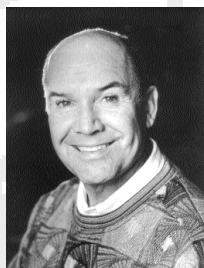


Welcome to



THE OLD GLOBE



Welcome to another thrilling year at The Old Globe! We couldn't be more excited about our upcoming slate of productions, and we're delighted you are here tonight to share one of them with us.

We begin with two delectable nostalgia pieces—the first, *Sky Girls*, is a new piece by dazzling young playwright Jenny Laird that tells the touching story of five young World War II-era women pilots during their intense training period at Avenger Field. The second is an old chestnut of the theatre, *Bus Stop*, by one of the country's master chroniclers of Midwestern life, William Inge. This production marks the Globe's first foray into this prize-winning work, and my dear friend and Associate Artist Joe Hardy is just the director to give this classic tale of love its glimmering wings to soar on the Old Globe stage.

We have much to look forward to as well this season, including a passionate drama set in Castro's Cuba, penned by the recent Pulitzer Prize-winner Nilo Cruz; Arthur Miller's latest and arguably most fascinating work – *Resurrection Blues* – a brilliant satire that takes on politics, religion and the media with an unbending eye; not to mention Stephen Wadsworth's acclaimed adaptation of Moliere's deliciously decadent *Don Juan*. The summer brings even more excitement with the revival of a tradition 20 years absent: Shakespeare in repertory. One resident company will perform three of the Bard's most glistening gems – *Antony and Cleopatra*, *As You Like It*, and *The Two Noble Kinsmen* in the lovely outdoor setting of the Lowell Davies Festival Theatre. What a sumptuous theatrical feast!

The Old Globe's reputation for Shakespeare has reached far and wide over the last several decades, and I'm pleased to have had the opportunity recently to share the Globe's own special version of *Henry IV* with the Lincoln Center Theatre in New York. Many of the Globe's own Associate Artists were featured, including Richard Easton and Dakin Matthews, as well as a posse of our MFA graduates, who held their own and more with the likes of Kevin Kline and Byron Jennings. The Globe's reputation for Shakespeare has long been recognized by you, our patrons, here at home, and we can't thank you enough for your support of this important work over the years.

Welcome once again to this new theatrical year, and all the best to you and yours throughout 2004.

JACK O'BRIEN
Artistic Director



2003 was a dynamic year for The Old Globe – three world premieres, the return of Kathy Najimy to her hometown in the acclaimed *Dirty Blonde*, plus two thrilling Shakespeares which brought national acclaim to the Globe, including a "Top Ten of 2003" nod for *Julius Caesar* in *The New York Times*. I am also pleased to report that the size of our audiences grew dramatically this year from a growing roster of season subscribers!

2004 is shaping up to be even more exciting, commencing with *Sky Girls*, which follows five female flyers as they strive to become WW II Air Force service pilots; and Pulitzer Prize-winner William Inge's *Bus Stop*, which offers a nostalgic look at American hopes and dreams.

We are extremely enthusiastic about this summer's Shakespeare Festival, which showcases three Shakespeare productions performed in repertory by a resident acting company. Producing this Festival allows the Globe to reconnect with our past, enhance service to the institution's artistic mission, serve a larger local and regional audience, and expand our education and outreach programs. Jack O'Brien has selected renowned young director Darko Tresnjak to serve as the Artistic Director of this ambitious artistic project which promises to be the theatrical event of the year!

The Old Globe's education department is adding several new programs to better serve many more of our community's young people. These new programs include Shakespeare Unplugged, a five-part study of the life and times of William Shakespeare including in-service training for teachers, guest artist visits to classrooms, attendance at the Globe's productions and much more. Additionally, the Young Globe Shakespeare Conservatory provides an interactive summer experience for young people that explores the Bard's work, culminating in a performance in the Cassius Carter Centre Stage. We've been hard at work this past year building and improving all of our outreach programs, and I look forward to bringing you updates on this exciting process.

Finally, I would like to thank all of you who joined us this past year by becoming a subscriber or by making a donation. Our donors recognize that ticket sales only cover 50% of our production and operating costs, and your generous contributions are especially necessary during these challenging economic times when arts organizations all struggle to maintain their fundraising goals. We truly appreciate your support of our venerable San Diego non-profit institution, and we thank you, in advance, for your continued support in 2004.

LOUIS G. SPISTO
Executive Director

Sponsors

Our 2004 Season Sponsors continue a tradition of annual leadership gifts of \$50,000 or more to The Old Globe that help us sustain the highest possible quality of work appearing on our stages. We are deeply grateful to these most generous donors.

The Lipinsky Family
Donald and Darlene Shiley
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**WELLS
FARGO**



We also gratefully acknowledge our generous sponsor of this production of *Bus Stop*:

**Continental
Airlines** 

The Old Globe continues its thirteen-year partnership with Continental Airlines – a longtime supporter of the Theatre and the sponsor of the 2004 production of *Bus Stop*.

Bonnie Leth, Continental's Sales Manager for San Diego, has personally helped build the partnership over the years. She believes that the Globe is the perfect venue to accomplish Continental's promotional and client entertainment objectives. Sponsorship of the Globe – a world-class theatre with strong Broadway ties – has given Continental an opportunity to promote their non-stop service to Continental Airlines' New York-area hub, Newark Liberty International Airport.

Continental supports the arts in many communities throughout the U.S. and is the Official Airline of Broadway.

