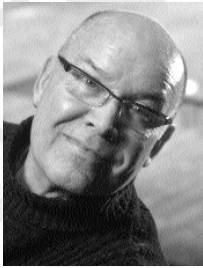


Welcome to



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, Richard 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.

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THE OLD GLOBE

P R E S E N T S

VINCENT IN BRIXTON

BY
Nicholas Wright

SCENIC DESIGN
Alan E. Muraoka

COSTUME DESIGN
Robert Morgan +

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Tracy Skoczelas *

DIALECT COACH
Jan Gist

DIRECTED BY
Richard Seer

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

+Associate Artist of The Old Globe

Presented by special arrangement with Samuel French, Inc.
Produced by Lincoln Center Theater in 2003, New York City

Cast of Characters

IN ALPHABETICAL ORDER

| | |
|-----------------------|---------------------|
| Vincent van Gogh..... | Graham Hamilton* |
| Sam Plowman..... | Ross Hellwig |
| Anna van Gogh..... | Caitlin Muelder* |
| Ursula Loyer..... | Robin Pearson Rose* |
| Eugenie Loyer..... | Kate Steele* |

TIME: 1873-1876

PLACE: The kitchen at 87 Hackford Road, London

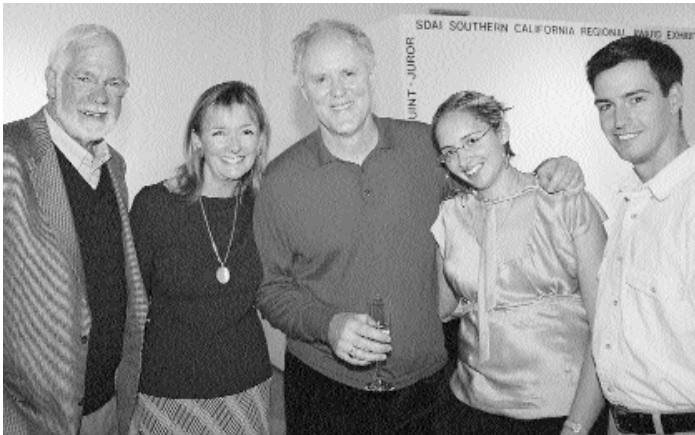
There will be one 15-minute intermission.

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

Production Sponsors

The production of *Vincent in Brixton*
is generously sponsored by ...

Mary Beth Adderley and Richard Wright



(L-R) Richard Wright, Mary Beth Adderley, John Lithgow, Elizabeth Adderley and Ryan Williams.

A native of La Jolla, Mary Beth Adderley has fond memories of The Old Globe. Her grandfather, Guy Fleming, shared his love of Balboa Park with Mary Beth when she was growing up.

Mary Beth recently returned home to La Jolla with her daughter Elizabeth. She has become active on The Old Globe Board of Directors, and also serves on the Vanderbilt Board of Trust and the Board of South Coast Repertory Theatre. She was recently wed to Richard Wright, a long-time San Diegan, who is also a supporter of the Globe.

The Old Globe Board of Directors, artists and audiences appreciate the generosity of Mary Beth Adderley and Richard Wright, and we are very pleased to recognize their support as sponsors of *Vincent in Brixton*.

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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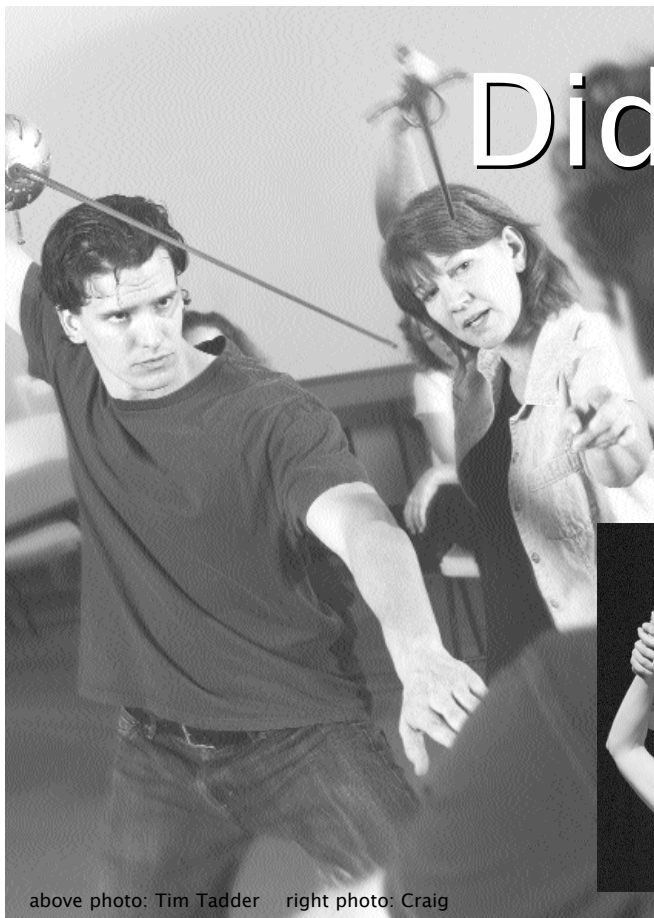
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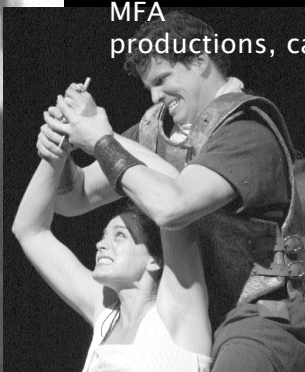
The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, The Shubert Foundation, The County of San Diego, The National Endowment for the Arts, The San Diego Foundation's Weingart Price Fund, Mandell Weiss Charitable Trust and The San Diego Foundation's Arts & Culture Grants Program.



