

Welcome to the Globe!

Tough times. Aren't they? Well, in tough times, you call on your friends, and although the Globe is proud to be presenting this season a spread of cutting edge and challenging work that clearly reflects the tempo of the times in which we live, it's also perfectly viable to order in some "comfort food" from time to time to remind us not only

who we are, but the values and the humor that continue to define us both as a community and as a people.

So here is our Associate Artist friend Stephen Metcalfe with his latest, and perhaps loveliest play ever, *Loves & Hours*, a wise, wry, and even "close-to-the-vest" peek at how we are all doing when it comes to sorting out loyalties, marriages, and the endless and endlessly hilarious humiliation called the "dating game." And into the Carter once again comes the talented and deft Associate Artist director Seret Scott with a heart-stirring and evocative play called *Knowing Cairo*, which is not, as one might suppose, a busman's tour of Egypt, but a fascinating and witty look at mothers, daughters, and the euphemism we now refer to as "care."

Two remarkable evenings to take our minds off international politics, the stock market, and the price of gasoline, and return our imaginations to something far more personally involving. I hope you enjoy these two works as much as we have had preparing them for you.

Jack O'Brien
Artistic Director



I've recently come across a quote from one of Great Britain's most distinguished actors and I'd like to share it with you:

"If you're a writer or a painter, you write or paint whenever you want to. But we have to do this task at a precise moment. At three minutes past eight, the curtain goes up, and you've got to pretend to believe, because no one will believe you unless you believe it yourself. A great deal of our work is simply making ourselves dream. That is the task. At three minutes past eight, you must dream."

-Sir Ralph Richardson

This simple but truthful observation reflects what we all feel at the Globe, and we need an audience to listen and react. Thank you for coming to this performance and for your continued support.

Craig Noel
Artistic Director



We are delighted you have joined us for this set of world premiere productions at the Globe. In the *Old Globe, Loves & Hours* brings back to our stage the magic of Jack O'Brien as he directs Stephen Metcalfe's insightful and hilarious view of relationships across generations; while Andrea Stolowitz's *Knowing Cairo* probes the issues of dealing with aging parents

with humor and compassion in the Carter.

As "awards season" for our local theater community has come to a close, I am proud to report that, although 2002 was a year of organizational transition, the Globe received much praise for its art and artists - we won awards across the board, from the San Diego Critics Circle, KPBS, Backstage West, and several other local and regional institutions of significance. In fact, our local critics have chosen to name their annual theatre excellence awards after none other than our own Craig Noel! The Globe's national presence grew as well, with feature stories on our productions in *The New York Times*, *The Wall Street Journal*, and on National Public Radio, among others.

Finally, in what can only be called the most important honor for a stage director to receive - this past December Jack O'Brien received the "Mr. Abbott" Award in New York for his lifetime contribution to the Theater. This prestigious award has only been given to the very best directors on the national and international scene. In fact, Jack is the only artistic director of a regional theater to receive this award to date! Speaking of international, this summer Jack will direct a new production of *His Girl Friday* at the National Theatre in London, making him one of only a handful of Americans to direct at Britain's leading theatre organization. And in September, he'll bring his acclaimed production of *Henry IV* to Lincoln Center.

We have much to look forward to right here at home! Our upcoming Summer Festival includes two of Shakespeare's greatest works, *Much Ado About Nothing* and *Julius Caesar*, as well as popular film and television actress Kathy Najimy's return home to San Diego in the Broadway hit, *Dirty Blonde*, based on the life of Mae West. We'll soon be announcing the 2003/4 season with four plays each in the Carter and the Globe, in addition to our Holiday Festival, headlined by the beloved Dr. Seuss' *How the Grinch Stole Christmas!*. Remember, when you subscribe to the Summer or Winter seasons, you not only get the chance to see a fantastic line-up at the Globe, you also have the exclusive opportunity to purchase tickets to Jack's hit Broadway musical, *Hairspray*.

I urge you to give us your feedback as we forge new paths together. For your past, present and future support of our work, we heartily thank you and look forward to seeing you back at the Globe over and over again.

Louis G. Spisto
Executive Director

Presents

Loves & hours

By

Stephen Metcalfe⁺

Scenic & Costume
Design
Robert Morgan⁺

Lighting Design
David F.
Segal⁺

Music
Bob James⁺

Sound Design
Paul Peterson

Projection Design
Sage Marie
Carter

Stage Manager
D. Adams^{*}

Assistant Stage Manager
Tracy Skoczelas^{*}

Directed By

Jack O'Brien

This production is sponsored



Casting by Liz Woodman, CSA & Paul Dinh-McCrillis

^{*} Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.

Artistic Director
Jack O'Brien

Executive Director
Louis G. Spisto

Artistic Director
Craig Noel

CAST OF CHARACTERS

Dan Tilney.....Brian Kerwin*
Harold Schwabb, his best friend.....David Manis*
Andrea, Harold's bride.....Nanka Sturgis
Dan Jr., Dan's son.....Brian Ibsen*
Julia, Dan's sister.....Maureen Silliman*
Sara Houghton, a neighbor.....Amanda Naughton*
Tom Houghton, a neighbor.....Tom Tammi*
Linda, Dan's ex-wife.....Nance Williamson*
Rebecca Tilney, his daughter.....Emmelyn Thayer
Anne Tripplehorn.....Monique Fowler*+
Charlotte Walker.....Bridget Flanery*
Other members of the community will be played by the ensemble.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.

+Associate Artist of The Globe Theatres.

Setting: Somewhere in Southern California, in the immediate present.

There will be one 15-minute intermission.

PROFILES



Brian Kerwin* (Dan Tilney)

THE GLOBE THEATRES: Strange Snow and The Incredibly Famous Willy Rivers, both by Stephen Metcalfe and directed by Jack O'Brien. BROADWAY: Little Foxes (directed by Jack O'Brien). OFF-BROADWAY: Glimmer, Glimmer and Shine, Manhattan Theatre Club; One Shoe Off, Second Stages; Emily, MTC. REGIONAL: How I Learned to Drive, Mark Taper Forum, Intiman Theatre; Who's Afraid of Virginia Wolfe? (directed by Edward Albee), Torch Song Trilogy, Doolittle Theatre. FILM: Murphy's Romance, Torch Song Trilogy, The Myth of Fingerprints, Love Field and Hard Promises, among others. TV: Beggars and Choosers, Strong Medicine, Law & Order, Frasier, Roseanne, Masterpiece Theatre and others. EDUCATION: Mr. Kerwin holds a BS in Cinema from USC.