We are also grateful to
our Media Sponsor:





THE OLD GLOBE

P R E S E N T S



BY

William Inge

SCENIC DESIGN

Robin Sanford Roberts

COSTUME DESIGN

Robert Morgan⁺

LIGHTING DESIGN

Aaron Copp

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Leila Knox^{*}

ASSISTANT STAGE MANAGER

Tracy Skoczelas^{*}

DIRECTED BY

Joseph Hardy⁺

Presented by special arrangement with Samuel French, Inc.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this play in Spanish, please request it from an usher.

⁺ Associate Artist of The Old Globe.

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

Cast of Characters

IN ALPHABETICAL ORDER

Grace Hoyland.....	DEANNA DRISCOLL*
Bo Decker.....	BEN FOX*
Will Masters.....	CHRISTIAN KAUFFMANN*
Carl.....	KEVIN MAHONEY*
Dr. Gerald Lyman.....	JONATHAN MCMURTRY**
Virgil Blessing.....	STEPHEN PAYNE*
Cherie.....	KATE STEELE*
Elma Duckworth.....	KAREN ZIPPLER

+ Associate Artist of The Old Globe.

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

Setting: The Action of the play takes place in a restaurant in a small town west of Kansas City.

Act I: A night in early March. 1:00am.

– 12 minute intermission –

Act II: A few minutes later.

– 12 minute intermission –

Act III: Early morning. About 5:00am.

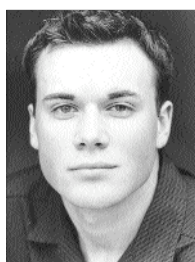
Profiles



DeAnna Driscoll

(Grace Hoyland)

THE OLD GLOBE: Debut. OFF-BROADWAY: *King Lear*, *Cat on a Hot Tin Roof*, *Lady Windemere's Fan*, The Cockpit Theatre. REGIONAL: *Sight Unseen*, North Coast Rep. ELSWHERE: *Cloud 9*, *Lot's Daughters*, Diversionary Theatre; *Othello*, Octad One; *Educating Rita*, Space Theatre; *All in the Timing*, Ensemble Arts Theatre; *Invisible*, *The Second Sex*, St. Cecilia's Playhouse; *The Living*, Fritz Theatre; *See How They Run*, *The Foreigner*, Lamb's Players Theatre. FILM: *Decaf*, *Extreme Blue*, *Nixon Baby*, *Clipping Adam*.



Ben Fox

(Bo Decker)

THE OLD GLOBE: Debut. BROADWAY: *Our Town*, Booth Theatre. Other New York credits include *Miss Julie*, *K*, *Green Stockings*, *King John*, *Wasp*, *Pacific Overtures*, NYU; *Three Seconds in the Key*, P.S.122. REGIONAL: *Ruby Sunrise*, Sundance Theater Lab; *A Month in the Country*, Huntington Theater; *Camino Real*, *The Taming of the Shrew*, *Finding the Sun*, *Vassa Zheleznova*, *Polaroid Stories*, *Bloody Poetry*, *Caligula*, Williamstown. With Theater Mitu: *Dharmashok*, Sundance Theater Lab; *Ramayana*, NYTW, McCarter Theatre; *Hamletmachine*, NYU; Mahabharata, MCC. FILM: *A Beautiful Mind*. TV: *Our Town*, *Guiding Light*. Ben is an Artistic Associate of Theater Mitu, which is currently in

residence at New York Theater Workshop. EDUCATION: BFA from NYU, Playwrights Horizons.



Christian Kauffmann

(Will Masters)

THE OLD GLOBE: Debut. REGIONAL: *To Kill A Mockingbird*, Vermont Stage; *The Odyssey*, McCarter Theatre, Seattle Rep; *Travels With My Aunt*, Merrimack Rep; *A Midsummer Night's Dream*, Actor's Theatre of Louisville. In New York, Mr. Kauffmann is a member of Blackfriar's Repertory.



Kevin Mahoney

(Carl)

THE OLD GLOBE: *Debut*. OFF-BROADWAY: *The Riots Are Coming*, New York Theatre Workshop; *I Hate Mamet*, Rialto Theatre. REGIONAL: *El Salvador*, Access Theatre; *Comedy of Errors*, Princeton Rep; *Frankie and Johnny in the Claire de Lune*, *A Dreamer Examines his Pillow*, Chelsea Arts Center; *Lovers and Other Strangers*, The Producer's Club; *True Believer*, Arcade; *Psychopathia Sexualis*, Complex; *Tiny Alice*, *Lotzi Loves Lotza*, Virginia Stage Co; *George M*, Mountain Playhouse.. FILM: *The Exorcist Chronicles*, *Backgammon*, *Shadow Enemies*, *The Darker Silence*, *Shadow of Death*, *Disconnect*. TV: *Exodus*, *The Wedding*. EDUCATION: Mr. Mahoney received his BA from Georgia State University and his MFA from West Virginia University.



