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
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.
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
BOARD OF DIRECTORS

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

DIRECTORS
Mary Beth Adderley
Elizabeth Altman
Joseph Benoit
Pamela Cesak
Marsha Chandler
Peter J. Cooper
Valerie S. Cooper
Stephen M. Cusato
Elaine Bennett Darwin
Bea Epstein
Pamela A. Farr
Harold W. Fuson, Jr.*
Victor P. Gálvez
Robert H. Gleason
Timothy P. Haidinger
Jean-Marie Hamel, Ph.D.
Elizabeth Helming
Nanci Hull
Viviana Ibañez
Deni Jacobs
Daphne Jameson
Jo Ann Kilty
Mitzi Yates Lizardaga
Rafael Pastor*
Conrad Prebys*
Jerri Rovsek
Reneé Schatz
Jean Shekhter
Louis G. Spisto*
Ann Steck
Daniel L. Sullivan, Ph.D.
Julie H. Sullivan, Ph.D.
Dean Thorp
Evelyn Mack Truitt
Debra Turner
Stacey LeVasseur Vasquez
Crystal Watkins
James A. Wening
June Yoder
Carolyn Yorston-Wellcome
*Executive Committee Member

HONORARY DIRECTORS
Mrs. Richard C. Adams (1912-2005)
Clair Burgener (1921-2006)

EMERITUS DIRECTORS
Garet B. Clark
J. Dallas Clark (1913-2005)
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914-2001)
Delza Martin (1915-2005)
Patsy Shumway

Mrs. John H. Fox (1908-2003)
Audrey Geisel
Paul Harter
Gordon Luce (1925-2006)
Dolly Poet (1921-2007)
Deborah Szekely
Hon. Pete Wilson
LEADERSHIP GIFTS

The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of $1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country’s great theatre institutions.

$20,000,000 or greater
Donald and Darlene Shiley

$10,000,000 or greater
Conrad Prebys

$5,000,000 or greater
Sheryl and Harvey White
Kathryn Hattox
Karen and Donald Cohn

$2,000,000 or greater
Viterbi Family Foundation

$1,000,000 or greater
California Cultural and Historical Endowment
Estate of Dorothy S. Prough
The Rivkin Family
Estate of Beatrice Lynds
Audrey S. Geisel/San Diego Foundation
Dr. Seuss Fund
Mr. and Mrs. Victor H.* Ottenstein
Mrs. Helen Edison*
The Stephen & Mary Birch Foundation
The Kresge Foundation

$1,000,000 or greater
National Corporate Theatre Fund
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.

The Old Globe’s Education and Outreach Programs are supported by:

Donald and Darlene Shiley
The James Irvine Foundation
The City of San Diego Commission for Arts and Culture
The County of San Diego at the recommendation of Supervisor Pam Slater-Price
The Shubert Foundation
Legler Benbough Foundation
Globe Guilders
Mary Ann Blair
QUALCOMM
California Bank & Trust
Wells Fargo
The San Diego Foundation - a grant made possible by the
Colonel Frank C. Wood Memorial Fund, Ariel W. Coggeshall Fund,
Kantor-Lebow-Stroud Memorial Endowment Fund, Mary E. Hield and
Robert R. Hield Endowment Fund
Bank of America
US Bank
Anonymous

Union Bank of California
Sempra Energy
Torrey Pines Bank
Peter Cooper and Norman Blachford
National Endowment for the Arts
ResMed Foundation
The Isaac C. Malamud. and Agustina R. Malamud Endowment
Price Family Charitable Fund
National Corporate Theatre Fund
Samuel I. and Henry Fox Foundation
Allison & Robert Price
WD-40
Cubic Corporation
The Arthur & Jeanette Pratt Memorial Fund
John & Marcia Price
Family Foundation
BJH Foundation
James E. Riley Trust
Random House
Seuss Enterprises
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...
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 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.
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
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.
his television work has been honored appearances in Resurrection as well as earlier Blaze, The X-Files Movie, Reading, Cayman Went, Shelter, Burn After other film credits include hit television series “The Walking Dead,” and the current AMC remake of The Majestic, The and Stephen King’s Shawshank Redemption, The Green Mile, and 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 Fraces.

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, Gentle, Spools 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 Mogulmani. 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.
 scripture credits include A Streetcar Named Desire (Guthrie Theater), The Night is a Child (world premiere, Pasadena Playhouse and Milwaukee Repertory Theatre), 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 premières, 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 Theatre), 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 Theatre). 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.


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, Troilus 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 Algor 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 Birthday 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...
MA THEW 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, Théâtre 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

GR U N D S W E L L
March 12 - April 17, 2011
SHERYL AND HARVEY WHITE THEATRE

By Ian Bruce
Directed by Kyle Donnelly

AN UNFORGETTABLE THRILLER

RAFTA, RAFTA...
March 19 - April 24, 2011
OLD GLOBE THEATRE

By Ayub Khan-Din
Directed by Jonathan Silverstein
Based on the play All in Good Time by Bill Naughton
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, Happgood (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 Tritico, 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 1940s, the expansion to two theatres in the 1960s, Globe Educational Tours in the 1970s and Teatro Meta and the Old Globe/University of San Diego MFA program in the 1980s. 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.

SPECIAL THANKS
Special thanks to Kate and Dylan Steinert
High School Students

AUDITION FOR YOUR CHANCE IN THE SPOTLIGHT

There is nothing quite like the thrill of performing on stage in front of hundreds of fans in a world-class theatre like The Old Globe. It’s a rush unlike any other. Now high schoolers can experience that excitement for themselves through two special programs: the Summer Shakespeare Intensive and Globe Honors.

SUMMER SHAKESPEARE INTENSIVE

40 high school students will be selected in March to participate in the Summer Shakespeare Intensive. This four-week program guides students through workshops and rehearsals that culminate in a performance of one of Shakespeare’s plays in the outdoor Lowell Davies Festival Theatre. It is an unparalleled opportunity for serious high school students to develop their skills and perform at The Old Globe in front of their family, friends and theatre professionals. And through the generous support of the Globe’s family of donors, full scholarships are provided to all students accepted into the program.

AUDITION DATES: Saturday, March 19 and Sunday, March 20, 2011
REHEARSAL DATES: Monday through Friday, July 18 through August 16, 2011
PERFORMANCE DATE: Monday, August 16, 2011

GLOBE HONORS IN MAY

Students compete for scholarships and national recognition in our Globe Honors awards program. The first step is an audition in which students present monologues or songs. Semi-finalists are selected from this initial audition process and are judged by a panel of professional adjudicators. The finals is a thrilling evening of monologues and songs performed on the Globe stage with winners announced that same night. Winners are provided scholarships to further their theatre studies. In addition, winners of the Best Performance in a High School Musical Award receive an all-expense-paid trip to New York to compete in the National High School Musical Theatre Awards in June 2011.

FIRST CALL AUDITIONS: May 7, 8 and 9, 2011
SEMI-FINALS: May 17, 2011 at 4:00 pm
GLOBE HONORS: May 17, 2011 at 8:00 pm

Now is your child’s chance to feel the exhilaration that all of the Globe’s actors feel the moment they step onto our stages. For more information about the Summer Shakespeare Intensive or Globe Honors or to schedule an audition, please contact the Education Department at GlobeLearning@TheOldGlobe.org.
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater.

