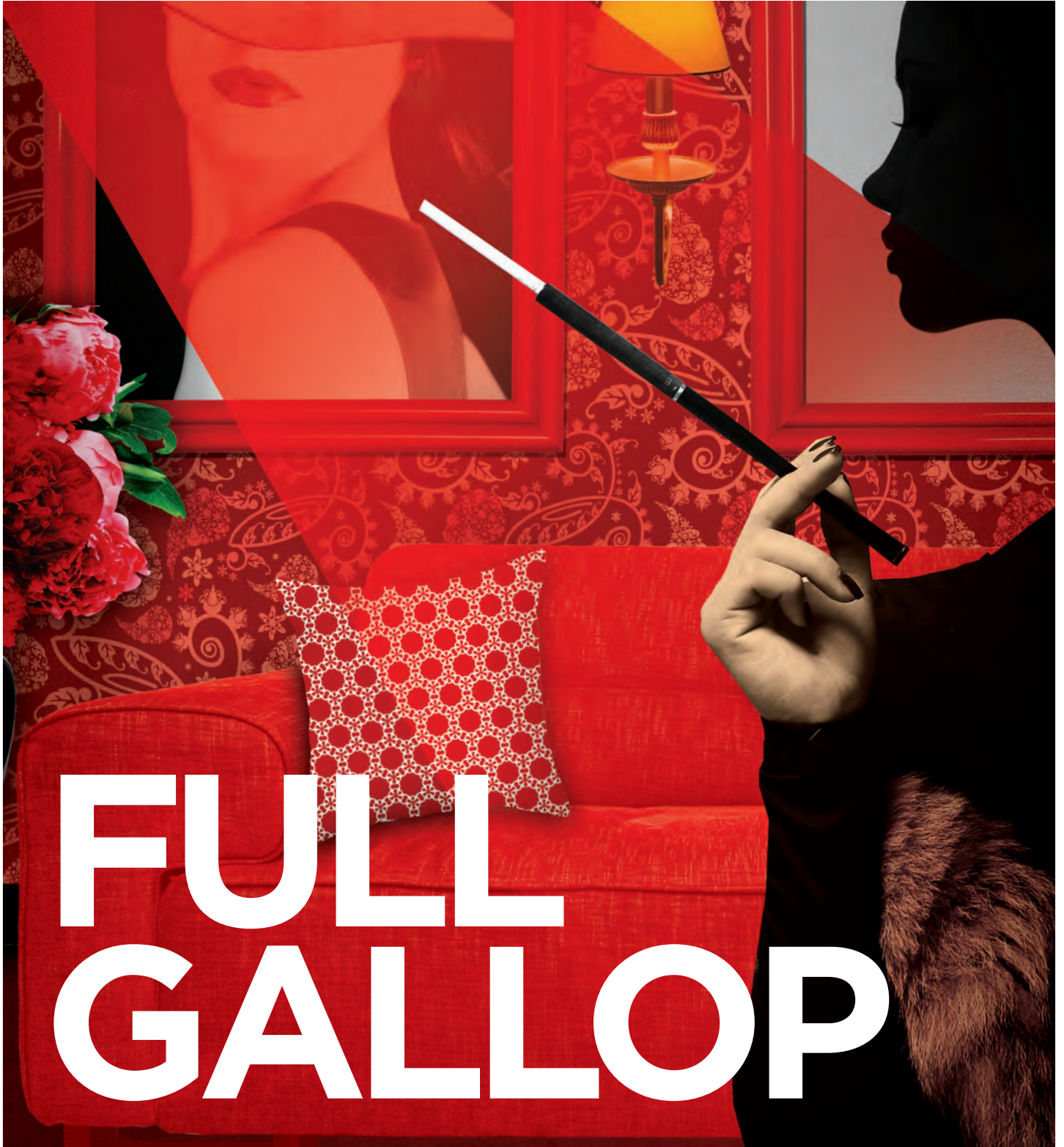


performances

THE  OLD GLOBE

OCTOBER 2015



FULL GALLOP

WELCOME

Welcome to *Full Gallop*! With this production we're delighted to return to a play The Old Globe launched exactly 20 years ago. Over the course of its history, the Globe has developed a reputation for premiering new musicals that go on to successful lives on Broadway and at regional theatres across the country—but the Globe has served this vital role for plays as well. *Full Gallop* first appeared at the Globe in 1995, in a production directed by Associate Artist Nicholas Martin and starring the play's co-author, Mary Louise Wilson. In the years since that production made the successful leap from San Diego to New York, the play has been produced at theatres across the country. Now *Full Gallop* comes full circle, and we're so glad to welcome it back to The Old Globe.



Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

And who better to capture the spirit and verve of Diana Vreeland than the incomparable Mercedes Ruehl? A bona fide star in her own right, Mercedes has the captivating talent and the command of the stage that this play and its subject demand. Thanks to her performance, along with the work of skilled director Andrew Russell and a top-notch creative team, *Full Gallop* allows us all a great pleasure that might otherwise have been lost forever: the chance to have an audience with The Empress of Fashion herself. We promise: it's an experience not soon to be forgotten.


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

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VALERIE AND HARRY COOPER

Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary, member of the Executive Committee, and, currently, as a member of the Nominating, Executive, and Development Committees. Valerie and her husband, Harry, have played many other important roles at the Globe and both have co-chaired extremely successful Globe Galas (Valerie in 2004, 2006, and 2010, and Harry in 2005). The Coopers' previous sponsorships have included *A Gentleman's Guide to Love and Murder* (currently running on Broadway), *Vanya and Sonia and Masha and Spike*, *The Women*, and the world premieres of *A Catered Affair* and *Cornelia*, as well as the 2012 West Coast premiere of *Divine Rivalry*. Valerie and Harry are active throughout the San Diego community, supporting the San Diego Museum of Art, Vista Hill Foundation, Patrons of the Prado, Museum of Contemporary Art San Diego, San Diego Symphony, and American Friends of the Louvre.