David Manis* (Harold Schwabb)

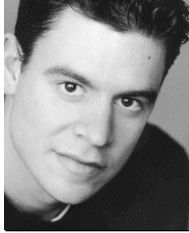
BROADWAY: Morning's at Seven, Arcadia, Abe Lincoln in Illinois. OFF-BROADWAY: Rough Crossing, The New Theater; Henry IV, parts one and two, NYSF. REGIONAL: credits include the Guthrie, Mark Taper Forum, Baltimore Center Stage, Actors Theater of Louisville, Alley Theatre, Dallas Theater Center, Yale Rep, Long Wharf, Hartford Stage, The Shakespeare Theater in DC, and The Acting Company. FILM: Dahmer; The Crawl Space. TV: A telekinetic weatherman on The X-Files, Boston Public, Frasier, Dave's World, One Life To Live. As a writer: Testosterone Poisoning, a one-man show, and Kissing Your Evil Twin, a short film. EDUCATION: University of

Washington.



Nanka Sturgis (Andrea)

THE GLOBE THEATRES: Pericles, The Taming of the Shrew. With The Globe Theatres/USD Professional Actor's Training Program: The Winter's Tale, Psychopathia Sexualis, Heartbreak House, Two Gentlemen of Verona. REGIONAL: The Servant of Two Masters, The Skin of Our Teeth, Evening Cabarets, Williamstown Theatre Festival; Summer Circus (National tour), The Chicago Timestep Players; winner of the 2000 National Irene Ryan Award. EDUCATION: Ms. Sturgis holds a BA in Theatre Arts from the University of Central Arkansas and will receive her MFA from USD in 2003.



Brian Ibsen* (Dan Jr.)

THE GLOBE THEATRES: Pericles, The Taming of the Shrew, Compleat Female Stage Beauty, A Midsummer Night's Dream, Twelfth Night, The Trojan Women. BROADWAY: The Rainmaker, The Lion in Winter. ELSEWHERE: The Last Night of Ballyhoo, Naomi in the Living Room, Idiot's Delight, Ghetto, Love's Labour's Lost, The Last Days of Don Juan. With The Globe Theatres/USD Professional Actor Training Program: Two Gentlemen of Verona, Reckless, Six Characters in Search of an Author, Heartbreak House, Macbeth. EDUCATION: Mr. Ibsen received his BFA in Acting from S.U.N.Y. at Purchase and his MFA in Acting from USD.



Maureen Silliman* (Julia)

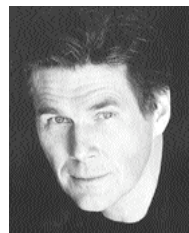
THE GLOBE THEATRES: Debut. BROADWAY: Shenandoah, I Remember Mama, Is There Life After High School?. OFF-BROADWAY: Blue Window, Three Postcards, The Umbrellas of Cherbourg, Marathon Dancing. REGIONAL: Pride's Crossing, TheatreWorks; Falsettos, Pittsburgh Public Theatre; Company, Huntington Theatre Co; A Shayna Maidel, The Cocktail Hour, Delaware Theatre Co; Little Foxes, Fulton Opera House; The Real Thing, Uncle Vanya, Two River Theatre; Rags, No Way to Treat a Lady, Coconut Grove Playhouse. NATIONAL TOURS: Fiddler on the Roof (Golde, with Theodore Bikel), The Gingerbread Lady, Marigolds (N.J. Drama Critics Award).

Recordings: Pictures in the Hall, Is There Life After High School?, A Fine and Private Place (2003 release). FILM: Blue Window, Reckless, Childhood's End. TV: two years on Guiding Light.



Amanda Naughton* (Sara Houghton)

THE GLOBE THEATRES: Paramour. BROADWAY: Into the Woods, The Secret Garden. OFF-BROADWAY: Mr. President, Douglas Fairbanks Theatre; Three Postcards, Circle Rep; Hundreds of Hats, WPA; Romance in Hard Times, Public Theatre. REGIONAL: A Little Night Music, Goodspeed Opera House; The Betrayal of Nora Blake, Cuillo Center; Off-Key, George Street; The Royal Family, Caldwell Theatre; Edith Stein, GeVa; On the Town, Pittsburgh CLO; Gypsy, Tartuffe, Threepenny Opera, Misalliance, The Waves, Hangar Theatre. TV: Remember WENN, Law & Order: SVU, Law & Order: CI, Payne, Chappelle's Show. EDUCATION: Ms. Naughton holds a BFA from Ithaca College.



Tom Tammi* (Tom Houghton)

THE GLOBE THEATRES: Debut. BROADWAY: The Visit with Jane Alexander, Someone Who'll Watch Over Me with Alec McGowan, John Osborn's A Patriot for Me with Maxamillion Shell. OFF-BROADWAY: Mad Forest, Manhattan Theatre Club; She Stoops to Conquer, Conditions of Agreement, Roundabout Theatre. Mr. Tammi was a founding member and Associate Artistic Director of The Colonnades Theatre Lab. REGIONAL: The Rubicon Theatre, Long Wharf Theatre, Williamstown Theatre Festival, Berkshire Theatre Festival, George Street Playhouse, The Folger Theatre, Walnut Street Theatre, ACT San Francisco, Guthrie Theatre, and Bristol Old Vic Theatre,

England. FILM: A Gentleman's Game, The Thomas Crown Affair, The Confession, Private Parts, She's the One, Clear and Present Danger, Sleepless in Seattle, Diner. TV: Deadline, Big Apple, Law & Order, Homicide, St. Elsewhere, War and Remembrance, All My Children, Guiding Light, Edge of Night, As the World Turns.



