republic) and the Orange Free State – fight the British Empire. British troops gather on the Transvaal border and ignore an ultimatum to disperse. The Treaty of Vereeniging ends the war and the Transvaal and Orange Free State are made self-governing colonies of the British Empire.

General Sir Archibald Hunter served as the Divisions Commander in the Second Boer War. He was promoted again to Lieutenant General in 1900.

1910: South Africa becomes an independent nation. The former British colonies of the Cape and Natal and the Boer republics of the Transvaal and Orange Free State form the Union of South Africa, and Cape Colony is renamed the Cape of Good Hope Province, or Cape Province.

1913: Land Act introduced to prevent blacks, except those living in Cape Province, from buying land outside reserves.

1918: Rolihlahla Dalibhunga Mandela is born on July 18 in a small village in South Africa. A teacher later gives him the English name Nelson.
1948: Apartheid is introduced as a system of legal racial segregation when National Party takes power. Laws legally and physically separate different racial groups, as the rights of the majority non-white inhabitants of South Africa are limited and minority rule by white people is maintained.

1952: The African National Congress (ANC), a black civil rights group founded in 1912, begins a Campaign for Defiance of Unjust Laws as a protest against apartheid. Nelson Mandela is one of its leaders.

1960: In the town of Sharpeville, 67 African demonstrators are killed while protesting apartheid. The ANC is banned.

1962: Nelson Mandela is arrested by South African police for plotting against the government and launching a sabotage campaign as the head of the ANC’s new military wing.

1976: More than 600 killed in clashes between black protesters and security forces during an uprising in Soweto.

1990-1991: President F. W. de Klerk announces the end of apartheid. Mandela is freed from prison after serving 27 years. Public facilities are desegregated, apartheid laws repealed and international sanctions lifted.

1993: De Klerk and Mandela are jointly awarded the Nobel Peace Prize.


ANTONY HAGOPIAN
(Johan) most recently appeared as Henry Higgins in My Fair Lady at the John W. Engeman Theater at Northport in Long Island, New York. He has appeared on Broadway in Frost/Nixon (and also in the National Tour). Off Broadway, he has appeared in Walking Down Broadway (Mint Theater Company) and Stray (Cherry Lane Theatre). His regional credits include Cincinnati Playhouse in the Park, Pittsburgh Public Theater, The Shakespeare Theatre Company, Pioneer Theatre Company, Missouri Repertory Theatre, The Repertory Theatre of St. Louis, The Alabama Shakespeare Festival, Virginia Stage Company, Indiana Repertory Theatre, New Jersey Shakespeare Festival, PlayMakers Repertory Company, Dorset Theatre Festival and others. Television credits include “Law & Order,” “The Sopranos,” “As the World Turns,” “All My Children” and “Guiding Light.”

OWISO ODERA
(Thami) was last seen at the Globe in the 2008 Shakespeare Festival in Romeo and Juliet and The Merry Wives of Windsor. His other Globe credits include A Midsummer Night’s Dream and Titus Andronicus. Off Broadway he has appeared in The Overwhelming (Roundabout Theatre Company) and Romeo and Juliet (The Public Theater). His other regional theatre credits include the world premiere of Samuel J & K (Williamstown Theatre Festival), Gem of the Ocean (American Conservatory Theater), The Love of Three Oranges (La Jolla Playhouse) and Macbeth (Commonwealth Shakespeare Company). His television and film credits include “FlashForward,” “Three Rivers” (recurring), “Dirt” (recurring), “The Unit,” “Numb3rs,” Achilland, Relative Obscurity and The Thirst: Blood War. Mr. Odera received his M.F.A. from UC San Diego and B.A. from Earlham College. Thanks to Nicole for her love and support.

