PERFORMANCES

OCTOBER 2013

THE FEW

DESPERATE DADDY

Widowed S-W-M trucker in sixties, mostly travel eleven states. Looking for any woman. I’m not important. Please respond. Ad # 398

YOUNG LOOKING LADY

Uh—Lauren? I’m forty-three but looks thirties, seriously. Lives before moving rich, a teen. I...
We are delighted to welcome playwright Samuel D. Hunter to The Old Globe for the world premiere of *The Few*. Sam is a rising star whose work is exploding onto stages across the country, and it is a particular pleasure to introduce him to our audiences for the first time with this remarkable play.

This production marks Sam’s fourth collaboration with director Davis McCallum—an extraordinary partnership between two talented artists at the top of their fields. Davis is no stranger to The Old Globe; he took part in Jack O’Brien’s Director’s Lab here in 2007 and returned to direct Itamar Moses’ *Back Back Back* in 2009.

*The Few* kicks off what we like to think of as a mini-season within our season: three plays by young writers exploring aspects of contemporary American life. Each of these plays—Sam Hunter’s *The Few*, Laura Marks’s *Bethany* and Quiara Alegría Hudes’ *Water by the Spoonful*—has a distinct voice and a unique point of view. And yet all three plays tell compelling stories about the way we live now. All three writers embrace the stage as a place to explore this moment in our society. We invite you to experience them in conversation with one another.

Enjoy the show!

Barry Edelstein, Artistic Director

Michael G. Murphy, Managing Director
Thank you for attending The Few, a world premiere production in The Old Globe’s state-of-the-art Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center. Playwright Samuel D. Hunter takes us into the world of long-haul truckers searching for love on the open road.

Please consider joining us on our journey of discovery, invention and imagination as we present over 15 productions annually at The Old Globe. You can join our Membership Program for as little as $50 per year, become a Circle Patron at $2,500, or contribute at any level you can afford. Help us engage new audiences from our diverse region by introducing your friends and family to the Globe.

Thank you for all you do for the Globe.
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
September 28 - October 27, 2013

THE FEW

BY
SAMUEL D. HUNTER

DIRECTED BY
DAVIS MCCALLUM

Dane Laffrey
SCENIC DESIGN
Jessica Pabst
COSTUME DESIGN
Matt Frey
LIGHTING DESIGN
Daniel Kluger
ORIGINAL MUSIC AND SOUND DESIGN

Caparelliotis Casting
Annette Yé
STAGE MANAGER

THE CAST
(in alphabetical order)

MATTHEW........................................................................................................................Gideon Glick*
QZ................................................................................................................................Eva Raminsky*
BRYAN..................................................................................................................Michael Laurence*

STAGE MANAGER..........................................................................................Annette Yé*

VOICES OF THE FEW
Jenny Bacon*, Ken Baker, Beverly Boyd, Darin Bratcher, Cristan Callaway, Dennis Dyson, Hal Fauson, Stephen Gallup, Oscar Gonzalez, Leslie Hedge, David Jantz, Robert Middlwood, Rory Murphy, Amanda Ochoa, Mikoia Perkins, Scott Roleason, Eric Smith, Kristin Steva Campbell, Vanessa Torralba, Roberta Wells-Famula, Michelle Willis, Bret Young

SETTING

There will be no intermission.

WORKSHOpped and developed in the 2012 Pacific Playwrights Festival at South Coast Repertory.

Developed at the Perry-Mansfield Performing Arts New Works Festival, June 2012.

The Few was workshopped at JAW: A Playwrights Festival produced by Portland Center Stage.

*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 pedirlo 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.
Vital, Important Stories

An interview with playwright Samuel D. Hunter by Literary Manager/Dramaturg Danielle Mages Amato

Where did the inspiration behind this piece come from?

I went to graduate school in Iowa City, and my then-boyfriend and now-husband and I used to do a lot of driving around, exploring the landscape, etc. And I noticed that at almost every truck stop there was this newspaper for truckers that was pretty much all personal ads. They were absolutely fascinating; the language was so specific, the information they chose to reveal was at times so bizarre. The experience of reading the ads was sort of incredible: at first they were hilarious, then they were strange and then they were absolutely heartbreakingly. You realize that these are people who travel the country endlessly, spend all their time alone in the cab of an 18-wheeler, and here they are sending up a flare into the outside world. They chose to reveal was at times so heartbreaking. You realize that these are people who are feeling something that feeds the loneliness that these characters are all feeling.