PRODUCTION SPONSORS



NINA AND BOB DOEDE

Originally from Pennsylvania and Connecticut, respectively, Nina and Bob Doede met through the investment banking firm Jefferies Group in Los Angeles and eventually settled in La Jolla in 1981. The Globe became one of the Doedes' favorite organizations, and they have been committed ever since. They have been Circle Patrons and Production Sponsors for a number of years, and Nina has served on the Board and volunteered in numerous capacities, including co-chairing the 2013 and 2014 Galas. Nina and Bob have also been involved with many other medical, cultural, and educational organizations including UC San Diego, La Jolla Music Society, The Bishop's School, San Diego Museum of Art, and Rady Children's Hospital. Bob has a history in the investment business over the past 35 years and is currently Chairman of the Board of United Capital Financial Partners.



GLORIA RASMUSSEN

Originally from New York, Gloria Rasmussen is an avid patron of the arts and began attending theatre and opera at a very young age. She firmly believes in the importance of introducing children to the performing arts, and she regularly brought her son, Robert Jr., with her to productions when he was young. In New York City, Gloria owned and operated numerous boutiques, and she traveled with her first husband as his work sent him around the world. After moving to Coronado, Gloria married Dick Rasmussen, in whose memory she has sponsored *Double Indemnity*, *Into the Woods*, *Kiss Me, Kate*, and *Full Gallop*. Gloria is on the board of San Diego Opera and ardently supports the performing arts, arts education, sciences, and organizations that increase the quality of life for children.



PAMELA J. WAGNER AND HANS TEGEBO

Pam Wagner has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as a co-owner of a software company, she retired and was finally able to devote time to her love of the arts. Pam has sponsored numerous students in dance, music, and theatre and supports a local middle school drama club, The Lilac Theatre. Pam has been a patron of the Globe for over 10 years and is a member of the Board of Directors. She is also a board member for the Love Library at San Diego State University and Patrons of the Prado. Pam met Hans Tegebo through their mutual love of art; he is a talented sculptor and ceramicist and will soon complete a one-of-a-kind house that is a livable piece of art. They spend a great deal of time in New York City and continue to travel the world together.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre's extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping create the productions on the three stages, programs in the community, and our influence beyond this region.

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ARTIST SPONSOR FOR MERCEDES RUEHL

JO ANN KILTY

Before relocating to San Diego, Jo Ann Kilty had a career in advertising and sat on the board of directors of National Car Rental. Jo Ann is passionate about the arts and has served as chair of the Del Mar Foundation's Cultural Arts Committee and on the board of the California Center for the Arts, Escondido. In 2009 she joined the Globe's Board and serves on the Development Committee. Jo Ann was recognized as Honorary Chair for the 2011 Globe Guilders Fashion Show and co-chaired this year's 80th Anniversary Gala, "Club 3515," and the 2012 Globe Gala.

OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2015-2016 season.

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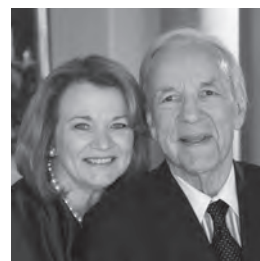
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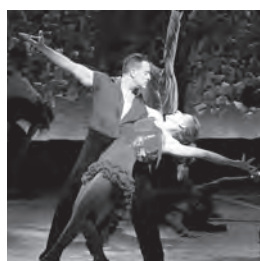
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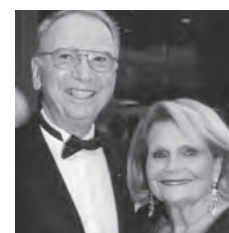


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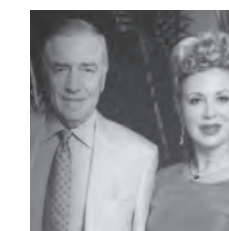
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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in *The White Snake*, 2014 (photo courtesy of McCarter Theatre Center); for Anonymus: Stephen Bienskie and Jenn Harris with cast members of *In Your Arms*, 2014 (courtesy of New York Stage and Film & Vassar's Powerhouse Theater); for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.

For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer at (619) 231-1941.



Welcome to the Globe!

In our culture of self-styled experts, individually curated experiences, and endless digitally-enabled personal reinventions, it's bracing to revisit an era in which style was defined by one certain, authoritative, and unquestionable figure. The fabulous Diana Vreeland was an icon. Imperious, definitive, wise, and witty, she was unlike any American before or since: a paragon of fashion and a passionate

advocate for life lived as if it were art. I cannot imagine a talent better suited to inhabit Vreeland's elegance and attitude than Broadway and film star Mercedes Ruehl. She channels for us this larger-than-life doyenne of good taste. *Full Gallop* premiered at The Old Globe in 1995, and just as it comes full circle in returning here, so Ms. Ruehl returns to the stage in this witty and wonderful one-woman tour de force. We are delighted to welcome her.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the Production Sponsors, Valerie and Harry Cooper, Nina and Robert Doede, Gloria Rasmussen, and Pam Wagner and Hans Tegebo, and the Artist Sponsor for Ms. Ruehl, Jo Ann Kilty.

