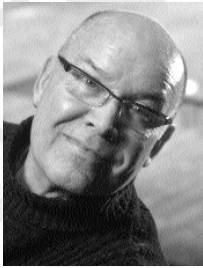


Welcome to



THE OLD GLOBE



Hello, and welcome ...

One of the things we try to do here continually is to “move the camera” closer and closer to the action. In this time of special effects and Stadium Sized Events, leave it to theatre to bridge the delicate area of both magic and emotional reality.

So it is especially apt that our current two projects are both intimate and original.

*Himself and Nora* brings Associate Artist Joe Hardy back into play with a musical he has personally sponsored and cod-dled from its infancy, a stunningly heartfelt examination of the role passion and love can play in the creative landscape. The relationship between Nora Barnacle and the writer who would become James Joyce is the touchstone spun into thrilling relief with music and lyrics, against a canvas of originality not often experienced in the musical theatre. Broadway director/choreographer Jeff Calhoun joins Joe Hardy in creating this evening of ravishing music and high energy passion.

And in the Cassius Carter, Rick Seer, who has become something of a miniaturist with his delicate direction of subtle and persuasive performances, takes on one of the most intimate plays we've attempted — *Vincent in Brixton* — the up-close exploration of a soon-to-be-great artist, both arrested and momentarily side-tracked by the unlikely appearance of love in an unlooked for place. You can almost breathe with the participants as they shed one after another layer of resistance to achieve the intimacy everyone seeks and too few ever find.

We are a theatre that travels inside as well as out, that delights in turning delicate prisms into the light as well as releasing the classic passions. Here in a stunning tandem, perhaps we have the opportunity to once more surprise you. It's indeed a pleasure to do so.

JACK O'BRIEN  
Artistic Director



What an exciting time to be at The Old Globe. We recently took home an unprecedented 20 awards at the annual San Diego Critics Circle “Craig Noel” Awards ceremony, with many nods for our productions of *Dirty Rotten Scoundrels*, *Don Juan*, and many others. We're also getting ready to celebrate our 70th Anniversary season with

the 2005 Summer Shakespeare Festival, as well as the 90th birthday of Founding Director Craig Noel in August. And just a few weeks ago, we announced a brand new member of our artistic team: Jerry Patch, who will serve as Resident Artistic Director, and will work with Jack and myself on seasonal planning and day-to-day artistic operations. Jerry has been a member of the acclaimed artistic staff of the Tony Award®-winning South Coast Repertory for nearly 30 years, where he coordinated the development of 150 new plays, including three Pulitzer Prize winners and numerous works by such playwrights at Richard Greenberg and Donald Margulies, among others. His passion and expertise in the field make him the ideal choice for this new position, and his commitment to new work will add to the Globe's national reputation as a creative haven for the country's foremost theatre artists.

Speaking of new work, we couldn't be more delighted about this current round of plays, including the Olivier Award-winning *Vincent in Brixton*, which examines an early period in the life of Vincent Van Gogh, and the luminous world-premiere musical *Himself and Nora*, which shines a light on one of literature's most celebrated writers, James Joyce, and his relationship with his muse and lifelong love Nora Barnacle.

As we launch *Himself and Nora*, another Globe-born world premiere musical, *Dirty Rotten Scoundrels*, is making its Broadway debut. Producing these ambitious new works is only possible through the generosity of our patrons and donors. Ticket sales still only cover 50% of operating costs, and we count on your support to help us sustain the high standards of production you've come to expect from the Globe. We hope you will continue to support us throughout the year, and join us in celebration of our many artistic milestones in 2005!

LOUIS G. SPISTO  
Executive Director

# 2005 Season Sponsors

The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the theatre's high quality of artistic programming, and award-winning work in the community. The Board, staff and artists of the Globe are honored by this endorsement of the theatre's work.

## **The Lipinsky Family**

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THE OLD GLOBE

P R E S E N T S

# HIMSELF AND NORA

BOOK & LYRICS BY  
Sheila Walsh

MUSIC & LYRICS BY  
Jonathan Brielle

SCENIC & COSTUME DESIGN  
Tobin Ost

LIGHTING DESIGN  
Michael Gilliam

SOUND DESIGN  
Jon Weston

CASTING  
Bernard Telsey Casting, C.S.A.

STAGE MANAGER  
Leila Knox

DIALECT COACH  
Jan Gist

ORCHESTRATIONS  
Jonathan Brielle

MUSICAL DIRECTOR  
Jana Zielonka

MUSICAL STAGING  
Jeff Calhoun

DIRECTED BY  
Jeff Calhoun  
and  
Joseph Hardy<sup>+</sup>

<sup>+</sup>Associate Artist of The Old Globe

---

# Cast of Characters

IN ALPHABETICAL ORDER

James Joyce.....	Matt Bogart
Man #2.....	David Edwards
Man #1.....	Frank Mastone
Woman.....	Kathy Santen
Nora Barnacle.....	Kate Shindle
Stage Manager.....	Leila Knox
Assistant Stage Manager.....	Esther Emery

Setting: 1882-1941 — Dublin, Trieste, Paris, Zurich

There will be one 15-minute intermission.

*The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

## Synopsis

“You were a lion in the night with your serio comic recitation. And you looked the part.” — James Joyce, *Ulysses*

*Himself and Nora* tells of the turbulent life and enduring love of Ireland's brilliant and controversial writer James Joyce and his long-time muse and, finally his wife, Nora Barnacle. It begins with Joyce's birth and proceeds through glimpses of his early years, including his father's strong belief in a man standing on his own, even against the powerful Catholic church; of his mother's death and his first meeting with Nora. Joyce was a university educated writer, and Nora a chambermaid, but their shared passion was powerful and lasting. Joyce and Nora begin a life together in exile. In Italy, Joyce teaches English, begins his writing career, is told of the eye disease that will plague his life, and laments the lack of interest in his work. Nora struggles with poverty, Joyce's drinking, and has two children, Giorgio and Lucia. Joyce returns briefly to Ireland to drink and carouse with his father, hoping to have his work published, but finds that, in Ireland, it is thought to be obscene and demeaning. Back in Italy, his eyes grow worse, and a doctor orders surgery, forbidding drink and writing. Good fortune arrives when the renowned writer Ezra Pound arranges for the Joyce family to be brought to Paris, all expenses paid, to allow Joyce to write in peace. But his work is published only in excerpts. Word of Joyce's talent is spreading and leading international writers to line up on opposite sides for and against his work. At last *Ulysses* is published by Sylvia Beach of Shakespeare and Co. and success is his. But all is not well at home, where Giorgio has grown into a drunkard, Lucia is showing signs of schizophrenia. Then Nora leaves him when he refuses once more to marry her. He relents, and they are married joyously. Word comes from America that the ban on *Ulysses* has been lifted. The rejoicing is brief as Joyce's blindness begins to advance and Lucia is sent to a mental hospital. Rumbings of war surround them and they escape to Zurich where Joyce sickens and dies in Nora's loving arms. The play concludes with a jubilant Irish wake for Joyce, where he appears as a joyful and indomitable spirit to join in the celebration of his life.