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The Old Globe / University of San Diego's Graduate Theatre program is one of the most respected in the Nation. Each year hundreds of actors audition in New York, Chicago, San Francisco, and San Diego to be one of only seven students in this prestigious Master of Fine Arts in Drama program.

To learn more, or be put on a mailing list for MFA productions, call (619) 238-0043 x2131, or visit



PICTURED FAR LEFT:
Ross Hellwig (MFA '05) in class
with Stage Combat instructor
Colleen Kelly

PICTURED CENTER:
Ross Hellwig with Sara Surrey in
The Old Globe's *Antony and*

above photo: Tim Tadder right photo: Craig

NEXT UP IN THE GLOBE THEATRE

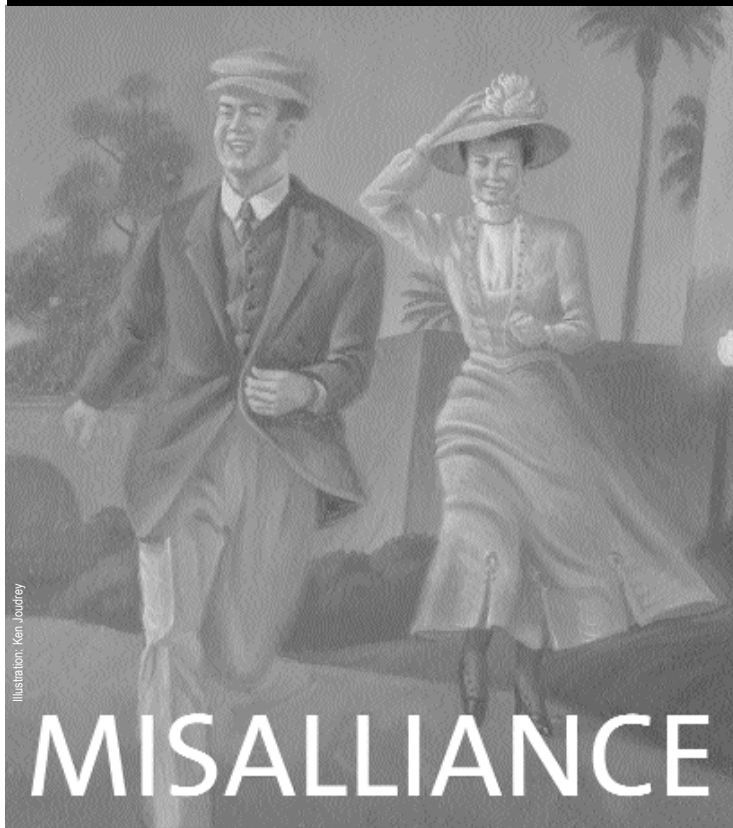


Illustration: Ken Jourdey

MISALLIANCE

By George Bernard Shaw

Directed by Stephen Wadsworth

May 7 - June 12, 2005

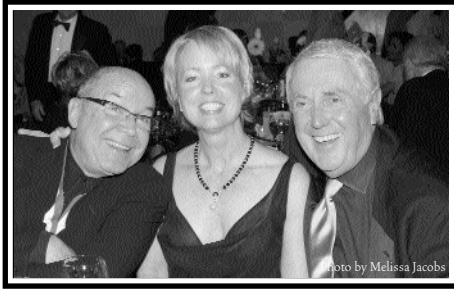
Whoever thought a fortune in underwear would cause so much bewilderment? In Shaw's classic *Misalliance*, the daughter of a newly-rich undergarment mogul is fed up with the stuffy conventions of Victorian morality and her long-winded, philandering father. When a dashing aviator crashes onto the scene — quite literally — it's a question of who will wind up with whom in this hilarious examination of marriage, socialism, and the "new woman." Nobel Prize-winning author George Bernard Shaw is one of the greatest playwrights of the 20th century and *Misalliance* is one of his greatest triumphs.

Tickets: Call (619) 23-GLOBE (234-5623)

Executive Producers - Leadership Gifts

The Executive Producers are a special group of friends who believe that The Old Globe plays an essential role in this community. Each has made a recent leadership gift of \$1,000,000 or greater to significantly enhance The Old Globe today, paving a bright future for the Globe in years to come:

\$5,000,000 or greater



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We applaud the leadership and vision of these truly wonderful friends. To learn more about becoming an Executive Producer, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

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NICHOLAS WRIGHT ON *Vincent in Brixton*



"A Pair of Shoes."



"The Starry Night."

Nicola Barranger interviews Nicholas Wright about his play Vincent in Brixton.

