

 THE OLD GLOBE

performances

at the **SHERYL AND HARVEY WHITE THEATRE**

JANUARY 2011



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.



J. KARPZYNA WROKOWICZ

Reexamining a classic play in our intimate arena setting has been a joy for our audiences as well as for our directors, designers and actors. Taking a play like *Death of a Salesman* that is traditionally seen as a “proscenium play” and peeling back its layers from this vantage point is revelatory

for all involved. I’m pleased that we are able to add Arthur Miller’s undisputed masterpiece to our “Classics Up Close” series. This play is one of the major works of American drama that defined an era.

Miller himself gives us a guide for our production with the subtitle from the original edition of the play: “Certain Private Conversations in Two Acts and a Requiem.” To my mind, this absolutely suggests an up-close staging in which we can listen at close range to these private conversations from which Miller has constructed his play.

Miller further writes in his initial stage directions, “An air of the dream clings to the place, a dream rising out of reality.” To bring this vision to life, we’re pleased to welcome back Pam MacKinnon to the Globe. She’s a sought-after director in New York and at major regional theatres around the country.

I know you will enjoy Pam’s reimagining of this great play, and I thank you for taking the journey with us.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

DEATH OF A SALESMAN

BY
ARTHUR MILLER

SCENIC DESIGN
Marion Williams

COSTUME DESIGN
Mathew J. LeFebvre

LIGHTING DESIGN
Rui Rita

SOUND DESIGN
Jeremy J. Lee

STAGE MANAGER
Lavinia Henley

DIRECTED BY
PAM MACKINNON

Casting by Samantha Barrie, CSA

DEATH OF A SALESMAN is presented by special arrangement
with Dramatists Play Service, Inc., New York.

Sheryl and Harvey White Theatre
January 22 - February 27, 2011

THE CAST

(in order of appearance)

WILLY LOMAN	Jeffrey DeMunn*
LINDA	Robin Moseley*
BIFF	Lucas Caleb Rooney*
HAPPY	Tyler Pierce*
BERNARD	Ben Diskant
THE WOMAN	Jordan Baker*
CHARLEY	John Procaccino*
UNCLE BEN	Adrian Sparks*
HOWARD WAGNER/2ND WAITER	Jonathan Spivey
JENNY/LETTA	Deborah Radloff
STANLEY	Jesse Jensen
MISS FORSYTHE	Ryman Sneed
Stage Manager	Lavinia Henley*

SETTING

The action takes place in Willy Loman's house and yard and in various places he visits in the New York and Boston of 1949.

There will be one 15-minute intermission.

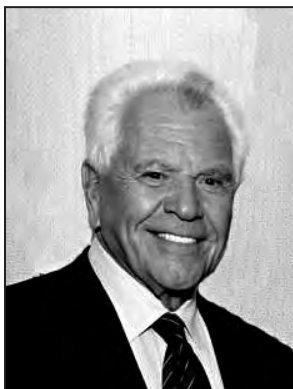
PRODUCTION STAFF

Assistant Director	Hondo Weiss-Richmond
Assistant Scenic Design	Sean Fanning
Assistant Costume Design	Shelly Williams
Production Assistant	Whitney Breite

*Member 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



Dear Friends,

Thank you for joining us as we continue in our 75th Anniversary year! One of the reasons The Old Globe remains a force in American theatre is the variety of productions presented on our three stages, and this season is certainly no exception. This is definitely the beginning of another great year to be involved with the Globe.

We're so pleased that you are continuing to make the Globe an integral part of your lives. For 75 years, the Globe has relied upon its ever-growing family of dedicated subscribers, donors and volunteers to provide an environment for the development and education of theatre professionals, audiences, students and the San Diego community at large. Simply put, we could not thrive as the sixth-largest regional theatre in the country without the passion of your commitment and support.

I am proud to be able to tell you that when you contribute to The Old Globe, you are making a sound financial investment in San Diego culture. For the past seven years, the Globe has enjoyed balanced budgets – no easy task for a not-for-profit performing arts institution, particularly in recent years of serious economic challenges. And we look to you to help us in 2011 as we continue this trend.

It has been my privilege throughout the last two years to serve as Board Chair and work with the Globe's dedicated Board of Directors, devoted volunteers, generous donors, talented actors and hard-working staff. Thank you for being here today and for supporting The Old Globe.

Enjoy the performance!

Sincerely,

Donald L. Cohn, Chair
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BOARD OF DIRECTORS

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*In Memoriam

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As an association of 10 of America's finest not-for-profit theatres, the National Corporate Theatre Fund is dedicated to increasing the participation of corporations and their employees in support of theatre in New York and across the country. The Old Globe thanks the National Corporate Theatre Fund for their efforts and is pleased to recognize the organization as a sponsor of *Death of a Salesman*. (A list of companies who support The Old Globe through NCTF is printed on page 21.)

June Yoder

June Yoder became a subscriber to The Old Globe in 1963 upon moving to San Clemente. For forty-seven years, she has been making the trip from Orange County to attend performances, and as a member of the Globe's Board of Directors, June serves as a tremendous advocate for our productions and education programs. June and her late husband, Paul, raised five children, each of whom were introduced to the Globe by accompanying their parents to a production of the Summer Shakespeare Festival. After so many years of family commitment to The Old Globe, June is pleased to be a Production Sponsor for the first time.

