

 THE OLD GLOBE

performances

at the **SHERYL AND HARVEY WHITE THEATRE**

APRIL 2011



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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.

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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.



J. KAPRYNA WROBOWICZ

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 Tekhwini 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.

A stylized, handwritten signature in black ink, likely belonging to Louis G. Spisto. The signature is fluid and cursive, with a large initial 'L'.

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
SMITHNed 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
DramaturgLily 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.

Board of Directors



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

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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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*In Memoriam

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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.



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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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.



(l. to r.) Circle Patrons and Production Sponsors Phyllis Cohn and Arthur Brody with Old Globe Associate Artist Tovah Feldshuh at the Opening Night Dinner for the Globe's 2010 production of *Golda's Balcony*. Photo by Douglas Gates.

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:

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- VIP ticketing and subscription services
- Unlimited access to the Lipinsky Family Suite

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- Annual Founders Dinner
- Access to Broadway theatre house seats

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- 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.



BLOOD DIAMONDS

A TURBULENT HISTORY

BY JENNA LONG

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."

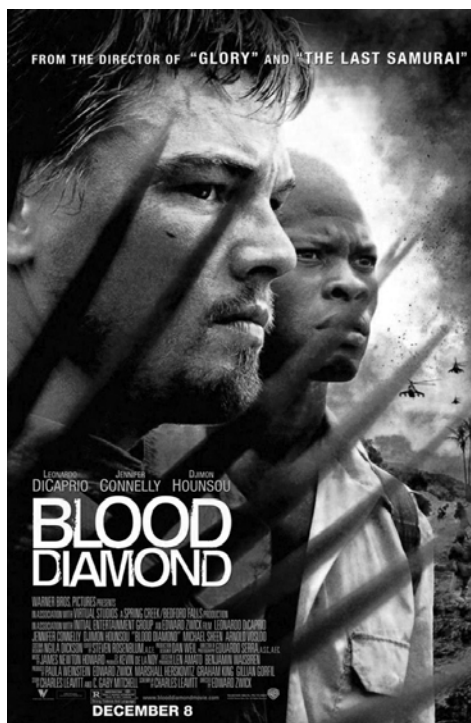
The diamond industry, however, has had a long and troubled history in Africa. "Blood diamonds" – mined in war zone areas

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



Workers pan for diamonds at a government-run mine in Sierra Leone.



The 2006 feature film *Blood Diamond*.



African workers digging in a mine to remove diamond-bearing gravel from marine terraces where it is deposited. Johannesburg, South Africa, April 1950. Photo by Margaret Bourke-White.

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.

SOUTH AFRICA

the history of a nation



Arrival of Jan van Riebeeck in Cape Town. Painting by Charles Davidson Bell.



General Sir Archibald Hunter. Photo by Alexander Bassano.



Boer guerrillas during the Second Boer War.

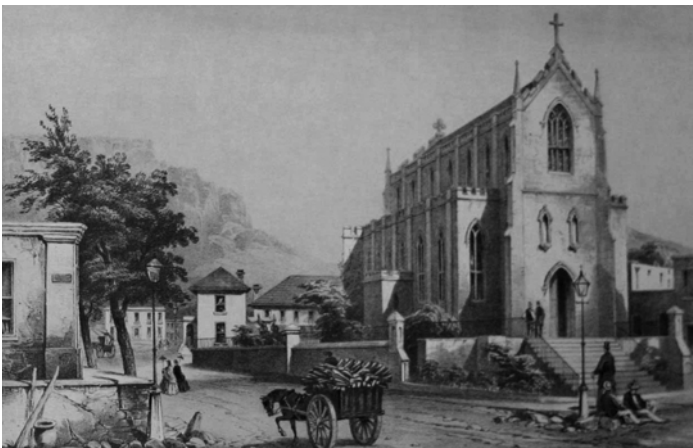


Illustration of late-19th century Cape Town.

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.