As our 80th Anniversary year draws to a close, several of my favorite ongoing community outreach programs are gearing up again! Globe

for All will visit community venues from Southeast San Diego to the Imperial Valley with *Much Ado About Nothing*, presenting free Shakespeare November 10-22 to those who for many reasons cannot make it onto our campus. Our soon-to-graduate and newly arrived M.F.A. candidates will perform *As You Like It*, which runs November 14-22, under the aegis of the Old Globe/USD M.F.A. Program. And, of course, thousands of children will learn about the magic of theatre year-round at free student matinees and sensory-friendly performances of *The Grinch* and other productions.

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego's largest not-for-profit performing arts organization close the 45% funding gap between the total cost of producing each show and earned income from ticket sales. We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

Elaine Bennett Darwin
Chair, Board of Directors

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM THE ARTISTIC DIRECTOR

Last summer all of us at The Old Globe delighted in revisiting *Into the Woods*, a musical that premiered here three decades ago and was revived in a production that took a brand new look at that show. The process reminded us of this theatre's rich history of originating work that has gone on to great success elsewhere. The list of these successes is long and includes not only musicals but also plays in many genres. Many are ripe for revival and reexamination. That's why *Full Gallop* is in our 2015-2016 season.

The play was launched in 1995, back when this space was the Cassius Carter Center Stage. From here its trajectory brought it to New York, London, regional theatres nationwide, and stages large and small around the world. Now it comes back home. And just as the innovative artists of Fiasco Theater found new meanings and resonances in *Woods*, so tonight's creative team, led by the charismatic and talented director Andrew Russell in his Globe debut, finds potent new currents of emotion, humanity, and entertainment in *Full Gallop*.

But unlike a big Sondheim musical, tonight's play unfolds on a different scale. It's more intimate, exploring one moment in one individual's life, and simultaneously more epic, because that one life was lived in a manner that far exceeded the normal. The themes of Diana Vreeland's life were as grand as her personality. Her vision was capacious and her impact national. She was The Empress of Fashion, The Oracle of Beauty, and her personal tastes changed—some would say created—American style.

Style is one of the key words in the vocabulary of art. Every great artist has a style that's unique to him or her, a voice and vision that is unmistakable in its idiosyncrasy and specificity. Style is in the first instance concerned with surfaces: what something looks like, sounds like, feels like. But in the hands of genius, style goes deeper, expressing through surface gesture an inner truth and hidden realms of meaning.

Listen closely in tonight's play to Vreeland's discourses on color or texture, and what you hear are more than declarations on what looks nice and what doesn't. Instead these are arguments: on beauty and its power to enhance the world; on life and how much more richly it can be lived when aesthetics guide the way; on taste as the dynamic and lively intersection between self and the world. Vreeland was an avatar of style, to be sure, but she was also a philosopher, a shaper of reality and a maker of meaning.

It takes a very special actor to embody a character as imposing and significant and even as extravagant as this one. That such a talent is with us is precisely the reason that the Globe is reviving the play. A year ago Mercedes Ruehl let me know that playing *Full Gallop* was a dream of hers, and I pressed go in an instant. Mercedes is an American treasure, a fearless talent whose boldness is matched by an uncommon facility with language, a bottomless emotional reservoir, and a striking sense of wit. Like Vreeland, she understands the expressive power of style, and hers, live on stage, is unmatched in our current theatre. Indeed, I cannot think of another performer at work today whose talents are as precise a fit for Vreeland as Mercedes, and I'm honored to have her here and thrilled to watch her as she makes her magic. Her gifts revive this play in the truest sense: they make it live again, new and vital.

Thanks for coming. Enjoy the show.



PRESENTS

FULL GALLOP

BY
MARK HAMPTON AND
MARY LOUISE WILSON

Sean Fanning
SCENIC DESIGN

Mark Mitchell
COSTUME DESIGN

Robert J. Aguilar
LIGHTING DESIGN

Matt Starritt
SOUND DESIGN

Brian Meister
ASSISTANT DIRECTOR

Annette Yé
PRODUCTION STAGE MANAGER

DIRECTED BY
ANDREW RUSSELL

David Stone, Amy Nederlander-Case, Barry and Fran Weissler
presented the Manhattan Theatre Club production of
Full Gallop Off Broadway in New York City, 1996.

World Premiere at The Old Globe, San Diego, California, 1995.

First presented as a work in progress by
The Bay Street Theatre, Sag Harbor, New York.

Produced in cooperation with the family of Diana Vreeland.

Full Gallop is presented by special arrangement with Dramatists Play Service, Inc., New York.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

September 26 – October 25, 2015

CAST

DIANA VREELAND Mercedes Ruehl

Production Stage Manager Annette Yé

SETTING

August, 1971, Diana Vreeland's Park Avenue apartment.