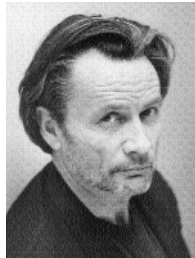
Jonathan McMurtry

Associate Artist

(Dr. Gerald Lyman)

THE OLD GLOBE: Over 170 productions since 1961, including *Da*, *Henry V*, *The Seagull*, *The Merry Wives of Windsor*, *Romeo and Juliet*, *Othello*, *Macbeth*, *American Buffalo*, *Henry IV*, *Home*, *Hamlet*, *Waiting for Godot*, *Timon of Athens*, *There's One in Every Marriage*, (San Diego Critic's Circle Award), *King Lear*, *Rashomon*, *Dear Liar*, *Moby Dick Rehearsed*. ELSEWHERE: *A Life in the Theatre* (San Diego Critic's Circle Award), Gaslamp Theatre; *Picasso at the Lapin Agile*, *A Christmas Carol*, *Uncle Vanya*, San Diego Rep; leading roles at theatres throughout the U.S.,

including South Coast Rep, Alley Theatre, Studio Arena, Syracuse Stage, Arizona Theatre Company, San Jose Rep, Alaska Rep, Ahmanson Theatre, Mark Taper Forum, LATC, Indiana Rep, Berkeley Rep and the roles of Shylock and Macbeth at Walnut Creek's Regional Center for the Arts. Mr. McMurtry is the recipient of 30 *Drama-Logue Awards*, the '92 Joe Callaway Award, and an L.A. Critics Circle Award for the title role in *Uncle Vanya*. FILM: *Beautiful Joe* (with Sharon Stone), *Little Nikita*, *Best Laid Plans*, *The Settlement*. TV: *Encore! Encore!*, *The Skin of Our Teeth* (live PBS telecast from the Globe), *thirtysomething*, *Cheers*, *Almost Perfect*, *The Naked Truth*, *Wings*, *Frasier*.



Stephen Payne

(Virgil Blessing)

THE OLD GLOBE: *Debut*. OFF-BROADWAY: *Fool for Love*, *South of No North*, *Killer Joe*, 29th Street Rep; *Ghosts*, *Pillars of Society*, Century Center for the Performing Arts; *Automatic Earth*, Signature Theatre; *Subtle Bodies*, Theatre Row Theatre; *The Realism of Simple Machines*, La Mama; *A Hatful of Rain* (directed by Frank Corsaro), The Actors Studio. REGIONAL: *Boy Gets Girl*, Seattle Rep. FILM: *Hell's Kitchen* (with Angelina Jolie), *Pieces of Ronnie* (with Michael Rappaport), *Witness to the Mob* (with Nick Turturro), *No Mercy* (with Richard Gere and Kim Basinger). TV: *The Sopranos*, *Law & Order*, *Third Watch*, *Spin City*, *The Equalizer*, *Kojak*, *The Street*.



Kate Steele

(Cherie)

THE OLD GLOBE: *Debut*. REGIONAL: *As Bees in Honey Drown*, Pasadena Playhouse; *The Time of Your Life*, Wabash College; *Looking for Orson*, Celtic Arts Center; *The Amphibian Song*, Abingdon Theatre; *Diary of a Lost Boy*, Rattlesnake Theatre; *Edmund Ironside*, American Globe Theatre; *Last of the Red Hot Lovers*, Red Barn Summer Theatre; *Phantom of the Opera*, Starlight Musicals; *The Nutcracker*, Indianapolis Ballet Theatre. FILM: *Matchstick Men*, *Charlie 2.0*, *An Actor's Story*, *Garden*. TV: *Frasier*. EDUCATION: Ms. Steele received her BS from Ball State University.



Karen Zippler

(Elma Duckworth)

THE OLD GLOBE: *Much Ado About Nothing*, *Pentecost*. With The Old Globe/University of San Diego Professional Actor Training Program: *All in the Timing*, *The Misanthrope*, *The Winter's Tale*, *Twelfth Night*. REGIONAL: *The Steward of Christendom*, *Undiscovered Country*, Huntington Theatre; *And Then They Came for Me*, George Street Playhouse. ELSEWHERE: *The House of Seven*, *La Ronde*, *The Rover*, *Six Characters in Search of an Author*; also *Dancing at Lughnasa*, *Orpheus Descending*, *As You Like It*, *Balm in Gilead*, Boston University Theatre. TV: *Ghost Stories*. EDUCATION: BFA in Acting from Boston University.

Joseph Hardy Associate Artist (Director)

THE OLD GLOBE: *Memoir, Art, Things We Do for Love, The Weir, Bedroom Farce, Paramour, The Miser, The Taming of the Shrew, The Rivals, Richard II*. BROADWAY: *Child's Play* (Tony Award, Drama Desk Award), *Play It Again Sam* (Tony Award Nomination, Drama Desk Award), *The Real Inspector Hound, Bob and Ray – The Two and Only, Johnny No-Trump, Gigi, Romantic Comedy*, among others. OFF-BROADWAY: *Exit the King, The Cherry Orchard*, Pearl Theatre Company; *You're a Good Man, Charlie Brown* (Vernon Rice Award), *What the Butler Saw, Streets of New York*, among others. REGIONAL: *Night of the Iguana, Ring 'Round the Moon, The Crucible, Cyrano De Bergerac* (L.A. Drama Critics Award), *The Time of the Cuckoo, The King and I, The Sound of Music, My Fair Lady* (Berlin and Paris, with Richard Chamberlain), and *The Glass Menagerie* at Charlotte Rep, among others. FILM: *Silence, A Tree Grows in Brooklyn, Doctor Glas, Great Expectations*. TV: *The Paper Chase, Two Marriages, James at 15* (also Executive Producer), *Shadow of a Gunman, Man of Destiny, The Lady's Not for Burning, Return Engagement, Dreamhouse, The Seduction of Miss Leona, The Users*, among others. Mr. Hardy has also been Executive Producer of *Ryan's Hope, General Hospital, Loving* and *Knot's Landing*. He produced two films in Europe and recently directed a French stage adaptation of Woody Allen's *September* in Paris.