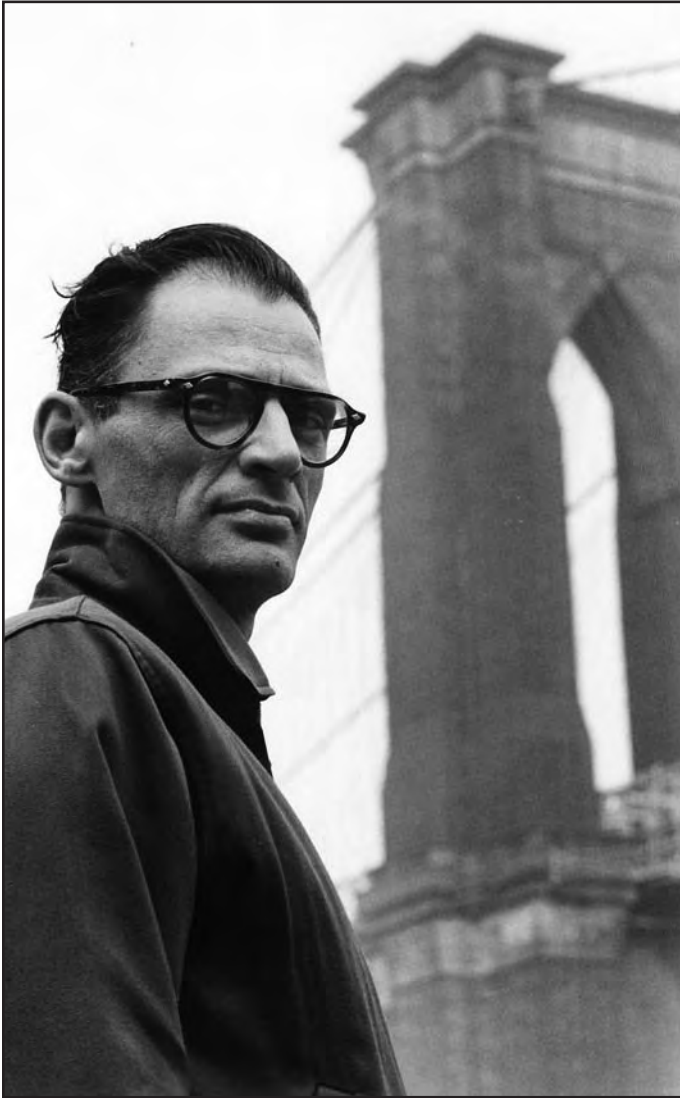
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OEDIPUS ON THE SUBWAY

BY TOM ROBERTS



American playwright
Arthur Miller. Brooklyn,
New York, 1954.

Americans in the late 1940s were well-accustomed to tragic events. World War II had provided a steady stream of devastating news. Death rained down indiscriminately on young and old, individuals and entire races. While drama and film of the 40s did not shy away from death, the predominant message was one of hope. When, in 1949, Arthur Miller's *Death of a Salesman* burst into public consciousness, the classical Aristotelian concept of dramatic tragedy was not a regular visitor to the American stage. There had been the usual spate of Shakespeare revivals – Paul Robeson had played a memorable Othello in 1944 – and a considerably fewer number of classic Greek tragedies – Judith Anderson had shaken audiences just the year before as Medea. Tragedy on the stage was something that typically involved kings and gods, the stuff of myth. Great, elevated figures rose higher than they should and tumbled far to their fate.

So when Willy Loman trudged into view, samples case weighing heavily in his hand, an ordinary man in free fall, theatre audiences were shocked. Willy was not elevated, except maybe on 3rd Avenue; he was a guy you might see on the subway. He drove a Chevy, not a chariot. Miller's rare gift was that he took a man whom in reality we would walk by, or even around, and made us see in him our own hopes and fears. Those first 1949 audiences, and thousands more since across the country and around the world, watched and understood and wept.

Partnered with a loyal wife unable to slow his descent and weighted with two sons living out some other father's dream, Willy was all of us. In many ways, Willy represented America's best hopes, besieged from every side by frightening reality. America and its hopes managed to not only make it through the storm of the postwar world but also to survive and emerge once again on top. Willy was not so fortunate.

The world of 1949 that greeted Willy and *Salesman* was a world full of uncertainty and despair. The great hopes that had greeted the end of World War II had four years later dissipated into fear at home and abroad, political division, economic strain, racial tension and a desperate yearning for the safe, the traditional, the ordinary. It was the age of the suburb, when the generation just younger than the Lomans fled the tangled web of city life for the clean streets, green lawns and orderly houses of the suburbs. Willy Loman would probably never have found comfort amid the leafy cul-de-sacs of Hempstead or Huntington or

Lee J. Cobb and the original Broadway cast of *Death of a Salesman*.

Levittown. Or Escondido or La Mesa for that matter. Many Americans found the status quo contentment they were seeking there; many others did not. But for all of them, urban dweller and suburbanite alike, the uncertainties of a changing world underlay the placid life that was shortly to be characterized somewhat superficially as “The 50s.”

Culturally, both high and low, the country was thriving. When *Salesman* opened in New York, *A Streetcar Named Desire* was well into its second year on Broadway. Two months later, *South Pacific* arrived at a theatre around the corner. On screen, Orson Welles and Joseph Cotten prowled through the rubble-strewn streets and picturesque sewers of Vienna in *The Third Man*. Other adventurous filmgoers were dazzled by Italian neorealism in *The Bicycle Thief*. Adventurous readers tried novels by emerging writers Gore Vidal and Norman Mailer. Safer bets were the nonfiction bestsellers *Cheaper by the Dozen* and *The Greatest Story Ever Told*. But the biggest, most lasting literary news was the publication of George Orwell’s *1984* and William Faulkner becoming the fourth American writer to win the Nobel Prize. Milton Berle, Arthur Godfrey and Ed Sullivan were the dominant figures in the new medium of television. And in pop music, “Rudolph the Red-Nosed Reindeer” first became an unlikely holiday tradition.

Even with the war nearly four years in the past, the dark clouds of hostility had not disappeared in 1949. China had emerged from a long civil war as a major Communist power, and the Korean peninsula was still struggling to settle its political divisions. Russia, our erstwhile ally against the Nazis, had gobbled up nearly half of Europe in the chaos after 1945. NATO had formed in multinational opposition to further Soviet expansion. The stage was set for an East-West confrontation that would unnerve the entire world for 40 years to come. The pervasive uncertainty and fear in the country were solidified by the announcement of Russia’s first nuclear bomb in August of 1949. In *Death of a Salesman*, American audiences had a play that dug right into many of the anxieties and doubts in their national psyche.

Salesman, with the remarkable Lee J. Cobb as Willy and Mildred Dunnock as Linda, ran for two years in its original New York incarnation. It won the Tony Award for Best Play and went on to win for Arthur Miller the Pulitzer



Prize for Drama. There have been three major Broadway revivals since then. Unlike so many other classics of the stage, *Salesman* did not make a successful transition to the screen. Much of the reason for that is the innate theatricality that Miller built into *Salesman*. As the play unfolds, Willy wanders from the present to the past to the past as he wished it had been.