NICHOLAS WRIGHT: Originally I was just very, very intrigued by the fact that [van Gogh] lived here. It's one of those odd facts. It's very hard to assimilate because it's so much the opposite of what you'd expect. We think of Vincent so much as the painter of sunny skies and sunflowers and vivid Mediterranean colours. You don't connect him with the world of sooty streets and bicycles clips and clanking milk bottles, and I found that very intriguing. That was just my way in, my starting point. It's not what I've dwelt on, it's what got me going in the first place.

NICOLA BARRANGER: But this is factual. Vincent really did live in Brixton, didn't he?

WRIGHT: Oh yes, yes he did, from 1873 to 1876, from the age of 20. He was working for the family firm, an art dealer firm which had a London branch in Covent Garden. It was based in the Hague. And he'd been working in the Hague. He worked very respectably, bought a top hat,

had a suit, he went for long walks all the time, went to church every Sunday. His English was very good; he read everything by Dickens, everything by Shakespeare. He loved George Elliot, Mrs. Gaskell. He never went to the theatre, (as far as I know). In fact I'm sure he never went to the theatre, because he would have said so in his letters to his younger brother Theo, which is how we know about most of it.

BARRANGER: He comes across in your play as very gawkish, very tactless.

WRIGHT: Well he was always very tactless, he was a country boy — brought up in a small country parish — not at all sophisticated in any way. He didn't have (to start with) any visionary sense that you associate with him. And he didn't have any particular desire to paint or draw. If you read his letters, you can see that he was enormously talented but you could as well believe that he was going to be a very famous writer.

BARRANGER: There is a very strong suggestion in your play that if he hadn't come to Brixton, hadn't stayed with Mrs.

Loyer and her other tenants, that he may not have become a painter at all.

WRIGHT: Well who knows if things were really like I've dramatized them. But I think it's true that if he hadn't had stayed in England, if he hadn't had the experience of working class life in London, of British politics, of the very English idea which came from Ruskin and William Morris of art having social significance and being at its greatest in scenes from working life, I think it's very possible his work would have taken a different turn, yes. Also he learned Shakespeare — Dickens was also very important for him. He was very influenced by illustrations of Dickens and the scenes of hardship of poverty and working life that he found in Dickens. All those things were things that he got [in London].

BARRANGER: I was wondering how many picture references I was picking out — the chair, the boots, the poppies, Arles. Was that intentional?

WRIGHT: *(Pause)* Yes *(laughs)* completely intentional. Look, it doesn't matter if

nobody gets them. It really makes no difference to your enjoyment of the play. But if you do pick up references there are one or two others. I think it's a bit of a plus, a bit of an interest.

BARRANGER: Is there also a suggestion that here in Brixton, Vincent's artistic awakening coincides with his sexual awakening?

WRIGHT: It is certainly there, and that's just something I believe — that sexual awakening is essential to artistic awakening. I think the two almost go together. When a young person falls in love and particularly falls sexually in love, that's the moment when the whole human race seems to be transformed and you look at things in a different way. I think it's very

hard to have the true artist's visionary experience of the world without having gone through that sexual, loving experience.

Interview courtesy of Nicola Barranger, Bright Sounds, London

VINCENT VAN GOGH: A TORTURED GENIUS

Van Gogh was an indisputable genius, utterly, indisputably ignored. He created hundreds of bold, brilliant paintings; only one was sold during his lifetime.

— Lucius Furius, *Genius Ignored*, Ch. 7



Vincent van Gogh at age 19.

And yet — on May 15, 1990, Van Gogh's *Portrait of Dr. Gachet* was sold at a Christie's auction for \$82.5 million, the highest price ever paid for a painting. During his lifetime Van Gogh not only endured lack of acceptance for his artistry, but repeated failure in his early attempts at other careers in art dealership and religious ministry, disastrous outcomes in his relationships with women, whom he

idolized obsessively, and increasing bouts of violent insanity which plagued his most creative years.

The young Vincent van Gogh in Nicholas Wright's *Vincent in Brixton* is impulsive, passionate, naïve, loving and awkward, but the seeds of the later artistic genius, the personal misery culminating in suicide at the age of 37, and the posthumous fame, honor, and vast fortune, could not have been predicted at that time.

Vincent Willem van Gogh was born March 30, 1853, the son of Theodorus van Gogh, a Dutch Reformed pastor and Anna Carbentus van Gogh, who drew and painted wildflowers as a hobby. He was born a year to the day after the still birth of the first van Gogh child, a boy, also named Vincent, a fact which is said to have haunted him in later years. The family, involved in the business of art dealership, was steeped in the harshly restrictive morals of the Dutch Reform religion. While Vincent's attempts at careers in both of these fields were failures, his pas-

time of sketching and painting grew steadily during this part of his life. It was not until his devoted brother Theo took over supporting him financially that he was able to dedicate himself entirely to his artistic work.