Nance Williamson* (Linda)

THE GLOBE THEATRES: The Countess, Measure for Measure. BROADWAY: Broken Glass. OFF-BROADWAY: Two Gentlemen of Verona, NYSF; Marvin's Room, Minetta Lane; Empty Plate at the Cafe du Grand Boeuf, Primary Stages; The Seagull. REGIONAL: this past fall, Ms. Williamson appeared as Celemene in The Misanthrope opposite Michael Emerson at the Arena Stage; credits also at Alliance Theater, Seattle Rep, Mark Taper Forum, Denver Center Theater, Kennedy Center, Shakespeare Theater, Delaware Theater Co, Philadelphia Theater Co, Arizona Theatre Co, Trinity Repertory, Colorado Shakespeare, five seasons with the Dallas Shakespeare Festival, Playmakers' Repertory, Berkshire Theatre Festival. Ms. Williamson was a company member at the Dallas Theater Center, performing in over 30 productions. This past summer was her fifth at the Hudson Valley Shakespeare Festival where highlights include Kate in Taming of the Shrew, Beatrice in Much Ado About Nothing, Tamora in Titus Andronicus



Emmelyn Thayer (Rebecca Tilney)

THE GLOBE THEATRES: Pericles, Smash, Betrayal (understudy). With The Globe Theatres/USD Professional Actor Training Program: The Winter's Tale, Psychopathia Sexualis, Heartbreak House, Two Gentlemen of Verona. ELSEWHERE: Goblin Market, The Handcart Ensemble; The Merry Wives of Windsor, Actors Repertory Theatre Ensemble; I Do! I Do!, Provo Theatre Company; The Cherry Orchard, King John, Bedroom Farce, Riders to the Sea, The Caucasian Chalk Circle, The Three Sisters, To Kill a Mockingbird, Brigham Young University. EDUCATION: Ms. Thayer received a BA in Acting from Brigham Young University and will receive her MFA from USD in 2003.



Monique Fowler* (Anne Tripplehorn) Associate Artist of The Globe Theatres

THE GLOBE THEATRES: Splendour, Vita and Virginia, Things We Do for Love, Pride's Crossing, The Way of the World, Romeo and Juliet, Richard II, Much Ado About Nothing, Talley's Folly, Macbeth, The Skin of Our Teeth, The Tempest. BROADWAY: You Can't Take It with You. OFF-BROADWAY: Neil Simon's London Suite, Sand (Edward Albee, director), Tamara, The Girl of the Golden West, The Phantom Lady, Mary Barnes, Dandy Dick. REGIONAL: Night of the Iguana, Dallas Theatre Center; Hay Fever, Alley Theatre; Much Ado About Nothing, La Jolla Playhouse; Mary Stuart, Shakespeare Theatre; Romeo and Juliet, As You Like It, South Coast Rep; also, Hartford Stage Company, Huntington Theatre, Long Wharf Theatre, Cincinnati Playhouse, McCarter Theatre, Berkshire Theatre Festival and Trinity Repertory Company. FILM: Celebrity, Devil's Own, Lifebreath. TV: Law & Order, Another World. Additional Credits: Ms. Fowler created the one-woman show Elizabeth Bishop in Brazil, which she performed in



Bridget Flanery* (Charlotte)

OFF-BROADWAY: One Day on Wall Street, Naked Angels; Spring Awakening, Prospect Theatre Company; The Play About Rosemary's Baby, Soho Rep; Glimmer, Glimmer and Shine, MTC (understudy). REGIONAL: Vanities (tour), Cats Talk Back, Williamstown Theatre Festival; Serious Money, Yale Repertory Theatre; credits at Yale School of Drama include: A Streetcar Named Desire, Measure for Measure, Othello, Pericles, As You Like It, Farmyard/Ghost Train, Hamlet, Spoonface Steinberg, Our Town, For Whom the Southern Belle Tolls, Polaroid Stories, Landscape. FILM: The Outsider, Fatal Expression, Encounter. TV: All My Children, Babylon 5, Boy Meets World, Sabrina the Teenage Witch, Sweet Valley High, Guiding Light, 7th Heaven, Teen Angel, General Hospital, Unhappily Ever After, Weird Science, California Dreams, Pearl, Nowhere Fast, Love Boat/Next Wave, Knot's Landing/The Reunion, Bringing Up Jack. EDUCATION: MFA from the Yale School of Drama.

Stephen Metcalfe (Playwright) Associate Artist of The Globe Theatres

Stephen Metcalfe's plays have been produced in New York and at regional theatres throughout the United States, as well as in Europe and Japan. Mr. Metcalfe's stage plays include Vikings, Strange Snow, Sorrows and Sons, Pilgrims, Half a Lifetime, Emily, White Linen, The Incredibly Famous Willy Rivers, White Man Dancing. Film credits include Half a Lifetime, Cousins, Jacknife, Roommates, and Beautiful Joe (which he directed). He was also a contributing writer on Pretty Woman, Arachnophobia, It Could Happen to You, and Mr. Holland's Opus. Directing credits at the Globe include Larry Ketron's Sun Bearing Down and David Mamet's American Buffalo.

Jack O'Brien (Director)

Please see Mr. O'Brien's profile on page 23.

Robert Morgan (Scenic & Costume Design) Associate Artist of The Globe Theatres

THE GLOBE THEATRES: since 1977 scenery and/or costumes for 34 productions, among them *Imaginary Friends*, *The Full Monty*, *Dr. Seuss' How the Grinch Stole Christmas!*, *A Midsummer Night's Dream* ('78 & '85), *Macbeth* ('79 & '96), *Twelfth Night* ('83 & '01), *Romeo and Juliet* ('80 & '99), and *King Lear* ('81 & '93). ELSEWHERE: New York, on and off Broadway; London's West End; Maria Theresa's private theatre at the Schoenbrunn Palace in Vienna; regional theatres across the United States. From 1987-1992, Mr. Morgan served as Director of the Theatre Division at Boston University's School For the Arts. He lives with his wife and four children in Vermont's rural Northeast Kingdom.