Willy Loman is a tragic figure, but a tragic figure of American proportions. He is not, like Oedipus or Lear, a great and powerful man brought low by his tragic flaws. Willy is an ordinary man who has aspired to greatness, who has believed himself destined for greatness, but whose flaw is his inability both to see his own limitations and to manipulate the world to compensate for those limitations. He has failed according to his own unattainable standards, but he is a human being who has done what he could with what he was given. For that, according to his wife Linda, for what he did rather than what he wanted to do, “Attention must be paid.”

Tom Roberts is Senior Lecturer in History at the Rhode Island School of Design.

SEISMIC SALESMAN

BY SCENIC DESIGNER MARION WILLIAMS

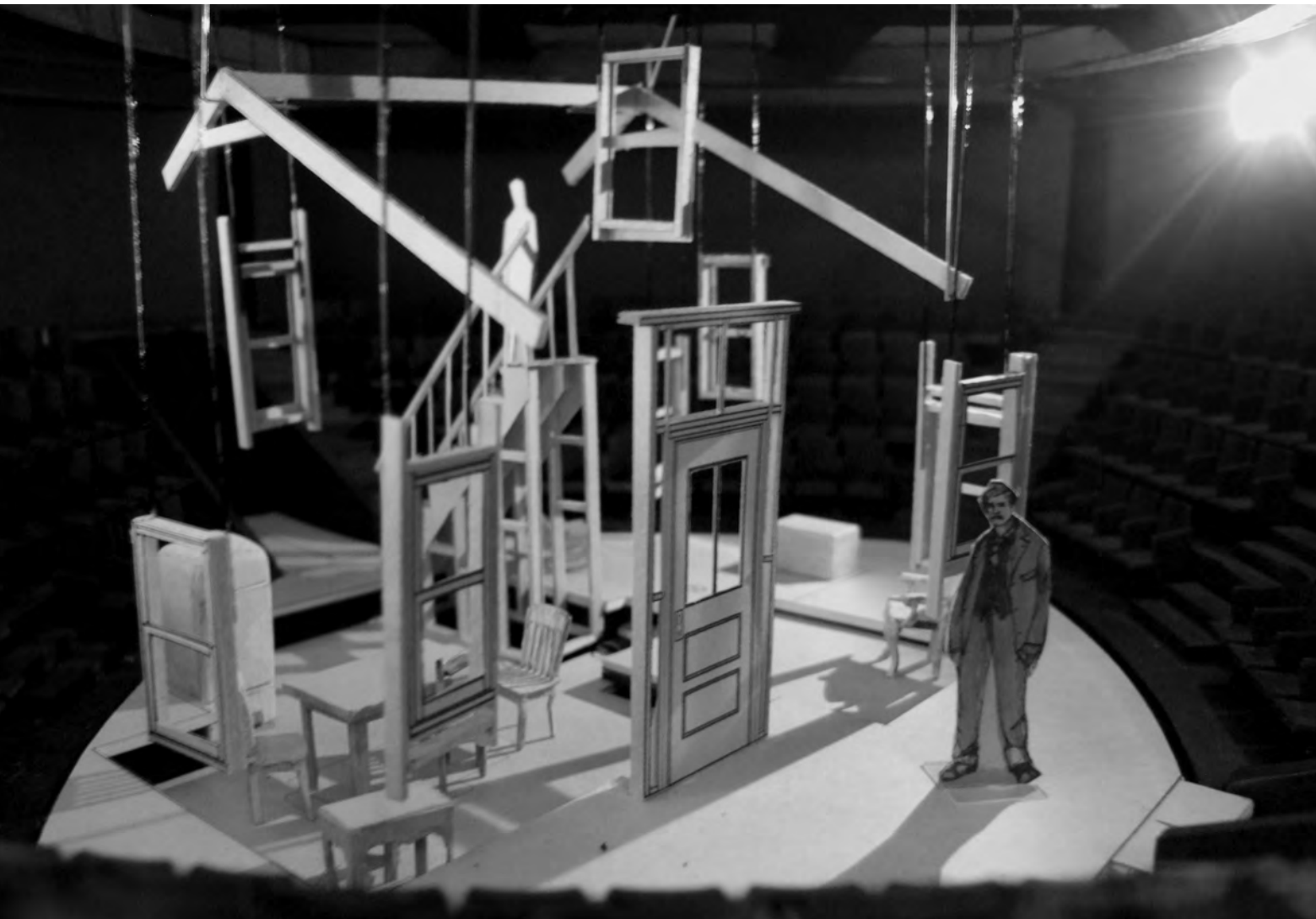
At the time Arthur Miller wrote *Death of a Salesman*, it was a revolutionary piece of writing. As unbelievable as it might sound to an audience today, at that time the stage had not really seen a play that jumped around in time, fracturing the story. Miller himself did not know what the public would think of such a play or if they would understand his non-linear storytelling.

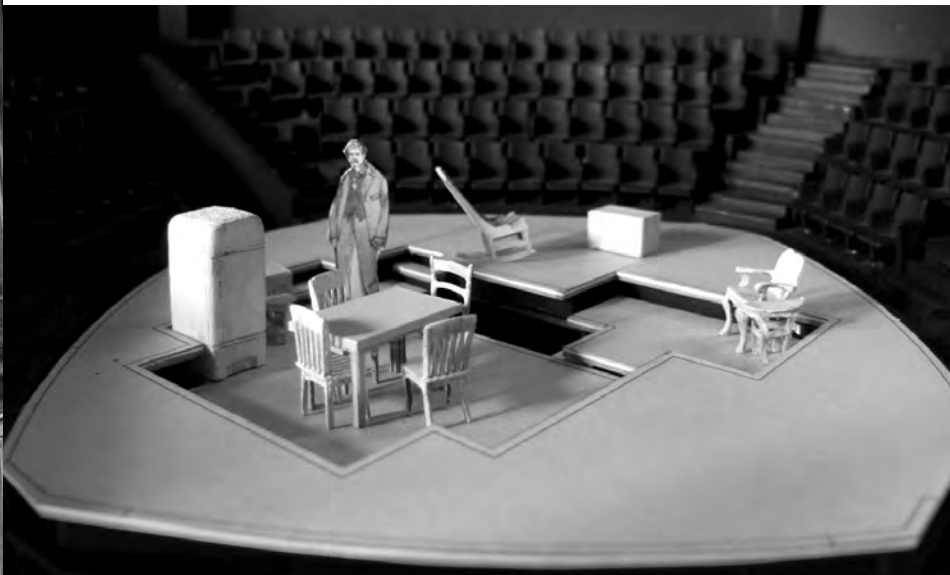
The structure of the play was revolutionary, as were the demands of the set. Miller called for a stage design that was both a real place and a place inside the mind of Willy Loman and for a fluidity that allowed the story to slide from one place and time into another.