NED SCHMIDTKE
(Smith) has previously appeared at the Globe in The Pleasure of His Company, Sea of Tranquility, A Body of Water, Blue/Orange and Pericles. He has appeared on Broadway and in the National Tour of Aren’t We All? His regional credits include Loot (Ensemble Theatre Company of Santa Barbara), Oedipus the King (Clarence Brown Theatre Company), Tonight at 8:30 (The Antaeus Company), The Molière Comedies (Mark Taper Forum), Driving Miss Daisy (Utah Shakespeare Festival), Six Degrees of Separation (National Tour), The Real Thing (Court Theatre), Henry IV, Parts 1 and 2, Much Ado About Nothing, The Three Musketeers, The School for Scandal and Les Blancs (Oregon Shakespeare Festival), Molly Sweeney (Indiana Repertory Theatre), Twelfth Night and Cymbeline (Chicago Shakespeare Theatre), The Three Sisters and The Winter’s Tale (Goodman Theatre), Libra (Steppenwolf), Mrs. Warren’s Profession, Nothing Sacred and Enemy of the People (Northlight Theatre), Richard II, Macbeth and Tartuffe (Stratford Shakespeare Festival), Don Juan and Passion Play (Arena Stage) and Cyrano de Bergerac and Plenty (Huntington Theatre Company). Mr. Schmidtke’s film credits include The Change-Up (in post-production), Accepted, Wedding Crashers, xXx: State of the Union, Mercury Rising, My Best Friend’s Wedding, Chain Reaction, The Relic and Music Box. His television credits include “Criminal Minds,” “Medium,” “Point Pleasant,” “24,” “Without a Trace,” “Cold Case,” “Huff,” “NYPD Blue,” “JAG,” “The West Wing,” “The Practice,” “ER” and “Crossing Jordan.” Mr. Schmidtke has been a proud member of Actors’ Equity Association for over 35 years and serves on its National Council.

IAN BRUCE
(Playwright) was trained as an actor in Johannesburg and appeared briefly in the early 1970s on the South African stage and TV before leaving South Africa to begin a 17-year long political exile in Holland, where he cofounded the Tekhwini Theatre Foundation with Anthony Akerman and Joseph Mosikili. In 1978 his first play, Falls the Shadow, won a Dutch Arts Council Best New Play Award and several works on South African themes followed. The only one of these to evade South Africa’s censorship laws, My Father’s House, was courageously produced by PACT, the most progressive of the four provincial arts councils that existed in South Africa at the time, in 1987. After his return to South Africa in the early 1990s, Bruce focused on the uses of drama for development and spent some years living and working in poverty-stricken rural communities. In 1998 he began working with the New Africa Theatre Association, for which he and his wife, Ina, have created a host of productions, educational plays and industrial theater works. He is the current Executive Director of the New Africa Theatre Association. Since Groundswell, Bruce has written two more major plays: Transit (written and produced in 2009) and Burnt! (written in 2010 and currently in production in Cape Town).

KYLE DONNELLY
(Director) has directed The Old Globe’s Opus, Orson’s Shadow and A Midsummer Night’s Dream. She has had a long association with Arena Stage in Washington, DC, having been Associate Artistic Director from 1992 to 1998 and directed such productions as Well, She Loves Me, Born Yesterday, Tom Walker, The Women, Lovers and Executioners, The Miser, Molly Sweeney, A Small World, Dancing at Lughnasa (winner of Helen Hayes Award for Outstanding Resident Play), Summer and Smoke, A Month in the Country, The School for Wives, Misalliance, Polk County (Helen Hayes Award for Outstanding New Musical), Plough and the Stars, Shakespeare in Hollywood and others. She directed the American premiere of Brian Friel’s Give Me Your Answer, Do! Off Broadway for Roundabout Theatre Company and has directed Spoon Lake Blues (The Eugene O’Neill Theatre Center Festival), The Constant Wife and The Three Musketeers (Seattle Repertory Theatre), Philadelphia, Here I Come! (Williamstown Theatre Festival), The Rover and Dancing at Lughnasa (Goodman Theatre), Molly Sweeney (Steppenwolf Theatre Company), Ah, Wilderness!, Hyde Park, Aristocrats and Little Foxes (Huntington Theatre Company), The Constant Wife (American Conservatory Theater), Polk...
Permanente's Educational Theater Program and projects for The Santa Fe Opera, San Diego Opera and “Law & Order.” Her design and stylist credits for other media include music videos for Switchfoot, Bigg Steelee and John Mayer, the short films Midgetman, Sleep in Heavenly Peace and La Cerco and the feature films Johnny Got His Gun and Undercover Kids. She is currently an Assistant Professor at San Diego State University where she leads the M.F.A. Costume Design program. www.denitsa.com.