David F. Segal* (Lighting Design) Associate Artist of The Globe Theatres

David F. Segal designed the lighting for the Broadway productions of *Damn Yankees*, *Oh! Calcutta*, *Irene*, *Twigs*, *The Robber Bridegroom*, *Lolita*, *Saravali*, *Loose Ends*, *Summer Brave*, *Basic Training of Pavlo Hummel*, *That's Entertainment*, *The Heiress*, and many others. He created scores of other New York productions, including *The Last Sweet Days of Isaac*, *Boseman and Lena*, *Translations*, *Full Gallop*, *Taking My Turn*, *The White House Murder Case*, *Happy Birthday*, *Wanda June*, *A...My Name is Still Alice*, *Private Lives*. Additionally, he designed *The History of Sex* and *The Folies Bergere* in Las Vegas and *Manhattan Showboat* at Radio City Music Hall. As an Associate Artist of The Globe Theatres, he designed *The Boswell Sisters*, *The Hostage*, *Paramour*, *The Winter's Tale*, *The Tempest*, *The Comedy of Errors*, *Much Ado About Nothing*, *Dinner with Friends*, *Tintypes*, *A...My Name is Still Alice*, *Interior Decorations*, *The Importance of Being Earnest*, *There's One in Every Marriage*, *School for Husbands*, *Damn Yankees*, *Full Gallop*, *Lady Day*, *The White Rose and Emily*. Mr. Segal also won Drama-Logue awards for *King Lear*, *Richard II*, *Antony and Cleopatra*, *The Snow Ball* and *The Incredibly Famous Willy Rivers* for the Globe. Mr. Segal's designs have been seen at the Long Wharf Theatre, Hartford Stage, Pittsburgh Public Theatre, Goodspeed Opera, La Jolla Playhouse, New Federal Theatre, Mark Taper Forum, Kennedy Center, Studio Arena, Seattle Repertory, Dallas Opera, Washington Opera, American Stratford and Canadian Stratford. Mr. Segal was the staff lighting designer for John Houseman and the Acting Company for six years, creating over two dozen productions for them.

Bob James (Music) Associate Artist of The Globe Theatres

THE GLOBE THEATRES: *The Comedy of Errors*, *Emily*, *The Tempest*, *Hamlet*. BROADWAY: *The Invention of Love*, *Hapgood*, *Two Shakespearian Actors*, *The Merchant of Venice*, *The Selling of the President*. OFF BROADWAY: *Hamlet*, *Pantaglieze*, *Cock-a-Doodle Dandy*, *Edward II*. FILM: *Serpico*, *King of Comedy*. TV: Composed all original music for the TV series *Taxi*. ELSEWHERE: Jazz pianist, composer, arranger, producer. Warner Bros recording artist. Most recent album: *Morning, Noon & Night*. Founding member of the group *Fourplay*. Grammy Awards: *One on One* with Earl Klugh, and *Double Vision* with David Sanborn.

Paul Peterson (Sound Design)

THE GLOBE THEATRES: *Splendour*, *All My Sons*, *Faith Healer*, *Smash*, *An Infinite Ache*, *Compleat Female Stage Beauty*, *Betrayal*, *The SantaLand Diaries*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Pavilion*, *Enter the Guardsman*, *The Boswell Sisters*, *Vita and Virginia*, *The Countess*, *Crumbs from the Table of Joy*, *Orson's Shadow*, *God's Man in Texas*, *Travels with My Aunt*. ELSEWHERE: *The Magic Fire*, *Milwaukee Rep*; POP Tour (1999 & 2000), *La Jolla Playhouse*; *A Knife in the Heart*, *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, *Sledgehammer Theatre*; *Forever Plaid*, *Backstage at Aubergine*; *Gross Indecency*, *Diversionsary Theatre*; also credits at *The Wilma Theatre*, *L.A. TheatreWorks*, *San Diego Repertory Theatre*, *North Coast Repertory Theatre*, *Cape Fear Regional Theatre*, *Hope Summer Repertory Theatre*, *Malashock Dance & Company*, *The University of San Diego*, *San Diego State University*, and the *Freud Theatre at UCLA*. EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Sage Marie Carter (Projection Design)

Theatre credits include: Blessing the Boats, with Sekou Sundiata at Aaron Davis Hall; the current national tour of Miss Saigon; Big League Theatricals' current National Tour of Oo-Bla-Dee, Oregon Shakespeare Festival; One Flew Over the Cuckoo's Nest, Broadway, Steppenwolf Theatre Company and BITE Festival, London; The Cripple of Inishmaan, The Joseph Papp Public Theatre; Missing Footage, The Helen Hayes Performing Arts Center; Having Our Say, Broadway, McCarter Theatre and the national tour; Elvis Live and in Concert, Mid-South Coliseum and Pay-Per-View; Cakewalk, American Repertory Theatre; Techno Sacre, Guggenheim Works & Process program. Ms. Carter is currently living in Brooklyn, New York working as a Projections Designer and Consultant.

D. Adams (Stage Manager)

THE GLOBE THEATRES: Oldest Living Confederate Widow Tells All, Pericles, The Taming of the Shrew, Compleat Female Stage Beauty, Stones in His Pockets, A Midsummer Night's Dream, The Boswell Sisters, Art, Dinner with Friends, The Woman in Black, Dr. Seuss' How the Grinch Stole Christmas! ('98-'02), Love's Labour's Lost, Henry V, Over the River and Through the Woods, The Seagull, Thunder Knocking on the Door, The Merry Wives of Windsor, The Magic Fire, Bedroom Farce, Floyd Collins, Paramour, As You Like It, The Cocktail Hour, Emily, Antony and Cleopatra, Twelfth Night, Macbeth, The Tempest, Coriolanus, Wings, The Gin Game, Mass Appeal, Tartuffe. OFF-BROADWAY: Production Stage Manager for Thunder Knocking on the Door. REGIONAL: Production Stage Manager for Great Lakes Theatre Festival, San Diego Repertory Theatre, Stage Manager for the Mark Taper Forum, and The Denver Center Theatre Company. ELSEWHERE: Production Stage Manager for Sylvia, San Francisco and Toronto; Forever Plaid, Theatre in Old Town; Corridos, a world-premiere musical by Luis Valdez in Los

Tracy Skoczelas (Assistant Stage Manager)