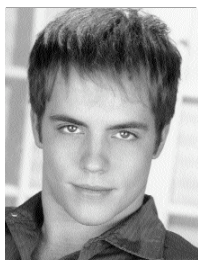
The years of 1886 - 1887 were spent in Paris where he was deeply influenced by the work of the Impressionists, with whom he was closely associated, including Monet, Renoir, Degas, Seurat and especially Gauguin. His painting was in an experimental stage as he sought to find his own unique style. In 1888 he moved to Arles in the South of France, and the next two years saw a virtual explosion in his painting genius and his cruel insanity. Gauguin came to live and work with him in their hope of setting up an artist community. But in December van Gogh had a violent attack and accosted Gauguin with a razor, at which time he lost all reason and cut off his left earlobe, wrapped it in a newspaper and delivered it to a local prostitute. From that point on he was in and out of mental hospitals, yet he also enjoyed periods of total lucidity. In 1890 his doctor advised him to move close to his brother Theo and wife Jo and new nephew Vincent. He appeared to be the happiest he had ever been, his work was just beginning to be recognized, and he produced more than 80 paintings in the last two months of his life. But in July of that year Theo became ill, and Vincent's mental state plummeted. On July 27, believing himself to be a burden to the family he walked out in to a golden wheat field and shot himself. He died two days later in Theo's arms, and Theo himself died six months later. In 1889, Theo wrote to his wife, Jo:

His efforts have not been in vain, but he will probably not live to see them come to fruition, for by the time people understand what he is saying in his paintings it will be too late... I am sure he will be understood later on. It is just hard to say when.

— Diane Sinor, Dramaturgy Associate

Graham Hamilton

(*Vincent van Gogh*)

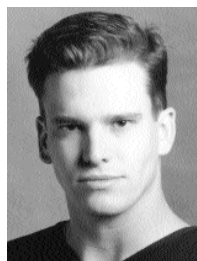


THE OLD GLOBE: *Anthony and Cleopatra* (Eros). OFF-BROADWAY: *The Two Noble Kinsmen* (Palamon), The Public Theatre. REGIONAL: *Romeo and Juliet* (Romeo), The Folger Shakespeare

Library, Washington D.C. FILM/TV: *How I Got Lost*, *Guiding Light*. Graham received his BFA from The Juilliard School where he was featured in productions of *Sir Patient Fancy*, *Richard III*, *As You Like It*, *Marat/Sade* and *Balm in Gilead*.

Ross Hellwig

(*Sam Plowman*)

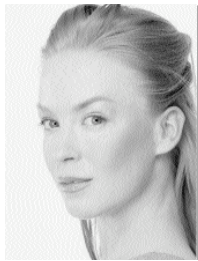


THE OLD GLOBE: *Anthony and Cleopatra*, *As You Like It*, *Don Juan*. With The Old Globe/USD Professional Actor Training Program: *Major Barbara*, *Sir Patient Fancy*, *The Cherry*

Orchard, *Twelfth Night*. ELSEWHERE: *Spinning into Butter*, Pittsburgh Public Theatre; *Romeo and Juliet*, Theatreworks/USA; *And Then They Came for Me*, Mill Mountain Theatre; *Romeo and Juliet*, Pennsylvania Shakespeare Festival. FILM & TV: *Law & Order: SVU*, *Guiding Light*. EDUCATION: BFA in Acting from the University of Arizona.

Caitlin Muelder

(*Anna van Gogh*)



THE OLD GLOBE: *The Merry Wives of Windsor*, *Othello*. BROADWAY: *The Invention of Love*. OFF-BROADWAY: *Engaged*. REGIONAL: *The Glass Menagerie*, Charlotte Rep; *Closer*, Cincinnati

Playhouse; *Inherit the Wind*, Ford's Theatre; *The Tempest*, Alabama Shakespeare Festival; *Much Ado About Nothing*, Southern Theatre Festival;

Pains of Youth, Tooth and Nail Theatre; *Solitaire*, Edinburgh Theatre Festival (a one-woman show which she wrote and performed). FILM & TV: *Law & Order: SVU*, *The Education of Max Bickford*, *Going In*. EDUCATION: BA, Knox College; MFA, The Old Globe/USD Professional Actor Training Program.

Robin Pearson Rose

(*Ursula Loyer*)

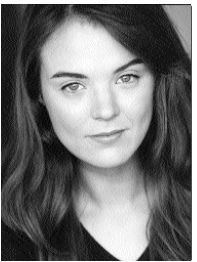


THE OLD GLOBE: *All My Sons*, *Da*, *Voir Dire*, *Dancing at Lughnasa*, *Wonderful Tennessee*, *Remembrance*. BROADWAY: *Julia Holiday*, *Ottile*, *The Visit* (Hal Prince, Director). OFF-BROADWAY: *Summer*

and *Smoke*, Roundabout Theatre. REGIONAL: *Happy Days*, *All My Sons*, Rubicon Theatre; *Carpetbagger's Children*, *Dragon Lady*, South Coast Rep; *Juno and the Paycock*, ACT; *Esme*, *Amy's View*, Center Rep; *King of the Moon*, *Dancing at Lughnasa*, La Mirada; *Sylvia*, Stage West; *Joined at the Head*, Pasadena Playhouse; *Inadmissible Evidence*, Matrix Theatre; *The Little Foxes*, Indiana Rep; *Measure for Measure*, *The Drunkard*, Williamstown Theatre; *Bourgeois Gentleman*, *Baal*, Yale Repertory. FILM: *Speechless*, *Fearless* (Peter Weir, Director), *Last Resort* (opposite Charles Grodin), *Enemy of the People* (opposite Steve McQueen). TV: *Grey's Anatomy* (recurring), *Without a Trace*, *Judging Amy*, *E.R.*, *L.A. Law*, *My Father's Son* (Beau Bridges, Director), *A Place for Annie* (Hallmark Hall of Fame), *Lucy & Desi*, *Before the Laughter*, *Promised a Miracle*, *Paper Chase*, *Days and Nights of Molly Dodd* (recurring), *Night Court* (recurring), *Empty Nest*, *White Shadow* (series regular). EDUCATION: Ms. Rose holds an M.F.A. from the Yale School of Drama.