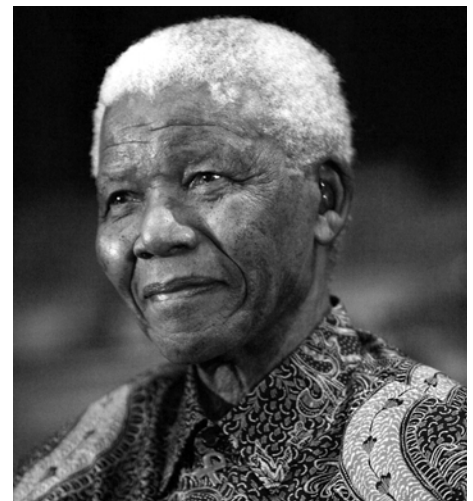
1990-1991: President F. W. de Klerk announces the end of apartheid. Mandela is freed from prison after serving 27 years. Public facilities are desegregated, apartheid laws repealed and international sanctions lifted.

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

1994: South Africa holds its first elections in which all races can vote. Nelson Mandela is elected president. Government of National Unity formed, remaining sanctions lifted. South Africa takes seat in UN General Assembly after 20-year absence.

1996: Truth and Reconciliation Commission chaired by Archbishop Desmond Tutu begins hearings on human rights crimes committed by former government and liberation movements during apartheid era. Parliament adopts new constitution. National Party withdraws from the coalition, saying it is being ignored.

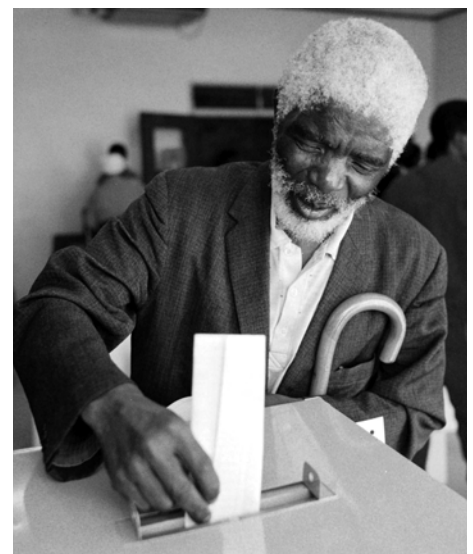
1998: Truth and Reconciliation Commission report brands apartheid a crime against humanity.



Nelson Mandela, President of South Africa from 1994 to 1999.



On the foot of the majestic Table Mountain is Cape Town, the capital of South Africa.



A South African man voting in the historic 1994 election, the first time in the country's history that all citizens, regardless of race or ethnicity, were allowed to vote.



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," *Acholiand*, *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*

County (McCarter Theatre and Berkeley Repertory Theatre), *State of the Union* (Ford's Theatre), *Pygmalion* and *Paradise Hotel* (Court Theatre), *Zara Spook* and *Other Lures* (Humana Festival), *Collected Stories* (A Contemporary Theatre), *The Rivals* (Alabama Shakespeare Festival), *Baltimore Waltz* (The Studio Theatre), *Three Nights in Tehran* (Signature Theatre Company), *To Kill a Mockingbird* (Alliance Theatre) and many other regional theatres around the country. She founded her own acting studio called The Actors Center in Chicago, a leading training center for actors in that city from 1982-1992. She is a member of Stage Directors and Choreographers, winner of an Alan Schneider Award from Theatre Communications Group, AT&T Onstage Award, Helen Hayes Award and Joseph Jefferson Award and holds the Arthur and Molli Wagner Endowed Chair in Acting. She is the head of the professional actor training program at the University of California, San Diego.

KATE EDMUNDS (Scenic Design) is pleased to return to The Old Globe where she designed *Opus*. Her designs have been seen around the country at American Conservatory Theater, Berkeley Repertory Theatre, Seattle Repertory Theatre, Manhattan Theatre Club, Arena Stage and Goodman Theatre, among many others. As well as Kyle Donnelly, Ms. Edmunds has worked with many directors including Sharon Ott, Tony Taccone, Giles Havergal, Carey Perloff and Irene Lewis. Ms. Edmunds' designs range from the classics (*Hecuba*, *Twelfth Night* and *The Misanthrope*) to contemporary (*Angels in America*, *Blue Door* and *Rabbit Hole*). She also designed the environment for the Tech Awards exhibit at The Tech Museum in San Jose. She teaches design at UC Santa Cruz.