RUSSELL H. CHAMPA (Lighting Design) has current and recent projects that include Dangerous Beauty (Pasadena Playhouse), Timon of Athens (The Public Theater), Completeness (South Coast Repertory) and The Grand Manner (Lincoln Center for the Performing Arts). On Broadway, Mr. Champa has designed In the Next Room, or the vibrator play and Julia Sweeney’s God Said, “Ha!” at the Lyceum Theatre. His other New York credits include Manhattan Theater Club, Second Stage Theatre, Classic Stage Company, New York Stage and Film and La MaMa E.T.C. Regionally, Mr. Champa has designed for American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, Wilma Theatre, Seattle Repertory Theatre, Trinity Repertory Company, McCarter Theatre, Campo Santo, Williamstown Theatre Festival, The Actors’ Gang and the Kennedy Center. Thanks J + J. PEACE.

LINDSAY JONES (Sound Design) has designed the Off Broadway productions of Through the Night (Union Square Theatre and Westside Theatre), The Brother/Sister Plays (The Public Theater), The Burnt Part Boys (Playwrights Horizons), Top Secret (New York Theatre Workshop), The God of Hell (The Actors Studio), In the Continuum (Primary Stages), 1001 (Page 73), The Glass Cage (Mint Theater Company), Beautiful Thing (Cherry Lane Theatre) and many others. He has designed regionally for McCarter Theatre, Arena Stage, Goodman Theatre, Steppenwolf Theatre Company, Hartford Stage, Guthrie Theater, Chicago Shakespeare Theatre, South Coast Repertory, CENTERSTAGE, American Conservatory Theater, Seattle Repertory Theatre, Utah Shakespeare Festival, Northlight Theatre, Milwaukee Repertory Theater, Geva Theatre and many others. His international credits include productions in Austria, Zimbabwe, South Africa, Canada, Scotland and with the Royal Shakespeare Company in Stratford-upon-Avon, England. Mr. Jones has received five Joseph Jefferson Awards and 15 nominations, an Ovation Award and three nominations, Los Angeles Drama Critics Circle and San Diego Theatre Critics Circle Awards and nominations for Drama Desk, Henry Hewes Design, AUDELCO, Barrymore, LA Weekly, Connecticut Critics Circle, Austin Critics’ Table and Garland Awards. He was also the first (and only) sound designer to win the Michael Maggio Emerging Designer Award. His recent television and film scoring work includes Mama, I Want to Sing for 20th Century Fox, “Family Practice” for Sony Pictures/Lifetime Television and A Note of Triumph: The Golden Age of Norman Corwin (2006 Academy Award winner, Best Documentary, Short Subjects) for HBO Films. www.lindsayjones.com.