THE GLOBE THEATRES: Oldest Living Confederate Widow Tells All, Splendour, Pericles, All My Sons, Betrayal, Smash, Memoir, Dr. Seuss' How the Grinch Stole Christmas! ('01-'02), Twelfth Night, A Midsummer Night's Dream, Henry V,

Liz Woodman Casting

THE GLOBE THEATRES: Splendour, Pericles, Faith Healer, Taming of the Shrew, All My Sons, An Infinite Ache, Compleat Female Stage Beauty, Twelfth Night, The Boswell Sisters, A Midsummer Night's Dream, Art, Dinner with Friends, The Countess, Love's Labour's Lost, The Trojan Women, The Full Monty, God's Man in Texas, Orson's Shadow, Cymbeline, Things We Do for Love, Private Eyes, The Weir, Bedroom Farce, Blues for an Alabama Sky, Paramour, Romeo and Juliet, The Old Settler, Cowgirls, All in the Timing. ELSEWHERE: Ms. Woodman has cast many plays in New York, from Sugar Babies to Timon of Athens (National Actors Theatre) to Cowgirls, and, last year, The Full Monty and A Thousand Clowns with Tom Selleck. She cast Not About Nightingales for Trevor Nunn in both London and New York. Currently, she is the casting director for the national company of The Full Monty (Artios Award Nomination). REGIONAL: The Alley Theatre, Hartford Stage. FILM: The Lunch Date (Academy Award). TV: Loving (Artios Nomination), Another World, Texas Dottie. MEMBERSHIPS:

Additional Staff

Assistant Director.....Ken Hoyt
Assistant Scenic Design.....Amanda Stephens
Assistant Costume Design.....Charlotte Devaux
Assistant Lighting Design.....Patricia M. Nichols
Assistant Projection Design.....David Cuthbert
New York Lighting Associate.....Susan A. White

Understudies

Dan Tilney.....Stephen Metcalfe+
Harold Schwabb.....David Raphael D'Agostini
Andrea, Linda.....Jennifer Stewart
Dan Jr.Antonie Knoppers
Julia.....Karen Zippler
Sara Houghton,
Rebecca Tilney.....Deborah Annette Heinig
Tom Houghton.....Jeffrey Brick
Anne Tripplehorn.....Emmelyn Thayer
Charlotte.....Nanka Sturgis

Special Thanks to:

Le Chauvinist Consignment Store for Men

ssdc The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

PROGRAM NOTES: THE PLAYWRIGHT INTERVIEWS HIMSELF

Stephen B. Metcalfe: You don't like program notes. Why?

Stephen Metcalfe: I like program notes. I don't like program notes when I have to write them.

SBM: Why?

SM: I never know what to say. I'm too close to my own work to have any kind of perspective on it. As a writer of plays and screenplays, I'm constantly dealing with well meaning people who ask me that truly horrible question, "What's it about?" I almost always tell them they should see it or read it first and then we'll talk.

SBM: You're not being completely honest about other people's program notes, are you.

SM: It was in program notes some years ago that a zealous dramaturg pointed out all my work was about one thing – the redemptive power of love. I was vaguely insulted and then horribly embarrassed because upon examination, I realized they were almost right. One could say that Vikings is about fathers trying to save their sons through love, that Strange Snow is about how love transforms two people who perceive of themselves as misfits. In Willy Rivers, the title character goes running through a hallucinatory, almost suicidal night trying to find a reason to go on. And he ultimately does go on because he is told – again, by his father – "you gotta love it, you just do." And then Emily, of course, is about a woman who is both searching for and terrified of love in equal measure.

SBM: It was Emily that brought you out to San Diego, wasn't it?

SM: In 1984, Jack O'Brien and Tom Hall invited me out to the Globe to see their production of Vikings which was directed by Warner Shook. It was wonderful and in many ways redeemed for me what had been a less than satisfying New York production. I had in my book bag this thing I was working on. It had started as a screenplay but kept running back to the stage, probably because that was what was familiar and where I was most comfortable. I wasn't sure if anyone would or could produce it but I gave it to Jack anyway. He suggested we do a reading of it. We did and it went well enough that Jack decided to take it on. For Jack and the Globe, used to the rigors of Shakespeare, the production demands of the play weren't remotely intimidating, they were more like a gleeful, minor challenge. We went into rehearsals in the spring of 1985 and the experience was one of the best of my creative life. It was one of those times when cast, director, play, production and audience all come together to create something greater than the sum of the parts. Not incidentally, the Globe put me up in a little cottage in Ocean Beach and I had such a good time, I stayed on in San Diego through most of the summer. I think they wondered if I was ever going to leave.

SBM: And then?

SM: I came back the next year to do Willy Rivers. And then a few years later, we did White Linen and then later we did White Man Dancing, which remains to this day one of my favorites, and then later still we did Pilgrims. I also directed a couple of plays for the Globe.

SBM: And?

SM: And by then I was an Associate Artist at the Globe, which is a honor I hold especially dear, and my wife and I had left New York and were living in La Jolla which we loved. I always thought it'd be a stepping stone to Los Angeles where I was doing a lot of work, but it wasn't. We've stayed.

SBM: And so now you have this new play.

SM: Yes. The first in about ten years.

SBM: And judging by the title, is it safe to say this one's about love?

SM: Which is sort of silly because I still profess to know absolutely nothing about it. Like Emily, this piece started as a screenplay but has also kept running back to the stage, probably because, even after ten years of writing movies, it's still where I'm most comfortable.

SBM: And how is it different from Emily?

SM: In 1983–85, when I wrote Emily, I was a single man, in his early thirties, living in New York. Eighteen years later I'm a family man, in his late forties, living in La Jolla, California. I think Loves & Hours reflects that. I think it's going to be interesting too, to see how the Globe audience reacts to something that takes place in their own back yard. My phone numbers are unlisted for a reason. Just kidding.

SBM: So how's it been going?

SM: Again, I'm too close to it to judge. But even if it turned out to be the greatest failure in the world, the chance to have had another ring-side seat to the wit, wisdom and humanity of Jack O'Brien has made it all worthwhile again.

SBM: How has Jack changed in the last 18 years?