DENITSA BLIZNAKOVA (Costume Design) is happy to return to The Old Globe where she has previously designed *Jane Austen's Emma – A Musical Romantic Comedy*, *The Whipping Man*, *The Merry Wives of Windsor* and *Opus*. Her design work elsewhere includes productions at Falcon Theatre, A Noise Within, New Repertory Theatre, Long Wharf Theatre, Williamstown Theatre Festival and others. Her previous work also includes touring shows for Kaiser

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 Steele and John Mayer, the short films *Midgetman*, *Sleep in Heavenly Peace* and *La Cerca* 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 Theater, 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

the M.F.A. programs of the Universities of North Carolina and Michigan. She has published 20 self-teaching dialect CDs for actors. www.dialectresource.com.

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 *iSalsalandia!* (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 Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

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



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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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.

SPECIAL THANKS



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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 conveyor 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
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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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:

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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.



Younger children can join the fun, too!



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



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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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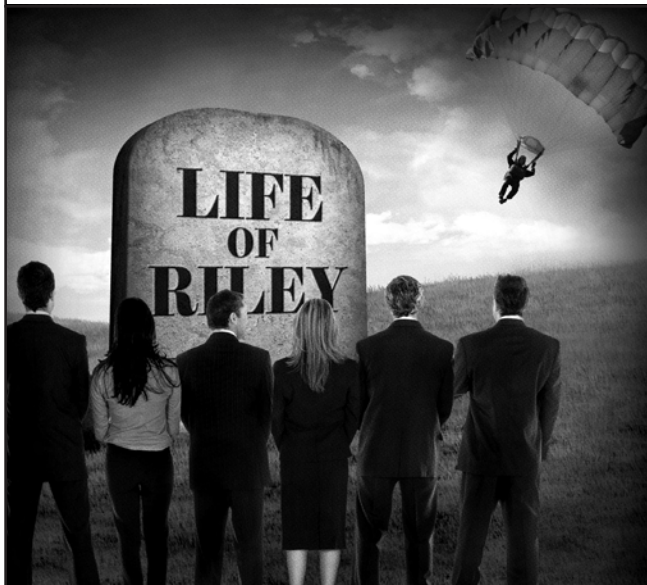


MAY 7 – JUNE 12, 2011

OLD GLOBE THEATRE

August: Osage County

BY Tracy Letts | DIRECTED BY Sam Gold



APRIL 30 – JUNE 5, 2011

SHERYL AND HARVEY WHITE THEATRE

Life of Riley

BY Alan Ayckbourn | DIRECTED BY Richard Seer

Public Support

**vibrant culture
vibrant city**
 Commission for Arts and Culture
 City of San Diego



NATIONAL
 ENDOWMENT
 FOR THE ARTS



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

Globe Ambassadors

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

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Dr. & Mrs. Edgar D. Canada
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Mary H. Clark*
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Doris & Lou Vettese ♦
Pamela J. Wagner ♦
Jordine Von Wantoch ♦

*In Memoriam

♦ Denotes increased giving in 2010

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

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City National Bank	KPMG, LLP	Neiman Marcus
ResMed Foundation	Torrey Pines Bank	Vistage International
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PRA Destination Management		

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:

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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.

Supporting The Old Globe Forever



Craig Noel in 1957

Members of the Craig Noel League are ensuring a successful future for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. We thank our members for their legacy gifts and urge others to join them in the Craig Noel League.

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

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

∞ Craig Noel League ∞ Planned Giving Society of The Old Globe

Anonymous (16)
Diana Barliant
Nancine Belfiore
Alan Benaroya
Ronald Brown
Dr. & Mrs. Edgar D. Canada
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Ronald J. Newell
Greg & Polly Noel
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Darlene Shiley

Patsy & Forrest Shumway
B. Sy & Ruth Ann Silver
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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
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Ginny Unanue
Carol & Lawrence Veit
Jordine Von Wantoch
Merle Wahl
Holly J. B. Ward
Sheryl & Harvey P. White
Mrs. Jack Galen Whitney
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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.