GILLIAN LANE-PLESCIA (Dialect Coach) was born and brought up in England and trained in Theatre at The Royal Academy of Music. She received her M.A. in Theatre from Florida State University. Her dialect coaching credits include the Broadway productions of War Horse, Priscilla Queen of the Desert and The Philanthropist. Her Off Broadway credits include The Milk Train Doesn’t Stop Here Anymore, Kit Marlowe and The Misanthrope. Regionally she has coached for Actors Theatre of Louisville, American Players Theatre, Arena Stage, Alley Theatre, The Banff Centre, CENTERSTAGE, Goodman Theatre, Guthrie Theater, Hartford Stage, Huntington Theatre Company, Long Wharf Theatre, McCarter Theatre, Milwaukee Repertory Theater, New Jersey Shakespeare Festival, PlayMakers Repertory Company, Seattle Repertory Theatre, The Shakespeare Theatre Company, Steppenwolf Theatre Company, Trinity Repertory Company and Yale Repertory Theatre. Ms. Lane-Plescia’s opera credits include eight seasons as diction coach with Lyric Opera of Chicago. She has been on the faculty of The Juilliard School since 2000 and was formerly Director of Theatre Voice for.
ANNETTE YÉ (Stage Manager) recently was the Stage Manager for The Old Globe’s 2010 production of Dr. Seuss’ How The Grinch Stole Christmas! Her other Globe credits include Boeing-Boeing, The First Wives Club, Opus, Dancing in the Dark, Hay Fever and the 2008 and 2010 Summer Shakespeare Festivals. Ms. Yé’s regional credits include Peter and the Starcatchers, Tobacco Road and ¡Salsalandia! (La Jolla Playhouse). Her other credits include 9 Parts of Desire (Mo’olelo Performing Arts Company), Honky Tonk Angels, Baby and No Way to Treat a Lady (North Coast Repertory Theatre) and Forbidden Broadway: Special Victims Unit (Theatre in Old Town).

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 Tritto, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 “Mr. Abbott’ Award (SDCT), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCT), 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, 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.

The Dry Salvages
No. 3 of Four Quartets, Part I | By T.S. Eliot

I do not know much about gods; but I think that the river is a strong brown god—sullen, untamed and intractable, patient to some degree, at first recognised as a frontier; useful, untrustworthy, as a conveyer of commerce; then only a problem confronting the builder of bridges. The problem once solved, the brown god is almost forgotten by the dwellers in cities—ever, however, implacable.

Keeping his seasons and rages, destroyer, reminder of what men choose to forget. Unhonoured, unpropitiated by worshippers of the machine, but waiting, watching and waiting. His rhythm was present in the nursery bedroom, in the rank ailanthus of the April dooryard, in the smell of grapes on the autumn table, and the evening circle in the winter gaslight.

The river is within us, the sea is all about us; the sea is the land’s edge also, the granite into which it reaches, the beaches where it tosses its hints of earlier and other creation: The starfish, the horseshoe crab, the whale’s backbone; the pools where it offers to our curiosity the more delicate algae and the sea anemone. It tosses up our losses, the torn seine, the shattered lobsterpot, the broken oar and the gear of foreign dead men. The sea has many voices, many gods and many voices.

The salt is on the briar rose,

The fog is in the fir trees.

The sea howl and the sea yelp are different voices

And the sea yelp, are different voices;

Often together heard: the whine in the rigging,

The menace and caress of wave that breaks on water,

The distant rote in the granite teeth,

And the wailing warning from the approaching headland are all sea voices, and the heaving groaner rounded homewards, and the seagull: And under the oppression of the silent fog the tolling bell

Measures time not our time, rung by the unhurried ground swell, a time

Older than the time of chronometers, older

Than time counted by anxious worried women lying awake, calculating the future,

Trying to unweave, unwind, unravel and piece together the past and the future,

Between midnight and dawn, when the past is all deception,

The future futureless, before the morning watch when time stops and time is never ending;

And the ground swell, that is and was from the beginning, clangs the bell.
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By WILLIAM SHAKESPEARE
Directed by ADRIAN NOBLE
JUNE 5 - SEPTEMBER 25
LOWELL DAVIES FESTIVAL THEATRE

MUCH ADO ABOUT NOTHING
By WILLIAM SHAKESPEARE
Directed by RON DANIELS
MAY 29 - SEPTEMBER 24
LOWELL DAVIES FESTIVAL THEATRE

AMADEUS
By PETER SHAFER
Directed by ADRIAN NOBLE
JUNE 12 - SEPTEMBER 22
LOWELL DAVIES FESTIVAL THEATRE
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater.

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For additional information on how you may become a Season Sponsor, please contact Todd R. Schultz, Director of Development, at (619) 231-1941 x2310.
High school students get in on the act!