SM: He's only gotten better. Jack should be declared a national treasure and it should be obligatory that every aspiring actor, director and writer in the country sit in on a rehearsal with him at

Season Sponsors

Our 2003 Season Sponsors continue a tradition of generous gifts to The Globe Theatres that sustain and enhance the work appearing on our stages.

We gratefully acknowledge their long-standing leadership throughout the years.

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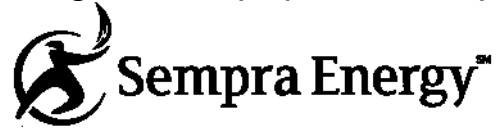
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In addition, Sempra Energy's Thomas S. Sayles recently was elected the newest member of the Globe's Board of Directors.

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We and the economy need some stimulation and good cheer. Live theatre ought to be able to help. Theatre, after all, is just like life, only with all the dull parts cut out (to paraphrase Alfred Hitchcock).

There is a lot of stimulation and good cheer right here at the Globe. We are proud to bring you the excitement of two world premieres by long-time members of our own theatrical community. Stephen Metcalfe, a long-time San Diego resident and Globe Associate Artist, returns to us with the world-premiere of his play *Loves & Hours*. Andrea Stolowitz, a graduate of UCSD's master's program in theatre, joins us for the world premiere of her play *Knowing Cairo*. We welcome them home.

If you find these outstanding new works to be enjoyable, perhaps your enthusiasm will spread out into the larger community, improve consumer confidence and turn our whole economy around, here, in the rest of the state and throughout nation. When that happens, we hope you will remember us here at the Globe, with as generous an additional financial gift as you can muster.

As an audience, you have already shown a dedication to this Theatre, to this art form and to civilization, which we appreciate. Just today, you have done so by braving traffic to get here, by enduring the great trek from the Organ Pavilion parking lot, or perhaps in other ways.

Our audiences have shown such dedication for 68 years and counting. In turn, we owe it to you to make your experience here an enjoyable one. In addition to lavishing financial gifts on us, we hope you'll contact us to let us know if there is any way in which we can do a better job of expressing our thanks and appreciation.

Welcome to our Theatre, one and all. Enjoy the play!

Paul I. Meyer,

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Patsy Shumway

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Clair Burgener
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Next up in the Old Globe Theatre:

By David Edgar
Directed by Mark Lamos
May 25 — July 5, 2003

pentecost

**Evening
Standard
Award**

i In a small Eastern European church, a painting has been discovered that could change the course of history — if only it can survive the night!

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THE
GLOBE
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Education Programs

At The Globe Theatres, children and adults alike can enjoy our education programs

PROGRAMS FOR YOUNG PEOPLE

Teatro Meta: This semester-long, bilingual (English and Spanish) program for middle and high school students is designed to help alleviate language difficulties, motivational problems, and negative attitudes. Each year over 400 students from San Diego County schools work with six bi-lingual teaching artists to develop scenes from their own original ideas and write and rehearse their scripts resulting in a performance in the Old Globe Theatre at an annual festival.

The Real Globe: This interactive summer program offers high school students from all across the United States a unique camp experience delving into Shakespeare and his work. The program culminates in a workshop production of a Shakespearean play (2003 selection: *The Tempest*). Scholarship assistance for camp tuition is available.

Playguides: A program that allows teachers to purchase discounted tickets to Globe productions, and brings the Playguides, a team of teaching artists, into the classroom to provide a live study guide for the play they will attend. Additionally, students participate in pre- and post-show discussions with actors and production staff.



For more information about the Globe's Education Programs, please contact (619) 231-1941, x2141.



Teatro Meta participants at Roosevelt Middle School

Photo: Sandy Huffaker

PROGRAMS FOR ADULTS

The Globe Studio: Offers adult acting classes, ranging from Basic Actor Training and Scene Study to more advanced work in Improvisation and Shakespeare. These classes, taught by working professionals, are held year-round in six-week sessions. **The next session begins July 2003!** Classes are offered on weeknights from 7:00pm to 10:00pm and Saturday mornings from 10:00am to 1:00pm. **Members receive a discounted rate!** To register for a class, or to receive more specific information, call (619) 231-1941, x2141.

Insights Seminars: Take an in-depth look at the Globe's Season 2003 productions. Meet the artists and artisans involved in bringing each show to life on the Globe's stages. Seminars are free to Members and Subscribers (\$5 for the general public; \$2.50 for teachers and students). For more information, call (619) 231-1941, x2140.

Behind-the-Scenes Tours: Discover how the magic is created with a behind-the-scenes tour of The Globe Theatres, including a backstage look at the Old Globe Theatre, the Cassius Carter Centre Stage and the Lowell Davies Festival Theatre. Also visit the Globe's renowned costume and scene shops, and much more. Group tours for students and/or adults by reservation most weekdays; walk-up tours 10:30am Saturdays and Sundays. (Cost: \$3 for adults; \$1 for students).



Illustration: Lance Bower

by David Ives
 directed by Richard Seer

What do you get when you mix three monkeys, Philip Glass, Trotsky and a mountain-climber's axe? We don't know either, but we're going to call it *All In The Timing* by David Ives. This hilarious collection of one acts is hailed by the New York Times as "...utterly delightful...plays that percolate with comic brio".

APRIL 26 - MAY 3
THE STUDIO THEATRE,
USD CAMPUS

For more information call
 Lance Bower at 619/231-1941
 x2131, or visit www.globemfa.org

Presented by The Globe Theatres/
 University of San Diego
 Master of Fine Arts in Dramatic Arts program

coming: summer festival '03

Julius Caesar

By William Shakespeare • Directed by Daniel Sullivan
 June 29 - August 10

Time Flies

By David Ives • Directed by Matt August
 July 27 - September 7

Dirty Blonde

By Claudia Shear • Directed by Gareth Hendee
 July 20 - August 30

Based on the original Broadway production directed by James Lapine

Much Ado About Nothing

By William Shakespeare • Directed by Brendon Fox
 August 30 - October 12

Subscriptions on sale now @ 619-235-2299 or www.theglobetheatres.org

ASSOCIATE ARTISTS OF THE GLOBE THEATRES

In recognition of their unique contribution to the growth of the Globe Theatres and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE GLOBE, the following 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