Donors to the Endowment

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In Memoriam Gifts to the Endowment or Annual Fund

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Jessie Polinsky
Donald Shiley
Dorothy Shorb Prough
Marje Spear
Marian Trevor
Harvey Von Wantoch
Phil Wahl
Stanley E. Willis II

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.

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

Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 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) 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

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

ARTISTIC

Adrian Noble **Shakespeare Festival Artistic Director**
 Matthew Lopez **Playwright-in-Residence**
 Jack DePalma **Play Development Director**
 Samantha Barrie **Casting Director**
 Bernadette Hanson **Artistic Associate**

PRODUCTION

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 Ron Cooling **Company Manager**
 Carol Donahue **Production Coordinator**

Stage Management

Leila Knox **Production Stage Manager**

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Benjamin Thoron **Technical Director**
 Wendy Berzansky **Associate Technical Director**
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 Christian Thorsen **Stage Carpenter/Flyman, Globe**
 Carole Payette **Charge Scenic Artist**
 Edee Armand, W. Adam Bernard,
 Victoria Erbe, David Garcia **Scenic Artists**
 Gillian Kelleher **Master Carpenter**
 Robert Dougherty **Master Carpenter, Festival**
 Andrew Young **Charge Carpenter, White**
 Laura McEntyre **Assistant Master Carpenter**
 Chris Chauvet, Jason Chohon, Thomas Hawkins,
 Jack Hernandez, Josh Letton **Carpenters**

Costumes

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 Charlotte Devaux Shields **Resident Design Associate**
 Maureen Mac Niallais **Assistant to the Director**
 Shelly Williams **Design Assistant/Shopper**
 Michelle Souza **Design Assistant**
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 Babs Behling, Anne Glidden Grace **Assistant Cutters**
 Mary Miller **Costume Assistant**
 Joanna Stypulkowska **Stitchers**
 Erin Carignan **Craft Supervisor/Dyer/Painter**
 Molly O'Connor **Wig and Makeup Supervisor**
 Kim Parker **Assistant to Wig and Makeup Supervisor**
 Beverly Boyd **Wardrobe Supervisor**
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 Anna MacDonald **Crew Chief White**
 Kristin Bongiovanni,
 Noelle Van Wyk **Wardrobe Crew Globe**
 Marie Jezbera **Rental Agent**

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 M.H. Schrenkeisen **Shop Foreman**
 Rory Murphy **Lead Craftsman**
 Josh Camp, Patricia Rutter **Craftspersons**
 David Medina **Properties Buyer**
 Trevor Hay **Property Master, Globe**
 David Buess **Property Master, White**
 Trevor Hay **Property Master, Festival**

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 Shawna Cadence **Lighting Assistant**
 Tonnie Ficken **Master Electrician, Globe**
 Jim Dodd **Master Electrician, White**
 Kevin Liddell **Master Electrician, Festival**
 Kevin Anthenill, Katie Brost, Mark Dewey,
 Mickey Finn, Noah Gehr, Andy Lowe,
 Hunter Smith **Electricians**

Sound

Paul Peterson **Sound Director**
 Erik Carstensen **Master Sound Technician, Globe**
 Jeremy Siebert **Master Sound Technician, White**

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 Radhika Rao **Teaching Artists**

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 A. Samantha Beckhart **Front of House Assistant**
 Elaine Gingery **Food and Beverage Manager**
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 Ben Salazar-Dunbar, Jason Smith **Pub Staff**
 Rose Espiritu, Stephanie Rakowski,
 Stephanie Reed **Gift Shop Supervisors**

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 Dallas Chang, Sherisa Eselin,
 Janet Larson, Jeffrey Neitzel **Security Officers**
 Patricia Ceja, Andre Holmes,
 Jeff Howell **Parking Lot Attendants**
 Norman Ramos, Danny Wilcox **V.I.P. Valet Attendants**

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