3RD ANNUAL GLOBE HONORS!
The Old Globe welcomes high school actors and actresses to audition for Globe Honors. Talented teens compete for scholarships and the chance to participate in national-level competition in New York City! Globe Honors is open to any high school student in San Diego County.

PRELIMINARY AUDITIONS:
Saturday, May 7; Sunday, May 8; and Monday, May 9

SEMIFINALS: Monday, May 16, 4:00 PM

FINALS: Monday, May 16, 8:00 PM

CATEGORIES:
• Technical Theatre — portfolio and interview
• Spoken Theatre — any role in any production (school, community, professional theatres)
• Musical Theatre — any role in any production (school, community, professional theatres)
• Musical Theatre — leading role in a school production

HIGH SCHOOL SUMMER SHAKESPEARE INTENSIVE
Students immerse themselves in classical acting technique and rehearsals for a production of Shakespeare’s plays. This year, students will take to the Lowell Davies Festival Theatre to perform in short versions of The Comedy of Errors and The Merry Wives of Windsor.

Students will participate in workshops with actors from our professional Shakespeare repertory company, receive instruction from industry professionals and perform on The Old Globe’s famous outdoor stage.

AUDITION DATES: Saturday, March 19 and Sunday, March 20

REHEARSAL DATES: Monday - Friday, July 18 - August 15

PERFORMANCE DATE: Monday, August 15

FEE: $600

For more information please visit www.TheOldGlobe.org or email GlobeLearning@TheOldGlobe.org.
MIDDLE SCHOOL SUMMER CONSERVATORY

Middle school-aged students join us in the summer for two weeks of intense acting study with our professional teaching staff plus actors from the professional Shakespeare repertory company. These enthusiastic young people delve into scene study, stage combat, theatre games, improvisation, movement and specialty workshops that build their skills as they mature as actors. No audition necessary but a passion for theatre and acting is important for this program.

DATES: Monday – Friday, July 11 – 22   | TIME: 10:00 AM – 3:00 PM daily   | FEE: $450 ($400 for Globe subscribers)

THEATRE TOTS

Does your preschooler dramatize every story he reads? Is your five year old acting out dramas in the garage? Send that tiny thespian to Theatre Tots at The Old Globe. This fun creative dramatics program builds literacy skills while teaching basics of acting to children ages 4, 5 and 6.

DATES: Saturdays, May 14 and 28; June 11 and 25; and July 9 and 23
TIME: 10:00 AM – 11:30 AM
FEE: $25 per session
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.

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<td>The Shubert Foundation</td>
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PERFORMANCES MAGAZINE 19
August: Osage County

BY Tracy Letts | DIRECTED BY Sam Gold

MAY 7 – JUNE 12, 2011
OLD GLOBE THEATRE

Life of Riley

BY Alan Ayckbourn | DIRECTED BY Richard Seer

APRIL 30 – JUNE 5, 2011
SHERYL AND HARVEY WHITE THEATRE

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 Supervisor Pam Slater-Price and the County of San Diego Board of Supervisors.

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*In Memoriam
This list current as of February 8, 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.

This list current as of February 8, 2011

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City of San Diego

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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.

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*In Memoriam

* Denotes increased giving in 2010

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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.
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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!

Craig Noel in 1957

Craig Noel League

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Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadel & 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. Sy & Ruth Ann Silver
Stephen M. Silverman
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 Halliday 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
Carolyn Vorson-Wellcome

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.
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.