Kate Steele

(*Eugenie Loyer*)



THE OLD GLOBE: *Bus Stop*. REGIONAL: *As Bees in Honey Drown*, Pasadena Playhouse; *St. Elmo's Fire*, The Complex Theatre; *The Time of Your Life*, Wabash College; *Looking for Orson*, Celtic

Arts Center; *The Amphibian Song*, Abingdon Theatre; *Diary of a Lost Boy*, Rattlestick 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.

Nicholas Wright

(*Playwright*)

Nicholas Wright's plays include *Vincent in Brixton* (Olivier Award for Best New Play 2003) and *Mrs Klein*, both at the National Theatre, in the West End and in New York; *Treetops* and *One Fine Day* at Riverside Studios; *The Gorky Brigade* at the Royal Court; *The Crimes of Vautrin* for Joint Stock; *The Custom of the Country* and *The Desert Air* at the RSC; and *Cressida* for the Almeida. Adaptations: *His Dark Materials*, *Three Sisters* and *John Gabriel Borkman* for the National; *Thérèse Raquin* at Chichester; and *Naked* and *Lulu* at the Almeida. Screenplays include adaptations of novels by Patrick Hamilton, Doris Lessing, Josef Skvorecky, Armistead Maupin and Ford Madox Ford. His libretto for St. Exupéry's *The Little Prince* was premiered in 2003 by Houston Grand Opera and televised by the BBC in 2004. His writing about the theatre includes 99 *Plays*, a personal view of playwriting from Aeschylus to the present day, and *Changing Stages, a View of British Theatre in the Twentieth Century*, co-written with Richard Eyre.

Richard Seer

(*Director*)

THE OLD GLOBE: *Fiction*, *Blue/Orange* (San Diego Critics Circle Award), *All My Sons*, *Da*, *Old Wicked Songs*. Additionally, Mr. Seer has been Director of The Old Globe/University of San Diego Professional Actor Training Program since 1993. With the program he has directed *Psychopathia Sexualis*, *Reckless*, *The Water Engine*, *Twelfth Night*, *Burn This*, *Cloud 9*, *The Cherry Orchard*, *Translations*. BROADWAY: *Da*, for which he received the Theatre World Award for his performance as Young Charlie in the 1978 Tony Award-winning production. ELSEWHERE: He has directed or performed in over 60 productions at theatres in this country and Great Britain, including productions at The Goodman Theatre, The Kennedy Center, The Stratford

Shakespeare Festival, The Brooklyn Academy of Music, The Huntington Theatre Company, Washington's Playwright's Theatre, Studio Arena Theatre, and the Edinburgh Festival and Sybil Thorndike Repertory Theatre in Great Britain, to name a few. EDUCATION: MFA in directing, Boston University.

Alan E. Muraoka

(Set Design)

THE OLD GLOBE: Debut. REGIONAL: *Ten Thousand Years*, El Portal Theatre, LA; *Winterreise*, Long Beach Opera; *La Traviata*, Michigan Opera; *Albert Herring*, *La Cenerentola*, *Don Giovanni*, June Opera Festival, Princeton, NJ. FILM: *BaadAsssss: L.A. Riot Spectacular*, *Edmond*. As Art Director: *Washington Square*, *Liberty Heights*, *The Specialist*, *Ace Ventura*, *Pet Detective*, *Ghost World*. TV: as Art Director: *Push*, *Nevada*; *NYPD Blue*. EDUCATION: MFA from New York University, BA from Yale University. FACULTY: USC Center for Film and Television.

Robert Morgan Associate Artist

(Costume Design)

The Old Globe: Since 1977, designed scenery and/or costumes for 35 productions, among them: *Imaginary Friends*, *The Full Monty*, Dr. Seuss' *How the Grinch Stole Christmas!*, *Bus Stop*, *Memoir*, *A Midsummer Night's Dream* ('78 & '85), *Macbeth* ('79 & '96), *Twelfth Night* ('83 & '01), *Romeo and Juliet* ('80 & '99), and *King Lear* ('81 & '93). Elsewhere: New York, on and Off-Broadway; London's West End; Maria Theresa's private theatre at the Schoenbrunn Palace in Vienna; regional theatres across the United States. From 1987-1992, Mr. Morgan served as Director of the Theatre Division at Boston University's School For the Arts. He lives with his wife and four children in Vermont's rural Northeast Kingdom.