“Eras un león en la noche con tu recitado serio cómico, y lucías ser el personaje.” — James Joyce, *Ulises*

*Himself and Nora* nos cuenta la turbulenta vida y duradera relación del brillante y controversial escritor de Irlanda, James Joyce, y su musa de toda la vida, Nora Barnacle, quien finalmente fué su esposa. Comienza con el nacimiento de Joyce y procede dándonos pequeños datos de su niñez, incluyendo la creencia de su padre de que un hombre debía ser independiente y defenderse solo, aún hasta en contra del mismo poder de la iglesia católica. Nos habla de la muerte de su madre y cuando conoció por primera vez a Nora, con quien compartió una fuerte y duradera pasión. Joyce y Nora empiezan una vida juntos en el exilio. Joyce es maestro de inglés en Italia, en donde emprende su carrera de escritor y nos cuenta de una enfermedad de los ojos que plaga su vida, y lamenta la falta de interés en su obra. Nora batalla con la pobreza, el alcoholismo de Joyce y además tiene dos hijos, Giorgio y Lucía. Joyce vuelve a Irlanda a beber y parrandear con su padre esperando poder publicar su obra, pero se cuenta que en Irlanda se entiende como obscena y denigrante. Su vista continúa a empeorar en Italia, y un médico ordena que se opere y le prohíbe beber y escribir. Su suerte cambia cuando el reconocido escritor Ezra Pound hace arreglos para que Joyce y su familia vayan a París con todos los gastos pagados, permitiéndole a Joyce poder escribir en absoluta paz. Su obra solamente se publica en pasajes. Su fama empieza a circular mundialmente y los grandes escritores internacionales forman bandos en pro y contra de su obra. Finalmente *Ulises* es publicado por Sylvia Beach de Shakespeare and Co. y el éxito le pertenece. Pero en casa no todo se encuentra bien. Giorgio es un borracho, a Lucía se le empiezan a ver rasgos de esquizofrenia y Nora lo abandona cuando una vez más él se niega a casarse con ella. Finalmente él se enterece y se casa con ella. Se sabe por diferentes fuentes de información que en América se ha terminado la poscripción de *Ulises*. El alboroto no es duradero ya que la ceguera de Joyce comienza a avanzar y Lucía es internada en un manicomio. El retumbo de la guerra los rodea y se escapan a Zurich, en donde Joyce se enferma y muere en los amorosos brazos de Nora. La obra concluye con un alegre velorio en honor de Joyce en donde aparece él como un regocijante e indómito espíritu participando en la celebración de su vida.

— AnaElvia Sánchez Teruel, Traductora

# Board of Directors



Thank you for joining us today for one of our outstanding productions of Season 04/05.

As you may already be aware, 2005 is a year for many celebrations at the Globe. The theatre enjoys its 70th Anniversary and to mark this special occasion we are currently planning a community-wide Open House event on Saturday, June 18th. We certainly hope you will come and join the fun.

Founding Director Craig Noel – the man who started it all – will celebrate his 90th birthday this year as well. We've commissioned internationally-renowned sculptor Lark Dimond Cates to create a bust in Craig's likeness, and we'll unveil the sculpture on Craig's Birthday, August 25th, and toast the man who brought life to San Diego's theatre scene.

Our beloved Globe Guilders, the theatre's amazing auxiliary, will also enjoy a milestone in 2005, observing their Golden Anniversary of providing invaluable service to the hearts and souls of the Company. On behalf of the Theatre, I salute the Guilders for their tremendous contribution to the Globe, its artists and actors.

To be sure, this year is filled with many celebrations, and for a theatre that is 70 years old, it remains young at heart and ever-vital to the American Theatre landscape. Enjoy the show!

Sheryl White, Chair,  
Board of Directors

## Board of Directors

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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 Shubert Foundation, The County of San Diego, The National Endowment for the Arts, The San Diego Foundation's Weingart Price Fund, Mandell Weiss Charitable Trust and The San Diego Foundation's Arts & Culture Grants Program.

The world-premiere of *Himself and Nora*  
is generously sponsored by ...

## Conrad Prebys

A native of Indiana and resident of San Diego since 1965, Conrad Prebys has always enjoyed sharing his business success with worthy San Diego non-profits and his adopted community. Conrad is the CEO of Progress Construction, a company he formed when he arrived in San Diego 40 years ago. Conrad takes an active role in helping the San Diego community through his real estate development projects, as well as generous support of the Boys & Girls Clubs of the East County.

Conrad became a Globe Season Sponsor in 2004 helping underwrite Jack O'Brien's wildly successful production of *Dirty Rotten Scoundrels*, and The Old Globe Board of Directors, artists and audiences are extremely grateful for his generosity, as well as as his excitement for the theatre and this production.

We applaud Conrad for his community leadership through this sponsorship of *Himself and Nora*.



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**

This project is supported in part by  
an award from the National  
Endowment for the Arts, which  
believes that a great nation  
deserves great art.



Kate Shindle as "Nora Barnacle" and Matt Bogart as "James Joyce." Photo by Craig Schwartz.