Robin Sanford Roberts (Scenic Design)

THE OLD GLOBE: *Blue/Orange, Rounding Third, Faith Healer, Betrayal, Da, Art, God's Man in Texas, Old Wicked Songs, Private Eyes, Collected Stories, Albee's People, The Old Settler, Scotland Road, Miracles, Sylvia, The Compleat Wrks of Willm Shkspr (Abridged), Voir Dire, The Substance of Fire, Uncommon Players*. With The Old Globe/University of San Diego Professional Actor Training Program: *The Cherry Orchard, All in the Timing, The Misanthrope, Love's Labour's Lost, Pericles*. BROADWAY: *It Ain't Nothin' but the Blues*. REGIONAL: *Fire on the Mountain, Working, The Merchant of Venice, The Beauty Queen of Leenane, Avenue X, It Ain't Nothin' but the Blues*, San Diego Rep; *Blues in the Night, Three Tall Women, California Schemin'*, Sacramento Theatre

Company; *Waiting for Godot, Angels in America, Flesh and Blood*, Swine Palace Productions; *Three Mashas*, Telluride Theatre Festival; *Dixie Highway*, Hahn Cosmopolitan Theatre; *Dirigible*, Circle X Theatre. Ms. Roberts' designs have also been seen recently at Arizona Theatre Company, Prince Music Theatre, Missouri Rep and Alabama Shakespeare Festival. Additionally, Ms. Roberts was awarded a 1997 NEA/Theatre Communications Group Designer Fellowship; she is currently teaching in the Theatre Arts program at the University of San Diego. EDUCATION: Ms. Roberts received her MFA in Scenic Design from the University of California, San Diego and holds a Bachelor's Degree in Architecture from L.S.U.

Robert Morgan Associate Artist (Costume Design)

THE OLD GLOBE: Since 1977 scenery and/or costumes for 35 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), and for director Joe Hardy: *The Weir* and *Memoir*. 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.

Aaron Copp (Lighting Design)

Aaron Copp recently worked on the Globe's productions of *Smash* and *Betrayal*. Other recent projects include *Return* at GaleGates in New York, work for Paradigm Dance Company at the Joyce Theater in New York, and *Way Station* for the Merce Cunningham Dance Company at City Center Theater in New York. In the immediate future he will be designing for new works by Merce Cunningham and Rebecca Lazier, and lighting four plays for the

Chautauqua Conservatory Theater Company. Mr. Copp received a "Bessie" Award in September of 2000 for his lighting of Cunningham's *Biped* at the Lincoln Center Festival. Copp is an MFA graduate of the Yale School of Drama, and teaches lighting at Sarah Lawrence College.

Paul Peterson (Sound Design)

THE OLD GLOBE: *Rough Crossing, Blue/Orange, Time Flies, Pentecost, Knowing Cairo, Loves & Hours, 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; *Nu, sic, A Knife in the Heart, Richard III, The Chairs, Demonology, Alice in Modernland, Sledgehammer Theatre; Forever Plaid*, Backstage at Aubergine; *Brave Smiles, Another American, Gross Indecency*, Diversionary 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.

Leila Knox (Stage Manager)

THE OLD GLOBE: *Much Ado About Nothing, Dirty Blonde*. BROADWAY: *Dirty Blonde, Amour, One Mo' Time*. REGIONAL: credits include Production Supervisor of the National Tour and West Yorkshire Playhouse productions of *Dirty Blonde; Observe the Sons of Ulster*, Lincoln Center; *Mislansky/Zilinsky* or "schmucks," *Red, The Memory of Water*, Manhattan Theatre Company; *All My Sons, The Mineola Twins*, Roundabout Theatre; *A Madhouse in Goa*, Second Stage; *Twilight, Los Angeles, 1992*,

Berkeley Rep; *Alice's Adventures Underground*, *Cabin Pressure*, *SITI*; *Demonology*, Playwright's Horizons; *The Woman Warrior*, Huntington Theatre, Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

Tracy Skoczelas

(Assistant Stage Manager)

THE OLD GLOBE: *Rough Crossing*, *Much Ado About Nothing*, *Julius Caesar*, *Dirty Blonde*, *Pentecost*, *Loves & Hours*, *Oldest Living Confederate Widow Tells All*, *Splendour*, *Pericles*, *All My Sons*, *Complete Female Stage Beauty*, *Betrayal*, *Smash*, *Memoir*, Dr. Seuss' *How the Grinch Stole Christmas!* ('01-'03), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*. EDUCATION: Ms. Skoczelas holds a BFA from the University of North Carolina at Greensboro.

FOR THIS PRODUCTION

Additional Staff

Fight Director.....Colleen Kelly
 Assistant Scenic Design.....Amanda Stephens
 Assistant Costume Design.....Charlotte Devaux
 Assistant Lighting Design.....Patricia M. Nichols

Understudies

Bo Decker.....Brian Bielawski
 Dr. Gerald Lyman.....Matthew Gaydos
 Virgil Blessing.....Ross Hellwig
 Will Masters/Carl.....Jon A. Sampson
 Grace.....Jennifer Stewart
 Elma.....Zura Young
 Cherie.....Karen Zippler

Special Thanks

Peter Ryan
 Rosie Wagner

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

ssdc

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

THE OLD GLOBE / UNIVERSITY OF SAN DIEGO
 MFA IN DRAMA PROGRAM PRESENTS



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c h e k h o v

by Anton Chekhov translated by Paul Schmidt
 directed by David Kennedy

February 14 - February 22, 2004
 The Studio Theatre, USD Campus

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Illustration: Lance Bower



William Motter Inge
1913 – 1973

Thirty years after his death, William Inge has practically become a footnote in American theater history, an almost unbelievable fate for a man who not only won a Pulitzer Prize (for *Picnic*) and an Academy Award (for *Splendor in the Grass*) but who had four smash hits on Broadway in the course of one decade: *Come Back, Little Sheba* (1950); *Picnic* (1953); *Bus Stop* (1955); *The Dark at the Top of the Stairs* (1957); all of which became memorable films.