### 75th Anniversary Sponsors

Karen and Donald Cohn  
Joan and Irwin Jacobs  
Conrad Prebys and Debra Turner  
Donald and Darlene Shiley

### Season Sponsors

The Legler Benbough Foundation  
John A. Berol  
Mary Ann Blair  
Peter Cooper and Norman Blachford  
Valerie and Harry Cooper  
David C. Copley  
The County of San Diego at the recommendation of Supervisor Pam Slater-Price  
Audrey S. Geisel  
Lonnie Gettman - Designer Fabric  
Globe Guilders  
The Lipinsky Family  
Sheryl and Harvey White  
Anonymous

For additional information on how you may become a Season Sponsor, please contact Todd R. Schultz, Director of Development, at (619) 231-1941 x2310.
SUBSCRIBE TODAY TO THE
2011 SHAKESPEARE FESTIVAL

THE TEMPEST
By WILLIAM SHAKESPEARE
Directed by ADRIAN NOBLE
JUNE 5 - SEPTEMBER 25
LOWELL DAVIES FESTIVAL THEATRE

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

AMADEUS
By PETER SHAFER
Directed by ADRIAN NOBLE
JUNE 12 - SEPTEMBER 22
LOWELL DAVIES FESTIVAL THEATRE
The Old Globe’s ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

**Benefactors ($100,000 and above)**

<table>
<thead>
<tr>
<th>Company/Individual</th>
<th>Company/Individual</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Legler Benbough Foundation</td>
<td>Globe Guilders</td>
</tr>
<tr>
<td>City of San Diego Commission for Arts &amp; Culture</td>
<td>The James Irvine Foundation</td>
</tr>
<tr>
<td>Audrey S. Geisel/The San Diego Foundation Dr. Seuss Fund</td>
<td>The Parker Foundation</td>
</tr>
<tr>
<td></td>
<td>(Gerald &amp; Inez Grant Parker)</td>
</tr>
<tr>
<td></td>
<td>Donald* &amp; Darlene Shiley</td>
</tr>
<tr>
<td></td>
<td>The Shubert Foundation</td>
</tr>
<tr>
<td></td>
<td>The County of San Diego at the recommendation of Supervisor Pam Slater-Price</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Sponsor</th>
</tr>
</thead>
<tbody>
<tr>
<td>John A. Berol</td>
<td>Valerie &amp; Harry Cooper</td>
</tr>
<tr>
<td>Mary Ann Blair</td>
<td>David C. Copley</td>
</tr>
<tr>
<td>California Bank &amp; Trust</td>
<td>Lonnie Gettman - Designer Fabric</td>
</tr>
<tr>
<td>J. Dallas &amp; Mary H. Clark Fund at The San Diego Foundation</td>
<td>William Randolph Hearst Foundation</td>
</tr>
<tr>
<td>Karen &amp; Donald Cohn</td>
<td>HM Electronics, Inc.</td>
</tr>
<tr>
<td>Continental Airlines</td>
<td>Joan &amp; Irwin Jacobs Fund of the Jewish Community Foundation</td>
</tr>
<tr>
<td>Peter Cooper &amp; Norman Blachford</td>
<td>Las Patronas</td>
</tr>
<tr>
<td>Advised Fund at the San Diego Human Dignity Foundation</td>
<td>The Bernard &amp; Dorris Lipinsky Fund of the Jewish Community Foundation</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Company</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank of America</td>
<td>Higgs Fletcher &amp; Mack, LLP</td>
</tr>
<tr>
<td>Alan Benaroya</td>
<td>Barbara Kjos</td>
</tr>
<tr>
<td>Richard &amp; Kathy Binford</td>
<td>National Corporate Theatre Fund</td>
</tr>
<tr>
<td>Arthur &amp; Sophie Brody Fund of the Jewish Community Foundation</td>
<td>The San Diego Foundation, a grant made possible by the Colonel Frank C. Wood Memorial Fund; Ariel W. Coggeshall Fund; Kantor-Lebow-Stroud Memorial Endowment Fund; and Mary E. Hield and Robert R. Hield Endowment Fund</td>
</tr>
<tr>
<td>Cohn Restaurant Group / Prado Restaurant</td>
<td>Sempra Energy</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Brian Devine</td>
<td>Sheraton San Diego Hotel &amp; Marina</td>
</tr>
<tr>
<td>Danah H. Fayman</td>
<td>Mickey Stern</td>
</tr>
<tr>
<td>Kathryn &amp; John Hattox</td>
<td>Gillian &amp; Tony Thornley</td>
</tr>
<tr>
<td></td>
<td>Union Bank</td>
</tr>
<tr>
<td></td>
<td>Erna &amp; Andrew Viterbi</td>
</tr>
<tr>
<td></td>
<td>Mandell Weiss Charitable Trust</td>
</tr>
<tr>
<td></td>
<td>Pamela &amp; Marty Wygod</td>
</tr>
<tr>
<td></td>
<td>June E. Yoder</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Individual</th>
<th>Individual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Beth Adderley &amp; Elizabeth Adderley</td>
<td>Robert Gleason &amp; Marc Matys</td>
</tr>
<tr>
<td>Anonymous</td>
<td>Lee &amp; Frank Goldberg</td>
</tr>
<tr>
<td>Jane Smisor Bastien</td>
<td>Tim Haidinger</td>
</tr>
<tr>
<td>BJH Foundation</td>
<td>Leonard &amp; Elaine Hirsch</td>
</tr>
<tr>
<td>Barbara Bloom</td>
<td>The Hull Family</td>
</tr>
<tr>
<td>Pamela &amp; Jerry Cesak</td>
<td>Deni &amp; Jeff Jacobs</td>
</tr>
<tr>
<td>Elaine &amp; Dave Darwin</td>
<td>Daphne H. &amp; James D. Jameson</td>
</tr>
<tr>
<td>Nina &amp; Robert Doede</td>
<td>Jo Ann Kilty</td>
</tr>
<tr>
<td>Dr. &amp; Mrs. Robert Epsten</td>
<td>Dr. Ronald &amp; Mrs. Ruth Leonardi</td>
</tr>
<tr>
<td>Pamela A. Farr</td>
<td>Sue &amp; John Major</td>
</tr>
<tr>
<td>Hal &amp; Pam Fuson</td>
<td>Dr. Patricia Montalbano*</td>
</tr>
<tr>
<td></td>
<td>Allison &amp; Robert Price</td>
</tr>
<tr>
<td></td>
<td>Price Family Charitable Fund</td>
</tr>
<tr>
<td></td>
<td>Reneé Schatz</td>
</tr>
<tr>
<td></td>
<td>Jean &amp; Gary Shekhter</td>
</tr>
<tr>
<td></td>
<td>Patsy &amp; Forrest Shumway</td>
</tr>
<tr>
<td></td>
<td>Ms. Jeanette Stevens</td>
</tr>
<tr>
<td></td>
<td>Iris &amp; Matthew Strauss</td>
</tr>
<tr>
<td></td>
<td>Anne Taubman &amp; David Boyle</td>
</tr>
<tr>
<td></td>
<td>Evelyn Mack Truitt</td>
</tr>
<tr>
<td></td>
<td>Brent V. Woods &amp; Laurie C. Mitchell</td>
</tr>
<tr>
<td></td>
<td>Carolyn Yorston-Wellcome</td>
</tr>
</tbody>
</table>
FOUNDER CIRCLE
($5,000 to $9,999)
Lawrence G. Alldredge & Dawn Moore
The Louis Yager Cantwell
Private Foundation
Nikki & Ben Clay
Clifford & Carolyn Colwell
Ms. Heidi Conlan/The Sahran
Daywi Foundation
R. Patrick & Sharon Connell
Bernard J. Eggertsen &
Florencia Nemkov
Barbara & Dick Enberg
Carol Spielman-Ewan & Joel Ewan
Diane & Elliot Feuerstein
Martha & George Gafford
Mary Ann & Arnold Gimnow
Alexa Kirkwood Hirsch
William Karatz
Carol & George Lattimer
Peter & Inge* Manes Fund of the
Jewish Community Foundation
Paul I. & Margaret W. Meyer
Money/Arenz Foundation, Inc.
Harle Garth Montgomery*
Arthur & Marilyn Neumann
Tom & Lisa Pierce
Brian & Paula Powers
Rivkin Family Fund Iats
The San Diego Foundation
Paul Scott Silvera
Robert & Julie Solomon
Deborah Szekely
Dixie & Ken Unruh
Jordine Skoff Von Wantoch
Judy & Jack White

