

## THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre its size.

...

As a not-for-profit theatre with a budget of \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individuals and institutional tax-deductible donations.

...

The Globe provides over 20 different outreach and education programs to more than 50,000 annually.

...

The Old Globe has sent 20 productions to Broadway since 1987.

...

Charity Navigator has designated The Old Globe an "exceptional" organization, earning its coveted four-star rating for the past five consecutive years and ranks the Globe in the top 4% of all not-for-profits in the United States.



Farce is one of the most enjoyable and popular theatrical forms. It's also one of the hardest to do successfully. The alchemy between script, cast and director must be just right. The slamming doors, the pratfalls, the juggling of a trio of beautiful women can easily go awry and fall flat. This production of *Boeing-Boeing* gets it all right. Last season it was a huge success in London and a smash in New York.

As befitting a French farce, *Boeing-Boeing* was initially written in the early '60s in French by playwright Marc Camoletti and became the most produced French play in the world. The English version was translated by Beverley Cross and ran in London for seven years. The first transatlantic journey for the play in 1965 wasn't a success, lasting only three weeks on Broadway. This production in 2008 was a charm — sold out houses and Tony Awards followed.

And here's where alchemy comes into play. Under the hand of the gifted English director, Matthew Warchus, renowned for work as diverse as Sam Shepherd's *True West* and Alan Ayckbourn's *The Norman Conquests*, *Boeing-Boeing* has been re-imagined. Matthew created an entirely new version that worked for American audiences in a way that the earlier edition had not. Matthew told me he was aided in his re-invention by going back to the original French text and restoring some of what had been eliminated in the original translation. Set in the era when newly begun jet travel was still glamorous, Matthew also gives the show a contemporary energy and allure.

I'm delighted to bring you the regional theatre debut of *Boeing-Boeing*, a sparkling theatrical event which is being recreated for the Globe by Matthew's very talented colleague Mark Schneider who assisted him on Broadway. You're in for a ride like no other. So sit back, fasten your seat belts and be prepared for gale force laughter.

Louis G. Spisto  
**Executive Producer**



THE OLD GLOBE

PRESENTS

# BOEING-BOEING

by Marc Camoletti  
and Beverley Cross

SCENIC AND COSTUME DESIGN  
Rob Howell

LIGHTING DESIGN  
Chris Rynne

SOUND DESIGN  
Paul Peterson

ORIGINAL SOUND DESIGN  
Simon Baker

ORIGINAL MUSIC  
Claire van Kampen

STAGE MANAGER  
Daniel S. Rosokoff

DIRECTED BY

**Mark Schneider**

FROM THE WEST END AND BROADWAY PRODUCTION BY

**Matthew Warchus**

**Casting by Samantha Barrie, CSA**

BOEING-BOEING is presented by special arrangement with SAMUEL FRENCH, INC.

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Old Globe Theatre, Donald and Darlene Shiley Stage  
March 13 - April 18, 2010

# Cast of Characters

## IN ORDER OF APPEARANCE

GLORIA..... Liv Rooth  
BERNARD ..... Rob Breckenridge  
BERTHE..... Nancy Robinette  
ROBERT ..... Joseph Urla  
GABRIELLA ..... Stephanie Fieger  
GRETCHEN ..... Caralyn Kozlowski  
  
Stage Manager ..... Daniel S. Rosokoff  
Assistant Stage Manager ..... Annette Yé

SETTING: An apartment in Paris.

The Actors and Stage Managers employed by 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 pedírsela 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.