In the 1950s, Inge's name was usually mentioned in the same breath as Arthur Miller and Tennessee Williams. While Miller's and Williams' works are constantly revived, only *Bus Stop* and *Picnic* have been given second bows on Broadway – both in the 1990s. While Inge's milieu (his plays are set in small towns in the American Midwest) may be a factor in his decline in popularity, his personal life was so quiet – so lived behind closed doors – that he didn't remain famous.

A life-long bachelor, Inge kept careful guard over his personal life, seeking to suppress any information that might adversely affect his careers as a high school teacher, newspaper arts critic, and college professor. Later, his difficulties with alcohol, his homosexuality, and his extensive psychoanalytic therapy were cloaked in secrecy so that he might maintain his well-crafted public image as one of the most successful and highly respected dramatists of the 1950s.

Born in Independence, KS, on May 3, 1913, William Motter Inge was the youngest of five children to Maude Sarah Gibson and Luther Clayton Inge. His father was a traveling salesman and spent a lot of time away from home. His mother ran a boarding house. Inge spent his childhood with his mother and his four sisters. Because he had such a close relationship with his mother, he was seen by his schoolmates as a “mama's boy.”

Inge would get his first taste of the theater at an early age. The local boy scout troupe, of which he was a member, held its weekly meetings in a Civic Center which boasted a 2000 seat theater, and the boys were often invited to sit in the balcony after their meetings and watch the touring shows which passed through town for one night stands on their way from Kansas City to Tulsa.

The small town of Independence had a profound influence on the young Inge, and he would later attribute his understanding of human behavior to growing up in this environment. “I've often wondered how people raised in our great cities ever develop any knowledge of humankind. People who grow up in small towns get to know each other so much more closely than they do in cities.” Inge would later use this knowledge of small town life in many of his plays, most of which revolve around characters who are clearly products of small midwestern towns just like Independence.

In 1927 Inge began high school at the Montgomery County High School, where he participated in theater. He then studied at the University of Kansas in Lawrence where he graduated with a Bachelor of Arts Degree in Speech and Drama in 1935. He acted in summer theater to earn his way through college, and held a variety of jobs, such as a highway laborer and a news announcer for a Wichita radio station. In 1938, he taught English at Stephens College for Women in Columbia, MO. Inge next went to Nashville to study for a Master's Degree in English. During this time he suffered from depression and had to leave school two weeks before his commencement due to a nervous breakdown. Inge took time to examine his life's purpose and to understand himself and was soon able to regain control of his mental faculties. He returned to school and earned a Master of Arts Degree from the George Peabody College for Teachers in 1943.

After the war, Inge moved to St. Louis, where he landed a job as drama, music, art, and book critic for the *St. Louis Star-Times*. During the course of his duties at the *Times*, Inge was fortunate enough to come into contact with Tennessee Williams, who invited the young critic to attend a production of *The Glass Menagerie* with him. Inge was so inspired by Williams' play that he decided to try his hand as a playwright. When Inge set his sights upon this vocation, he became dissatisfied with teaching and began drinking. After completing his first script, *Farther Off From Heaven* (1947), Inge sent a copy to Williams who recommended it for production. The play was produced by Margo Jones in Dallas, TX.

Inge's next literary effort, *Come Back, Little Sheba* (1950) earned him the title of "most promising playwright of the 1950 Broadway season," but his career was only beginning to gain momentum. So much triumph early on caused him to worry that perhaps he would never achieve the same success. Nonetheless, he followed this achievement with *Picnic* (1952), which won him a Pulitzer Prize, the Drama Critics Circle Award, the Outer Circle Award, and the Theatre Club Award. Because it was a reworking of previously written material, Inge feared he would be unable to continue to create new works. His next hit, *Bus Stop* (1955), was an expanded version of his earlier *People in the Wind*. He would later enable this play to be adapted into a popular film starring Marilyn Monroe. Two years later, *The Dark at the Top of the Stairs* (1957), a reworking of his very first play, premiered on Broadway. This somewhat autobiographical drama would come to be considered Inge's finest. He would later describe it as his "first cautious attempt to look at the past, with an effort to find order and meaning in experiences that were once too close to be seen clearly."

By this time, critics were hailing Inge as another Tennessee Williams. Unfortunately, his later works would not fulfill that promise, and never achieved the success of his early work. Suddenly, Inge's creativity was stunted by a particularly hostile 1958 *Harper's* magazine article written by Robert Brustein, a fast-rising young drama critic, who argued that Inge's plays merely paraded "men-taming" women and emasculated men.

The Dark at the Top of the Stairs was followed by a string of box office failures, including *A Loss of Roses* (1960), *Natural Affection* (1963), *Where's Daddy?* (1966), and *The Last Pad* (1970). Inge's only real success during this period was his screenplay for *Splendor in the Grass* (1961), for which he won an Academy Award.

Convinced that he could no longer write, the small-town Inge fell into a deep, paralyzing depression. As Inge's biographer Ralph Voss noted, secrecy is the operative word when it comes to Inge – his was truly a life of "quiet desperation." In June 1973 he attempted to kill himself by drug overdose. A few days later he died of carbon monoxide poisoning in his garage at his home in the Hollywood Hills. On the table in the living room lay his last rejected novel, *The Boy from the Circus*. It is believed that because Inge felt he could no longer write, he took his own life.