CRAIG NOEL CIRCLE
As of July 2008, the Craig Noel Circle includes gifts of $2,500 - $4,999. For donors who contributed to the Paver Campaign, the phase-in period for the donors who contributed to the Paver Campaign, the phase-in period for the new gift level runs through 2012.
Dr. & Mrs. Wayne Akeson
Gail, John & Jennifer Andreade
Anonymous (2)
Mr. & Mrs. Richard Baldwin
Diana J. Barliant & Nowell Wisch
Mr. & Mrs. Richard Baldwin
Anonymous (2)
Dr. & Mrs. Wayne Akeson
new gift level runs through 2012.
Campaign, the phase-in period for the donors who contributed to the Paver
includes gifts of $2,500 - $4,999. For
As of July 2008, the Craig Noel Circle
CRAIG NOEL CIRCLE
Jordine Skoff V on Wantoch
Robert & Julie Sullivan
Paul Scott Silvera
Rivkin Family Fund I at
The San Diego Foundation
Carol & Jeff Chang
Dr. & Mrs. Edgar D. Canada
Levinson Family Fund of the
Jewish Community Foundation
Barbara & Mathew Loosin
Merriell F. Mandell, Ph.D.
Charlie & Jackie Mann
Elisabeth & Edward McIntyre
Harold O. McNeil, Esq.
Scott & Grace Miller
Rebecca Moore
Mr. & Mrs. David Mulliken
Ruth & Jim Mulvaney
Joyce & Martin Nash
Lawrence Newmark
Matthew & Judith Pollack
Joanne Powers
The Arthur & Jeanette Pratt
Memorial Fund
Joseph & Jane Rascoff
Sarah B. Marsh-Rebelo &
John G. Rebelo
Mrs. Charlotte Rees
Roger & Christine Roberts
Nancy J. Robertson
Carole Sachs
Warren & Beverly Sanborn
Sanderdon Family Donor Advised Fund
at the Rancho Santa Fe Foundation
Judy & Julie Sanno
Dr. Joseph & Gloria Shurman
Dee E. Silver, M.D.
Herbert & Elaine Solomon
Nancy & Alan Specator and Family
Nancy Steinhardt &
Rebecca Goodpasture
Hannah & Eugene Step
Charles & Millicent Froehlich
Deede Gales
Elaine & Murray Galinison
Barbara & Albert Garlinghouse
Bill & Judy Garrett
Dr. Thomas H. & Jane D. Gawronska
Nancy Reed Gibson
Wendy Gillespie
Mark & Hanna Gleiberman
Shelma & Tom Gorey
Ms. Cheryl Hainsoon
Norm Hapke & Valerie Jacobs Hapke
Patricia & Richard Hartmetz
Drs. Patrick Harrison & Eleanor Lynch
Susan & Dr. Ronald Heller
Dr. & Mrs. Peter K. Hellwig
Rhonda Heth & Thomas Mabie
Dr. & Mrs. Harry F. Hixon, Jr.
Richard & Janet Hunter
Hutchinson Family Fund at
The San Diego Foundation
Andrew & Sonia Israel Fund of the
Jewish Community Foundation
Jerri-Ann & Gary Jacobs
Al* & Pat Jacoby
Mary & Russell Johnson
Jackie Johnstone
Kattelman Family Fund of the
Jewish Community Foundation
Bobb* & Gladys Kinnear
Cindy & John Klineinest
Jane & Ray Kloforn
Curt & Nancy Koch
Brooke & Dan Koehler
Betty & Leonard Korronreich
Regina Kurtz & Al Isenberg
Bob & Laura Kyle
Dr. Eric Lasley & Judith Bachner
Terry & Mary Lehr
Ms. Sherrill Leist
James & Pamela Lester
Jerry Lester, M.D./Rosario, Mexico
Levinson Family Fund of the
Jewish Community Foundation
Barbara & Mathew Loosin
Merriell F. Mandell, Ph.D.
Charlie & Jackie Mann
Elisabeth & Edward McIntyre
Harold O. McNeil, Esq.
Scott & Grace Miller
Rebecca Moore
Mr. & Mrs. David Mulliken
Ruth & Jim Mulvaney
Joyce & Martin Nash
Lawrence Newmark
Matthew & Judith Pollack
Joanne Powers
The Arthur & Jeanette Pratt
Memorial Fund
Joseph & Jane Rascoff
Sarah B. Marsh-Rebelo &
John G. Rebelo
Mrs. Charlotte Rees
Roger & Christine Roberts
Nancy J. Robertson
Carole Sachs
Warren & Beverly Sanborn
Sanderdon Family Donor Advised Fund
at the Rancho Santa Fe Foundation
Judy & Julie Sanno
Dr. Joseph & Gloria Shurman
Dee E. Silver, M.D.
Herbert & Elaine Solomon
Nancy & Alan Specator and Family
Nancy Steinhardt &
Rebecca Goodpasture
Hannah & Eugene Step
Pat & Jack Thomas
Cherie Halladay Tirschwell
Carol Vassiladis
Doris & Lou Vetesse
Merle Wahl
Mary R. Warkentin
Jan Harden Webstom & Raul Ortega
Chris & Pat Wei
James & Kathyn Whister
Christian Winther
Alice M. Young
($1,500 to $2,499)
Anonymous
Anita Busquets & William Ladd
Lisa & David Casey
Devera & Ron Eisenberg
of Great News!
Joy & Dr. Fred Frye
Gary & Carrie Huckle
William & Edythe Kenton
Sherry & Larry Kline
Christopher & Cheryl Lee
Robin J. Lipman & Miro Stano
Elisabeth Meyer
Akiko Charlene Morimoto &
Hubert Frank Hamilton, Jr.
Nancy & James Mullen
Dolly* & Jim Poet
Marie & Don Prisby
Manssa SorBello & Peter Czopost
Pamela J. Wagner
Z.J. Waxenberg Fund of the
Jewish Community Foundation
James & Ellen Weil
Shirli Fabbni Weiss
Dr. Steve & Lynne Wheeler
DIAMOND
($2,500 to $2,499)
Anonymous
Mrs. Laurez F. Bernhard
Steve G. Bjorg
Enid & Martin Gleich
Joy & Ronald Mankoff
Elisabeth & Jim Meyer
Parker & Crossland LLP
Susan Parker
Serenity Grace Foundation
Margery & John Swanson
WD-40 Company
PLATINUM
($1,000 to $1,999)
Edward Anderson
Anonymous
Dr. Bob & Jill Andres
Jeff & Donna Applestein
Gary & Barbara Blake Family Fund of the
Jewish Community Foundation
Nancy Brock
Mary-Kay Butler
Ken Crouch
Dorothy Dring
Clare Edward
In Memory of John A. Geisel
Mr. & Mrs. Arthur A. Greenberg
Leo S. Guthman Fund
Kerren Henderson
Kenneth & Marilyn Jones
Louis & Mary Beth Kelly
Jerome & Gayle Klusky
Dr. & Mrs. James E. Laury
Don & Mary Jane Lincoln
Dr. Robert & Marcia Malkus
Jasna Marcvak & Gary Miller
Marcia Mattson
Valerie Mcclederland
Holly McGrath & David Bruce
Dr. & Mrs. M. Joseph McGreavy
Rena Minisi & Rich Paul
Judith & Neil Morgan
Virginia Oliver
Ben & Joan Polland
Dr. Julie Prazich & Dr. Sara Rosenthal
Robert & Doris Reed
Jeffrey & Vivien Ressler
Dr. Joseph & Carol Sabatini
Marlies Schoepflin, Ph.D.
Alice & Lewis Silverberg
Alan & Esther Simon
Nancy & George Stassinopoulos
Jack & Louise Streekson
Celeste & Gene Trepte
Staun & Arin Uhrich
Rosetta & Michael Volkov
Brendan M. & Kaye I. Wynne
M.J. Zahleen
Christy & Howard Zatkine
GOLD
($500 to $999)
Elaine & Bob Algeo
Anonymous (3)
George Amerault
Dr. Michael & Gabriela Antos
Alicia Atun & Elaine Rendon*
The Backman Family
Beverly Bartlett & Barbara Sailor
Richard & Linda Basinger
Doron & Torn Bear
Bruce & Patricia Becker
Amonu & Vee Mehuda
Bob & Joyce Blumberg
Dr. & Mrs. Simon C. Brumbaugh, Jr.
Ruth Mary Picard Campbell
Greg & Loretta Cass
Luc Cayet & Anne Marie Pleska
Lynne Champagne & Wilfred Kearse
Alan L. & Frances E. Cornell
Ronald D. Culbertson
Dr. & Mrs. William Davidson
Wes & Elaine Dillon
Dr. Donald & Eilene Dose
Jackie & Stan Drosch
Elisabeth K. Ecke
Patricia Eichelberger
Bill Eiffert & Leslie Hodge
Pauline Forman & Jack Burke
Susan & Stanley Garfin
Arthur Gettel
Norman & Patricia Gillespie
Louise & Doug Goodman
Edry & Robert Goot
Drs. Barbara & Leonard Gosink
Chris Grae & Michael Alba
Carol & Don Green
George C. Guerra
Richard & Candace Haden
Mrs. Helen M. Hammond
Mr. & Mrs. Arnold Hess
Stephen Hopkins & Dr. Carey Pratt
Susan D. Inot
Dr. & Mrs. Clyde W. Jones
Kathy & Rob Jones
David & Susan Kabafock
Mr. & Mrs. Henry P. Kagey
Patricia & Alexander Kelley
Gerald & Phyllis Kelly
Bill & Linda Kolb
Marvin Kripps, M.D.
LABS, Inc./Silvia Dreyfuss
Dixon & Pat Lee
Sherry & Rick Levin
Marshall & Judy Lewis Fund of the
Jewish Community Foundation
Mrs. Victor Y. Lindblade
Dr. & Mrs. William Lyon
Edward & Nancy Lyon
Carl Maguire & Margaret Sheehan
Sally & Luis Maizel
Steve & Yvonne Maloney
Annual Fund Donors