PRODUCTION STAFF

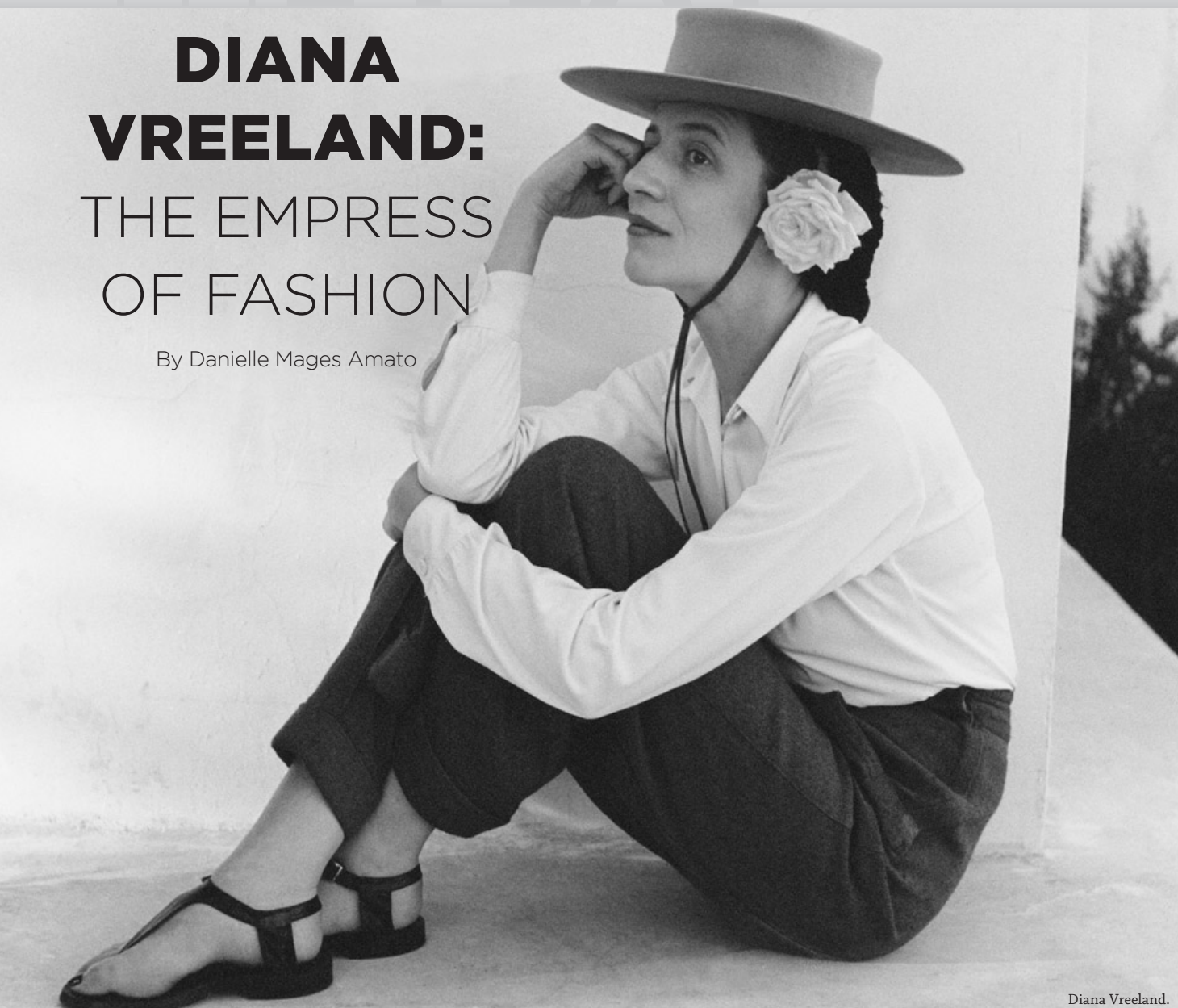
Dance Consultant James Vásquez
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant Hannah May

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

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

DIANA VREELAND: THE EMPRESS OF FASHION

By Danielle Mages Amato



Diana Vreeland.

LOUISE DAHL-WOLFE

Legendary tastemaker and visionary editor Diana Vreeland reinvented the world of fashion magazines during her 35-year-long career at *Harper's Bazaar* and *Vogue*. And when that career came to an abrupt end in 1971, she achieved something perhaps even more spectacular: she reinvented herself.

Vreeland began her magazine career at 33, when she was spotted at a party by Carmel Snow, the editor of *Harper's Bazaar*. Vreeland radiated a unique sense of style that captivated Snow, and the very next day, she offered Vreeland a job. In 1936, Vreeland began publishing her "Why Don't You?" column, a lighthearted and outlandish series of suggestions for turning an ordinary life into a stylish one. Why don't you, Vreeland suggested, "wear fruit hats? Currants? Cherries?" or "tie black tulle bows on your wrists?" or "rinse your blond child's hair in dead champagne to keep it gold, as they do in France?"

Very soon after she was hired, Vreeland became fashion editor for *Harper's*. Her distinct voice and unique point of view quickly

captivated the imaginations of thousands of readers—and in the end, revolutionized an entire industry. Photographer Richard Avedon, whose star rose alongside Vreeland's, often quoted her as saying, "I know what they're going to wear before they wear it, what they're going to eat before they eat it, and where they're going to go before it's there." She socialized with Andy Warhol, advised Jacqueline Kennedy on her wardrobe, and launched the careers of dozens of photographers, models, and fashion designers.

Despite her success, she was passed over for the top job at *Harper's Bazaar*, and she left the magazine soon after to join *Vogue*, where she became editor-in-chief in 1963. At *Vogue*, she was famous for her international focus—she welcomed global styles and flew models and photographers all over the world for extravagant shoots. She featured British icons like the Beatles and Twiggy, and she embraced unconventional beauty on the pages of the magazine. "Push their faults," Vreeland would say. "If they have a space between their teeth, make it the most beautiful thing about them." During her years as

"Red is the great clarifier—bright, cleansing, revealing. It makes all colors beautiful." —Diana Vreeland



(above) Doe Avedon and Diana Vreeland, New York, 1946.

(right) The Red Room, Diana Vreeland's apartment in New York City.

editor-in-chief, she transformed *Vogue* into the top American fashion magazine.

In 1971, she was fired from *Vogue* by publishers. But at nearly 70 years of age, Vreeland wasn't ready to retire. Instead, she began a remarkable second act as a special consultant to The Costume Institute at The Metropolitan Museum of Art, where she oversaw 15 extraordinary exhibitions.