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.

ssdc

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

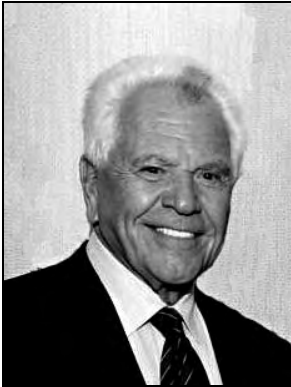


This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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

# Board of Directors



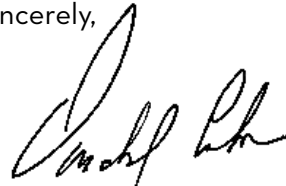
Dear Friends,

I am pleased to welcome you to The Old Globe – bringing you “Broadway’s Best and San Diego’s Finest.” Our ability to continue presenting theatre of the highest caliber, such as the play you’ll be seeing tonight, is only made possible through your continued patronage as subscribers and contributors. Your ongoing involvement with the Globe is truly appreciated.

Now that we’re well into the New Year, and will soon be celebrating the Globe’s 75th Anniversary, it is more important than ever before to support the Globe’s Annual Fund as generously as possible. The Board and staff have embraced annual fundraising with renewed vigor and hope that when you receive your renewal letters and other appeals throughout the year, you consider increasing your support. Your generosity in recognition of the Globe’s 75-year history of providing a rich cultural tradition of artistic excellence and award-winning education programs will be appreciated beyond measure.

Thank you for your continued support. Enjoy the play!

Sincerely,



Donald Cohn, Chair  
**BOARD OF DIRECTORS**

## BOARD OF DIRECTORS

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# Leadership Gifts

The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

**\$20,000,000 or greater**

**Donald and Darlene Shiley**

**\$10,000,000 or greater**

**Conrad Prebys**

**\$5,000,000 or greater**

**Sheryl and Harvey White**

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# Production Sponsors



CALIFORNIA BANK  
TRUST

The Old Globe is proud to recognize California Bank & Trust as a sponsor of *Boeing-Boeing*. California Bank & Trust is a longtime supporter of the Globe, providing both volunteer and financial contributions for numerous productions including *The First Wives Club*, *Dancing in the Dark*, *Hay Fever*, *The Sisters Rosensweig*, *The Lady with All the*

*Answers*, *Dinner with Friends*, *Julius Caesar* and *Pericles*. Sandra Redman, Senior Vice President and Manager of California Bank & Trust's Private Banking Division, serves on the Globe's Executive Committee, chairs the Nominating Committee and is a Co-Chair of the 2010 Globe Gala.



SANDRA REDMAN, SENIOR VICE PRESIDENT & MANAGER, CALIFORNIA BANK & TRUST'S PRIVATE BANKING DIVISION

## Ed and Gigi Cramer

Ed and Gigi Cramer discovered the magic of The Old Globe after moving to San Diego more than thirty years ago and greatly admire the artistic caliber and variety of productions offered on the Globe stages. During their long association with the Globe, the Cramers have been subscribers, Circle Patrons and now Season Sponsors, and have proudly represented the Globe for several years

as Globe Ambassadors. Living in New York while in graduate school, Gigi attended almost every production ever offered on and off Broadway, and together, the couple has enjoyed live theatre for decades. Gigi and Ed agree that live theatre offers an intimacy, authenticity and immediacy that no other performing arts form delivers, and that it must be preserved. Given that the Cramers travel frequently and have two flight attendant daughters, this production of *Boeing-Boeing* seems the perfect play for them to proudly sponsor!



**Continental  
Airlines**



For more than 15 years, Continental Airlines has provided Globe artists nonstop service between San Diego and Continental Airlines' New York

area hub, Newark Liberty International Airport. As one of the world's largest airlines, Continental serves over 260 destinations with more than 2,400 daily departures throughout the Americas, Europe and Asia. In 2009, Continental was rated the top airline on *Fortune* magazine's annual airline industry list of World's Most Admired Companies, for the sixth consecutive year. Continental is committed to the communities it serves and supports numerous charitable organizations across the country. Continental Airlines' previous production support includes underwriting for *Six Degrees of Separation*, *Sea of Tranquility*, *Restoration Comedy*, *The Times They Are A-Changin'*, *Take Me Out*, *Bus Stop*, *Stones in His Pockets* and *Oldest Living Confederate Widow Tells All*.