(continued)

Jeanne Maltese
Dr. Betty Joan Maly & John Meyers
Ron & Mercy Mandelbaum
Russell Mangerie
F. Dale & Lois Marriott
Martin & Joanne Marugg
Rev. Stephen Mathes
Ron McCaskill & Robyn Rogers
Charles & Billie McKnight
Estelle D. & Jim Milich
Carole S. Miller
Steve & Jill Morris
Charles & Susan Muha
Shirley Mulcahy
Marsha J. Netzer
Katherine Newton
Mark Niblick
Barbara B. Oswald
Julius J. Pearl Fund at
The San Diego Foundation
Dr. Ken Pischel &
Dr. Katherine Ozanich
In Memory of Margaret Peninger
Dr.s. Paul & Katherine Ponganis
Kathleen H. Peck
The Ralph B. Rogers Foundation
Jack & Carol Sanders
Susan & John Sayre
Linda J. Seifert
Mr. & Mrs. Randall Silvia
Mr. William D. Smith & Dr. Carol Harter
Dave & Phyllis Snyder
Gloria Penner Snyder & Bill Snyder
Helga & Sam Strong
Ron & Susan Stryn
Clifford & Kay Sweet
Eric Leighton Swenson
Dr. Terry & Naomi Tanaka
Linda Terramagna
Dr. Charles & Brita Tesar
Gertrude Trebon
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
R. Douglas Wollfgang
Kathy & Jim Waring
Jo & Howard Weiner
David & Irene Weinrib
Katherine White
Dennis & Carol Wilson
Cass Witkowski Family
Bill & Betty Witman
Dr. Dolores Wozniak

SILVER
($250 to $499)
Charles Halligan Adair
Sybil & B.J. Adelson
Mark & Carlene Albrecht
Janet Anderson & John Glasscock
Anonymous (5)
John & Elizabeth Bagby
Ruth & Jim Batman
Sharon & Bill Beamer
Sally & John Berry
Nicholas B. Binkley
Stanley Birstein
Robert Blanton & Ann Clark
Kathleen Blossfield
Steve & Elizabeth Bluhm
Sam Bodman
Gaylyn N. Bogie & James Dorcy
Debbi Boyd
Helen & Douglas Boyden
LaVerne & Blanche Briggs
Donor
Advised Fund at the Rancho
Santa Fe Foundation
Mr. & Mrs. Hal W. Brown
Julia R. Brown
David Burns & Diane Lischio