* 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 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) 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

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Executive Producer</td>
<td>Louis G. Spisto</td>
</tr>
<tr>
<td>General Manager</td>
<td>Michael G. Murphy</td>
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<tr>
<td>Director of Marketing and Communications</td>
<td>Dave Henson</td>
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<tr>
<td>Director of Development</td>
<td>Todd Schultz</td>
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<tr>
<td>Director of Finance</td>
<td>Mark Somers</td>
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<tr>
<td>Director of Professional Training</td>
<td>Richard Seer</td>
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<tr>
<td>Director of Production</td>
<td>Robert Drake</td>
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<tr>
<td>Director of Education</td>
<td>Roberta Wells-Famula</td>
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<tr>
<td>Shakespeare Festival Artistic Director</td>
<td>Adrian Noble</td>
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<tr>
<td>Playright-in-Residence</td>
<td>Matthew Lopez</td>
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<tr>
<td>Company Coordinator</td>
<td>Jack DePalma</td>
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<tr>
<td>Casting Director</td>
<td>Samantha Barrie</td>
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<tr>
<td>Associate Artistic</td>
<td>Bernadette Hanson</td>
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<tr>
<td>Technical/Associate Technical</td>
<td>Benjamin Thoron</td>
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<tr>
<td>Technical Director</td>
<td>Wendy Berzansky</td>
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<tr>
<td>Resident Design Assistant</td>
<td>Sean Fanning</td>
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<tr>
<td>Technical Assistant/Buyer</td>
<td>Eliza Koshin</td>
</tr>
<tr>
<td>Stage Carpenter/Flyman, Globe</td>
<td>Christian Thorsen</td>
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<tr>
<td>Charge Scenic Artist</td>
<td>Edee Armand Serial</td>
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<tr>
<td>Scenic Artisit</td>
<td>Victoria Erbe, David Garcia</td>
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<tr>
<td>Master Carpenter</td>
<td>Gillian Kelleher</td>
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<tr>
<td>Master Carpenter</td>
<td>Robert Dougherty</td>
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<tr>
<td>Master Carpenter, Festival</td>
<td>Andrew Young</td>
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<tr>
<td>Charge Carpenter, White</td>
<td>Laura McIntyre</td>
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<tr>
<td>Assistant Master Carpenter</td>
<td>Chris Chauvet, Jason Chohon, Thomas Hawkins,</td>
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<tr>
<td>Production Stage Manager</td>
<td>Jack Hernandez, Josh Letton, Carpeters</td>
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<tr>
<td>Costume Director</td>
<td>Stacy Sutton</td>
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<tr>
<td>Resident Design Associate</td>
<td>Charlotte Devaux Shields</td>
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<tr>
<td>Assistant to the Director</td>
<td>Maureen Mac Niallais</td>
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<tr>
<td>Design Assistant/Shopper</td>
<td>Shelly Williams</td>
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<tr>
<td>Design Assistant</td>
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<td>General Drapers</td>
<td>Erin Cass, Wendy Miller</td>
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<td>Stitchers</td>
<td>Joanna Sypulowskia</td>
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<tr>
<td>Craft Supervisor/Dyer/Painter</td>
<td>Erin Carignan</td>
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<tr>
<td>Wig and Makeup Supervisor</td>
<td>Molly O’Connor</td>
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<tr>
<td>Assistant to Wig and Makeup Supervisor</td>
<td>Kim Parker</td>
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<tr>
<td>Wardrobe Supervisor</td>
<td>Beverly Boyd</td>
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<tr>
<td>Crew Chief Globe</td>
<td>Beth Merriman</td>
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<tr>
<td>Crew Chief White</td>
<td>Anna MacDonald</td>
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<td>Wardrobe Crew Globe</td>
<td>Kristin Bongiovanni, Noelle Van Wyk, Marie Jezsber</td>
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<td>Rental Agent</td>
<td>Properties Director</td>
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<tr>
<td>Assistant to the Director</td>
<td>Neil A. Holmes</td>
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<tr>
<td>Shop Foreman</td>
<td>Kristin Steva Campbell</td>
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<td>Lead Craftsman</td>
<td>M.H. Schrenkensien</td>
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<tr>
<td>Property Master, Globe</td>
<td>Rory Murphy</td>
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<td>Property Master, White</td>
<td>Josh Camp, Patricia Rutter</td>
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<td>Property Master, Festival</td>
<td>David Medina</td>
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<td>Properties Buyer</td>
<td>Trevor Hay</td>
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<td>Property Master</td>