The legendary designer Jo Mielziner created the first production of *Death of a Salesman*. His design was as revolutionary in its time as Miller's writing.

Mielziner suggested the Loman home upstage but removed its walls, allowing the audience to see into the rooms and the action to flow throughout the house. The actors would use the doors and doorways when moving from room to room in the scenes that were in the present, but as the story moved into the past and into the mind of Willy Loman, they would walk through the location of the removed walls and travel freely around the stage.

Mielziner felt it very important to see the growing neighborhood and world encroaching on the Loman





(above left) Research photo of a house under construction. (above right) Preliminary design using stepped platforms to define the kitchen area. (bottom left) Revised model presenting a more expressionistic idea of the entire house.

house and then transform to the open trees and sky that were there years before. At the start of the show he used a scrim — a fabric that appears opaque when lit from the front and becomes translucent when lit from behind — painted to depict those towering buildings and then, before the eyes of the audience, literally had them fade away. Scrim is now a common material used on the stage, but at that time the audience would not have believed their eyes as the city gave way to trees and the sky of yesterdays.

While audiences and stage technology have changed, the challenges posed by this play to a scenic designer are the same. When I traveled to San Diego to visit the Sheryl and Harvey White Theatre, a few more challenges were added.

Death of a Salesman was written for a proscenium stage with the audience on one side of the room, looking at the play on the other. The White Theatre is in the round. Miller describes a kitchen, two bedrooms, a living area and the outside area around the house, not to mention offices, restaurants, hotels, etc. The stage of the White Theatre at its widest is about 25 feet, and I created a list of all of the furniture pieces in the script and placed them on a ground plan to discover the stage was totally full. There wasn't any room for the actors to walk! I knew right then and there we were going to have to really shake this up a bit and come at it from a whole new angle.

I spoke quite often with Pam MacKinnon, the director, about the world of the play and this unique space. In the round, we could focus on his house and, in a way, make the audience the encroaching world. We examined the idea of the house in the play and what it represents, the idea of owning your own home and the promise of the American

Dream. Above all, the set needed to be a psychological space. While the play is at times grounded in the present realities of the scenes, it must above all else also be the world of Willy Loman's mind.

Pam and I both felt that the way the story moved called for a transformation at the top of the play in the same way that Mielziner used the scrim in the original design to take us from the buildings suffocating the house to the trees and open sky of the past. I began to wonder if there was a way to use the house itself. In an early note, I wrote to Pam, "At the top of the show it would be nice to establish the house in its most concrete form and then start to take it apart, or open it up, or step inside the house as Willy does."

I then began to consider a combination of real architectural elements with 2x4 balloon framing to give the scenery a more skeletal feel. As a jumping off point, Pam and I looked at photos of how these materials worked.

We designated areas for the interior locations Miller calls for within the house, and because we could not use walls in the round to define the space, we designed a series of stepped platforms instead. The remainder of the stage would remain fluid in its use.

We decided to center and locate the house in the kitchen. This would be the only space that did not transform. It would always be the kitchen, the heart of the house.

As a designer I have a love for complex spaces. Designing a play for a unique space can shed new light on the work and inspire new ways of storytelling. I think that we will be able to do just that with Arthur Miller's powerful play.



JORDAN BAKER

(The Woman) has appeared on Broadway in *Suddenly, Last Summer* with Elizabeth Ashley (Theatre World Award) and Off Broadway in

Three Tall Women (original New York cast), *Milk* (HERE Arts Center), *Is Life Worth Living?* (Mint Theater Company) and *Night Sky* (Baruch Performing Arts Center). Her regional credits include *Defiance* (Pasadena Playhouse), *The Philadelphia Story* (Royal Exchange Theatre in England), *Othello* with Avery Brooks and Andre Braugher (Folger Theatre), *The Merry Wives of Windsor* with Jane Carr and Dakin Matthews and directed by Roger Rees and *The Intelligent Design of Jenny Chow* (The Old Globe), *Spinning Into Butter* (Laguna Playhouse) and *Separation* (George Street Playhouse). Ms. Baker has been featured in the films *Another Earth* (2011 Sundance Film Festival Dramatic Competition), *The David Dance*, *Childless*, *Paparazzi*, *City Hall*, *The Out-of-Towners*, *Escape from L.A.*, *Love Potion No. 9* and *Summersault*. Her television credits include "The New Adventures of Old Christine" (recurring), "Law & Order" (recurring), "The O.C." (recurring), "Buffy the Vampire Slayer" (recurring), "Hiller and Diller" (series regular), "Medium," "Cold Case," "Ugly Betty," "Mental," "Shark," "Num3ers" and "Without a Trace." With love to Kevin my "glance from God."



JEFFREY DEMUNN

(Willy Loman) has enjoyed a career that encompasses theatre, film and television. He is known as a favorite of writer/producer/director

Frank Darabont, who has cast him in *The Shawshank Redemption*, *The Green Mile*, *The Majestic* and Stephen King's *The Mist*, among others, including the 1988 remake of *The Blob* and the current AMC hit television series "The Walking Dead," in which he plays the role of Dale. His other film credits include *Burn After Reading*, *Shelter*, *Cayman Went*, *Hollywoodland*, *The X-Files Movie*, *Phenomenon* and *Blaze* as well as earlier appearances in *Resurrection* and *Frances*. His television work has been honored

with an Emmy nomination and a Cable Ace Award for his role as Andrei Chikatilo in *Citizen X*. In addition to his recurring role on "Law & Order" and numerous guest starring roles on episodic series, he has starred or been featured in *Empire Falls*, *Our Town*, *Noriega*, *Hiroshima*, *Storm of the Century*, *A Christmas Memory* and *Barbarians at the Gate*. Mr. DeMunn was nominated for a Tony for his performance in *K2* on Broadway. His other Broadway credits are *Our Town*, *The Price*, *Bent*, *Spoils of War* and *Sleight of Hand*. Recently he was seen as Willy Loman in *Death of a Salesman* at the Dallas Theater Center. His Off Broadway and regional appearances include *Stuff Happens*, *Last Days of Judas Iscariot*, *A Midsummer Night's Dream* and *A Prayer for My Daughter* (Drama Desk nomination), all with The Public Theater. In addition, both regionally and Off Broadway, he has been seen in *King Lear*, *Geometry of Fire*, *A Picasso*, *Gunshy*, *The Hands of Its Enemy*, *The Country Girl* and *Modigliani*. Mr. DeMunn was born and raised in Buffalo, New York, graduated from Union College and trained at the Bristol Old Vic in England. Upon returning to the U.S. he toured the country with the National Shakespeare Company and spent several summer seasons at The Eugene O'Neill Theater Center helping to develop new plays.