Are there certain types of characters—or certain types of relationships—you find yourself writing about again and again?

I've found over the years that many of my plays contain what I've come to call "the bewildered young man." They come in all different forms, but frequently my plays contain a younger guy who is sort of a misfit, someone who doesn't feel comfortable in his own skin. It's inadvertently autobiographical in a way. I write all these plays set in Idaho—the place where I was once a bewildered young man myself, not comfortable in my own skin. Often these characters are struggling with something I once struggled with, or am still struggling with. I also find that my plays frequently revolve around someone having a spiritual or existential crisis in some way. Bryan's struggle for connection and meaning in The Few is something that a lot of my characters go through.

What made you want to write for the theatre? Are there stories you think need to be told on stage?

When I was in high school I wrote a lot of poetry, and I acted in school plays and community theatre, so I knew that I always liked both theatre and writing. But for many years, theatre was restricted to plays like Arsenic and Old Lace and Harvey—wonderful plays, but plays that I wasn't particularly passionate about. Then, when I was 16 or so, I saw a production of Angels in America at the University of Idaho, and suddenly theatre became church to me. Theatre became a place where vital, important stories could be told, by living breathing actors. Something about the immediacy of the relationship between actor and audience member was so moving, almost holy. It's different than the kind of connection and catharsis you get from film. Whereas film gives you the representation of the actor and the catharsis, translated through projected light and recorded sound, theatre gives you the living breathing actor.

The PLAY

I've been very fortunate that my career in the American theatre has brought me into contact with some of the luminaries in the field. One was Arthur Miller, whose play All My Sons I directed in the mid-1990s. Talking about his play with me and the cast in rehearsal, he once noted, "A play must have both an occasion and a theme." He was given to oracular pronouncements of this sort. He knew that one of the burdens of greatness was that it didn't leave much time for small talk—only statements for the ages would do. So he'd scatter them like gems for those of us sitting at the feet of his genius to collect.

A play must have both an occasion and a theme. I've turned this formula around in my mind for years, and I've come to understand that by an "occasion"—an unusual term in the context of playwriting—Miller really meant something quite simple: a play's story, its specific set of occurrences, its outward circumstances. And that occasion, he implied, becomes meaningful and gains gravity through its theme: the larger idea that the story points to, the immutable human truth that the once-upon-a-time of the play reveals. All My Sons has an occasion (an arms manufacturer's culpability in a deadly crime) and a theme (our individual actions cannot but affect a community much greater than ourselves). QED.

Miller's dictum has been heeded by many American playwrights who've succeeded him. Samuel D. Hunter, whose wonderful play The Few makes its world premiere at The Old Globe, is an heir to the Miller tradition of the American stage in many different ways, and he too writes plays with occasions and themes. The occasion of The Few is simple—the continuing struggle of a small newspaper in a small town, and the impact of that struggle, for better and worse, on the lives of the people who are involved with it. The Few's once-upon-a-time is warm, offbeat, surprising, and even rather gentle. Hunter's great gift is an uncommon empathy for American lives that unfold quietly in the anonymous towns that line the highways traversing the far reaches of our nation. He bears Americans speaking softly in the margins of our culture, and he lets their voices resound fully on stage.

But what I delight in most as I watch The Few is the way in which Hunter's skill expresses through the play's quiet occasion a theme that is extraordinarily consequential. The small paper must survive because even in a tiny village barely rating an exit on the interstate, the things that happen matter. They merit recording and reporting. And by extension, the lives in these far-flung places are important too. Hunter's theme of The Few might be as small as a single friend or as large as the readership of the local paper. The artists who tonight bring The Few to life on our stage have in the past months forged a community of their own. Their leader, the director Davis McCallum, has been a member of the wider Globe community before. He's also been in my own personal community in many guises: formerly as my student and assistant, now as my colleague and my valued friend. I am so pleased to have his wisdom, talent, and good humor in my first season as Artistic Director.