INGE INNOCENCE

Digging into a play by William Inge today is a revelatory discovery. It brings us the world of innocence and solidity that this country enjoyed in the 1950s, a time when Inge himself lived and worked. His people were the people he knew, the citizens of the heartland of America, the innocents.

Bus Stop brings these people together marooned in a small Kansas town. In some of his other works, *Picnic* or *Come Back, Little Sheba*, he dealt more seriously with his characters, but in *Bus Stop* he loves them and finds them full of life and humor. They are not without their problems, but they are survivors and get on with life, and express Inge's feeling for the human condition – individuality, spunk, a pioneer spirit unencumbered by angst or neurosis. As opposed to Tennessee Williams, who wrote poetically of despair and dysfunction, and Arthur Miller, who often pushed his characters into social mouthpieces, Inge stuck to his Kansas roots and gave us characters representative of the innocence inherent in post-war America.

How fortunate that we can have the opportunity to meet these Inge innocents, and to become acquainted with a major American playwright who is not performed as often as he should be. Certainly Inge is well represented on screen – *Bus Stop*, *Come Back, Little Sheba*, *Picnic*, the screenplay for *Splendor in the Grass*, *The Dark at the Top of the Stairs* – but he has been too long absent from our stages. Is he too innocent? Too human? Too positive? I think, today, all those qualities are what we need.

~ Joseph Hardy

EDUCATION AND OUTREACH PROGRAMS AT THE OLD GLOBE

The Old Globe is dedicated to providing theatrical experiences of the highest professional caliber in a nurturing environment aimed at students, educators, and the general community. By using the Shakespeare legacy as the core of our educational initiatives, we strive to strengthen the bonds with the past while creating the audiences and artists of the future.

Some of the upcoming programs that will be offered at The Old Globe include:

TEATRO META

February 2 – May 5, 2004



In this annual literacy-based, bilingual program, middle and high school students explore the world of theatre through improvisation, literature and creative writing. Each year, over 400 students from San Diego County schools work with Old Globe Teaching Artists to develop workshop pro-

ductions they later present at their schools. A selection of these short plays, poems and journal-based monologues is presented at The Old Globe in a final festival, giving the students the opportunity to perform in a professional theatre environment while sharing their work with their school communities and families.



THE PALA NATION PUPPET PROJECT

February 2 – April 30, 2004

The Old Globe

Education Department and San Diego puppeteer Joe Fitzpatrick have joined forces to introduce a series of classes linking Puppetry Arts with the legends of many cultures for the 4th and 5th -grade Native American students of Bonsall Elementary School. The classes will culminate in performances of student-created pieces to be presented at

Bonsall Elementary and the Marie Hitchcock Puppet Theatre in Balboa Park.



THE GLOBE STUDIO

January 12 – March 7

September 25 –

November 7, 2004

The Globe Studio offers acting classes in the early spring of 2004 and again in the fall for adults 18 years and older. Sessions are

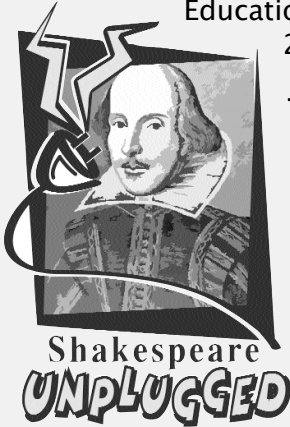
aimed at students in a beginner or intermediate level, as well as non-actors interested in learning public speaking and deportment in a protective, professional environment. In addition, there will be a series of special Master Classes taught by Globe Associate Artists and Staff Associates for more advanced exploration of different aspects of the profession. Special discounts are offered to Old Globe Member/Subscribers as well as San Diego Actors' Alliance members.

Spring classes will be Fundamentals of Acting, Parts 1 & 2 with Teaching Artist Patrick McBride and Scene Study, led by Teaching Artist Tony Ward.

Special Master Classes offered this period include Directing with Globe Associate Artist Joseph Hardy; An Actor's Eye-View of Shakespeare with Globe Associate Artist Jonathan McMurtry; Audition Techniques with Globe Associate/Casting Director Brendon Fox; and Improvisation Techniques

with Teaching Artist and Education Associate Raúl Moncada.

For more information or to register for a Globe Studio class, please contact our Education Department at (619) 231-1941, x2141.



The Shakespeare Initiatives:

SHAKESPEARE UNPLUGGED – U.S.A.

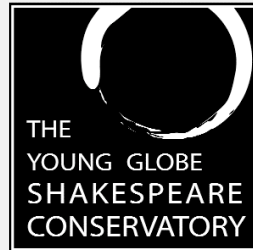
August – October, 2004

This program entails a five-part study of the life and times of William Shakespeare, designed to enhance the knowledge of teachers and high school students of English, Drama, History/ Social Studies and Advanced Placement classes. Staff members and artists from the Globe will provide in-service training in the following areas: political climate, music, art, fashion, dance, weaponry, and much more. Each teacher will be asked to commit a portion of the next school year to the teaching of *As You Like It* or *Antony and Cleopatra*. Globe Teaching Artists will also visit participating classrooms to lead such activities as Improvisation, Voice, Movement, and Scene Work from the plays. The Teaching Artists will then assign Shakespeare scenes for the students to perform. Next, students will attend The Old Globe's outdoor festival theatre to see *As You Like It* or *Antony and Cleopatra*, including pre- and post-show discussions. The Teaching Artists will finally return to the classrooms to view and critique the assigned Shakespeare scenes.