Biographer Amanda Mackenzie Stuart summed up Vreeland's perspective this way: "Diana understood that fashion means far more than just clothes: it tells the world what we are, and its power lies in the intimate way it bridges the gap between our fantasies and the outer world." Diana Vreeland's drive, personality, and extraordinary creative vision made her a cultural icon—a woman whose fantasies defined fashion for an entire generation. ■



A LOOK INSIDE THE RED ROOM

By Zane Alcorn

In 1955, Diana Vreeland, already well-established as fashion editor for *Harper's Bazaar*, moved with her husband to a new apartment on Park Avenue. Always fascinated by the power of the color red, Vreeland described to friend and interior designer Billy Baldwin that she wanted her living room to emulate "a garden from hell." This eccentric description came as no surprise—Vreeland was already well known for promoting outrageous, fun ideas in her famous "Why Don't You?" column. Vreeland's resulting Red Room captured her eccentric personality and also served as the perfect artistic haven amid the bustle of the city.

Baldwin took her words to heart. He packed the room with majestic colors and designs that covered every wall and piece of furniture. Each element within the room held a story, whether old or new, that filled the space to the brim. Everything from an antique English armchair to Vreeland's own stitchwork on the pillows made this room a stunning live-in sculpture. She took great pride in giving tours that revealed her deep emotional connection with everything in the room. Although too extravagantly packed for large social events (though she always found room for more flowers), Vreeland often hosted small parties at her apartment. While guests discussed in the Red Room she would invite individuals to talk in the kitchen, simultaneously maintaining her sense of elegance and privacy.

Vreeland was exhilarated by the resulting "redness" of the room, seeing the abundance of red as a work of art. She also felt that it would be an excellent challenge for any skilled artist to capture on camera, in one interview boasting that "anyone who can photograph this place would find the Sistine Chapel a cinch." The iconic room revealed Vreeland's deep relationship with her art and to this day defines her distinct sense of style. ■

Zane Alcorn is a director/writer and former Old Globe artistic intern.

A TOTAL ORIGINAL

MERCEDES RUEHL TALKS ABOUT DIANA VREELAND

AND RETURNING TO THE STAGE IN *FULL GALLOP*

Interview by Danielle Mages Amato



Mercedes Ruehl.

What drew you to *Full Gallop*?

I saw the original production Off Broadway with Mary Louise Wilson, and I found it so enchanting that I actually went to see it three times. At that time, I had a development deal at NBC, and I was trying to find writers who could develop a character along the lines of Diana Vreeland. I was never successful. She's a very elusive character—it was like trying to create something based on magic, but not magic. The play stuck with me for a long time. I was just enchanted with it.

Then, a couple of years ago, I started working with my manager, Craig Dorfman. He knew I had retreated from acting quite a bit during the years my son was growing up, but that I was not finished with acting, not nearly. So one day this great big box arrived at my door with everything that had been printed, written, or filmed about Diana Vreeland: not only *Full Gallop*, but also her biography, a book of photographs she put together, and the documentary *The Eye Has to Travel*. And that's when we began talking to Barry about doing it.

Two days before I showed up at rehearsals, I dropped my son off at college. And here I am.

What was it about the play—and the role of Diana Vreeland—that you found so enchanting?

How do I put this without wading into a sea of clichés? She was a total original. She was a visionary. She was an aesthete. She was a reporter. She was an arbiter of style, but from a totally original point of view. And she *had* a point of view—a very strong point of view—and she never really doubted the validity of her own instincts, which were sublime. She changed *Vogue* magazine from a place where—I think it was the photographer Richard Avedon who

called it “society women dressing other society women”—to this glorious journal of dreams. It became about clothing that took you to exotic places, not just in the world but in your imagination! It evoked a very romantic, very luxurious kind of style. But all that arose from Diana Vreeland's imagination, from this dream that she was always chasing. She never quite got *exactly* what she wanted, but she chased it until the day she died. She just thought like nobody else. And there is a courage implicit in someone who is that original and who brings that originality to the public forum.

Were you aware of her work at *Vogue* when you were a very young woman?

No, but I was aware of *Vogue*. I was just 21 in 1970, when she left *Vogue*. She was moving into a different phase of her life and *Vogue* was moving into a different phase of its definition of fashion: it became much more for the working woman and less about fantasy as things moved out of the great era of change that was the 1960s. The '60s brought the youthquake, the change in style that went with it, the revolution in clothing. It was a time for dreams, and then the '70s came crashing back down to reality. It was no longer the kind of atmosphere that she thrived in, but I still think she was devastated when she was fired from *Vogue*. Even though, of course, the work that she would do for The Costume Institute would become not just a success, but the crowning achievement of her career. In one of her interviews—I think it was with Dick Cavett—he said, “You have this great talent to continually reinvent yourself.” And she said, “I don't reinvent myself. I just go on with what I'm doing.” In other words, she was doing the same thing at The Costume Institute that she had done at *Vogue*, which was to pursue dreams.



Unfolding Vreeland, artwork by Alessandro Gori. Laboratorium, featuring portraits of Vreeland by George Hoyningen-Huene, Priscilla Rattazzi, and Richard Avedon.

Are you a person who's always been interested in crafting a personal style?

Style has come late to me. I would say, oddly enough, that my own sense of style has only evolved in the last 10 years. I think it comes with an image of yourself—when you begin to have an image of yourself that coalesces with who you really are and want to be. In other words, when you're not chasing an image, you're embodying it. It took a great deal of time for me to arrive at that.

Do you see Vreeland as an inspiring figure even for those who aren't interested in fashion per se?

Absolutely. Just recently I was speaking with two women who live near me, both open-minded, intelligent people. And one said to me, “Why would you want to do a play about a fashionista?” But the other said, “Don't you dare let yourself get talked out of that part by someone who says, ‘That's just trivial,’ or, ‘She's just a woman of fashion.’ She was

a towering creature.” And the truth is, while I think fashion was in one sense the goal and end of her work, in another sense it wasn't. She said more than once that fashion doesn't matter to anyone if it doesn't matter to the woman who is wearing it. It's not the clothing but the life that's being lived *in* the clothing that's important.