One of the Few's most important jobs is to introduce entertaining and significant new American plays to San Diego and beyond. The Few fulfills that mandate splendidly and I am proud to present it.

Thanks for coming. Enjoy the show.
Keep on Trucking

By Danielle Mages Amato

Nearly 3.5 million truckers make a living connecting buyers and sellers along the vast network of America’s highways. The profession emerged in the 1930s, and it quickly developed a masculine, independent culture, fueled by the image of the “asphalt cowboy:” a lone adventurer living a life of freedom on the open road.

Over the years, the nation’s reliance on trucking has grown, and today, nearly 80% of all goods transported in the United States travel by truck. Although long-haul truckers connect people across the continent, allowing businesses to operate across great distances, trucking is sometimes called the loneliest profession. While on the job, drivers work 14-hour days—11 hours on the road, three hours off—alone in the cab of a truck. They spend an average of 22 nights a month in their vehicles, which means minimal time at home with spouses and families. In exchange for the isolation and often grueling hours, truckers earn an average of $40,000 a year, and the profession has an extremely high turnover rate (some companies average over 100% turnover in any given year). Even today, trucking remains an overwhelmingly male profession—women make up only 4% of professional truck drivers.

Despite trucking’s free-wheeling mystique, today’s drivers are carefully tracked and controlled, their every move electronically logged by sensors in their trucks. On-board computers track truck location and drive time, and even govern the maximum speed of the truck itself. In today’s economy, independent truckers (people who own and operate their own vehicles) struggle to make ends meet, while the trucking industry is increasingly dominated by large corporations who can afford to buy in bulk and cut expenses to the bone. Some experts even predict that within the next few decades, so-called autonomous vehicles will take over the trucking industry, their computer-run guidance systems making drivers obsolete.

Journalist Bryan Di Salvatore wrote: “More than permanent transience, more than constant anonymity, the defining aspect of the job of the American truck driver is loneliness. Separation.” Although truck drivers cross miles of highway to keep America together, the job itself sets them apart.

“Every single thing we buy, everything we wear, eat, and use, everything moves by truck. The gas that fuels all those trucks also moves by truck. The parts for those trucks move by truck. The three million trucks that run in this country literally run the country. It would take less than three days for the entire nation to grind to a terrifying halt, if the truckers stopped rolling.”

—Doug Pray, documentary filmmaker, Big Rig (above and lower left) Photos from Truck Stop taken by Marc R Wise.
THE PLAY

THE SMALL PRINT

By Danielle Mages Amato

Almost as long as there have been newspapers, there have been personal ads. In England, men began advertising for wives in the pages of their local publications as early as the 1690s. “A gentleman about 30 years of age,” read one ad from 1695, “that says he had a Very Good Estate, would willingly match himself to some Good Young Gentlewoman…”

The 1800s were boom years for the so-called “matrimonial ads.” Entire publications devoted to personals flourished in both the U.S. and the U.K., with names like The Wedding Bell, Matrimonial Herald and Fashionable Marriage Gazette. In early 1800s, personal ads began to transform. The “lonely hearts” who advertised sought not only marriage but also “companionship”—and their desires became more explicit during the sexual revolution of the 1960s and 70s. As technology evolved, personal ads evolved along with it. Video personals became popular in the 1980s, and today, an estimated one-third of all marriages grow out of online dating.

Sociologists link the rise of personal ads in the 20th century to our increasingly mobile culture, as individuals rely less and less on their extended families and religious congregations to broker romance. Some see the personals as “a theatre of fantasy” in which the advertisers playact their ideal selves and envision their ideal mates. But over the last 300 years, personal ads have also forged new communities, bringing together individuals who would otherwise have been separated by distance or enforced silence. Journalist Daniel Harris has written about the history of gay personals in the 1940s, 50s and 60s, which began as coded messages in the pages of hobby magazines. He compares some of these ads, especially those originating in isolated, rural areas, “to the messages that shipwrecked castaways place in bottles.” “Would like to hear from anyone, anywhere,” they say. “Will write anyone who writes me.”