Helen M. Caldwell
Mary Ruth Carleton & Bruce Hunt
William & Shirley Carrington
Leslie & Shlomo Caspi
Chattek Family Fund of the
Jewish Community Foundation
Janet & Maarten Chrispeels
Richard Clampilitt & Rachel Hurst
Anne C. Coleman
Janet Costic
Gertrude Lee Coyte
Alicia Cuadros
Betsy Dam
Ruth F. Davis
Margaret DeCaro
Caroline S. DeMar
Bethany Derrough
Dutch & Dawn Dershem
Thomas Difnore & Bridget Meckley
Sam Dolnick in memory of
Edith Dolnick
Stephen & Sandra Drew
Berit & Tom Durler
Mr. & Mrs. Victor Engleman
Nate & Margaret Englund
Dr. Susan D. Fee
Esther & Robert Feier
Richard & Beverly Fink
Family Foundation
Judy & Iris Frazer
Randee & Dick Friedman
Charles & Jeananne Gahegan
Peter & Christine Gaul
Dana & Brad Gemeinhardt
Diane Glimm
Florence Goldfarb
Carole & Howard Goldfeder Fund at
The San Diego Foundation
Mike Goupill & Ernie Castro
Euvoughn L. Greenan
Martin & Deanna Greyson
Mr. & Mrs. Gary Grim
Maggi Hall
Elizabeth Hansen
Jay & Mary Hanson
George D. Hardy
Betty & Hank Harriman
James & Ruth Harris of the
Jewish Community Foundation
Mark & Corrine Harvey
Salah Hassanain
Joan Henkelmann
Suzanne Hess
Donald J. Hickey
Christine Hickman & Dennis Ragen
Charlotte Hockstein
John & Peggy Holl
Bill & Nancy Homeyer
Mark & Nance Hunter
Robert Hyman
Pat & Bonnie Hyndman
Joseph & Donna Hynes
Isaacs Brothers Foundation at
The San Diego Foundation
Bill & Cheri James
Mr. & Mrs. David James
Ed & Linda Janon
Dr. James & Sharon Justeson
Dr. & Mrs. Irvin Kaufman
J. Kenyon
Kathleen Kim & Zachary Rattner
Leona Krevat
Elizabeth Lasley
Mitzi & Rafael Lazzara
Fred & Lupe Luevano
Mr. Robert E. Mackey, Jr.
Janet & Jim Madden
Ms. Jan Malkin
Deborah & Frederick Mandlabach
Patricia Manning
Harold & Beverly Martyn
Cdr. & Mrs. John C. Matthews III
Wilfred & Natalie Mathewson
The Mayflower
Mr. Harold McAvenia
Merridith McDonnafy & David Toft
Dennis A. McConnell
Richard V. McCune
Oliver McElroy & Karen Delaurier
Teresa McEuen
Andrew & Kerri McPherson
Jim & Marie Melcher
The Michael Family
Dr. & Mrs. Paul E. Michelson
James & Dorothy Mildred
Stan & Phyllis Minick
Brenda Moore & Bob Rollbusch
Dr. & Mrs. Robert F. Morrison
Mary Jo Murphy
Maggie & Wayne Myers
Thomas & Tanya O’Donnell
Dr. David & Elizabeth Ostrander
Susan & Jim Oxford
Clifford T. Pentrack &
Mary E. Giovaniello
Dr. & Mrs. Richard & Patricia Perlman
Abigail G. Pike
Susan & Harvey Pollock
Dr. Alex & Eileen Pue
Mr. & Mrs. Kedar Pyatt
Kathleen & C. Jay Rains
Irl R. Robinson
Stuart & Linda Robinson
Laura Roos
Juditn Rosen
Dr. Richard & Marilyn Rowen
Dr. Norman & Barbara Rozansky
Crystal A. Rubin
Samiljan Family Fund of the
Jewish Community Foundation
The Savino Family in loving memory of Fraction
Lillian Schafer
Norman Schiewe & Elli Johns
Carl Schott
Martin & Connie Schroeder
RADM. & Mrs. H. James T. Sears
Mr. & Mrs. John Seiber
Lori Severson & Eric Longstreet
Glenda Shekell
Laurel Shuppa
Dr. Hano & Charlotte Siegel
Beverly & Howard Silldorf
Jerry & Beth Silverman
Eunice M. Simmons, M.D.
Anne & Ron Simon

Mr. & Mrs. Bruce Smith
Malcolm E. Smith
Norman & Judith Solomon
Bill & Barbara Spiering
Mr. & Mrs. Fred C. Stalder
Alan & Eve Stall
Susanne斯坦 & Tom Matthews
Ann & Robert Steinber
Edward stuckgold & Steven Canne
Dave & Jan Stormoen
Herbert & Ruth Strauss
Mr. & Mrs. Eric Suggs
Mrs. J.B. Swedelius
Linda Talian
Janet & Brian Taylor
Dr. Marshall & Leila Taylor
Neli Tena
Reed & Solange Thompson
Ms. C. Anne Turholland &
Mr. Michael J. Perkins
Nancy Alice Vaugh
Hal Walla
Karen Alice Walker
Barbara C. Ward
Dave & Kim Washkowiak
Stephen & Joy Weiss Fund of the
Jewish Community Foundation
Mr. & Mrs. James D. Welterlen
Judith L. White
Sandy Wichelecki
Olivia & Marty Winkler
Mr. & Mrs. John W. Witt
Peiri L. Wittgrove
Patricia Woodbury
Elizabeth Zeigler & Bernard Kuchta
RADM. & Mrs. Guy Zeller
Vicky Zallweg & Michael Dunteman

*In Memoriam

This list current as of December 31, 2010
As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.

For additional information on how you may support The Old Globe’s artistic, education and community programs, please visit our website at www.TheOldGlobe.org,
or contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.
Globe Ambassadors

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

Lawrence G. Allredge & Dawn Moore
Paul Black
Dr. & Mrs. Edgar D. Canada
Carol & Rudy Cesaria
Mary H. Clark
Steven J. Cologne
R. Patrick & Sharon Connell
Susan B. Cowell
Gigi & Ed Cramer
Susan B. Cowell
R. Patrick & Sharon Connell
Steven J. Cologne
Mary H. Clark
Carol & Rudy Ceseña
Dr. & Mrs. Edgar D. Canada
Paul Black
Laurence G. Alldredge & Dawn Moore

Marion Eggertsen
Bernard J. Eggertsen & Florence Nemkov
Carol Spielman-Ewan & Joel Ewan
Dana H. Fayman
Susanna & Michael Flaster
Mary Ann & Arnold Girnorn
Alexa Kirkwood Hirsch
Leonard & Elaine Hirsch
Pat Jacoby
Mary & Russell Johnson
Bob & Gladys King
Rosalie Kostanzer & Mike Keefe
Bob & Laura Kyle
James & Pamela Lester
Dr. Jerry Lester
Merriel F. Mandell, Ph.D.
Peter & Inge Manes
Paul I. & Margaret W. Meyer
David & Noreen Mulliken
Arthur & Marilyn Neumann
Joanne C. Powers
Jeannie & Arthur Rivkin
Donald & Darlene Shiley
Ms. Jeanette Stevens
Evelyn Mack Truitt
Dixie & Ken Unruh
Doris & Lou Vettese
Pamela J. Wagner
Jordine Von Wantoch