Jack O'Brien
Artistic Director

Louis G. Spisto
Executive Director

Craig Noel
Artistic Director

William Anton
Jacqueline Brookes
Lewis Brown
Kandis Chappell
George Deloy
Tim Donoghue
Richard Easton
Tovah Feldshuh
Monique Fowler
Ralph Funicello
Lillian Garrett-Groag
Harry Groener
A.R. Gurney

Joseph Hardy
Mark Harelik
Bob James
Tom Lacy
Diana Maddox
Dakin Matthews
Deborah May
Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Steve Rankin
Marion Ross

Steven Rubin
Ken Ruta
Douglas W. Schmidt
Seret Scott
David F. Segal
Don Sparks
David Ogden Stiers
Conrad Susa
Deborah Taylor
Sada Thompson
Paxton Whitehead
James R. Winker
Robert

Robert S. Albritton & Georgie Leslie
Lawrence Alldredge & Dawn Moore
Rich & Deavon Badami
Paul Black
Patricia Butler
Dr. & Mrs. Edgar
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Dallas & Mary Clark
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R. Patrick & Sharon Connell
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Celeste & Steven Cowell

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Sid & Jenny Craig
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Pat & Dan Derbes
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Marion M. Eggertsen
Barbara & Dick Enberg
Danah H. Fayman
Fifth & Hawthorn Restaurant/

Ed Nickelson & Dave Witt
Susanna & Michael Flaster
Mary Ann & Arnold Ginnow
Sheryl A. Harris
Michelle Hetlinger
Leonard & Elaine Hirsch
Alfred & Pat JaCoby
Russell & Mary Johnson
Marge & Jerry Katleman
Mr. & Mrs. Julian Kaufman
Bob & Gladys King

Ken & Sheryl King
Dr. Ara & Sosi Klijian
Phyllis & Martin Kornfeld
Terry & Mary Lehr
Ruth & Ronald G. Leonardi
Peter & Inge Manes
Bob Martinet/Susan Parkin
Dr. Marianne McDonald
Merrill Lynch/
Mr. Scott Wilson
Rena Minisi & Rich Paul
Harle Garth
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Ann & Ernest Pund
Bobbie & Blaine Quick
Jeannie & Arthur Rivkin

TICKET SERVICES

Phone (619) 239-2255
Hours
Mon: noon - 6:00 pm
Tues - Sat: noon - 8:30 pm
Sun: noon - 7:30 pm

The Globe Theatres accepts Visa, Discover, MasterCard, or American Express. Phone orders are subject to a \$6.00 per order service charge. Ticket exchanges are subject to a service charge. If you have moved, please notify the subscription office so records may be updated. Phone (619) 235-2250 during business hours or mail your change of address to the subscription office.

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 Box Office and receive a tax credit for your donation.

RESTROOMS AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe lobby and next to the Gift Shop.

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

ADMINISTRATION

Phone (619) 231-1941
Hours
Mon - Fri: 9:00 am-
Address
The Globe Theatres
P.O. Box 122171
San Diego, CA 92112-

YOUNG CHILDREN

Children under 5 years of age will not be admitted to performances.

ELECTRONIC DEVICES & CAMERAS

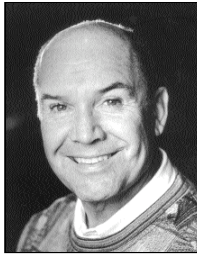
Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theater.

DIRECT EAR™ LISTENING SYSTEM

For the convenience of the hearing impaired, The Globe Theatres has installed the Direct Ear™ Listening System in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances. Direct Ear™ Listening System is provided courtesy of Sonus.

PUBLIC TOURS

Go behind the scenes at The Globe Theatres to learn about the his-



–JACK O'BRIEN Artistic Director

Recent Globe productions include *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *How the Grinch Stole Christmas!*, the world premieres of Associate Artist A.R. Gurney's *Labor Day* and Tina Howe's *Pride's Crossing*, as well as *Time and Again*, *The Doctor Is Out (Getting Away With Murder)* by Stephen Sondheim and George Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *Damn Yankees*, *King Lear*, *Ghosts*, *Hamlet*, *Uncle Vanya*, and world premieres of Terrence McNally's *Up in Saratoga*, A.R. Gurney's *The Snow Ball* and *The Cocktail Hour*, Tom Dulack's *Breaking Legs*, Stephen Metcalfe's *Emily*. ELSEWHERE: *Hairspray*, *The Invention of Love* (Tony nominations, best director and play), Lyceum, Lincoln Center Theater, *The Full Monty* (Tony nominations, best director and musical), Eugene O'Neill Theatre; *More to Love*; *Labor Day*, Manhattan Theatre Club; *St. Louis Woman*, City Center Encores!; *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival) and *Two Shakespearean Actors* (Tony nominations, best director and play) on Broadway; *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall; *The Magic Flute*, San Francisco Opera; *Tosca*, Santa Fe Opera; *Così fan Tutte* and *Aida*, Houston Grand Opera; *The Most Happy Fella*, Michigan Opera and Broadway. TV: *An Enemy of the People*, *All My Sons*, *I Never Sang for My Father*, *Painting Churches*, and *The Skin of Our Teeth*, all for PBS' *American Playhouse*. Recent awards: 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. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego.



CRAIG NOEL Artistic Director

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then has directed more than 221 plays of all styles and periods, and produced more than 365 (over 40 of which were directed by William Roesch from 1961 through 1976). His vision from the Globe during the past 60 years resulted in the establishment of the Shakespeare Festival in the late '40s, expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. Among recent directorial assignments were *The Pavilion* and *Over the River and Through the Woods*. ELSEWHERE: during the 1940s, dialogue director, 20th Century Fox Studios; former director, Ernie Pyle Theatre, Tokyo. Honors include the Governor's Award for the Arts; the mayoral proclamation of "the Year of Craig Noel" (1987) in San Diego; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year, SDSU; Honorary Doctor of Humane Letters, University of San Diego; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors; the mayor's Living Treasure Award; Member, College of Fellows of the American Theatre.