Laura J. Schafer, the author of Man with Farm Seeks Woman with Tractor: The Best and Worst Personal Ads of All Time, concludes: “With little patience for Cupid, prospective suitors from centuries past right up to the present day have embraced the marketplace. Perhaps we can’t buy love, but good ad space is probably the next best thing.”

The Voices of The Few

By Danielle Mages Amato

In The Few, Q5 is keeping her small newspaper alive by running personal ads from long-haul truckers. Throughout the play, we hear those ads, as truckers call in and leave their messages on the newspaper’s answering machine. Ranging from heartfelt to hilarious, the recordings feature 17 distinct voices, representing a variety of ages, genders and personalities. To find these voices, director Davis McCallum turned to the people of San Diego. The Old Globe invited the general public to audition for a chance to be heard in the show. McCallum selected the most unique and compelling voice talents, invited them to the Globe for a recording session and worked with them to create the 17 recordings you hear in the show.

Looking for Love in Black and White

By Danielle Mages Amato

Almost as long as there have been newspapers, there have been personal ads. In England, men began advertising for wives in the pages of their local publications as early as the 1690s. “A gentleman about 30 years of age,” read one ad from 1695, “that says he had a Very Good Estate, would willingly match himself to some Good Young Gentlewoman…”

The 1800s were boom years for the so-called “matrimonial ads.” Entire publications devoted to personals flourished in both the U.S. and the U.K., with names like The Wedding Bell, Matrimonial Herald and Fashionable Marriage Gazette. In early 1800s, personal ads began to transform. The “lonely hearts” who advertised sought not only marriage but also “companionship”—and their desires became more explicit during the sexual revolution of the 1960s and 70s. As technology evolved, personal ads evolved along with it. Video personals became popular in the 1980s, and today, an estimated one-third of all marriages grow out of online dating.

Sociologists link the rise of personal ads in the 20th century to our increasingly mobile culture, as individuals rely less and less on their extended families and religious congregations to broker romance. Some see the personals as “a theatre of fantasy” in which the advertisers playact their ideal selves and envision their ideal mates. But over the last 300 years, personal ads have also forged new communities, bringing together individuals who would otherwise have been separated by distance or enforced silence. Journalist Daniel Harris has written about the history of gay personals in the 1940s, 50s and 60s, which began as coded messages in the pages of hobby magazines. He compares some of these ads, especially those originating in isolated, rural areas, “to the messages that shipwrecked castaways place in bottles.” “Would like to hear from anyone, anywhere,” they say. “Will write anyone who writes me.”

Laura J. Schafer, the author of Man with Farm Seeks Woman with Tractor: The Best and Worst Personal Ads of All Time, concludes: “With little patience for Cupid, prospective suitors from centuries past right up to the present day have embraced the marketplace. Perhaps we can’t buy love, but good ad space is probably the next best thing.”

The Voices of The Few

By Danielle Mages Amato

In The Few, Q5 is keeping her small newspaper alive by running personal ads from long-haul truckers. Throughout the play, we hear those ads, as truckers call in and leave their messages on the newspaper’s answering machine. Ranging from heartfelt to hilarious, the recordings feature 17 distinct voices, representing a variety of ages, genders and personalities. To find these voices, director Davis McCallum turned to the people of San Diego. The Old Globe invited the general public to audition for a chance to be heard in the show. McCallum selected the most unique and compelling voice talents, invited them to the Globe for a recording session and worked with them to create the 17 recordings you hear in the show.
MAURICE LAURENCE (Bryan) has appeared on Broadway in The Real Thing and Desire Under the Elms. His other theatre credits include Outop and Morti Ross (Primary Stages), Horseheads (Rattletick Playwrights Theatre), Diary of a Teenage Girl (New Georges/3LD Art & Technology Center), Two Rooms (Platform Theatre Group), Lydie Breeze (New York Theatre Workshop), To Have and Cram of and Book of Days (Signature Theatre Company), John Proctor in The Crucible (Hartford Stage), Mikey Dillon in Good People (Huntington Theatre Company), Starbuck in The Raimaker (Arena Stage), Eric Bogosian’s Humpty Dump (McCarter Theatre Center), Seattle Repertory Theatre, The Playwrights Theatre Company, Portland Center Stage, Westport Country Playhouse, The Wilma Theatre, Humana Festival and others. He is the playwright/performer of the solo play Open and Close. He has appeared at the New Ambassadors Theatre, London, Drama Desk Award nomination) and the accompanying duologue Hamlet in Red. His television credits include “The Heart, She fellow (regular),” “Damages” (recurring), “The Good Wife,” “Elementary,” “Person of Interest,” “Third Watch,” “Johnny Zero,” “E.R. The Series,” “Ghost Stories,” “As the World Turns and What’s Not to Love? for Showtime. His film credits include One for the Money (Soho Playway), a Compact Disc of Truth and other independent films.