*Himself and Nora*  
Musical Numbers

**ACT I**

Himself.....	James, Man 1, Man 2, Woman
Kiss.....	James, Nora
Compatriots.....	James, Nora
River Liffey.....	James, Man 1, Man 2, Woman
Stand Fast.....	Nora
Stand Fast (reprise).....	James, Nora
Let's Have a Drink.....	Company
What Better Thing.....	James, Nora
All Expenses Paid.....	Man 1, Woman
I Say Yes!.....	Company

**ACT II**

The Grand Himself.....	Company
Himself (reprise).....	James, Nora, Man 1, Woman
The Children of Mister Joyce.....	Man 2, Woman
Lucky.....	Nora
Always ... In Love.....	James
How They Swoon.....	James, Nora, Man 2
What Better Thing (reprise).....	Nora
Touch Kiss.....	James, Nora
Finale.....	Company

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**ORCHESTRA**

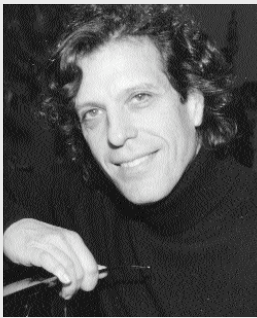
Conductor/Synthesizer.....	Jana Zielonka
Synthesizer #2.....	Ron Councill
Woodwinds.....	Gary Scott
Bass.....	Ted Hughart
Percussion.....	Jeff Dalrymple

# MEMBERS OF THE CREATIVE TEAM DISCUSS THEIR



## SHEILA WALSH — Book and Lyrics

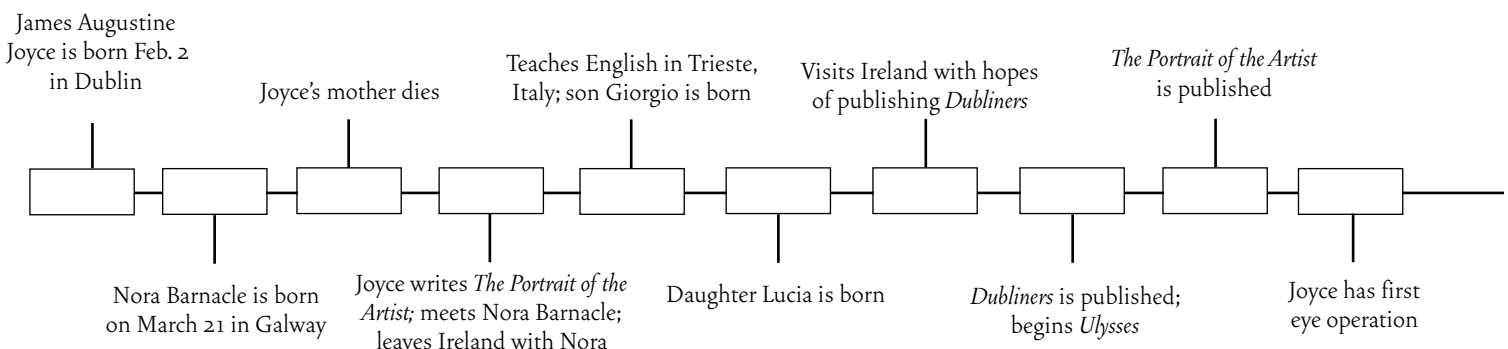
I wanted to write a love story. The fact that the intellectual James Joyce chose the chambermaid Nora Barnacle as his partner for life fascinated me. Why Nora of all women? When I read that at his death she said, “Oh, Jim, you’re so beautiful,” I knew I had my love story. So I began writing an imagined (not rigid, biographical) story of James and Nora. I created scenes and dialogue that would explore the core of the bond that kept them sweethearts for life. Although Joyce left Ireland, it was all he wrote of, and he needed Nora to serve as his portable Ireland. Her voice, her words, anchored and sustained the man who became the most famous, unread writer of the twentieth century. Because Joyce’s language is musical, and he and Nora great lovers of music, I knew the play needed music. Fortunately, the composer and lyricist Jonathan Brielle shared my enthusiasm for the Joyce story. Together we created several original songs. After a production of the play, we realized the few songs weren’t enough, the piece cried out to be a musical. In stepped director Joe Hardy. With Joe’s guidance we rethought and restructured the play into a full-fledged musical. And with the participation of Jeff Calhoun and Tobin Ost, we discovered how the piece would move and look. The thing we’ve all come to believe is — indeed Joyce and Nora did live a great love story.



## JONATHAN BRIELLE — Music, Lyrics, Orchestrations

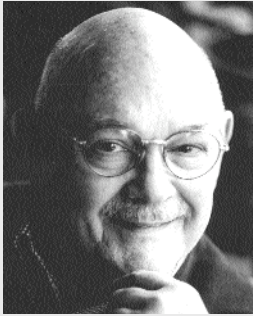
John Joyce says “Love, laughter and song,” lead to a life worth living. The specific language Sheila used to create the world of James and Nora Joyce led me to believe this was a musical I wanted to write. After all, Joyce was the most famous unread writer of the 20th century whose lyrical words were inspired by an earthy, sexy chambermaid from Galway. Their love gave him the strength to stand up against censorship and write from his heart. Music and lyrics convey that by heightening emotion. After four years of working together, Joe Hardy’s insight enabled us to complete the musical by focusing on the magnificent love story of two people who just happen to be James and Nora. Adding Jeff Calhoun’s moving vision with Tobin Ost’s physicalization of their love amplifies our expectations of a love story for everyone. As we now begin our production with the help of Jack O’Brien, Lou Spisto and all the people here at The Old Globe, I am truly thankful for such wonderful collaborators and actors.