<td>David Buess</td>
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<tr>
<td>Lighting Director</td>
<td>Nate Parde</td>
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<tr>
<td>Lighting Assistant</td>
<td>Shawn Cadence</td>
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<tr>
<td>Master Electrician, Globe</td>
<td>Tonnie Ficken</td>
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<tr>
<td>Master Electrician, White</td>
<td>Jim Dodd</td>
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<tr>
<td>Master Electrician, Festival</td>
<td>Kevin Liddell</td>
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<td>Master Sound Technician, White</td>
<td>Kevin Anthenill, Katie Brost, Mark Dewey,</td>
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<td>Electricians</td>
<td>Mickey Finn, Noah Gehr, Andy Lowe,</td>
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<tr>
<td>Music</td>
<td>Hunter Smith</td>
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<td>Sound</td>
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<tr>
<td>Master Sound Technician, White</td>
<td>Paul Peterson</td>
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<tr>
<td>Information Technology Manager</td>
<td>Bryan Scott</td>
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<tr>
<td>Information Technology Assistant</td>
<td>Dean Yager</td>
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<td>Information Technology Assistant</td>
<td>Edee Armand, W. Adam Bernard, Victoria Erbe,</td>
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<td>Human Resources Director</td>
<td>Sandra Parde</td>
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<td>Facilities Manager</td>
<td>Randy McWilliams</td>
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<tr>
<td>Violanda Corona, Ismael Delgado, Miguel Gaspar</td>
<td>Robert Gonzalez, Reyna Huerta, Jose Morales,</td>
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<td>Albert Rios, Maria Rios, Velka Smith, Nicolas Torres, Leonardo Rodriguez</td>
<td>Thad Steffen, Information Technology Assistant,</td>
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<td>Building Staff</td>
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<td>Program Coordinator</td>
<td>Maria Carrera, Cynthia Caywood, Ray Chambers,</td>
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<tr>
<td>Gerhard Gessner, Jan Gisl, Fred Robinson,</td>
<td>Liz Shipman, MFA Faculty</td>
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<tr>
<td>Jeanne Marie Galioto, Ben Seibert, George Yu</td>
<td>John Montelbano Hael, Education Education</td>
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<td>Costume Assistant</td>
<td>Caroline Green</td>
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<td>Speakers Bureau Coordinator</td>
<td>David Carson, Amanda Cooley Davis, James Cota,</td>
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<tr>
<td>Maria Josefa De La Parra, Jo Anne Glover, Brian Hammond, Sarah Price-Keating, Jennifer Barclay Newsham, Radhika Rao, Teaching Artists</td>
<td>Francisco Deneghe, Assistant General Manager,</td>
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<td>Marketing/Events Assistants</td>
<td>Susie Virgilio</td>
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<td>Ticket Services</td>
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<td>Marsi Fisher</td>
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<td>Dani Meester</td>
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<td>Tony Dixon</td>
<td>Rob Novak</td>
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<td>Lead Ticket Service Representatives</td>
<td>Brian Abraham, Kari Archer, Brittany Bailey, Sarah Ditges, Stephen Greenhalgh, Merri Fitzpatrick, Tyler Jones, Angela Juby, Cassie Lep, Caryn Morgan, Christopher Smith, Derek Smith, Diana Steffen, Rico Zamora</td>
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<tr>
<td>Food and Beverage Manager</td>
<td>Elaine Ginty</td>
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<tr>
<td>Membership Administrator</td>
<td>Timothy Acosta, Paige Pilhal, Amanda Rhoades,</td>
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<tr>
<td>V.I.P. Valet Attendants</td>
<td>Ben Salazar-Dunbar, Jason Smith</td>
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<td>Parking Lot Attendants</td>
<td>Park Staff</td>
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<td>V.I.P. Valet Attendants</td>
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<td>Marketing Assistant</td>
<td>Mike Callaway</td>
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<tr>
<td>Theatre Manager</td>
<td>Kari Callahan</td>
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<tr>
<td>House Managers</td>
<td>Brian Davis</td>
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<td>A. Samantha Beckhart</td>
<td>Mike Callay</td>
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<td>Front of House Assistant</td>
<td>Mike Callay</td>
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<tr>
<td>Food and Beverage Manager</td>
<td>Elaine Ginty</td>
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<tr>
<td>Security Supervisor</td>
<td>Rachel Garcia</td>
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<td>Security Officers</td>
<td>Dallas Chang, Sherisa Etwil, Janet Larson, Jeffrey Neitzel, Patricia Ceja, Andre Holmes, Jeff Howell, Parking Lot Attendants, Norman Ramos, Danny Wilcox</td>
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<tr>
<td>Founding Director</td>
<td>Jack O'Brien</td>
</tr>
<tr>
<td>Artistic Director Emeritus</td>
<td>Craig Noel</td>
</tr>
</tbody>
</table>