*In Memoriam
*Denotes increased giving in 2010

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

Corporate Donors

SEASON SPONSORS ($50,000 or more)

California Bank & Trust
Continental Airlines
HME
Qualcomm
US Bank
Wells Fargo

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

Bank of America
Effigis Fletcher & Mack
Cisco Systems, Inc.
Citi
Cathy Dantchik
Thomas R. Distler/Brooks & Distler
Dodger Properties
Dorsey & Whitney Foundation
Dramatists Play Service, Inc.
Ryan Dudley
John R. Dutt
Ernst & Young
Bruce R. Ewing
Richard Fitzburgh
Goldman, Sachs & Co.
Hire Counsel*
Gregory S. Hurst
Juymcyn Theatres/Jordan Roth
David Kaufman
KPMG
Kroll Ontrack/Thrgraphix
Michael P. Lawrence
Eugene & Brooke Lee
Ron Lefferts
Annie Tepper Madover
Gregory Maguire
James Marlas
Marsh & McLennan Companies
Martin Massman
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:

Actors Fund/Joseph Benincasa
Addams Family Broadway, LP
Arena Stage
Mitchell J. Auslander
Bank of America
Bingham McCutchen
Bloomberg
BNY Mellon Wealth Management
Robert Boyett
James Buckley
Steven Bunson
Robert Cagnazzi
Christopher Campbell/
Palace Production Center
Cisco Systems, Inc.
Citi
Cathy Dantchik
Thomas R. Distler/Brooks & Distler
Dodger Properties
Dorsey & Whitney Foundation
Dramatists Play Service, Inc.
Ryan Dudley
John R. Dutt
Ernst & Young
Bruce R. Ewing
Richard Fitzburgh
Goldman, Sachs & Co.
Hire Counsel*
Gregory S. Hurst
Juymcyn Theatres/Jordan Roth
David Kaufman
KPMG
Kroll Ontrack/Thrgraphix
Michael P. Lawrence
Eugene & Brooke Lee
Ron Lefferts
Annie Tepper Madover
Gregory Maguire
James Marlas
Marsh & McLennan Companies
Martin Massman

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.
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 (15)
Diana Barliant
Nancine Belfiore
Alan Benaroya
Ronald Brown
Dr. & Mrs. Edgar D. Canada
Garet & Wendy Clark
R. Patrick & Sharon Connell
Patricia W. Cragler, Ph. D., CAPT/USN/Ret.
Carlos & Patricia Cuellar
Mrs. Philip H. Dickinson
Dr. & Mrs. Robert Epstein
Frank A. Frye, III
Mr. Alan Gary & Ms. Joanee Udelf
Nancy Reed Gibson
Robert Gleason & Marc Matys
Marcy Goldstone
Carol & Don Green
Kathryn Hattox
David & Debbie Hawkins
Jill Denison Holmes
Craig & Mary Hunter
Bob Jacobs
Grace Johnston
Gladys H. King
Marilyn Kneeland
Jean & David Laing
Jerry Lester Foundation
Heather Manion
Chris & Jill Metcalf
Paul I. & Margaret W. Meyer
Steve Miller
Dr. Robert W. Miner
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadel & Cecilia Carrick
Alice B. Nesnow
Arthur & Marilyn Neumann
Donald Shiley
Patsy & Forrest Shumway
B. Sy & Ruth Ann Silver
Stephen M. Silverman
Roberta Simpson
Dolores & Rod Smith
Marisa SorBello & Peter Czapott
John & Cindy Sorensen
Nancy A. Spector & Alan R. Spector
Jeanette Stevens
Eric Leighton Swenson
Anne C. Taulman
Cherie Halliday Tirschwell
Evelyn Mack Truitt
Ginny Unanue
Carol & Lawrence Veit
Jordine Van Wantoch
Merle Wahl
Holly J. B. Ward
Sheryl & Harvey P. White
Mrs. Jack Galen Whiteney
Julie Meier Wright
Carolyn Yorston-Wellcome

For additional information on how you may join the Planned Giving Society, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

Donors to the Endowment
John A. Berol
Ronald Brown
Ava Carmichael
Harry & Valerie Cooper
Maria Correia
Jane Cowgill
Darlene G. Davies
Danah Fayman
Mr. & Mrs. Feldman
Ellis Construction
Kathryn Hattox
The Hollis Foundation

The Mr. Isaac C. Malamud and Mrs. Agustina R. Malamud Foundation
The Mission Valley Community Fund
Mr. Stephen B. Nielander & Ms. Dominique K. Alessio
La Nona Royalty Funds
National Endowment for the Arts
Jeannie Polinsky Rivkin Artistic Fund
The San Diego Foundation
Pat Thomas
San Diego Trust & Savings
Celeste & Gene Trepte
Tim & Ellen Zinn

In Memoriam Gifts
Robert S. Albritton
Dorothy Brown
Joe Callaway
J. Dallas & Mary H. Clark
Patricia & Donn DeMarce
Barbara Iredale
Joseph E. Jessop, Jr.
J. Robert H. King
Dr. Bernard Lipinsky
Calvin Manning
Judy & George Miller
Craig Noel
Mrs. Margaret F. Peninger
Velda Pirtle
Florence Borgeson Plunkett
Dolly Poet
Jessie Polinsky
Donald Shiley
Dorothy Shorb Prough
Marie Spear
Marian Trevor
Harvey Von Wantoch
Phil Wahl
Stanley E. Willis II
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
Gregg Barnes
Jacqueline Brooks
Lewis Brown
Victor Buono*
Wayland Capwell *
Kandis Chappell
Eric Christmas*
Patricia Conolly
George Deloy
Tim Donoghue
Richard Easton
Toval Feldshuh
Monique Fowler
Robert Foxworth
Ralph Funicello
Lillian Garrett-Groag
Harry Groener
A.R. Gurney
Joseph Hardy
Mark Harelik
Bob James
Charles Janasz
Peggy Kellner*
Tom Lacy
Diana Maddox
Deborah May
Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Patrick Page
Ellis Rabb*
Steve Rankin
William Roesch
Robin Pearson Rose
Marion Ross
Steven Rubin
Ken Ruta
Douglas W. Schmidt
Seret Scott
David F. Segal
Richard Seger
Diane Sinor
Don Sparks
David Ogden Stiers
Conrad Susa
Deborah Taylor
Irene Tedrow *
Sada Thompson
Paxton Whitehead
James Winker
Robert Wojewodski
G Wood*

* In Memoriam

TICKET SERVICES HOURS
Monday: Closed
Tuesday - Sunday: Noon - last curtain
Hours subject to change. Please call ahead.
Phone (619) 23-GLOBE or (619) 234-5623
FAX (619) 231-6752
Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am – 5pm
Phone (619) 231-1941
Website www.TheOldGlobe.org
Address The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS
The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a $3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?
If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS
Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the Festival Theatre.