LOUIS G. SPISTO Executive Director

Louis G. Spisto was appointed Executive Director of The Globe Theatres in October 2002. He has over twenty years experience managing some of this country's leading arts organizations, where his track record for fiscal as well as artistic leadership has been highly praised. He returns to the Southern California arts community from his most recent position as Executive Director of American Ballet Theatre in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet's touring weeks and the resources devoted to education and training programs. Prior to his position at the ABT, he served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra's \$60 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget all while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw many nationally recognized commissioning projects. A strong advocate of arts education, he built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center at UC Berkeley. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years acting, directing and producing plays and musicals throughout his student days as well as in professional summer theater.

Jack O'Brien
Artistic Director

Louis G. Spisto
Executive Director

Craig Noel
Artistic Director

Administration
Executive AssistantJune Andujar
Human Resources AdvisorCathy Zumberge

Artistic
Associate Artistic Director.....Karen Carpenter
Associate Director/CastingBrendon Fox
Executive AssistantLorraine Boyd
Dramaturgy AssociateDiane Sinor
Literary AssociateRaúl Moncada
Literary AssistantJanet Hayatshahi
Vocal CoachJan Gist
Company ManagerEllen Dieter

Professional Training
DirectorRichard Seer
Program CoordinatorLance Bower
MFA Faculty.....Maria Carrera, Cynthia Caywood,
Sabin Epstein, Jasper Grant, Gerhard Gessner, Jan
Gist, Victoria Hayne, Colleen Kelley, Fred Robin-
son, Terry Ross,
MFA Production Staff
Barth Ballard, Lindsay Byrne, Sabin Epstein,
James Feinberg, Corey Johnston, Chris Rynne,
Robin Sanford Roberts

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Director
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Speakers Bureau Coordinator.....Carol Green
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Jonathan McMurtry, Arturo Medina,
Shalico Sain, Anondi Sanchez, John Tessmer,
Tony Ward, Dr. John Warriner
RegistrarMichael Smith

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Accounting AssistantJose Cortez
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Administrative Assistant.....Vanessa Anton

Information Technology
ManagerDean Yager
AssistantThad Steffen

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StaffViolanda Corona, Ismael Delgado,
Humberto Elvira, David Gaspar, Roberto Gonzal-
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.....Dana C. Moore
Associate Director, Foundations
.....Ann marie Houghtailing
Associate Director, Corporations
.....Chris Graham
Membership AdministratorDiane Addis
Events ManagerS. Alexis Stein
Development AssistantCarolyn Reid

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Suite Concierges
.....James Ferguson, Brett Young
V.I.P. Valet Attendants
.....Hector Bustamante,
Joshua Gibson, Kevin Tom, Brett Young

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DirectorRobert Drake
Associate DirectorDebra Pratt Ballard
Production CoordinatorJan Burgoyne
Production InternAmy Bristol

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Stage Managers
.....D. Adams, Raúl Moncada
Lurie Horns Pfeffer
Assistant Stage Manager.....Tracy Skoczelas

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Associate Director.....Christopher Morris
Shop Foreman/Master Carpenter
.....Christian Thorsen
Master Carpenter, Festival Theatre
.....Bob Dougherty
Flyman, Stage Carpenter, Globe
.....Jim Masacek
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Berzansky, Curt Carlsteen, Jeremiah Aldrich-Lutz,
Jim Hopper, Rogelio Rosales
Charge Carpenter, CarterNick Fouch
Charge Scenic Artist.....Danny Griego
Assistant Scenic Artists.....Edee Armand,
Ken Scar
Scenic Artist.....Marcella Lucenti
Technical Assistant/BuyerLiz Eisele
Costumes
DirectorStacy Sutton
Resident Design AssistantCharlotte Devaux
Assistant to the Director
.....Jennifer Hanson
Design AssistantShelly Williams
ShopperRebecca Morgan
Dyer/Painter/Crafts Artisan
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Crafts ArtisanLinda Black
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Chris Moad
Assistant Cutters.....Gloria Bradford, Anne Glid-
den Grace
Costume AssistantMary Miller
Stitchers.....Samya Serougi,
Sarah Wiley
Wig & Makeup Supervisor
.....Molly O'Connor
Assistant Wig & Makeup Supervisor
.....Kathleen Kurz
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Running CrewLisa Wylie
Carter DresserAngela Miller
Globe Dresser.....Rebecca Morgan
Rental Assistant.....Angela Land

Properties
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Shop ForemanM.H. Schrenkeisen
Lead Craftsman.....Rory Murphy

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Craftspersons
.....Ryan Buckalew, Kristin Steva
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Property Master, CarterMarcus Polk
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Assistant Director.....Kurt Doemelt
Master Electrician, GlobeTonnie Ficken
Master Electrician, CarterJim Dodd
Electricians.....Randy Anetsky,
Jason Bieber, Todd Erickson, Dean Estes, Fred
Holt, Josh Klem, Andy Lowe, Megan Lujan, Brian
Marz, Miranda Mikesch, Brandon Moss, Leah Nel-
man, Travis Richardson,
Kathryn Roundtree, Stephen Schmitz,
Mira Suddarth, Brennan Taylor, Erica Zeckser

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Master Sound Technician, Globe.....Erik
Carstensen
Master Sound Technician, Carter.....Jeremy
Nelson

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OfficersEd Byrd
Irene Herrig, Brandi Mahan
Parking AttendantsRoberto Almaquer,
Sheresa Eselin, Deborah Elliot
Jane Geren, Elizabeth Johnson,

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Associate DirectorMichael Rennie
Public Relations ManagerBecky Biegelsen
Marketing CoordinatorJessica Brodtkin
Production PhotographerCraig Schwartz

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Paul Ortiz, Brittany Summers, Lora Tange

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House Manager.....Moira Glea-
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Patron Services Representative
.....Merlin D, "Tommy" Thompson
Food & Beverage ManagerDana Juhl
Pub Assistant ManagerNicola Roberts
Pub Staff.....Robert Byrd, Roland
Roberge, Tess Rowley, Felicia Tobias
Gift Shop Supervisors.....Rose Espiritu, Patrick
McGuire
Front of House Assistant.....Megan Sullivan