JEFF STINSON (Director) primarily focused on theatre and film, Jeff Stinson (who also helmed the Globe Season of 2011/12) has been the Artistic Director of the Portland Playhouse, Portland Playhouse, Court Theatre and Shakespeare Theatre. He has contributed to a number of Globe productions, and appeared in the films In God’s Hands and We Paddle Uphill.

DAN LAFREY (Scenic Design) has recently designed the Playwrights Theatre Company, Portland Center Stage, Second Stage Theatre, and McCarter Theatre Center productions of The Whale (Playwrights Theatre), A Streetcar Named Desire and The Real Thing. His other theatre credits include The Whirligig (Roundabout Theatre), God of Carnage (Alley Theatre), and Regional credits include Follow Me Outside, A Walk in the Park and One for the Money (Second Stage). He has been nominated for both a Drama Desk Award and a Sydney Theatre Award.
ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

WILLIAM ANTON
Gregg Barnes
Jaqueen Brookes
Levis Brown
Victor Buono
Wayland Cappell
Kathia Cappell
Eric Christiano
Patricia Connolly
George Deloy
Tim Donohue
Richard Eaton
Charles Janisz
Tom Lacy
Robert Wojewodski

MARK HARIELIK
Bob James
Peggy Kellner*
Diana Maddox
Nicholas Martin
A.R. Gurney
Kathleen McCormick

SAMA *

JACK NOEL (Founding Director) was first appointed in 1965, directing 15 productions prior to World War II. Since then he directed more than 300 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 Shakespeare & Society Festival in the late ‘40s, the expansion to two theatres in the ‘50s, Globe Educational Tours in the ‘40s, the expansion to two theatres in 1966, and the world premiere of novelist Nathan Englander’s play "The Nance". 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 Federation 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 American 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. 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.

CRAIG NOEL (Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, National Resource, Information Technology and Facilities Departments, as well as The City of San Diego’s Hall of Fame Inductors. He also managed the construction of the Globe’s new theatre and education facilities. Prior to the Globe, he was the Managing Director of the New York City Opera and the Managing Director of the University of Missouri-Kansas City Opera. He also served in administrative capacities at the University of Missouri and the University of Nebraska at Omaha.

CRAIG NOEL

Dr. Seuss’ How the Grinch Stole Christmas!

By Dr. Seuss

Music and Lyrics by Dr. Seuss

Book and Lyrics by Timothy Mason
Music by Jay Althouse

Directed by James Vásquez
Original Choreography by John Daucis

Original Production Conceived and Directed by Jack O’Brien

Dr. Seuss’ How the Grinch Stole Christmas! is a wonderful, whimsical musical based upon the classic Dr. Seuss book. Back for its 16th incredible year, the family favorite features the songs “This Time of Year”, “Fah Who Doraze”, “Santa for a Day” and “Fah Who Doraze,” the delightful carol from the 1966 Dr. Seuss’ How the Grinch Stole Christmas! Dr. Seuss Properties TM & © 1957 and 2013. Dr. Seuss Enterprises, L.P. All Rights Reserved.

This Theatre operates under an agreement between the League of Professional Theatre Women and Actors Equity Association, the nation’s premiere labor unions for stage managers and stage managers in the United States.

The San Diego portion of the 2016-2017 Broadway Season is presented by Desert Star Theatres using funds provided by United States: Arts grant and additional support from the National Endowment for the Arts. The San Diego Union-Tribune is the official newspaper of record for the 2016-2017 Broadway Season.