SEATING OF LATECOMERS
Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN
Children five years of age and under will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS
Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM
For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre and the White Theatre. Lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS
Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. $5 adults; $3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

LOST AND FOUND
If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.
<table>
<thead>
<tr>
<th>Staff</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis G. Spisto</td>
<td>Executive Producer</td>
</tr>
<tr>
<td>Michael G. Murphy</td>
<td>General Manager</td>
</tr>
<tr>
<td>Dave Henson</td>
<td>Director of Marketing and Communications</td>
</tr>
<tr>
<td>Todd Schultz</td>
<td>Director of Development</td>
</tr>
<tr>
<td>Mark Somers</td>
<td>Director of Finance</td>
</tr>
<tr>
<td>Richard Seer</td>
<td>Director of Professional Training</td>
</tr>
<tr>
<td>Robert Drake</td>
<td>Director of Production</td>
</tr>
<tr>
<td>Roberta Wells-Farnula</td>
<td>Director of Education</td>
</tr>
<tr>
<td><strong>ARTISTIC</strong></td>
<td></td>
</tr>
<tr>
<td>Adrian Noble</td>
<td>Shakespeare Festival Artistic Director</td>
</tr>
<tr>
<td>Matthew Lopez</td>
<td>Playwright-in-Residence</td>
</tr>
<tr>
<td>Jack DePalma</td>
<td>Play Development Director</td>
</tr>
<tr>
<td>Samantha Barrie</td>
<td>Casting Director</td>
</tr>
<tr>
<td>Bernadette Hanson</td>
<td>Artistic Associate</td>
</tr>
<tr>
<td><strong>PRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>Debra Pratt Ballard</td>
<td>Associate Director of Production</td>
</tr>
<tr>
<td>Ron Cooling</td>
<td>Company Manager</td>
</tr>
<tr>
<td>Carol Donahue</td>
<td>Production Stage Manager</td>
</tr>
<tr>
<td>Lella Knox</td>
<td>Production Stage Manager</td>
</tr>
<tr>
<td><strong>Technical</strong></td>
<td></td>
</tr>
<tr>
<td>Benjamin Thoron</td>
<td>Technical Director</td>
</tr>
<tr>
<td>Wendy Berzansky</td>
<td>Associate Technical Director</td>
</tr>
<tr>
<td>Sean Fanning</td>
<td>Resident Design Assistant</td>
</tr>
<tr>
<td>Eric Kessler</td>
<td>Assistant Technical Director</td>
</tr>
<tr>
<td>Eliza Korshin</td>
<td>Technical Assistant/Buyer</td>
</tr>
<tr>
<td>Christian Thorson</td>
<td>Stage Manager/Flyman, Globe</td>
</tr>
<tr>
<td>Carole Payette</td>
<td>Charge Scenic Artist</td>
</tr>
<tr>
<td>Edee Armand, W. Adam Bernard, Victoria Erbe, David Garcia</td>
<td>Scenic Artists</td>
</tr>
<tr>
<td>Gillan Kellerer</td>
<td>Master Carpenter</td>
</tr>
<tr>
<td>Robert Dougherty</td>
<td>Master Carpenter, Festival</td>
</tr>
<tr>
<td>Andrew Young</td>
<td>Charge Carpenter, White</td>
</tr>
<tr>
<td>Laura McNentyre</td>
<td>Assistant Master Carpenter</td>
</tr>
<tr>
<td>Chris Chauvet, Jason Chohon, Aaron Garcia, Thomas Hawkins, Jack Hernandez, Rashaad Howell, Dan Kleingelt, Josh Letton</td>
<td>Costumers</td>
</tr>
<tr>
<td><strong>Costumes</strong></td>
<td></td>
</tr>
<tr>
<td>Stacy Sutton</td>
<td>Costume Director</td>
</tr>
<tr>
<td>Charlotte Devaux Shields</td>
<td>Resident Design Associate</td>
</tr>
<tr>
<td>Maureen Mac Niallas</td>
<td>Assistant to the Director</td>
</tr>
<tr>
<td>Shelly Williams</td>
<td>Design Assistant/Shopper</td>
</tr>
<tr>
<td>Michelle Souza</td>
<td>Design Assistant</td>
</tr>
<tr>
<td>Erin Cass, Marsha Kuligowski, Wendy Miller</td>
<td>Drapers</td>
</tr>
<tr>
<td>Babs Behling, Anne Glidden Grace, Jan Matheison</td>
<td>Assistant Cutters</td>
</tr>
<tr>
<td>Mary Miller</td>
<td>Costume Assistant</td>
</tr>
<tr>
<td>Marnee Davis, Maria De La Mora, Noel L. Law, Soms Norfolk, Susan Sachs, Truman Schenck, Megan Schmidt, Joanna Stypulkowska, Veronica Von Borstel</td>
<td>Stitchers</td>
</tr>
<tr>
<td>Erin Carigan</td>
<td>Craft Supervisor/Dyer/Painter</td>
</tr>
<tr>
<td>Sharon King, Stephanie Parker</td>
<td>Craft Artisans</td>
</tr>
<tr>
<td>Molly O'Connor</td>
<td>Wig and Makeup Supervisor</td>
</tr>
<tr>
<td>Kim Parker</td>
<td>Assistant to Wig and Makeup Supervisor</td>
</tr>
<tr>
<td>Beverly Boyd</td>
<td>Wardrobe Supervisor Globe/White</td>
</tr>
<tr>
<td>Beth Merriman</td>
<td>Crew Chief Globe</td>
</tr>
<tr>
<td>Anna MacDonald</td>
<td>Crew Chief White</td>
</tr>
<tr>
<td>Kristin Bongiovanni, Danielle Griffin, Noelle Van Wyk</td>
<td>Wardrobe Crew White</td>
</tr>
<tr>
<td>Sunny Haines, Suzanne Noll</td>
<td>Wardrobe Crew White</td>
</tr>
<tr>
<td>Marie Zierber</td>
<td>Rental Agent</td>
</tr>
<tr>
<td><strong>Properties</strong></td>
<td></td>
</tr>
<tr>
<td>Neil A. Holmes</td>
<td>Properties Director</td>
</tr>
<tr>
<td>Kristin Steva Campbell</td>
<td>Assistant to the Director</td>
</tr>
<tr>
<td>M.H. Schrenkeisen</td>
<td>Shop Foreman</td>
</tr>
<tr>
<td>Rory Murphy</td>
<td>Lead Craftsperson</td>
</tr>
<tr>
<td>Josh Camp, Patricia Rutter</td>
<td>Craftspersons</td>
</tr>
<tr>
<td>David Medina</td>
<td>Properties Buyer</td>
</tr>
<tr>
<td>Trevor Hay</td>
<td>Property Master, Globe</td>
</tr>
<tr>
<td>David Bues</td>
<td>Property Master, White</td>
</tr>
<tr>
<td>Trevor Hay</td>
<td>Property Master, Festival</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