## James and Nora Joyce: A Timeline





# INSPIRATION FOR WORKING ON *Himself and Nora.*



**JOSEPH HARDY** — Director

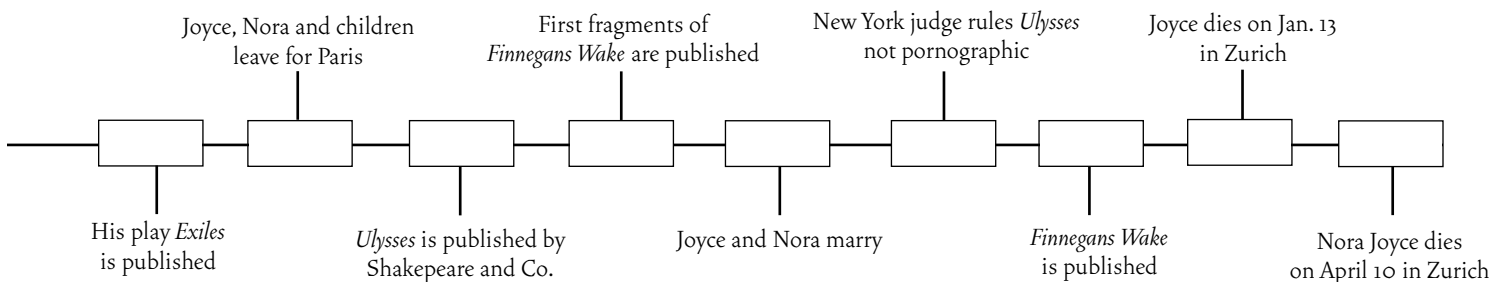
I was inspired by love. Sheila Walsh's wish to write about a man and a woman in love so deeply that it sustained them their whole lives intrigued me simply because there are so few such subjects treated today. The fact that she chose James Joyce and Nora Barnacle to be the protagonists by whom we imagined this story further intrigued me. The fact that Jonathan Brielle wanted to write music to embellish such a tale was further impetus. When I suggested that the scope and power of James and Nora's love for each other could support, and in fact demanded, the musical form and they agreed, I was hooked. Our work together has proven this to be true. Our collaboration is, and has been, one of the fullest and happiness of my career.

Creating a work about a great love on Sheila and Jonathan's terms has been fascinating. Now, the result has come to the life it was intended for, thanks to Jack O'Brien and Lou Spisto and The Old Globe. And the addition of the fourth collaborator, Jeff Calhoun, has been further inspiration. He has brought a new eye, and a new love of the work to the table, and turned the trio into a quartet playing harmonious music to fill the theatre with love — love of the work, love of the theatre, and the love of James Joyce and Nora Barnacle.



**JEFF CALHOUN** — Director

The inspiration to work on *Himself and Nora* began with a phone call from Jack O'Brien. The next day the script and CD arrived at my apartment. The expectations a director has when reading new material almost always exceeds the reality. However, this time was very different. I so wanted to be part of a show as original as *Himself and Nora*, I was unfazed that a director was already attached to the project. The next step was to meet that director, the renowned Joe Hardy. Joe and I immediately understood one another and I knew that time with him would be well spent given his wealth of experience in the theatre. But what would my role be? Joe arranged a meeting with Sheila and Jonathan, and I soon realized that they were were as kind and friendly as they were talented. I immediately felt as though we were family. During this meeting Joe brought me into his study and asked me to co-direct the show with him. Two directors could be a disastrous combination, but instead a glorious collaboration and friendship ensued. With Joe's blessing I called in Tobin Ost and Michael Gilliam, two of my favorite designers, and the creative team was now complete. Bringing *Himself and Nora* to fruition was a collaborative experience that exceeded my already high expectations.



## Matt Bogart

(James Joyce)



THE OLD GLOBE: Debut. BROADWAY: *Aida* (Radames), *Miss Saigon* (Chris), *The Civil War*, *Smokey Joe's Cafe*, (also filmed for television, video and DVD). REGIONAL: *Orpheus Descending* (Val) and

*Camelot* (Lancelot, Helen Hayes nomination) at Arena Stage; *Camille* (Paul Claudel) at Goodspeed Opera House; *Company* (Paul) at Kennedy Center's Sondheim Celebration and reprised his role for the 2002 Kennedy Center Honors in praise of Elizabeth Taylor, as well as The Sondheim Celebration's Avery Fisher Hall Concert; *Carousel* (Billy) at Paper Mill Playhouse; *110 in the Shade* (Starbuck) and *Side Show* (Terry) at Signature Theatre; *Two Cities* (Sydney Carton) at the Stamford Center. Education: BFA from the University of Cincinnati's College Conservatory of Music (CCM). Matt's first solo theatre album, *Simple Song*, is available on his website, [www.MattBogart.com](http://www.MattBogart.com) and released on the Jay Records label.

## David Edwards

(Man #2)



THE OLD GLOBE: Debut. BROADWAY: *By Jeeves*, *The Rothschilds*. NATIONAL TOUR: *The Producers*. OFF-BROADWAY: *The Fantasticks* (final El Gallo), *The Disputation*, *The Roar of the*

*Greasepaint...*, *That's Life*, *Company*, *Jolson & Co.*, *Zion*, *Bittersuite*, *The Witch of Wall Street*, *What's a Nice Country...?* REGIONAL: *Camelot* (Arthur), *Man of La Mancha* (Quixote), *A Little Night Music* (Fredrick), *Strider* (Prince Serpuhovskiy), *La Cage Aux Folles* (Albin), *Little Me* (Noble et al, NJ Critics Award), *The Pajama Game* (Sid), *Bells are Ringing* (Jeff), *Of Thee I Sing* (Wintergreen), *1776*, *Romantic Comedy*, *The Butter and Egg Man*, *The Mystery of Irma Vep*, among others. Other credits include: Eugene O'Neill Center, The Ordway, Syracuse Stage, GeVa, FST, American Stage Co., and others. FILM: *Belly*, *The Fantasticks*, *Try to Remember*. TV: *Eternal Light*.

## Frank Mastrone

(Man #1)



THE OLD GLOBE: Debut. BROADWAY: *Jekyll & Hyde* (performed title role as understudy/original cast), *Saturday Night Fever* (Mr. Fusco/original cast), *Big: The Musical* (original cast), *Cats* (Gus), *Les*

*Miserables*, *The Phantom of the Opera* (original cast). NATIONAL TOUR: *Mamma Mia* (Alexandrios), *Evita* (Magaldi), *Les Miserables* (Valjean), *Cats*. OFF-BROADWAY: *Tapestry*, *The Music of Carole King*. REGIONAL: *Golden Boy*, Long Wharf Theatre; *Two Cities*, Stamford Center for the Arts; *Take Flight*, Eugene O'Neill Theatre Center. TV: *Jekyll & Hyde* (HBO). EDUCATION: BFA from Central CT State University, Acting with William Esper (NY), Concerts and seminars for the Meet the Artist program at Lincoln Center, for Wesleyan University and with the Wallingford Symphony Orchestra.