This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local 72.

The Actors, Costume, Lighting and Sound Designers in LORT Theatres are represented by United States: Actors Local 699, IA / UFT.

Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford’s Theatre and three seasons with WilliamsTatum Theater Festival. Their recent television credits include HairBrained with Brenda Fraser, “Ironode” (NBC) and Steel Magnolias (Lifetime for Lifetime).
The financial crisis of 2008 served as an important reminder of the fragility of cultural institutions. Performing arts organizations throughout the U.S. suffered greatly in the wake of the economic shift, forcing many to scale back programs or close down entirely.

The Old Globe has remained solvent and stable, largely due to the leadership of a small group of generous individuals who ensure that the Globe remains at the forefront of American theatre and a vital part of our city’s cultural landscape.

To protect against negative turns in the economy, The Old Globe must create a robust and substantial endowment that can ensure long-term stability for the high quality and meaningful artistic and community programs you have come to expect.

An endowment is essentially a trust fund that covers a portion of a not-for-profit institution’s annual expenses and serves as a buffer against hard times. The Old Globe Board of Directors is planning short- and long-term strategies that will enable the creation of an appropriate endowment for an institution with a $20 million annual budget. And one day very soon you will be asked to help.

The two ways to support the endowment are either through a cash gift or through planned giving, such as with a bequest or estate gift. Your support can ensure that generations to come will continue to learn about the works of Shakespeare, Shaw, Williams and Simon, as well as the new voices in the American theatre that will join their ranks.

To learn more about the Globe’s planned giving program or ways to support the Endowment, please contact Director of Development Todd Schultz at (619) 231-1941 x2310.
In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is deeply grateful to its Corporate Season Sponsors, each of whom has generously supported the 2013-2014 season.

**Corporate Season Sponsors**

- **Charter Sponsor since 1995**
  - City of San Diego Commission for Arts & Culture
  - The County of San Diego

- **Sponsor since 1998**
  - Joan & Irwin Jacobs
  - The Legler Benbough Foundation

- **Charter Sponsor since 1995**
  - Edgerton Foundation
  - Higgs Fletcher & Mack, LLP
  - National Corporate Theatre Fund

- **Sponsor since 2000**
  - City of San Diego Commission for Arts & Culture

- **Charter Sponsor since 1995**
  - Darlene Marcos Shiley, in memory of Donald Shiley

**ANNUAL FUND DONORS**

- **Benefactors ($100,000 and above)**
  - John A. Berol
  - Mary Ann Blair

- **($50,000 to $99,999)**
  - Sara and Robin Dreyfus
  - Pamela & Jerry Cesak

- **($25,000 to $49,999)**
  - Elaine & Leonard Hirsch
  - Hal & Pam Fuson

- **Production Sponsors ($25,000 to $40,995)**
  - Anonymous
  - Guitar Center

- **Benefactors**
  - The Hull Family
  - The James Irvine Foundation
  - Qualcomm Foundation

- **Corporate Season Sponsors**
  - Wells Fargo
  - Sheryl & Harvey White Foundation

For additional information on how you may become a Season Sponsor, please contact Todd Schultz, Director of Development, at (619) 233-1941 x2310.

ANNUAL FUND DONORS

[$10,000 or more]

The Anthony Cunningham & Ann Dunne Foundation for World Health
Hibbet & Ben Clay
Joseph Cohen & Martha Furdo
Dr. & Mrs. Robert Epstein
Karen Fox & Harvey Ruben
Sue & Tom Fry
Lee & Frances Goldberg
Dr. & Mrs. Harry J. Hinson, Jr.