How do you see this production—and this moment of returning to the stage—as fitting into the trajectory of your career as a whole?

Well, if you're going to go back to something, I guess total immersion is the way to do it. Just jump into the deep end and start swimming. It's a little bit terrifying to jump into a solo show. But then I think: why not?

I must say though, I've whizzed around the block enough to know that a great director and assistant director make all the difference. In a one-person show, it helps to have family: people you've worked with,

“Diana Vreeland was a total original. She was a visionary.”

—Mercedes Ruehl

whom you know to be smart, funny, patient, but also have that little something extra that marks the rare ones. I'm just plain lucky that Andrew Russell and Brian Meister had the time to work with me on this.

And who better to launch you into the next phase of your career than Diana Vreeland?

It hasn't escaped my notice that *Full Gallop* is about a woman who had to retreat from her career—I didn't necessarily have to, but I did—and who is now in the process of (whether she liked the term or not) reinventing herself, reintroducing herself into public life in a new way, in a new milieu. And in a sense, that's exactly what I'm doing. The play does, in that way, reflect exactly where I am in my life. It's not the first time such an odd synchronicity has happened to me. And for me, it's always been a signal of something good. ■

**MERCEDES RUEHL**

(Diana Vreeland) has appeared in the films *The Fisher King* (Academy Award, Golden Globe Award, Los Angeles and Chicago Film Critics Association Awards), *Married to the Mob*, *The Warriors*, *Big*, *Heartburn*, *Slaves of New York*, *Another You*, *Last Action Hero*, *Lost in Yonkers*, *What's Cooking?*, *The Amati Girls*, *Roseanna's Grave*, *Chu and Blossom*, *Zeyda and the Hitman*, *Spooky House*, *More Dogs Than Bones*, and *The Minus Man*. She has been seen on Broadway in Neil Simon's *Lost in Yonkers* (Tony, Drama Desk, Outer Critics Circle, and Helen Hayes Awards), *The Goat, or Who Is Sylvia?* (Outer Critics Circle Award, Tony nomination), *The Rose Tattoo*, *The Shadow Box* (Tony nomination), and *I'm Not Rappaport*. Her Off Broadway credits include *Woman Before a Glass* (Obie Award), *Other People's Money* (Clarence Derwent Award), *The Marriage of Bette and Boo* (Obie Award), *Coming of Age in Soho*, *The Vagina Monologues*, and Edward Albee's *The Occupant*. Ms. Ruehl's television credits include HBO's *Indictment: The McMartin Trial*, *Gia*, Hallmark Hall of Fame's *The Lost Child* and *Loving Leah*, *El Jefe*, *Doubt*, *Star Spangled Banners*, Showtime's *North Shore Fish*, *Guilt by Association*, and *A Girl Like Me*. She also made guest appearances on "Entourage," "Law & Order," "Monday Mornings," "Luck," "Psych," and "Frasier," among others.

MARK HAMPTON

(Playwright) is grateful to The Old Globe for giving *Full Gallop* its first production, which allowed the play to be seen subsequently in New York, Los Angeles, London, Paris, Rome, Brussels, South Africa, Spain, and Sweden. Subsequent plays by Mr. Hampton include *The Boswell Sisters*, written with Stuart Ross and produced by The Old Globe; *Paper Doll*, written with Barbara Zitwer, starring Marlo Thomas and E. Murray Abraham; and *The Secret Letters of Jackie and Marilyn*, co-written with Michael Sharp, both produced by Pittsburgh Public Theater. With Jeannie Berlin he has recently completed the screenplay for a romantic comedy, *Crackpot*, and is currently working on *You Don't Own Me*, about the life and music of Lesley Gore. *Kiki/Suzanne*, a play written for French actress Barbara Schulz, will premiere in Paris next season. And *Josephine*, a musical based on the life of Josephine Baker, written with Ellen Weston, Steve Doff, and John Bettis for producer Kenneth Weissman, will premiere in April 2016 at Asolo Repertory Theatre in Sarasota.

MARY LOUISE WILSON

(Playwright) has enjoyed a long and successful acting career on stage as well as in television and film. She received a Tony Award for her portrayal of Big Edie in the musical *Grey Gardens* and a Tony nomination for playing Fraulein Schneider in the Broadway revival of *Cabaret*. She won Obie and Drama Desk Awards for her performance as the famous fashion icon Diana Vreeland in *Full Gallop*, which she co-wrote with the writer Mark Hampton. *Full Gallop* was subsequently published by Dramatists Play Service and performed all over the world. She has published articles in *The New York Times*, *Playbill*, *American Theatre*, and *The New Yorker*.

ANDREW RUSSELL

(Director) is a writer and director based in Seattle with a focus on stage productions celebrating outsiders and those on the fringe. He is the Producing Artistic Director of the Tony Award-winning Intiman Theatre, where he directed *Stu for Silverton*, a new musical about America's first transgender mayor, and last year's critically acclaimed productions of Tony Kushner's *Angels in America*, *Parts One and Two*, among others. Currently at Intiman, Mr. Russell has co-written with Ana Brown the new play *John Baxter is a Switch Hitter*, a new comic-drama that tells the true story of a softball team accused of having too many straight players at the 2008 Gay Softball World Series. He has also co-written the musical *The Fourth Estate* with composer Richard Gray and The 5th Avenue Theatre that puts Dorothy Kilgallen, Jack Ruby, Laura Poitras, and Edward Snowden in the same room. In New York, Mr. Russell has directed for The Public Theater, The Ensemble Studio Theatre, New York University, Jazz at Lincoln Center, and Naked Angels, among others. He has served as Tony Kushner's assistant, worked in creative development with David Stone and Universal Pictures, and assistant directed on and Off Broadway. He received his B.F.A. from Carnegie Mellon University. heyheyandyk.com.