</tr>
<tr>
<td>Nate Parde</td>
<td>Lighting Director</td>
</tr>
<tr>
<td>Shawna Cadence</td>
<td>Lighting Assistant</td>
</tr>
<tr>
<td>Tonnie Ficken</td>
<td>Master Electrician, Globe</td>
</tr>
<tr>
<td>Jim Dodd</td>
<td>Master Electrician, White</td>
</tr>
<tr>
<td>Kevin Liddell</td>
<td>Master Electrician, Festival</td>
</tr>
<tr>
<td>Noah Gehr, Andy Lowe, Areta MacKelvie, Evan Ruwe, Hunter Smith, Chris Walsh</td>
<td>Electricians</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td>Paul Peterson</td>
<td>Sound Director</td>
</tr>
<tr>
<td>Erik Carstensen</td>
<td>Master Sound Technician, Globe</td>
</tr>
<tr>
<td>Jeremy Siebert</td>
<td>Master Sound Technician, White</td>
</tr>
<tr>
<td>Dana Pickup</td>
<td>Mic Runner, Globe</td>
</tr>
<tr>
<td><strong>ADMINISTRATION</strong></td>
<td></td>
</tr>
<tr>
<td>Brian Frank</td>
<td>Assistant General Manager</td>
</tr>
<tr>
<td>Bryan Scott</td>
<td>Executive Assistant</td>
</tr>
<tr>
<td><strong>Information Technology</strong></td>
<td></td>
</tr>
<tr>
<td>Dean Yager</td>
<td>Information Technology Manager</td>
</tr>
<tr>
<td>Thad Steffen</td>
<td>Information Technology Assistant Manager</td>
</tr>
<tr>
<td>John Raslon</td>
<td>Information Technology Assistant</td>
</tr>
<tr>
<td><strong>Human Resources</strong></td>
<td></td>
</tr>
<tr>
<td>Sandra Parde</td>
<td>Human Resources Director</td>
</tr>
<tr>
<td><strong>Maintenance</strong></td>
<td></td>
</tr>
<tr>
<td>Randy McWilliams</td>
<td>Facilities Manager</td>
</tr>
<tr>
<td>Viola Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Jose Morales, Albert Rios, Mara Rios, Velia Smith, Nicolas Torres, Leonardo Rodriguez</td>
<td>Building Staff</td>
</tr>
<tr>
<td><strong>PROFESSIONAL TRAINING</strong></td>
<td></td>
</tr>
<tr>
<td>Lance Bower</td>
<td>Program Coordinator</td>
</tr>
<tr>
<td>Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Graal, Fred Robinson, Liz Shipman</td>
<td>MFA Faculty</td>
</tr>
<tr>
<td>Jeanne Marie Gallotto, Ben Seibert, George Ye</td>
<td>MFA Production Staff</td>
</tr>
<tr>
<td><strong>EDUCATION</strong></td>
<td></td>
</tr>
<tr>
<td>Kim Montelbano Heil</td>
<td>Education Associate</td>
</tr>
<tr>
<td>Carol Green</td>
<td>Speakers Bureau Coordinator</td>
</tr>
<tr>
<td>David Carson, Amanda Cooley Davis, James Cota, Marisela De la Parr, Brian Hammond, James Maddy, Sarah Price-Keating, Jennifer Barclay Newsham, Radhika Rao</td>
<td>Teaching Artists</td>
</tr>
<tr>
<td><strong>FINANCE</strong></td>
<td></td>
</tr>
<tr>
<td>Carly Bennett</td>
<td>Senior Accountant</td>
</tr>
<tr>
<td>Trish Guidi</td>
<td>Accounts Payable/Accounting Assistant</td>
</tr>
<tr>
<td>Adam Latham</td>
<td>Payroll Coordinator/Accounting Assistant</td>
</tr>
<tr>
<td>Ten Cole</td>
<td>Receptionist</td>
</tr>
<tr>
<td><strong>DEVELOPMENT</strong></td>
<td></td>
</tr>
<tr>
<td>Marilyn McAvoy</td>
<td>Major Gifts Director</td>
</tr>
<tr>
<td>Annamaree Maricle</td>
<td>Associate Director, Institutional Giving</td>
</tr>
<tr>
<td>Bridget Canton Wear</td>
<td>Associate Director, Planned Giving</td>
</tr>
<tr>
<td>Eileen Prsyb</td>
<td>Events Manager</td>
</tr>
<tr>
<td>Rachel Plummer</td>
<td>Development Manager, Individual Annual Giving</td>
</tr>
<tr>
<td>Diane Addis</td>
<td>Membership Administrator</td>
</tr>
<tr>
<td>Katie Bluhm</td>
<td>Development Assistant</td>
</tr>
<tr>
<td>Katie Dupont</td>
<td>VIP Donor Ticketing</td>
</tr>
<tr>
<td><strong>Ticket Services</strong></td>
<td></td>
</tr>
<tr>
<td>Bob Coodlington</td>
<td>Subscription Services Manager</td>
</tr>
<tr>
<td>Marni Fisher</td>
<td>Ticket Operations Manager</td>
</tr>
<tr>
<td>Dani Meister</td>
<td>Group Sales Manager</td>
</tr>
<tr>
<td>Tony Dixon</td>
<td>Lead Ticket Services Representative</td>
</tr>
<tr>
<td>Brian Abraham, Kari Archer, Sarah Ditges, Stephen Greenhalgh, Merri Fitzpatrick, Jeffrey Juby, Claire Kenny, Cassie Lopez, Caryn Morgan, Christopher Smith, Rico Zamora</td>
<td>Ticket Services Representatives</td>
</tr>
<tr>
<td><strong>PATRON SERVICES</strong></td>
<td></td>
</tr>
<tr>
<td>Mike Callaway</td>
<td>Theatre Manager</td>
</tr>
<tr>
<td>Brian Davis, Jessica Talmadge</td>
<td>House Managers</td>
</tr>
<tr>
<td>A. Samantha Beckhart</td>
<td>Front of House Assistant</td>
</tr>
<tr>
<td>Elaine Gingery</td>
<td>Food and Beverage Manager</td>
</tr>
<tr>
<td>Timothy Acosta, Samantha Harper, Amanda Rhoades, Valerie Rhodes, Ben Salazar-Dunbar, Jason Smith</td>
<td>Pub Staff</td>
</tr>
<tr>
<td>Rose Espiritu, Stephanie Rakowski, Stephanie Reed</td>
<td>Gift Shop Supervisors</td>
</tr>
<tr>
<td><strong>Security/Parking Services</strong></td>
<td></td>
</tr>
<tr>
<td>Rachel “Beau” García</td>
<td>Security Supervisor</td>
</tr>
<tr>
<td>Dallas Chang, Sherisa Eselin, Bernado Holloway, Janet Larson, Jeffrey Neitzel</td>
<td>Security Officers</td>
</tr>
<tr>
<td>Patricia Ceja, Lee Conavay</td>
<td>Parking Lot Attendants</td>
</tr>
<tr>
<td>Jeff Howell</td>
<td>Parking Lot Attendants</td>
</tr>
<tr>
<td>Norm Ramos, Danny Wilcox</td>
<td>ULF Valet Attendants</td>
</tr>
<tr>
<td>Jack O’Brien</td>
<td>Artistic Director Emeritus</td>
</tr>
<tr>
<td>Craig Noel</td>
<td>Founding Director</td>
</tr>
</tbody>
</table>