FOUNDER'S CIRCLE ($5,000 to $9,999)
Lawrence A. Silverman & Elise Moore
Joseph & Marta Pons Foundation at the Jewish Community Foundation
Dr. John & Linda Tegtmeyer
Paul, Evie & Jose Zayas

[$2,500]

PERFORMANCES

[$1,500]

($10,000)

($5,000)

($2,500)

($1,000)

($500)

($250)

($100)

($50)

($25)

($20)

($10)

($5)

($2)

($1)

($0.50)

[$10,000 or more]

[$5,000 to $9,999]

[$2,500]

[$1,500]

[$1,000]

[$500]

[$250]

[$100]

[$50]

[$25]

[$20]

[$10]

[$5]

[$2]

[$1]

[$0.50]

[$0.25]

[$0.20]

[$0.10]

[$0.05]

[$0.02]

[$0.01]

[$0.005]

($100)

($50)

($25)

($10)

($5)

($2)

($1)

($0.50)

($0.25)

($0.20)

($0.10)

($0.05)

($0.02)

($0.01)

($0.005)

[$10,000 or more]

[$5,000 to $9,999]

[$2,500]

[$1,500]

[$1,000]

[$500]

[$250]

[$100]

[$50]

[$25]

[$20]

[$10]

[$5]

[$2]

[$1]

[$0.50]

[$0.25]

[$0.20]

[$0.10]

[$0.05]

[$0.02]

[$0.01]

[$0.005]

[$100]

[$50]

[$25]

[$10]

[$5]

[$2]

[$1]

[$0.50]

[$0.25]

[$0.20]

[$0.10]

[$0.05]

[$0.02]

[$0.01]

[$0.005]
THE LAST GOODBYE

A Musical Adaptation of Shakespeare’s Romeo and Juliet

Conceived and Adapted by Michael Kimmel
Music and Lyrics by Jeff Buckley
Orchestrations, Music Direction and Arrangements by Kris Kuksi
Choreography by Sonya Tayeh
Directed by Alex Timbers

Two-time Tony Award-nominated director Alex Timbers (Peter and the Starcatcher) joins forces with 2013 Emmy Award-nominated choreographer Sonya Tayeh (TV’s “So You Think You Can Dance”) and a cast of leading Broadway talent to bring Shakespeare’s Romeo and Juliet to new musical life. The unforgettable music of Jeff Buckley (including “Hallelujah”) will stir your soul as thrilling swordplay and stagecraft stir your pulse. The Last Goodbye is a breathtaking and hugely entertaining new musical.

September 22 - November 3

Performance Sponsors

Production Sponsors

Director Circle

($15,000 to $24,999)

National Corporate Theatre Fund is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country’s most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

Acopian Consulting Group
American Express Foundation
AOL
Bank of America
BHP Billiton
James E. Buckley
Devin Breen
Christopher Campbell
Hilite Production Center
Cox Systems, Inc.
Cit
ceea
Claremont College
Cleveland Clinic
CMIT/DWC
Datavio, Inc.
Donald & Whitney Foundation
Epix Systems
Ernst & Young
Gallian, Sack and Co.
Marsh & McLennan Companies
The McGraw-Hill Companies
MetLife
Morgan Stanley
Phoenix, Inc.
BBR Wealth Management
BVM Inc.
The Ralph and Luci Schey Foundation
Sharp Electronics
Khalil Gibran, Esq., Atty.
Morgan & Flom LLC

($20,000 to $14,999)
Holland America Line
Rothchild Foundation

Founder Circle

($5,000 - $9,999)

Bertrand at Master As
Hyatt Regency La Jolla
Genentech
Nokia Inc.

Craig Noel Circle

($2,500 - $4,999)

Cable Corporation
Loma Grill

PUBLIC SUPPORT

Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is funded by the County of San Diego.

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

THE MOST BUZZED ABOUT SHOW OF THE SEASON!

As seen in San Diego Magazine

Conceived and Adapted by Michael Kimmel
Music and Lyrics by Jeff Buckley
Orchestrations, Music Direction and Arrangements by Kris Kuksi
Choreography by Sonya Tayeh
Directed by Alex Timbers

September 22 - November 3

Two-time Tony Award-nominated director Alex Timbers (Peter and the Starcatcher) joins forces with 2013 Emmy Award-nominated choreographer Sonya Tayeh (TV’s “So You Think You Can Dance”) and a cast of leading young Broadway talent to bring Shakespeare’s Romeo and Juliet to new musical life. The unforgettable music of Jeff Buckley (including “Hallelujah”) will stir your soul as thrilling swordplay and stagecraft stir your pulse. The Last Goodbye is a breathtaking and hugely entertaining new musical.