SEAN FANNING

(Scenic Design) is a Southern California-based scenic designer with a career spanning over 40 productions on local stages. His previous Globe credits include the Globe for All tour of *All's Well That Ends Well*, *A Doll's House*, *Kingdom*, and *Plaid Tidings – A Special Holiday Edition of Forever Plaid*. His credits with the Old Globe/USD M.F.A. Program

include *Pericles*, *Prince of Tyre*, *Much Ado About Nothing*, *Measure for Measure*, *Twelfth Night*, *The Winter's Tale*, *The Two Gentlemen of Verona*, and *A Midsummer Night's Dream*. His other recent credits include *Everybody's Talkin': The Music of Harry Nilsson*, *Honky* (Craig Noel Award nomination), *In the Heights*, and *Walter Cronkite is Dead*. (San Diego Repertory Theatre), *Dogfight*, *The Whale*, *Sons of the Prophet*, *Pageant*, *Maple and Vine*, *The Importance of Being Earnest*, *Travesties*, and *Shakespeare's R&J* (Cygnet Theatre Company), *South Pacific*, *Jane Austen's Emma*, and *Little Shop of Horrors* (Summer Repertory Theatre), and *The Improv at Harrah's* and *Menopause The Musical* (Harrah's Las Vegas). Mr. Fanning holds an M.F.A. in Scene Design from San Diego State University. seanfanningdesigns.com.

MARK MITCHELL

(Costume Design) is an artist who speaks to social issues through textiles. His contributions to Seattle's cultural community bridge a number of disciplines, including art, music, theater, fashion, and education. He is the subject of the award-winning short film *Burial*, and he presented a performance and exhibition of the same title at the Frye Art Museum in 2013. Mr. Mitchell was recently artist-in-residence at The New Foundation Seattle, where he began developing a new body of work called *Burial 2*. He lives in Seattle with his partner of 14 years, Kurt B. Reighley, and their spoiled dog Gloucester. markmitchellburial.com.

ROBERT J. AGUILAR

(Lighting Design) most recently designed *John Baxter is a Switch Hitter* and *The Children's Hour* (Intiman Theatre Festival), *Jasper in Deadland* (The 5th Avenue Theatre), *Lizard Boy* (Seattle Repertory Theatre), and *Three Sisters* (The Seagull Project). His other regional credits include *Angels in America* (Intiman), *Little Shop of Horrors* (5th Avenue/A Contemporary Theatre), *Seven Spots on the Sun* (Cincinnati Playhouse in the Park), *Dear Elizabeth*, *The Vaudevillians*, *Bo-Nita*, *I Am My Own Wife*, *Of Mice and Men*, *The K of D*, and *boom* (Seattle Rep), *Trails* (Village Theatre), *The Lady with All the Answers* (A Contemporary Theatre), and *If You Give a Mouse a Cookie* (Seattle Children's Theatre). He also designed *Next to Normal*, *The Yellow Wood*, *The 25th Annual Putnam County Spelling Bee*, and *Zanna Don't!* for Contemporary Classics, where he is the managing director. He is also the lighting associate for Seattle Repertory Theatre.

MATT STARRITT

(Sound Design) is a Seattle-based, freelance sound designer for theatre and dance. In Seattle, he has designed for Seattle Repertory Theatre, Intiman Theatre, Seattle Shakespeare Company, Strawberry Theatre Workshop, Book-It Repertory Theatre, The Cherdonna and Lou Show, New Century Theatre, BenDeLaCreme, Waxie Moon, zoe | juniper, and Washington Ensemble Theatre. Nationally, he has designed for Alley Theatre, Berkeley Repertory Theatre, Cornerstone Theater Company, and South Coast Repertory. He is a part-time lecturer for the University of Washington's School of Drama and was a founding member of Washington Ensemble Theatre.

BRIAN MEISTER

(Assistant Director) has worked on a variety of productions since graduating from New York University, including the Broadway productions of *Julius Caesar*, *Dracula*, *Hollywood Arms*, *The Rocky Horror Show*, Royal Court Theatre's *The Weir*, *Smokey Joe's Cafe*, *Once Upon a Mattress*, *Crazy for You*, *City of Angels*, *Metamorphosis*, *Noises Off*, *Private Lives*, The Royal Shakespeare Company's *Good*, *The Little Foxes*, *West Side Story*, *Shirley Bassey On Broadway*, *Wings*, Lily Tomlin's *Appearing Nitely*, *The Merchant*, and *Hello, Dolly!* His Off Broadway credits include *Lady Day*, *Falling*, *I Love You Because*, *Bring in the Morning*, *Program for Murder*, *Modigliani*, and *The Mother of Us All*. Mr. Meister's extensive touring and regional credits include *Viva La Vida*, *Dinner*, *Little Shop of Horrors*, *Meet Me in St. Louis*, *Ain't Misbehavin'*, *Forbidden Broadway*, *Seven Brides for Seven Brothers*, *The Rothschilds*, *A Christmas Carol*, *The Boy Friend*, *Gross Points*, *Noël and Gertie*, and *You Never Can Tell*. For The Metropolitan Opera his stage management credits include *La Bohème*, *Four Saints in Three Acts*, *Dido and Aeneas*, and *Phèdre*. His work for Repertory Theatre of Lincoln Center includes *Play Strindberg*, *People Are Living There*, *The Duplex*, *The Ride Across Lake Constance*, *The Crucible*, and *Mary Stuart*.