## Kathy Santen

(Woman)



THE OLD GLOBE: Debut. BROADWAY: *Les Miserables*. OFF-BROADWAY: *People Be Heard*, Playwrights Horizons. REGIONAL: *At Wit's End*, Florida Stage; *Kabuki Othello*, People's Light and Theatre Company; *The*

*Wizard of Oz*, Syracuse Stage; over 50 productions in Chicago including *An Ideal Husband*, *Once in a Lifetime*, Court Theatre; *Richard III*, Chicago Shakespeare Theatre; *Company*, *Lend Me a Tenor*, Drury Lane Oakbrook Theatre; *Falsettoland*, Wisdom Bridge Theatre; *Peter Pan* (Jeff Award) and *Carousel* (Jeff Award), Marriott Theatre in Lincolnshire. TRAINING: Ms. Santen received a B.A. in Theatre at Northwestern University.

## Kate Shindle

(Nora Barnacle)



Kate Shindle is making her Old Globe debut. BROADWAY: *Cabaret* (Sally Bowles, also national tour); *Jekyll & Hyde* (Lucy). NYC: *A Midsummer Night's Dream*

(Helena); *The Woman Upstairs* (Kassan); World AIDS Day Concerts of *Pippin* (Leading Player); *Children of Eden* (Yonah). REGIONAL: *After the Fall* (Maggie), Alley Theatre; *Gypsy* (Louise); *Into the Woods* (Witch); *Joseph...Dreamcoat* (Narrator); *The Mousetrap* (Miss Casewell); *First Lady Suite* (Amelia Earhart). RECORDINGS: *Till Today* (solo), *Christmases to Come*, *First Lady Suite* (premiere cast recording) and the forthcoming studio recording of *Dracula*. FILM/TV: *The Stepford Wives*, *As the World Turns*. Random crown-related celebrity: Miss America 1998.

## Sheila Walsh

(Book and Lyrics)

Sheila Walsh was born in Cambridge, Massachusetts and graduated from Boston University. The first part of her career was as an actress. When Sheila married, she "retired" from acting. Wanting to keep her hand in the theatre, she started writing plays. The semi-success of her first play suggested to Walsh that she might be a playwright at heart, so she continued to write. Her plays include: *Within the Year*, *Tea with Mommy and Jack*, *Two Sides of the Story* (an evening of monologues), *O the Days!*, *The Suburbs of Her Mind* (about her sister's death from Creutzfeldt-Jacob Disease, a form of Mad Cow disease), *Bosoms on Table* and *Caught*. Her award-winning one act play, *Molly and James*, was the seed for the play *Himself*, and the musical *Himself and Nora* evolved from this piece. Sheila is a member of the Dramatists Guild and the Screen Actors Guild. She lives in New York City. This one's for Patricia Walsh!

## Jonathan Brielle

(*Music, Lyrics, Orchestrations*)

BROADWAY: *Foxfire*, starring Keith Carradine, the legendary Jessica Tandy and Hume Cronyn. OFF-BROADWAY: *Besides Herself*, *Jedidiah Kohler*, *5th of July*, and scored a dozen other plays as composer/member of Circle Rep in New York. TOURS: Scored the 132nd edition of Ringling Bros., Barnum & Bailey Circus; *Goosebumps* (Live with Rupert Holmes); *Rugrats, Live* (Executive Music Producer). LAS VEGAS: co-creator, musical director, music & lyrics for *Enter the Night* (12 years), *The Stardust Hotel*; *MadHattan*, *The New York, New York Hotel*. Served as National Projects Director of the Songwriters Guild of America and the Writer Advisory Board of ASCAP. Inspired by Ireland and love of Cherie, Zoe, Lauren, Jeremy and Dylan.

## Jeff Calhoun

(*Director, Musical Staging*)

Jeff is the director and producer of the new Broadway musical *Brooklyn*. He is also the director and choreographer of Deaf West Theater's production of *Big River* (Broadway for the Roundabout Theatre Company: Tony® and Drama Desk nominations - Best Revival of a Musical, Drama Desk nomination for Best Director of a Musical; Mark Taper Forum; Deaf West Theater: Ovation and L.A. Drama Critics Circle Awards for both Direction and Choreography; and the National/Japanese Tour). Jeff began his relationship with Deaf West when he directed *Oliver!* (three Ovation Awards including Best Direction). He made his Broadway directing debut with *Tommy Tune Tonight* and collaborated with Tommy Tune on *The Will Rogers Follies* (six 1991 Tony Awards including Best Musical). Jeff directed and choreographed the Broadway revival of *Grease!* (Tony nomination, Best Choreography), and co-choreographed the Tony Award-winning revival of *Annie Get Your Gun* starring Bernadette Peters and later Reba MacIntire. Jeff is delighted to be making his Old Globe debut and to be collaborating with Joe Hardy.

## Joseph Hardy

(*Director*)

THE OLD GLOBE: *Bus Stop*, *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), 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 *Knott's Landing*. Recently in Paris, he produced two films and directed a French stage adaptation of Woody Allen's *September*. He is currently working with writers on two plays and a musical. He lives in New York.

## Tobin Ost

(*Scenic and Costume Design*)

BROADWAY: *Brooklyn* (costume design and associate set design). OFF-BROADWAY: *Zanna-Don't!* (co-set and costume design), *Fighting Words* (set design). NEW YORK: Schiller's *Don Carlos*, Prospect Theater Company (set design) and *Little Man*, Ohio Theater (set design). REGIONAL: *Gemini – The Musical*, Prince Music Theater, Philadelphia; *Richard II*, Shakespeare Theater of New Jersey; *Four Saints in Three Acts*, Yale School of Music; *Salome*, Two Rivers Theater Company, New Jersey; *Rice Boy*, Yale Repertory Theater. He is a graduate of the Yale School of Drama.

## Michael Gilliam

(*Lighting Design*)

THE OLD GLOBE: *Lucky Duck*, *Striking 12*, *The Legacy*, *Othello*, *The Merry Wives of Windsor*, *Bedroom Farce*, *Dracula*, *Pride's Crossing*, *The Compleat Works of Wllm Shkspr (Abridged)*, *The Taming of the Shrew*, *Mister Roberts*, *Henry IV*, *Later Life*, *Puddin' & Pete*, *Someone Who'll Watch Over Me*, *Madame Mao's Memories*, *Mr. A's Amazing Maze Plays*. BROADWAY: *Brooklyn*, *Big River*, *Stand Up Tragedy*. THE WEST END: *Gershwin Alone*. OFF-BROADWAY: *Blue*, *End of the World Party*, *Zooman and the Sign*, *Menopause the Musical*, *Blame It on the Movies*, *The Gift of the Magi*, *The View from Here*. TOURS: *Guys and Dolls*, *Big Old River*. REGIONAL: Arena Stage, The Old Globe, Mark Taper Forum, Seattle Repertory, The Goodman Theatre, The Guthrie Theater, Pasadena Playhouse, Geffen Playhouse, Kennedy Center, Ford's Theatre, Philadelphia Theatre Company, Prince Music Theatre, Denver Center, Arizona Theatre Company, Syracuse Stage. AWARDS: Los Angeles Ovation Awards, Los Angeles Drama Critic's Circle Award, *Drama-Logue Awards*, *Garland Awards*, *Robby Awards* and the 1999 Career Achievement Award from the Los Angeles Drama Critics Circle.