BEN DISKANT

(Bernard) has previously appeared in The Old Globe/USD M.F.A. productions of *The Winter's Tale*, *The Two Gentlemen of Verona*, *The*

Country Wife and *The Chekhov/Carver Project*. At the Globe he has appeared in *King Lear*, *The Madness of George III* and *The Taming of the Shrew*. His regional credits include *Speech and Debate* (TheaterWorks, Hartford), *The History Boys* (The Studio Theatre), *Anything Goes* (Williamstown Theatre Festival) and the National Tour of *Freedom Train* (TheatreworksUSA). Mr. Diskant holds a Bachelor's of Music and a B.A. in Sociology from Northwestern University.



JESSE JENSEN

(Stanley) was recently seen in The Old Globe/USD M.F.A. production of *The Winter's Tale*. His Los Angeles credits include the title role in *Hamlet*

(Loyola Marymount University), *The Heiress* (Long Beach Playhouse), *West Side Story* (Musical Theatre Los Angeles), *The Merry Wives of Windsor* (Kingsmen Shakespeare Festival) and *Brilliant Traces*, *Sex, Drugs, Rock & Roll* and *Feeding the Moonfish* (Front Porch Players). His commercial credits include DLP Flat Screens. His film and television credits consist of *Wasted*, *Annabelle*, *Nomad* and *Charley*, as well as prime time roles on "CSI: Crime Scene Investigation," "Cane" and "Cold Case." Mr. Jensen holds a B.A. in Film Production with a minor in Theatre Arts from Loyola Marymount University.



ROBIN MOSELEY

(Linda) spent six years with the Alley Theatre in Houston, Texas and two years with the Denver Center Theatre Company and has appeared at over

15 regional theatres. Her Broadway credits include *Pygmalion* (Roundabout Theatre Company) and standby for Grace in *Faith Healer* (Booth Theatre). She has appeared Off Broadway as Vi in *The Memory of Water* and Judith in *Aristocrats* (Manhattan Theatre Club), Lady Faulconbridge in *King John* (Delacorte Theater), Belinda in *Seasons Greetings* (The Joyce Theater) and Mildred in *The Glass Cage* (Mint Theater Company). Ms. Moseley's television credits include "Law & Order," "Law & Order: Special Victims Unit" and "As the World Turns." Her film credits include *The Sky's No Limit*, *Manhunter* and *The Juror*. Ms. Moseley's favorite roles have included Amanda in *The Glass Menagerie* (The Repertory Theatre of St. Louis and American Conservatory Theater in San Francisco), Maureen in *The Beauty Queen of Leenane* (Denver Center Theatre Company) and Miss Lucy in *Sweet Bird of Youth* (The Shakespeare Theatre Company). She most recently appeared as Mary Todd Lincoln in *The Heavens are Hung in Black* (Ford's Theatre).

**TYLER PIERCE**

(Happy) has appeared in the tours of *Legends* with Joan Collins and Linda Evans, *Barriers* and *A Midsummer Night's Dream*. His regional

theatre credits include *A Streetcar Named Desire* (Guthrie Theater), *The Night is a Child* (world premiere, Pasadena Playhouse and Milwaukee Repertory Theater), *Crime and Punishment* (Berkeley Repertory Theatre), *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville), *Macbeth*, *Pericles*, *A Midsummer Night's Dream*, *Lorenzaccio* and *The Tempest* (The Shakespeare Theatre Company), *Fat Pig* and *The Internationalist* (regional premieres, The Studio Theatre) and the Youth Ink! High School Playwriting Residency Program (McCarter Theatre). Mr. Pierce's Off Broadway credits include Theatre at St. Clement's, Circle East Theater Company, New York Classical Theatre, HERE Arts Center, Atlantic Theater Company, Theatre for a New Audience, Lark Theatre Company, New Dramatists and New Georges. He has appeared in the films *The Kiss*, *Best Friends*, *A Professional*, *Alchera*, *Modern Day Arranged Marriage* and *The Rub*. His television credits include "Kidnapped," "The Guiding Light," "Third Watch," "Runner" (pilot) and *Asteroid*.

**JOHN PROCACCINO**

(Charley) has appeared on Broadway playing leading roles in *An American Daughter*, *A Thousand Clowns* and *Conversations With My*

Father starring Judd Hirsch, and he understudied Alan Alda in *Art*. He has also performed Off Broadway at the New York Shakespeare Festival. Mr. Procaccino co-starred with Eli Wallach and Anne Jackson in the premiere of Anne Meara's play *Down the Garden Paths* at Long Wharf Theatre. Also at Long Wharf, he appeared in *We Won't Pay! We Won't Pay!*, *Sylvia* and as James Tyrone in *A Moon for the Misbegotten*. His other theatre work includes *Good Boys and True* and *Art* (Steppenwolf Theatre Company), *All the Kings Men* directed by Pam MacKinnon, *Prayer for My Enemy*, *Arms and the Man*, *The*

Singing Forest and *Nora* (Intiman Theatre), *The Two Gentlemen of Verona*, *Tartuffe*, *The Caucasian Chalk Circle*, *Long Day's Journey Into Night* and *The Beauty Queen of Leenane* (Seattle Repertory Theatre, company member), *A Moon for the Misbegotten*, *The Night of the Iguana*, *Grand Magic*, *Dinner with Friends*, *Side Man*, *The Crucible* and his solo performance in Wallace Shawn's *The Fever* (A Contemporary Theatre), CENTERSTAGE and The Old Globe. His film and television credits include *The Runner Stumbles*, *Three Fugitives*, *Magic in the Water*, *Born to Be Wild*, "Law & Order," "NYPD Blue," "Northern Exposure" and the Stephen King miniseries *Rose Red*.