Chris Rynne

(Lighting Design)

THE OLD GLOBE: *The Food Chain*, *Two Sisters and a Piano*, *Blue/Orange*, *Time Flies*, *Knowing Cairo*, *Beyond Therapy*, *The SantaLand Diaries* ('01); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actor Training Program: *Twelfth Night*, *All in the*

Timing, *The Winter's Tale*, *Two Gentlemen of Verona*, *Macbeth*, *Getting Married*. ELSEWHERE: *La Traviata*, *Norma* (Associate Designer), San Diego Opera; *Wind in the Willows*, South Coast Rep; *Turandot*, Madison Opera; U.S. premiere of Noel Coward's *Star Quality* at the Pasadena Playhouse; Luis Valdez's *Mummified Deer*, San Diego Rep; lighting system design for *Hedwig and the Angry Inch*, Cygnet Theatre; *The Rainmaker*, *Travesties*, *The Importance of Being Earnest*, *A Perfect Ganesh*, *Summer and Smoke*, *The African Company Presents Richard III*, *Auntie Mame*, North Coast Rep; *The Mystery of Irma Vep*, *Fifth of July*, *Boys in the Band*, *Love! Valour! Compassion!* (Patté Award), *Destiny of Me*, *Diversionsary Theatre*; *Crazy for You*, Starlight Theatre. TV: Lighting Designer for the 2001 San Diego Sockers commercials. EDUCATION: Mr. Rynne holds a BA in Theatre from UCSD.

Paul Peterson

(Sound Design)

THE OLD GLOBE: *I Just Stopped By to See the Man*, *Fiction*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *The Food Chain*, *Two Sisters and a Piano*, *Resurrection Blues*, *Bus Stop*, *Rough Crossing*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Knowing Cairo*, *Loves & Hours*, *Splendour*, *All My Sons*, *Faith Healer*, *Smash*, *An Infinite Ache*, *Complete 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*. ELSWHERE: *The Magic Fire*, Milwaukee Rep; POP Tour (1999, 2000), La Jolla Playhouse; *A Dream Play*, *Kid Simple*, *Nu*, [sic], *A Knife in the Heart*, *Richard III*, *The Chairs*, *Demonology*, *Alice in Modernland*, Sledgehammer Theatre (Associate Artist); also credits at The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, North Coast Rep, Diversionsary 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.

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 theatres 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, and led their conference on Shakespeare's Shapely Language and will present a workshop on Rotating Repertory Theatre in Glasgow, Scotland. Gist teaches in The Old Globe/USD Professional Actor Training Program.

Tracy Skoczelas

(Stage Manager)

THE OLD GLOBE: *I Just Stopped By to See the Man*, *Dirty Rotten Scoundrels*, 2004 Summer Shakespeare Festival, *The Food Chain*, *Two Sisters and a Piano*, *Bus Stop*, *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-'04), *Twelfth Night*, *A Midsummer Night's Dream*, *Henry V*, *The Trojan Women*. EDUCATION: Ms. Skoczelas holds a BEA from the University of North Carolina at Greensboro.

FOR THIS PRODUCTION

Additional Staff

Assistant Director.....William Mierzejewski
Assistant Scenic Design.....Amanda Stephens
Assistant Costume Design.....Shelly Williams
Production Assistant.....Moira Gleason

Understudies

Ursula Loyer.....Melissa Condren
Vincent van Gogh.....David Villalobos
Eugenie Loyer.....Leah Zhang
Sam Plowman.....Matt Biedel
Anna van Gogh.....Eve Danzeisen

Special Thanks

Theresa Amy
Patricia Blore
Kathleen Cecchin
Marycharlotte Cummings



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.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