THE YOUNG GLOBE SHAKESPEARE CONSERVATORY

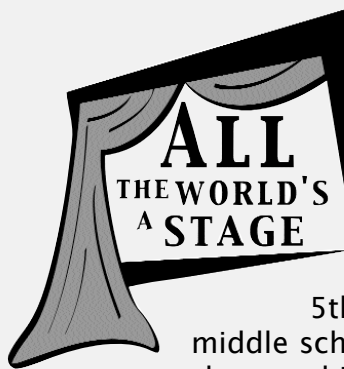
July 19 – August 13, 2004

This dynamic, interactive summer theatre experience is designed to immerse the students in the life of William Shakespeare.



Each student will attend sessions within the theatre complex that are taught by the Globe's professional artists and technicians. They will

concentrate on the workings of the production process, actor training and hands-on projects related to theatre craft. Afternoons will encompass rehearsals of a production of their own creation, which will culminate in a performance at the Cassius Carter Centre Stage for friends, family, theatre staff and the Shakespeare Repertory Company. Participants will also attend the three plays of the Globe's 2004 Summer Shakespeare Festival.



ALL THE WORLD'S A STAGE

September 13 – 30, 2004

Designed for students in 4th, 5th and 6th grades; middle school and G.A.T.E. classes, this program offers

the opportunity for Old Globe actors to take participants on a journey through a magical tapestry weaving ancient and contemporary languages, rich cultural histories, and the many different worlds of William Shakespeare's imagination. Once the students have taken the amazing journey offered in this production, our Teaching Artists will visit the classroom to engage the students in lively and creative standard-based activities.

2003 Board of Directors



In celebrating the New Year, please consider resolving to support our Theatre with an extra gift this year. I believe that The Old Globe has earned our trust and support over these past 68 years, including last year, when our own Jack O'Brien won the Tony Award® for his direction of the Broadway musical *Hairspray*, Jack then brought together Old Globe veterans Richard Easton, Dakin Matthews, Byron Jennings, and four graduates of our own Master of Fine Arts program to stage Lincoln Center's production of *Henry IV...* currently the hottest ticket in New York.

Back home, our 2004 looks equally bright! We will present several exciting new plays – one by the renowned Arthur Miller– along with an American classic and a new adaptation by Stephen Wadsworth of Moliere's *Don Juan*. To do so, we will bring some of America's leading artists to you, including Associate Artist Joseph Hardy, who returns to The Old Globe to direct the classic Midwestern drama, *Bus Stop*, and Old Globe Associate Director Brendon Fox, who will direct Jenny Laird's *Sky Girls*, a salute to the female pilots of World War II.

We love having you in our audience for productions of this quality. So, to those of you who have valiantly found babysitters under trying circumstances, braved The Merge, trekked from the Organ Pavilion, and met challenges of every other kind and character – all for the sake of being here with us to enjoy this wonderful art – let us make a resolution together. In this New Year, let us strive to keep all this wonderment alive and well in San Diego.

Welcome to our Theatre, one and all. We look forward to seeing you throughout 2004.

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The Old Globe is supported in part by grants from the City of San Diego Commission for Arts and Culture, the California Arts Council, the County of San Diego and the National Endowment for the Arts; and is a constituent of the Theatre Communications Group and a member of the League of Resident Theatres and the San Diego Performing Arts League.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; and also under an agreement with the Society of Stage Directors and Choreographers (an independent, national labor union), and the International Alliance of Theatrical Stage Employees Local 122.

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For more information,
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Members Make the Difference

The Old Globe rewards its members with the following exclusive benefits, services and events:

General Membership:

BRONZE (\$50 to \$249) 10% discount on purchases at the Helen Edison Gift Shop; Subscription discount on *American Theatre* magazine; Backstage tour and reception; Complimentary admission to Insights Seminars; Invitation to the annual members' meeting; Ticket exchange fee waived.

SILVER (\$250 to \$499) Listing in program magazine for one year; Discounts at participating restaurants for pre- and post-show dining; Service charge waived for all single ticket purchases.

GOLD (\$500 to \$999) One complimentary admission for two to the Lipinsky Family Suite; Two *Bard Cards* for desserts or beverages at Lady Carolyn's Pub; \$10 gift certificate for purchases at the Gift Shop (no cash exchange value); Complimentary usage of two blankets for Festival productions.

PLATINUM (\$1,000 to \$1,499) One additional admission for two to the Lipinsky Family Suite; Four additional *Bard Cards*; One 12-oz. bag of Globe gourmet roasted coffee.

Production Sponsorships:

(\$25,000 and above) Many individual and corporate members at this level choose to direct their support toward sponsorship of productions or specific education programs. Additional benefits for production sponsorships at this level include prominent recognition at The Old Globe, as well as many special VIP privileges.

The Circle Patrons:

CRAIG NOEL CIRCLE (\$1,500 to \$2,499) Unlimited admission to the Lipinsky Family Suite; Personal VIP ticket service; Four additional *Bard Cards*; Invitations to all Circle Patron events; Priority upgrades on subscription seating.

PLAYWRIGHT CIRCLE (\$2,500 to \$4,999) Collector's edition of Shakespeare's works (upon request); Listing on lobby signs in Old Globe Theatre lobby; Listing as a contributor on Globe website (upon request).

FOUNDER CIRCLE (\$5,000 to \$9,999) Complimentary admission for two to a Circle Patron event of your choice; Two additional meals from the Lipinsky Family Suite menu.