## Jon Weston

(*Sound Design*)

THE OLD GLOBE: *Imaginary Friends*. BROADWAY: *Caroline, or Change*, *Nine*, *Imaginary Friends*, *Thoroughly Modern Millie*, *The Green Bird*, *It Ain't Nothin' But The Blues*, *On the Town*, *Bring in 'da Noise Bring in 'da Funk*, *Company* in concert at Lincoln Center, *Man of La Mancha*. OFF-BROADWAY AND REGIONAL: *The Color Purple*, *The Thing About Men*, *tick, tick...BOOM!*, *The Bubbly Black Girl...*, *Bright Lights*, *Big City*, *Blue Man Group*.

## Jana Zielonka

(Musical Direction)

BROADWAY and OFF-BROADWAY: *First Lady Suite, Menopause the Musical, James Joyce's The Dead, Stars in Your Eyes*. REGIONAL: *Heartland*, Madison Rep; *The Fantasticks*, NJSF; *Streets of New York, A Saint She Ain't*, Westport Country Playhouse; *My One and Only, Anything Goes*, Cape Playhouse; *Tom Jones the Musical*, North Shore Music Theatre; *Sweeney Todd*, NYU; *City of Angels*, CAP 21. Jana has a BA in music from Yale University.

## Jan Gist

(Dialect Coach)

Jan Gist has been resident Voice, Speech, and Dialect Coach for The Old Globe since 2002. Before that she was Head of Voice and Speech for The Alabama Shakespeare Festival for nine years and 140 productions. She has coached at the- atres around the country including: The Ahmanson, La Jolla Playhouse, Oregon Shakespeare Festival, Arena Stage, Milwaukee Rep, The Shakespeare Theatre of Washington DC, PlayMakers Rep, Indiana Rep, and The Utah Shakespearean Festival. She coached dialects on the film *The Rosa Parks Story*, and was a guest on KPBS Radio's: *A Way With Words*. She is a founding and published member of The Voice and Speech Trainers Association, led their conference on Shakespeare's Shapely Language and will present a workshop in Glasgow, Scotland on coaching repertory. She will also be a guest presenter for The Voice Foundation on "Filling the House with Ease." Gist teaches in The Old Globe/USD Professional Actor Training Program.

## Bernard Telsey Casting,

C.S.A.

(Casting)

Bernie, Will, David, Beth, Craig, Tiffany, Christine, and Stephanie thank: W. Allen, C. Ashley, J. Bonney, M. Bregman, J. Brielle, M. Brokaw, C. Columbus, J. DiPietro, D. Fish, M. Greif, J. Hardy, R. Harling, W. Holzman, N. LaBute, J. Lane, J. Larson, D. Mamet, J. Mantello, T. Meehan, A. Menken, B. Midler, J. Moore, J. O'Brien, M. O'Donnell, N. Pepe, S. Schwartz,

M. Shaiman, S. Walsh, S. Wittman, P. Vogel, L. Waters, D. Yazbek, J. Zaks, ATC, HSC, McCT, MCC, and STC, for trusting us. Although we have our pride, we have been known to cast for food.

## Leila Knox

(Stage Manager)

THE OLD GLOBE: *Take Me Out, Dr. Seuss' How the Grinch Stole Christmas!* ('04), 2004 Summer Shakespeare Festival, *Resurrection Blues, Bus Stop, Much Ado About Nothing, Dirty Blonde*. BROADWAY: *Dirty Blonde, Amour, One Mo' Time*. REGIONAL: 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*, Playwrights Horizons; *The Woman Warrior*, Huntington Theatre and Berkeley Rep; 11 seasons with the Williamstown Theatre Festival. EDUCATION: Ms. Knox is a graduate of Northwestern University.

## Esther Emery

(Assistant Stage Manager)

THE OLD GLOBE: 2004 Summer Shakespeare Festival, *Two Sisters and a Piano*. With The Old Globe/USD Professional Actor Training Program: *Twelfth Night, Relatively Speaking*. With The Old Globe Education Department: *If the Shoe Fits*. REGIONAL: *Uncle Vanya*, La Jolla Playhouse; *A Christmas Carol* (2004), San Diego Rep. ELSEWHERE: *The Breeze, the Gust, the Gale and the Wind*, La Jolla Playhouse POP Tour; *Nickels and Dimes*, Two Clowns Entertainment; *A Divine Comedy, Festival of Christmas* 2002, Lamb's Players Theatre; *Triple Espresso*, Triple Espresso LLC; *The Merry Wives of Windsor, Beehive, Forever Plaid, The Outfit*, Idaho Repertory Theatre; *The Cherry Orchard, Angels in America, Electra, Females*

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*Seeking, School for Scandal*, University of Idaho. Esther is also a director, choreographer and a proud member of the San Diego Actors Alliance.

Additional Orchestrations  
Jana Zielonka  
**FOR THIS PRODUCTION**

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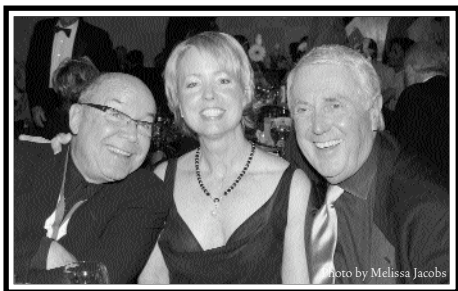
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Everyone in Carolyn Yorston's family has always adored the theatre. As a young girl, Carolyn remembers watching her father acting in plays he wrote and sometimes directed. As a mother, she recalls seeing tears roll down her teenage son's face when he learned that the Old Globe Theatre had burned down. As a grandmother, she delights in memories of taking her grandchildren to see the Globe's production of Dr. Seuss' *How the Grinch Stole Christmas!*.