ANNETTE YÉ

(Production Stage Manager) served as stage manager for The Old Globe productions of Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *The Royale*, *Quartet*, *Vanya and Sonia and Masha and Spike*, *The Few*, *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell*, and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011-

2014), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever*, and the Summer Shakespeare Festivals 2008 and 2010-2013.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*; *Othello*; the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the upcoming world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre

and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San

Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed

in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

SPECIAL THANKS

Intiman Theatre



This theatre 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.



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Directed by May Adrales

May 28 – June 26

THE OLD GLOBE (619) 23-GLOBE (234-5623) www.TheOldGlobe.org

Each year, a select group of talented high school students participate in the Summer Shakespeare Intensive. This four-week program, which guides students through workshops and rehearsals, culminated this year with a public performance on August 10 of two one-hour versions of Shakespeare plays: *Love's Labor's Lost*, directed by Ray Chambers, and *The Tempest*, directed by Vivia Font. Students were able to show all they had learned for the hundreds of friends and family members who were in attendance.

The program is an unparalleled opportunity for serious high school students to develop their skills in a professional setting and perform at The Old Globe. Students in the Summer Shakespeare Intensive study classical theatre technique, voice, movement, and stage combat while rehearsing for the final performance. Throughout the Intensive, the students have the unique opportunity to study the Bard and his work and see the productions of the Globe's Shakespeare Festival, which runs concurrently with the program. Festival company members lend the students insights into the art of performing Shakespeare that the students then apply to their own performances. This year, the students received invaluable training from Artistic Director

(top) Students in the Summer Shakespeare Intensive take part in a workshop with Jan Gist focusing on projection and stage presence. (right) Students have an impromptu jam session with instruments from the prop shop in the rehearsal room.

Barry Edelstein and visiting artists from *Twelfth Night*, *The Comedy of Errors*, and *Kiss Me, Kate*, including Jan Gist, James T. Lane, Jake Millgard, Megan M. Storti, and Sara Topham.

Congratulations to all of the talented students who took to the stage to conjure Shakespearean magic. We can't wait to see you in the spotlight again! ■



VIVIA FONT

80 YEARS

A LOOK BACK: RISING FROM THE ASHES



(top) Valeda Turner bids adieu to the Old Globe Theatre amid the ashes of the fire in 1978. (left) A group of men, including one dressed as Shakespeare, accept donations to rebuild the Old Globe Theatre after it was destroyed. (lower right) Firemen douse the Old Globe Theatre during the fire.

As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

In the early dawn hours of March 8, 1978, the Old Globe Theatre, home of 322 productions between 1935 and 1978, was destroyed by an arson fire. Fortunately, the administrative offices, rehearsal hall, dressing rooms, scenery and costume shops, and the Cassius Carter Centre Stage were spared from the flames. But the loss of the Globe Theatre hit artists and audiences hard.

The rebuilding began immediately. The immediate need for a space to produce that summer's San Diego National Shakespeare Festival resulted in the construction of the Festival Stage, an award-winning outdoor theatre that was completed in just 100 days.

To raise the money to rebuild the Globe, Craig Noel used this dark moment to rally San Diegans behind the theatre, reminding them of its value and importance. In an outpouring of love and loyalty, the city held car washes and bake sales, gave generously to a telethon campaign, and in a true show of grassroots support, donated over 6 million dollars to build the new theatre. Out of the

ashes of adversity, The Old Globe forged a community stronger than ever, and in 1982, the new 581-seat Old Globe Theatre opened with a production of Shakespeare's *As You Like It*.

Just two years later, the Festival Stage was destroyed by another arson fire. Again the Globe rebuilt, this time under the leadership of Jack O'Brien, and the current 612-seat Lowell Davies Festival Theatre was constructed in 1985. ■

OUR THANKS

“MY TICKET ONLY COVERS HALF OF MY THEATRE EXPERIENCE?”

Yes, but you can help by joining The Old Globe family and making a tax-deductible gift to the Annual Fund!

As a not-for-profit theatre, the Globe relies greatly on the generous support of patrons like you to sustain and grow its wide array of artistic and education programs, which includes endeavors such as the Summer Shakespeare Intensive for high school students, sensory-friendly performances, Globe for All, *and the show that you are about to see.*

In addition to directly impacting the Globe's ability to remain a world-class institution and the largest arts organization in San Diego, you will enjoy a wide variety of benefits exclusive to our family of donors.



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To learn more or to become a member today, contact Annual Fund Manager Robin Hatfield at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org, or visit www.TheOldGlobe.org/support.

Top photo: *Othello's* Noah Bean and Kristen Connolly chat with Globe Associate Producer Justin Waldman at a 2014 Meet the Artist event.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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*In Memoriam

This list current as of August 21, 2015.

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TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

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The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. 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 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

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

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

ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

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 Bernadette Hanson Artistic Associate
 Michelle Panek Interim Artistic Associate
 Karen Ann Daniels Community Outreach Manager

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 Carol Donahue Production Coordinator
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 Luis Amezcua, Brian Holloway Shuttle Drivers

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 Eileen McCann Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
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 Robert Dougherty Festival Master Carpenter
 Daniel Capiro, Chris Chauvet,
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 Jack Hernandez, Sloan Holly,
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 W. Adam Bernard Lead Scenic Artist
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 Erin Cass, Wendy Miller Tailor/Drapers
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 Mary Miller Tailoring/Construction
 Nunzia Pecoraro, Heather Premo Stitches
 Stephanie Parker Lead Craft Artisan
 Christine Jones Craft Artisan
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