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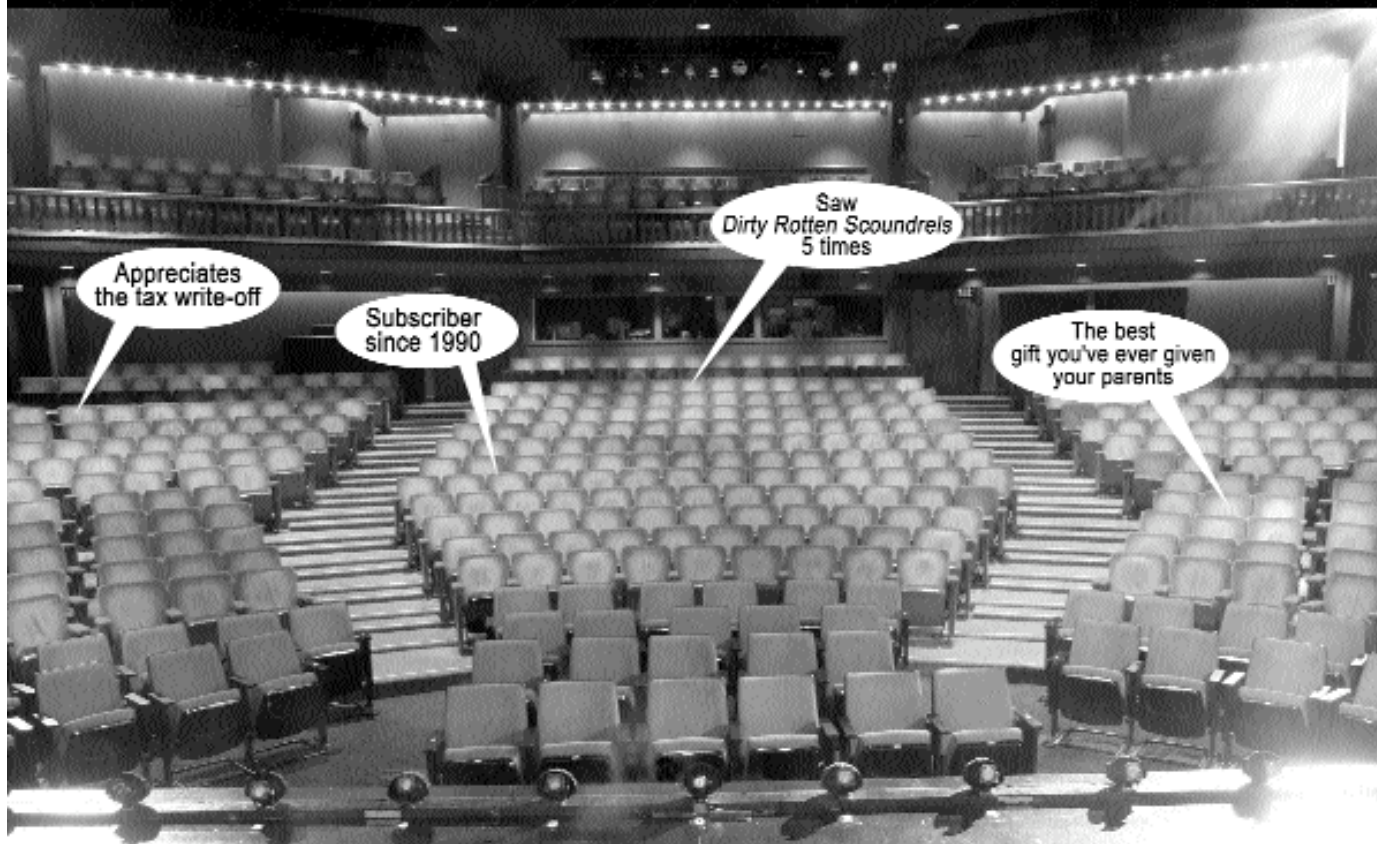
Synopsis

Vincent in Brixton is imaginatively based on known facts from the early life of painter Vincent van Gogh, during the years 1873 to 1876. The play opens in London on a winter Sunday morning as Vincent speaks with his prospective landlady Ursula Loyer. The household includes her daughter Eugenie and lodger Sam Plowman, house painter and aspiring artist. Vincent, aged twenty, is employed as a junior art dealer and has not yet recognized his own calling as an artist. When he impulsively tells Ursula he has fallen in love with her daughter at first sight, she suggests he live elsewhere. She agrees to accept him temporarily only after he promises to keep his feelings to himself. She speaks of her hope that the gifted Sam will be accepted for a prestigious art school scholarship. Vincent meets Sam who tells him of Ursula's frequent bouts of depression and her insistence on wearing black fifteen years after her husband's passing. Eugenie joins the young men in a discussion of art and Vincent becomes jealous and boastful. An attraction between Eugenie and Sam becomes apparent and the scene ends with their clandestine kiss. In the next scene it is springtime, Eugenie and Sam are away and it becomes clear they are traveling together. Vincent tosses aside his concern as he speaks with Ursula. She is deeply depressed and they open their hearts and minds to each other as they talk of their loneliness in life. He tells her his sister Anna will be coming to England and he would like her join the others in Ursula's home. As they speak they reveal their mutual attraction and the scene ends as they are irresistibly drawn into each other's arms. Scene three takes place in summer and Vincent and Anna have just arrived from Holland. Sam is elated with his newly awarded art school scholarship. Ursula has discarded her black dress and is bright and happy in light summer attire. Vincent has begun sketching voraciously while in Holland and has brought his sketches to show the others. Anna is scrubbing everything in sight and prying into everyone's private life. Her cruel accusations shatter the family stability with lasting results. All is changed in the final scene, which takes place three years later, as the play comes to an unexpected conclusion.