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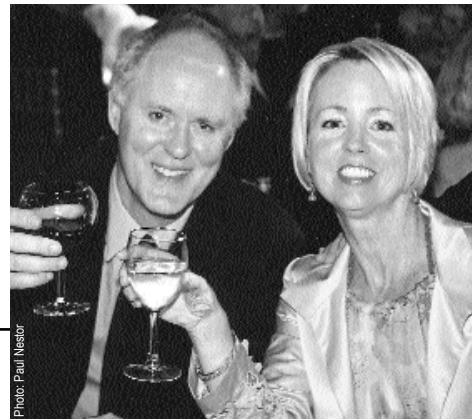
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active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

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Louis G. Spisto, *Executive Director*

Craig Noel, *Artistic Director*

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The Old Globe accepts Visa, Discover, MasterCard, or American Express.

Phone orders for non-subscribers are subject to a \$3 per ticket service charge, not to exceed \$12. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

### Unable to Attend?

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

### Restrooms 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 Theatre 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 five years of age and under will not be admitted to performances.

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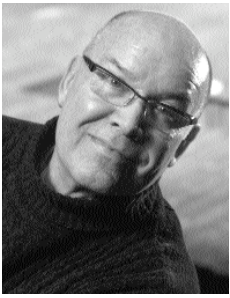
### Public Tours

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$2 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

**Ricola Cough Drops are available upon request. Please ask an Usher.**

## 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 and programs, free of charge. The Old Globe engages several knowledgeable docents, who are available year-round to share the institution's fascinating history and exciting information about the current season of plays. Subject to their availability, several key members of the artistic and production team are also available to speak with your group. For more information on docent speakers' bureau representatives please contact Carol Green at (619) 582-1079. To find out about our artistic and production speakers please contact Erin Anderson at (619) 231-1941 x2355.



## Jack O'Brien

*Artistic Director*

Recent Globe productions include *Dirty Rotten Scoundrels* (currently transferring to Broadway), *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, Dr. Seuss' *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 Metcalf's *Emily*. ELSEWHERE: *Henry IV* (Tony Award®); *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*, *Happgood* (Lucille Lortel Award for Direction, 1995), Lincoln Center; *Damn Yankees* (Tony nomination, best musical revival); *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's American Playhouse. Recent awards: 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O'Brien a member of the College of Fellows of the American Theatre.



## Craig Noel

*Artistic Director*

Craig Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he has directed more than 220 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 Old Globe during the past 65 years has resulted in the establishment of the Shakespeare Festival in the late '40s, the expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta in the '80s. His recent directorial assignments include *The Pavilion*, *Over the River and Through the Woods*, *Scotland Road*, *Springtime for Henry*, *Travels with My Aunt*, *Voir Dire*, *Mister Roberts*, *Time of My Life*, *Wonderful Tennessee*, *Mr. A's Amazing Maze Plays*, *The King of the Kosher Grocers*, *Morning's at Seven*, *The White Rose*, *Shirley Valentine*, *And a Nightingale Sang*, *The School for Scandal*, *The Road to Mecca*, *Love's Labour's Lost*, *The Boiler Room*, *The Night of the Iguana*, and *Intimate Exchanges*. ELSEWHERE: During the 1940s Noel served as dialogue director for 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre, Tokyo. Described by *Variety* as the *eminent grise* of San Diego theatre, Noel is one of the few San Diegans to have an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." Additional honors include the Governor's Award for the Arts; inclusion in The San Diego Union's list of 25 persons who shaped San Diego; 1985 Outstanding Alumnus of the Year; San Diego Press Club Headliner Award; a combined tribute from the Public Arts Advisory Council and San Diego County Board of Supervisors (1984); Shiley Award for Lifetime Achievement (1999 *Patté*), Member, College of Fellows of the American Theatre. He is particularly proud of the following two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle.



## Louis G. Spisto

*Executive Director*

Louis G. Spisto has been Executive Director of The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including the current Broadway musical *Dirty Rotten Scoundrels*. During the past two seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry and resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the 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. Spisto has also 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 a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto 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, 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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ASSISTANT CUTTERS

**Destiny Askin**  
ASSISTANT CUTTER/STITCHER

**Leslie Malitz, Joan Mathison,**  
**Mary Miller**  
COSTUME ASSISTANTS

**Mariah Bowers, Babs Behling,**  
**Suzanne Clements, Maureen**  
**Latour, Mercedes Moore,**  
**Michelle Sanden-McCullough,**  
**Svi Roussaneff, Margo Selensky**  
STITCHERS

**Molly O'Connor**  
WIG & MAKEUP SUPERVISOR

**Melyssa Swensen**  
ASSISTANT TO WIG & MAKEUP  
SUPERVISOR

**Lisa Wylie**  
LEAD DRESSER, GLOBE

**Angela Miller**  
LEAD DRESSER, CARTER

**Kim Parker**  
WIGS RUNNING CREW/DRESSER,  
GLOBE

**Angie Land**  
RENTAL AGENT

## Properties

**Neil A. Holmes**  
PROPERTIES DIRECTOR

**M.H. Schrenkeisen**  
SHOP FOREMAN

**Rory Murphy**  
LEAD CRAFTSMAN

**Ryan Buckalew, Kristin Steva**  
CRAFTSPERSONS

**Pat Cain**  
PROPERTY MASTER, GLOBE

**Marcus Polk**  
PROPERTY MASTER, CARTER

## Lighting

**Chris Rynne**  
LIGHTING DIRECTOR

**Tonnie Ficken**  
MASTER ELECTRICIAN, GLOBE

**Jim Dodd**  
MASTER ELECTRICIAN, CARTER

**Randy Anetsky, Allyson Guertin,**  
**Tricia Lesinski, Andy Lowe,**  
**Megan Lujan, Miranda Mikesch,**  
**Leah Nellman, Andrea Ryan,**  
**Brennan Taylor, Erica Zeckser**  
ELECTRICIANS