DIRECTOR CIRCLE (\$10,000 to \$24,999) Valet parking for one performance of each production; Two house seats to a performance of your choice; Access to host a reception or meeting at The Old Globe; Eligibility for production sponsorship in the Cassius Carter Centre Stage (\$15,000 and above; please call for details).

For more information about membership at any level, please contact The Old Globe development department at (619) 231-1941, x2309.

Donors

The Old Globe, the flagship of San Diego's performing arts community, maintains a long-standing reputation as one of this country's leading non-profit theatres. The ability to uphold this standard, while keeping ticket prices affordable, is due in large part to the annual financial support of nearly 4,000 individuals, businesses, and foundations. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and many other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight:

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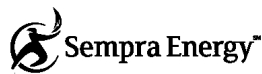
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"I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come." — Craig Noel

The Craig Noel League was established in November 2000 to provide for the future and secure the legacy Craig Noel and countless others fashioned for The Old Globe. The League honors those thoughtful friends who help us do so through a gift by will or trust. Please join us in thanking these very generous friends who are helping to build the Craig Noel League.

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For more information on
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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 receipt for your donation.

Restrooms & 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 appropriate interval.

Young Children

Children who are five and under 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 Direct Ear™ Listening System has been installed 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.

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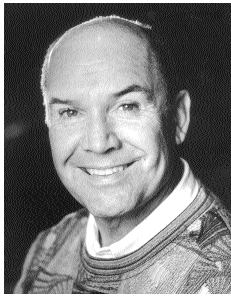
Go behind the scenes at The Old Globe to learn about the history, three stages, shops and crafts areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 for information/reservations.

SPEAKERS BUREAU

As part of The Old Globe's educational outreach to the community, the Theatre offers a Speakers Bureau program that will provide a speaker for your club, civic, or church group to talk about the Globe's productions, free of charge.

The Old Globe engages several knowledgeable Docents, who are available year-round to share with your group the institution's fascinating history as well as exciting information about the current season of plays.

For more information, or to book a Speakers Bureau representative, please contact Diane Sinor at (619) 231-1941 x2140 or Carol Green at (619) 582-1079.



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* (Tony Award), *The Invention of Love* (Tony nominations, best director and play), 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. Mr. O'Brien is the recipient of 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 for 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 Old Globe 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.

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Jose Cortez
PAYROLL CLERK/
ACCOUNTING ASSISTANT

Diane Jenkins
ACCOUNTING ASSISTANT

Lynn Dougherty
RECEPTIONIST

DEVELOPMENT

Brad Ballard
ASSOCIATE DIRECTOR,
MAJOR & PLANNED GIFTS

Chris Graham
ASSOCIATE DIRECTOR,
CORPORATE RELATIONS

Diane Addis
MEMBERSHIP
ADMINISTRATOR

Ken D. Gray
EVENTS MANAGER

Donor Services

Stephen Serieka
DEVELOPMENT ASSOCIATE

James Ferguson, Rose
Southall, Brett Young
SUITE CONCIERGES

Matt Alder, Sam Catterton,
Tressa Shaver, Rose Southall,
Kevin Tom, Brett Young
V.I.P. VALET ATTENDANTS

MARKETING

Becky Biegelsen
PUBLIC RELATIONS MANAGER

Frank Teplin
AUDIENCE DEVELOPMENT
MANAGER

Jessica Brodskin
MARKETING COORDINATOR

Sandra Parde, Andrea Rhodes
MARKETING ASSISTANTS

Craig Schwartz
PRODUCTION
PHOTOGRAPHER

Subscription Sales

Scott Cooke
SUBSCRIPTION
SALES MANAGER

Stanley Einhorn, Arthur
Faro, Rachele Goldberg,
John Hatfield
SUBSCRIPTION
SALES AGENTS

Ticket Services

Margi Levy
TICKET SERVICES MANAGER

Tim Cole, Elizabeth Sayles
ASSISTANT MANAGERS

John Donlon
GROUP SALES ASSISTANT

Elisabeth Everhart
VIP TICKET SERVICES
REPRESENTATIVE

Shouna Shoemake
LEAD TICKET
REPRESENTATIVE

Jason Avalos, R.J. Childress,
Eve Childs, Mame Gile,
Ashleyrose Gilham, Josh
Gronner, Merilee Kunkle,
Justin Logan, Jean McKissick,
Paul Ortiz, Saleena Shaw,
Rose Southall, Diana Sparta,
Brittany Summers, Cassie
Uphaus, Willow Winters,
Laurel Withers
TICKET SERVICES STAFF

PATRON SERVICES

Mike Callaway
THEATRE MANAGER

Megan Sullivan
FRONT OF HOUSE ASSISTANT

Merlin D. "Tommy" Thompson
PATRON SERVICES
REPRESENTATIVE

Elizabeth Campbell,
L. Jay Maness, Teresa McGee
HOUSE MANAGERS

Dana Juhl
FOOD & BEVERAGE MANAGER

Robert Byrd, Roland Roberge,
Nicola Roberts, Felicia Tobias
PUB STAFF

Joe Kocurek
ASSISTANT GIFT SHOP
MANAGER

Rose Espiritu
GIFT SHOP SUPERVISOR

Security/Parking Services

Rachel "Behr" Garcia
SECURITY/PARKING
SERVICES SUPERVISOR

Irene Herrig, Brandi Mahan
SECURITY OFFICERS

Carlos Delso-Saavedra,
Sherisa Elisin, Deborah Elliot,
Jane Geren
PARKING ATTENDANTS