### ARTISTIC

- **Lighting**
  - Nate Parde
  - Shawn Cadence
  - Tonnie Ficken
  - Jim Dodd
  - Kevin Liddell
  - Kevin Anthenill, Katie Brost, Mark Dewey, Mickey Finn, Noah Gehr, Andy Lowe, Hunter Smith

- **Sound**
  - Paul Peterson
  - Bryan Scott
  - Dean Yager
  - Thad Steffen
  - John Ralston

- **ADDITIONAL**
  - Brian Franko
  - Randy McWilliams
  - Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Velka Smith, Nicolas Torres, Leonardo Rodriguez

### PRODUCTION

- **Costumes**
  - Stacy Sutton
  - Charlotte Devaux Shields
  - Maureen Mac Niallais
  - Shelly Williams
  - Michelle Souza
  - Erin Cass, Wendy Miller
  - Babes Behling, Anne Glidden Grace
  - Mary Miller
  - Joanna Sypulowskia
  - Erin Carignan
  - Molly O'Connor
  - Kim Parker
  - Beverly Boyd
  - Beth Merriman
  - Anna MacDonald
  - Kristin Bongiovanni, Noelle Van Wyk, Marie Jezsber

- **Properties**
  - Neil A. Holmes
  - Kristin Steva Campbell
  - M.H. Schrenkensien
  - Rory Murphy
  - Josh Camp, Patricia Rutter
  - David Medina
  - Trevor Hay
  - David Buess
  - Trevor Hay

- **Lighting**
  - Nate Parde
  - Shawn Cadence
  - Tonnie Ficken
  - Jim Dodd
  - Kevin Liddell
  - Kevin Anthenill, Katie Brost, Mark Dewey, Mickey Finn, Noah Gehr, Andy Lowe, Hunter Smith

- **Sound**
  - Paul Peterson
  - Bryan Scott
  - Dean Yager
  - Thad Steffen
  - John Ralston

### ADMINISTRATION

- **Human Resources Director**
  - Sandra Parde

- **Maintenance**
  - Randy McWilliams
  - Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Maria Rios, Velka Smith, Nicolas Torres, Leonardo Rodriguez

### PROFESSIONAL TRAINING

- **Education**
  - John Montelbano Hael

- **FINANCE**
  - Carly Bennett

- **DEVELOPMENT**
  - Marilyn McAvoy

- **Donor Services**
  - Lee Conway, Monica Jorgensen, Barbara Lekes, Pamela Malone, Richard Navarro, Stephanie Reed, Judy Zimmerman

- **MARKETING**
  - Jeffrey Weiser

- **Ticket Services**
  - Bob Cockington

- **PAYMENT**
  - Mike Callaway

- **PATTERNS**
  - Kate Callahan

- **PROFESSIONAL TRAINING**
  - John Montelbano Hael

- **FINANCE**
  - Carly Bennett

- **DEVELOPMENT**
  - Marilyn McAvoy

- **Donor Services**
  - Lee Conway, Monica Jorgensen, Barbara Lekes, Pamela Malone, Richard Navarro, Stephanie Reed, Judy Zimmerman