**DEBORAH RADLOFF**

(Jenny/Letta) was recently seen in The Old Globe/USD M.F.A. staging of *The Winter's Tale*. Her Off Broadway credits include *Girls Night: The*

Musical (Sophia's Downstairs Cabaret), and her Off Off Broadway credits include *Dance Dance Revolution* (Les Freres Corbusier). Her other New York credits include *Mosheh: A Video* (HERE Arts Center) and *Powerhouse* (New York International Fringe Festival). She has appeared regionally in *The Yiddish Are Coming: The Chosen Musical* (world premiere, Denver Civic Theatre), *Pericles*, *Othello*, *Richard III*, *The Merry Wives of Windsor*, *Twelfth Night* and *Measure for Measure* (Nebraska Shakespeare Festival) and *A Christmas Carol* (Cincinnati Playhouse in the Park). She received her B.F.A. in Acting from The University of Nebraska-Omaha.

**LUCAS CALEB ROONEY**

(Biff) has appeared on Broadway in *The Country Girl* with Morgan Freeman and Frances McDormand, directed by Mike Nichols, and *Henry IV* with Kevin

Kline and Ethan Hawke, directed by Jack O'Brien. His Off Broadway credits include *The Orphans' Home Cycle* (Signature Theatre), *Yellow Face* (The Public Theater), *Creation* (Theatre 315), *Polish Play* (Katharsis Theater Company), *She Stoops to Conquer* (Irish Repertory Theatre) and *Mimesophobia* (The

Beckett Theatre). Regionally he has appeared in *The Orphan's Home Cycle* and *A Midsummer Night's Dream* (Hartford Stage), *Yellow Face* (Mark Taper Forum), *All My Sons*, *Compleat Female Stage Beauty* and *Twelfth Night* (The Old Globe), *The Tempest* (Franklin Stage Company), *A Streetcar Named Desire* (Cleveland Play House) and *Dirty Blonde* (Pittsburgh Public Theater). Mr. Rooney's television credits include "Cold Case," "CSI: Miami," "Journeyman," "Law & Order," "Kidnapped" and "Six Degrees." He has appeared in the films *On Broadway* and *One Last Thing*. He received an M.F.A. from The Old Globe/University of San Diego Graduate Theatre Program.

**RYMAN SNEED**

(Miss Forsythe) has appeared in The Old Globe/USD M.F.A. productions of *The Winter's Tale*, *The Two Gentlemen of Verona*, *The*

Country Wife and *The Chekhov/Carver Project* and in The Old Globe productions of *King Lear* and *The Madness of George III*. Her Off Broadway and other New York credits include *None of the Above*, *The Tempest*, *Eat Cake*, *Pied-à-Terre* and *The Crucible*. Ms. Sneed holds a B.F.A. in Acting from Marymount Manhattan College.

**ADRIAN SPARKS**

(Uncle Ben) was most recently seen at the Globe in the 2010 Summer Shakespeare Festival productions of *King Lear*, *The Taming of*

the Shrew and *The Madness of George III*. He has played leading roles in a wide variety of theatre classics at such theatres as Guthrie Theater, Seattle Repertory Theatre, Long Wharf Theatre, Stage West, CENTERSTAGE, Indiana Repertory Theatre, Laguna Playhouse and Cincinnati Playhouse in the Park. His extensive Shakespearean credits include acting or directing assignments in *Romeo and Juliet*, *A Midsummer's Night Dream*, *Macbeth*, *Trilussa and Cressida*, *Love's Labour's Lost*, *Much Ado About Nothing*, *King Lear*, *Othello*, *The Two Gentlemen of Verona*, *Twelfth Night*, *Julius Caesar*, *The Tempest*, *As You Like It*, *The Merry Wives*

of *Windsor, Richard II, Henry IV* (Parts I and II), *Henry V, Henry VI* (Parts I, II and III) and *Richard III*. His 2009 portrayal of Sharky in *The Seafarer* for Ensemble Theatre of Cincinnati led to Best Actor Awards from both the Acclaim and Cincinnati Entertainment Awards. In 2005, Mr. Sparks was honored by the highly-respected Ovation Awards Committee with a Best Actor nomination for his portrayal of Ernest Hemingway in the one-man show *Papa* by Pulitzer Prize-winning author John deGroot. He has since performed this solo show at numerous venues across the United States and across the world with an extended tour of major theatres and universities throughout Turkey.



JONATHAN SPIVEY

(Howard Wagner/2nd Waiter) was recently featured in The Old Globe/USD M.F.A. production of *The Winter's Tale*. His New

York credits include *The Naked Side of Grace* and *The Last Chanukah*. His regional credits include *The Merchant of Venice*, *The Two Gentlemen of Verona* and *Romeo and Juliet* (Richmond Shakespeare), *Cyrano de Bergerac*, *Souvenir* and *Anything Goes* (Barksdale Theatre), *Around the World in 80 Days* (Sierra Repertory Theatre), *Black Gold* (Phoenix Theatre), *Dogpark: The Musical* (Milwaukee Repertory Theatre), *Beauty and the Beast* (Theatre IV), *Gypsy* starring Lorna Luft (Modlin Center for the Arts) and *A Midsummer Night's Dream*, *The Complete Works of William Shakespeare (Abridged)*, *The Imaginary Invalid*, *Shakespeare in Hollywood*, *Room Service*, *The Foreigner*, *Kiss Me, Kate*, *She Loves Me*, *Oliver!*, *Forever Plaid* and *A Year with Frog and Toad* (Hope Summer Repertory Theatre). Mr. Spivey is a Second City-trained improv artist, a jazz pianist and the co-author of the musical comedy *Murphy's Law*.