## Sound

**Paul Peterson**  
SOUND DIRECTOR

**Erik Carstensen**  
MASTER SOUND  
TECHNICIAN, GLOBE

**Jeremy Nelson**  
MASTER SOUND  
TECHNICIAN, CARTER

**Ryan Gastelum**  
MIC RUNNER, GLOBE

## ADMINISTRATION

**Roberta Hussey**  
EXECUTIVE ASSISTANT

**Brian Ulery**  
ASSISTANT TO THE  
GENERAL MANAGER

## Information Technology

**Dean Yager**  
INFORMATION TECHNOLOGY  
MANAGER

**Thad Steffen**  
INFORMATION TECHNOLOGY  
ASSISTANT

## Human Resources

**Sandra Parde**  
HUMAN RESOURCES  
ADMINISTRATOR

**Jenny Kazan-Mills**  
HUMAN RESOURCES  
CONSULTANT

## Maintenance

**Chad Oakley**  
FACILITIES MANAGER

**Violanda Corona, Ismael**  
**Delgado, Humberto Elvira,**  
**David Gaspar, Miguel Gaspar,**  
**Roberto Gonzalez, Reyna**  
**Huerta, Margarita Meza, Jose**  
**Morales, Maria Rios**  
BUILDING STAFF

## PROFESSIONAL TRAINING

**Llance Bower**  
PROGRAM COORDINATOR

**Maria Carrera, Cynthia**  
**Caywood, Gerhard Gessner,**  
**Jan Gist, Barta Heiner, Peter**  
**Kanelos, Colleen Kelly, Fred**  
**Robinson**  
MFA FACULTY

**Phoebe Costerisan, James**  
**Feinberg, Corey Johnston, Robin**  
**Sanford Roberts**  
MFA PRODUCTION STAFF

## EDUCATION

**Raúl Moncada**  
EDUCATION ASSOCIATE

**Peter Webster**  
EDUCATION CONSULTANT

**Holly Ward**  
TOUR COORDINATOR

**Carol Green**  
SPEAKERS BUREAU COORD.

**Pola Allen, Forest Aylsworth,**  
**Janet Hayatshahi, Juan Manzo,**  
**Melanie Marsh, Sara Meeks,**  
**Sandra Ruiz, Marlene Shelton**  
TEACHING ARTISTS

## FINANCE

**Jannet I. Wise**  
ASSOCIATE DIRECTOR OF  
FINANCE

**J. Adam Latham**  
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

**Annamarie Maricle**  
ASSOCIATE DIRECTOR,  
INSTITUTIONAL GRANTS

**Michele Prosser**  
ASSOCIATE DIRECTOR,  
ANNUAL FUND

**Eileen A. Prisby**  
EVENTS MANAGER

**Diane Addis**  
MEMBERSHIP ADMINISTRATOR

**Heidi Rataj**  
TELEFUNDING REPRESENTATIVE

**Diana Steffen**  
DEVELOPMENT ASSISTANT

**Amanda Sitko**  
EVENTS ASSISTANT

## Donor Services

**Eve Childs, Maureen Latour,**  
**Tony Okun, Landin Rice**  
SUITE CONCIERGES

**Ryan Barsotti, Charles Becker,**  
**Landin Rice, Luis Sanchez,**  
**Pat Van Sloun**  
V.I.P. VALET ATTENDANTS

## MARKETING

**Becky Biegelsen**  
PUBLIC RELATIONS DIRECTOR

**Frank Teplin**  
AUDIENCE DEVELOPMENT  
MANAGER

**Cate Burke**  
GROUP SALES MANAGER

**Elisha Solmes**  
PUBLICATIONS COORDINATOR

**Erin Anderson**  
PUBLIC RELATIONS ASSISTANT

**Peggy Ryan**  
MARKETING ASSISTANT

**Erica Dei**  
GRAPHIC DESIGNER

**Ken Jacques, Craig Schwartz**  
PRODUCTION PHOTOGRAPHERS

## Subscription Sales

**Scott Cooke**  
SUBSCRIPTION SALES MANAGER

**Russ Allen, Anna Bowen-Davies,**  
**Kat Castelblanco, Stanley**  
**Einhorn, Arthur Faro, Andrew**  
**Fink, Jessica Morrow, Ken Seper,**  
**Yvonne Silva, Grant Walpole,**  
**Molly Yoder-Williams**  
SUBSCRIPTION SALES  
REPRESENTATIVES

## Ticket Services

**Shari Ressel**  
TICKET SERVICES MANAGER

**Elaine Gingery**  
TICKET OPERATIONS MANAGER

**Tim Cole, Shouna Shoemake**  
ASSISTANT MANAGERS

**Jean McKissick**  
DATA COORDINATOR

**Michael Crowe, Dru Garcia,**  
**Mame Gile, Robert Glaze, Andy**  
**Gutierrez, John Hobbs,**  
**Bernadette Hobson, Jim**  
**Lawrence, Royden Marsh, Kendra**  
**McCall, Jennifer McKay, Lisa**  
**Moering, Maria Navarro, Byrne**  
**Owens, Daniel Patterson,**  
**Anthony Pavelich, Wendy Telford,**  
**Dana Vermette, Steven Warner,**  
**Lyle Wilson, Laurel Withers**  
TICKET SERVICES  
REPRESENTATIVES

## PATRON SERVICES

**Mike Callaway**  
THEATRE MANAGER

**Marla Greene**  
FRONT OF HOUSE ASSISTANT

**Merlin D. "Tommy" Thompson**  
PATRON SERVICES  
REPRESENTATIVE

**L. Jay Maness, Marla Greene,**  
**Teresa McGee, Rick Page**  
HOUSE MANAGERS

**Dana Juhl**  
FOOD & BEVERAGE MANAGER

**Elaine Nelson, Roland Roberge,**  
**Brock Roser, Tess Rowley, Anne-**  
**Marie Shafer, Kim Thurston,**  
**Felicia Tobias, Kawan Williams**  
PUB STAFF

**Babs Behling, Rose Espiritu,**  
**Stephanie Rakowski**  
GIFT SHOP SUPERVISORS

## Security/Parking Services

**Rachel "Beahr" Garcia**  
SECURITY/PARKING  
SERVICES SUPERVISOR

**Irene Herring, Brandi Mahan,**  
**Rose Ordaz**  
SECURITY OFFICERS

**Sherisa Eselin, Deborah Elliot,**  
**Jane Geren, Ida Mera, Dominique**  
**Vargas, Crystal Walker**  
PARKING LOT ATTENDANTS