Sinopsis en Español

Vincent en Brixton se basa imaginariamente sobre hechos conocidos de la vida de Vincent Van Gogh durante los años de 1873 a 1876. La obra empieza con una conversación entre Vincent y Ursula, su futura arrendadora. La casa también incluye a su hija Eugenie y un huésped llamado Sam Plowman, un pintor de casas y aspirante a artista. A la edad de 20 años, Vincent está empleado como curador de arte y no se declara aún como artista ya que batalla con su estricta moral habiendo sido hijo de un pastor holandés. Mientras Ursula le habla de los reglamentos de la casa, él declara que se encuentra enamorado a primera vista de su hija Eugenie. Ursula le pide entonces que se retire y piense vivir en otro lado. Él le promete controlar su sentir y Ursula acepta a que permanezca en la casa temporalmente. Ella le habla de la esperanza que tiene que el dotado Sam sea aceptado y becado en un prestigioso instituto de arte. Sam y Vincent se conocen y Sam le platica de las tremendas batallas que Ursula tiene con la depresión, y que aún insiste en vestirse de luto después de 15 años de la muerte de su esposo. Eugenie platica con los muchachos acerca del arte y Vincent se pone celoso e inaguantable. La atracción entre Eugenie y Sam es claramente evidente y termina con un beso clandestino. En la siguiente escena, es primavera. Eugenie y Sam se encuentran fuera en supuestas vacaciones separadas, pero es obvio que están juntos. La reacción de Vincent es breve. Ursula se encuentra profundamente deprimida y tanto ella como Vincent abren sus corazones y expresan lo solitaria que les parece la vida. Él le dice que su hermana Anna vendrá de Inglaterra y que le gustaría que se hospedara en la casa de Ursula y fuera parte del grupo. Al platicar revelan su atracción mutua, dándole fin a esta escena con un estremecido abrazo. La escena número tres toma lugar durante el verano y Vincent y Anna han llegado de Holanda. Sam se encuentra emocionado con su nueva beca. Ursula se ha deshecho del vestido negro y porta un atuendo veraniego de colores brillantes y alegres. Durante su estancia en Holanda, Vincent dibuja vorazmente y ahora trae consigo varios dibujos que quiere compartir con los otros. Anna se la vive tayando todo y metiéndose en la vida de todos. Sus crueles acusaciones quiebran la estabilidad familiar, con consecuencias duraderas. Todo ha cambiado en la última escena, la cual toma lugar tres años más tarde y nos lleva a una conclusión totalmete inesperada.

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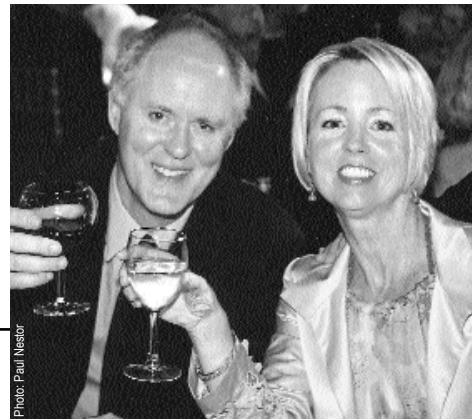
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active 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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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.

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.

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

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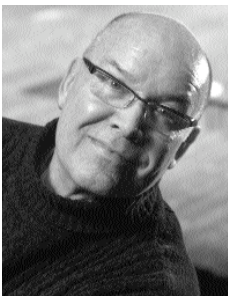
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Jack O'Brien

Artistic Director

Recent Globe productions include *Dirty Rotten Scoundrels* (currently playing on 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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CHARGE SCENIC ARTIST

Adam Bernard, Ken Verdugo
SCENIC ARTISTS

**Matthew Clark, Kevin Fain,
Jim Hopper, Tim Jung, Stuart
Zuckerman**
CARPENTERS

Stephan Aldrich-Lutz
CHARGE CARPENTER, CARTER

Costumes

Stacy Sutton
COSTUME DIRECTOR

Charlotte Devaux Shields
RESIDENT DESIGN ASSISTANT

Kristin Sauter
ASSISTANT TO THE DIRECTOR

Shelly Williams
DESIGN ASSISTANT/SHOPPER

Linda Black
CRAFTS SUPERVISOR/DYER/PAINTER

**Louise M. Herman, Marsha
Kuligowski, Randal Sumabat**
DRAPERS

**Gloria Bradford, Anne Glidden
Grace, Gina Topolewski**
ASSISTANT CUTTERS

Destiny Askin
ASSISTANT CUTTER/STITCHER

Joan Mathison, Mary Miller
COSTUME ASSISTANTS

**Mariah Bowers, Babs Behling,
Suzanne Clements, Mercedes
Moore, 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 Fonseca, Matt Hibbs,
Lex Jorje, Miranda Mikesch,
Leah Nellman, Andrea Ryan,
Chad Stenner, 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**
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**Phoebe Costerisan, James
Feinberg, Corey Johnston, Robin
Sanford Roberts**
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EDUCATION

Raúl Moncada
EDUCATION ASSOCIATE

Peter Webster
EDUCATION CONSULTANT

Holly Ward
TOUR COORDINATOR

Carol Green
SPEAKERS BUREAU COORD.

**Pola Allen, Forrest Aylsworth,
Janet Hayatshahi, Juan Manzo,
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. Prisky
EVENTS MANAGER

Diane Addis
MEMBERSHIP ADMINISTRATOR

Heidi Rataj
TELEFUNDING REPRESENTATIVE

Diana Steffen
DEVELOPMENT ASSISTANT

Amanda Sitko
EVENTS ASSISTANT

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Tony Okun, Landin Rice**
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**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

J.T. MacMillan, 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, 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,
Ashley Roberts**
HOUSE MANAGERS

Dana Juhl
FOOD & BEVERAGE MANAGER

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

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

Security/Parking Services

Rachel "Beahr" Garcia
SECURITY/PARKING
SERVICES SUPERVISOR

Irene Herrig, Rose Ordaz
SECURITY OFFICERS

**Sherisa Eselin, Deborah Elliot,
Jane Geren, Brandi Mahan,
Dominique Vargas, Crystal Walker**
PARKING LOT ATTENDANTS