ARTHUR MILLER

(Author, 1915-2005) was born in New York City and studied at the University of Michigan. His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and *A Memory of Two Mondays* (1955),

After the Fall (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980) and *Playing for Time*. Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002), and *Finishing the Picture* (2004). Other works include *Focus*, a novel (1945), *The Misfits*, a screenplay (1960) and the texts for *In Russia* (1969), *In the Country* (1977) and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include *Salesman in Beijing* (1984) and *Timebends*, an autobiography (1988). Short fiction includes the collection *I Don't Need You Anymore* (1967), the novella *Homely Girl*, a *Life* (1995) and *Presence: Stories* (2007). He was awarded the Avery Hopwood Award for Playwriting at University of Michigan in 1936. He twice won the New York Drama Critics Circle Award, received two Emmy Awards and three Tony Awards for his plays, as well as a Tony Award for Lifetime Achievement. He also won an Obie Award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award and the Aljur Meadows Award. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. He was awarded the 2002 Prince of Asturias Award for Letters and the 2003 Jerusalem Prize. He received honorary degrees from Oxford University and Harvard University and was awarded the Prix Moliere of the French theatre, the Dorothy and Lillian Gish Lifetime Achievement Award and the Pulitzer Prize.

PAM MACKINNON

(Director) is an Obie and Lilly Award-winning New York-based director. Recent productions include premieres of Bruce Norris' *Clybourne Park* (Playwrights Horizons), Rachel Axler's *Smudge* (Women's Project) and Cusi Cram's *A Lifetime Burning* (Primary Stages), as well as *Othello* (Shakespeare Santa Cruz) and Gina Gionfriddo's *Becky Shaw* (South

Coast Repertory). She is a longtime interpreter of the plays of Edward Albee, having directed *A Delicate Balance* (Arena Stage), *The Goat, or Who is Sylvia?* (Alley Theatre and The Vienna Theatre Company) and *The Play About the Baby* (Philadelphia Theatre Company and Goodman Theatre), as well as premieres of *At Home at the Zoo* (formerly called *Peter and Jerry* at Hartford Stage and Second Stage Theatre), *Occupant* (Signature Theatre Company) and this season's *Who's Afraid of Virginia Woolf?* (Steppenwolf Theatre Company and Arena Stage). Ms. MacKinnon's additional recent work includes premieres of Roberto Aguirre Sacasa's *Good Boys* and *True* (Steppenwolf Theatre Company), Itamar Moses' *The Four of Us* (Manhattan Theatre Club and The Old Globe), Richard Greenberg's *Our Mother's Brief Affair* (South Coast Repertory), Jason Grote's *Maria/Stuart* (Woolly Mammoth Theatre Company) and Itamar Moses' *Bach at Leipzig* (New York Theatre Workshop and Milwaukee Repertory Theater). Later this season she is slated to direct premieres of Itamar Moses' *Completeness* (South Coast Repertory) and David Wiener's *Extraordinary Chambers* (Geffen Playhouse). She is a Drama League and Lincoln Center Directors' Lab alumna and a board member of the New York downtown company Clubbed Thumb, dedicated to new American work.

MARION WILLIAMS

(Scenic Design) is making her Old Globe debut. Her New York credits include *Burn This* and *Savage in Limbo* (both with Pam MacKinnon, The Julliard School), *The Widowing of Mrs. Holroyd* (Mint Theater Company) and the Off Broadway productions of *Filumena*, *The Moonlight Room* and *The Mystery of Attraction*. Her international credits include *The Turn of the Screw* in Leipzig, Germany. Regionally Ms. Williams has designed *ReEntry* (CENTERSTAGE), *The Importance of Being Earnest*, *Opus*, *Doubt*, *Topdog/Underdog*, *The Illusion*, *The Underpants*, *Yellowman*, *Proof* and others (PlayMakers Repertory Company), *Tartuffe*, *Amadeus*, *The Taming of the Shrew* and *Othello* (Sacramento Theatre Company), *Othello*, *Of Mice and Men*, *Les Liaisons Dangereuses*, *The Cherry Orchard* and

others (The Shakespeare Theatre of New Jersey), *The Glass Menagerie*, *26 Miles*, *ReEntry* and *Barefoot in the Park* (Two River Theater Company), Barrington Stage Company, Berkshire Theatre Festival, Round House and Williamstown Theatre Festival, among others. Her opera credits include The Juilliard School, Manhattan School of Music and the University of Washington. Her designs for dance include Louisville Ballet, Limón Dance Company, Parsons Dance Company, The Juilliard School, Cincinnati Ballet and PS 122. Upcoming productions include *Crimes of the Heart* (McCarter Theatre), *Spoon Lake Blues* (Alliance Theatre) and Stravinsky's *Firebird* (Cincinnati Ballet). Ms. Williams earned an M.F.A. from the University of Washington, Seattle, received a 2004 Princess Grace Award and is a 2007 PGF grant recipient.

MATHEW J. LEFEBVRE

(Costume Design) has designed regionally for *Two Trains Running* (Signature Theatre Company), *Bach at Leipzig* (New York Theatre Workshop), over 20 productions including *A Christmas Carol*, *A Streetcar Named Desire*, *The Importance of Being Earnest*, *The Night of the Iguana*, *Pride and Prejudice*, *Sweeney Todd*, *Wintertime* (scenery and costumes), *1776* and *She Loves Me* at the Guthrie Theater, *Tartuffe*, *A Flea in Her Ear* and *Bach at Leipzig* (Milwaukee Repertory Theater), *Jitney*, *A Raisin in the Sun* and *Two Trains Running* (Kansas City Repertory Theatre), *Ma Rainey's Black Bottom*, *A Raisin in the Sun*, *Fences*, *Get Ready* and *Gem of the Ocean* (scenery and costumes), among others (Penumbra Theatre Company), *Love's Labour's Lost* and *Ring Round the Moon* (American Players Theatre) and *The Cripple of Inishmaan* (Geffen Playhouse). His other credits include Minnesota Opera, The Children's Theatre Company, Cleveland Play House, Trinity Repertory Company, Arizona Theatre Company, The Joyce Theater, The Acting Company, Theatre de la Jeune Lune and Mixed Blood Theatre. Mr. LeFebvre is a professor and head of the design/technology program at the University of Minnesota.

RUI RITA

(Lighting Design) has designed for the Broadway productions of *Present Laughter*, *Dividing the Estate*, *Old Acquaintance*, *Enchanted April*, *The Price* and *A Thousand Clowns*. His Off Broadway premieres include Horton Foote's *The Orphans' Home Cycle* (Hewes Award, Signature Theatre Company), *Nightingale* and *Moonlight and Magnolias* (Manhattan Theatre Club), *Big Bill*, *The Carpetbagger's Children*, *Far East* and *Ancestral Voices* (Lincoln Center Theater), *The Day Emily Married* (Primary Stages), *Engaged* (Obie Award, Theatre for a New Audience) and *Dinner with Friends* (Variety Arts Center). His additional Off Broadway and regional credits include Second Stage Theatre, The Public Theater, Alley Theatre, Alliance Theatre, American Conservatory Theatre, CENTERSTAGE, Goodman Theatre, Hartford Stage, The Huntington Theatre Company, The Kennedy Center, Mark Taper Forum, Roundabout Theatre Company, Westport Country Playhouse and Williamstown Theatre Festival.

JEREMY J. LEE

(Sound Design) has international credits that include designing *Continental Divide* (London and Birmingham), associate designing *Bridge Project 2010 World Tour* and assistant designing *Tarzan* (Holland) and *42nd Street* (Moscow). His Broadway credits include associate designer for *Mary Stuart* and *Talk Radio*. He has designed for the Off Broadway productions of *The Ohmies*, *Into the Hazard [Henry 5]* and *Dance Dance Revolution* (Les Freres Corbusier), *The Thugs* (Soho Repertory Theater), *Song for New York* (Mabou Mines), *All the Wrong Reasons* (New York Theatre Workshop) and *Pretty Chin Up* (LAByrinth Theater Company). Mr. Lee's regional credits include American Conservatory Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre, La Jolla Playhouse, Signature Theatre Company, 5th Avenue Theatre and Sundance Institute. His awards include the Bay Area Theatre Critics Circle Award, Austin Critics' Table Award and a Helen Hayes Award nomination.

LAVINIA HENLEY

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

UP NEXT



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; 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.

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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.



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AUDITION DATES:	Saturday, March 19 and Sunday, March 20, 2011
REHEARSAL DATES:	Monday through Friday, July 18 through August 16, 2011
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 Maureen Mac Niallais.....**Assistant to the Director**
 Shelly Williams.....**Design Assistant/Shopper**
 Michelle Souza.....**Design Assistant**
 Erin Cass, Marsha Kuligowski, Wendy Miller.....**Drapers**
 Babs Behling, Anne Glidden Grace,
 Joan Mathison.....**Assistant Cutters**
 Mary Miller.....**Costume Assistant**
 Marnee Davis, Maria De La Mora, Noel Laws,
 Somsy Norfolk, Susan Sachs, Truman Schenck,
 Megan Schmidt, Joanna Stypulkowska,
 Veronica Von Borstel.....**Stitchers**
 Erin Carignan.....**Craft Supervisor/Dyer/Painter**
 Sharon King, Stephanie Parker.....**Crafts Artisans**
 Molly O'Connor.....**Wig and Makeup Supervisor**
 Kim Parker.....**Assistant to Wig and Makeup Supervisor**
 Beverly Boyd.....**Wardrobe Supervisor Globe/White**
 Beth Merriman.....**Crew Chief Globe**
 Anna MacDonald.....**Crew Chief White**
 Kristin Bongiovanni, Danielle Griffith,
 Noelle Van Wyk.....**Wardrobe Crew Globe**
 Sunny Haines, Suzanne Noll.....**Wardrobe Crew White**
 Marie Jezbera.....**Rental Agent**

Properties

Neil A. Holmes.....**Properties Director**
 Kristin Steva Campbell.....**Assistant to the Director**
 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**

Lighting

Nate Parde.....**Lighting Director**
 Shawna Cadence.....**Lighting Assistant**
 Tonnie Ficken.....**Master Electrician, Globe**
 Jim Dodd.....**Master Electrician, White**
 Kevin Liddell.....**Master Electrician, Festival**
 Noah Gehr, Andy Lowe, Areta MacKelvie,
 Evan Ruwe, Hunter Smith, Chris Walsh.....**Electricians**

Sound

Paul Peterson.....**Sound Director**
 Erik Carstensen.....**Master Sound Technician, Globe**
 Jeremy Siebert.....**Master Sound Technician, White**
 Dana Pickop.....**Mic Runner, Globe**

ADMINISTRATION

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

Information Technology

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

Human Resources

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

Maintenance

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

PROFESSIONAL TRAINING

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

EDUCATION

Kim Montelibano Heil.....**Education Associate**
 Carol Green.....**Speakers Bureau Coordinator**
 David Carson, Amanda Cooley Davis, James Cota,
 Marisela De la Parra, Brian Hammond, Jason Maddy,
 Sarah Price-Keating, Jennifer Barclay Newsham,
 Radhika Rao.....**Teaching Artists**

FINANCE

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

DEVELOPMENT

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

Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,
 Pamela Malone, Richard Navarro, Stephanie Reed,
 Judy Zimmerman.....**Suite Concierges**

MARKETING

Jeffrey Weiser.....**Public Relations Director**
 Mike Hausberg.....**Public Relations Associate**
 Kelly Barry.....**Digital and Print Publications Coordinator**
 Marissa Haywood.....**Marketing Assistant**
 Monica Jorgensen,
 Susie Virgilio.....**Marketing/Events Assistants**

Subscription Sales

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

Ticket Services

Bob Coddington.....**Ticket Services Manager**
 Marsi Fisher.....**Ticket Operations Manager**
 Dani Meister.....**Group Sales Manager**
 Tony Dixon,
 Rob Novak.....**Lead Ticket Services Representatives**
 Brian Abraham, Kari Archer, Sarah Dittges,
 Stephen Greenhalgh, Merri Fitzpatrick,
 Angela Juby, Claire Kennelly, Cassie Lopez,
 Caryn Morgan, Christopher Smith,
 Rico Zamora.....**Ticket Services Representatives**

PATRON SERVICES

Mike Callaway.....**Theatre Manager**
 Brian Davis, Jessica Talmadge.....**House Managers**
 A. Samantha Beckhart.....**Front of House Assistant**
 Elaine Gingery.....**Food and Beverage Manager**
 Timothy Acosta, Samantha Harper,
 Amanda Rhoades, Valerie Rhodes,
 Ben Salazar-Dunbar, Jason Smith.....**Pub Staff**
 Rose Espiritu, Stephanie Rakowski,
 Stephanie Reed.....**Gift Shop Supervisors**

Security/Parking Services

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

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