# FLIGHTS OF FANCY

| BY CRISTOFER GROSS

*BOEING-BOEING* — LAUNCHED A HALF-CENTURY AGO IN FRANCE — ARRIVES IN SAN DIEGO AFTER A TONY AWARD-WINNING STOP-OVER ON BROADWAY

France has pioneered breakthroughs in food, farce and flight. In 1960, Marc Camoletti combined two of them for *Boeing-Boeing*, a breezy boulevard comedy about a Paris architect juggling the arrivals and departures of his three flight-attendant fiancées. In 1991, the Guinness Book of Records declared it the most-produced French play in the world.

The country that gave us Molière, whose send-ups of pompous blowhards remain among the most-produced farces on either side of the Atlantic, also gave us the men responsible for first hoisting man heavenward.

Brothers Joseph-Michel and Jacques-Étienne Montgolfier designed the hot air balloon that, in November 1783, provided the first manned flight. A test some months earlier, however, might have beaten

Camoletti as the breakthrough merging of flight and farce. They drafted a sheep, a rooster and a duck to be passengers, and with a baa-baa here, and a quack-quack there, they remained aloft for eight minutes, covering two miles at a



height of 1500 feet, and earning the applause of an audience that included King Louis XVI and Marie Antoinette.

Fast-forward 180 years. Air travel is now advancing at leaps and bounds. The jet age has dawned with the 1960s, and Seattle-based Boeing is helping the world's airlines ramp up air speed and reduce travel time. Around the time Camoletti conceived of his signature comedy, Pan Am had the maiden commercial flight of a Boeing 707. That flight, from New York to Paris, was 50 percent faster than the latest propeller-driven airliner of the time. People could now live on one side of the Atlantic, weekend on the other, and flirt while in transit between them. They inspired a new term: "the jet set."

The timeless elements of great farce usually begin with a secret sexual



liaison. The more outrageous the secret, the more dangerous the liaison, the more we can depend on it exploding into full view. Invariably, the main character – invariably a “man” character – keeps digging himself into a deepening hole by frantically trying to cover his tracks. Often with the help of a well-intentioned accomplice, a stage with plenty of doors, and the fearlessness of a trapeze artist, he manages to keep the balls in the air – and the audience in stitches – for most of the play.

In *Boeing-Boeing*, Bernard, the architect, brags to his friend Robert about his organization.

His apartment is a carefully-scheduled international terminal for his American, German and Italian paramours. They arrive for a layover, depart the next day, and innocently pass the next scheduled arrival like ships in the night. On the same weekend Robert arrives, Italian Gabriella announces that, “They’re

putting the Super-Caravelli on our route . . . I’ll be able to see you more often.” The next day, American Gloria has similar news that TWA is adding “The Super-Boeing.” “I’ll be here more often and we can spend more time together.”

With the serious increase in cabin pressure, the fun begins.

*Boeing-Boeing* caught the topical updraft in 1960, and quickly crossed the channel with an English adaptation by Beverley Cross. The London run would continue for years, racking up more than 2,000 performances. Though the 1965 Broadway landing skidded to an end after a few weeks, an American film version, co-written by Camoletti starred Tony Curtis and Jerry Lewis, and was a hit in December of that year. (In 1997, Quentin Tarrantino included it in his first Austin Film Festival of favorite prints he owns.)

An American version of the play, however, would not gain traction until 2008, when Matthew Warchus took another look at it. The Tony

Award-winning English director and dramatist had helmed the world premieres of *Art and God of Carnage* and noteworthy revivals of *Follies*, *True West* and most recently *The Norman Conquests*. As Mark Rylance, who won a Tony for his role as Robert in Warchus’ production, told Playbill, their production was very different from the first one that came to America.

“We found in the London rehearsals that the original French script was heavily adapted in the ‘60s for English audiences,” he said. “There was a lot of better material in it. That English adaptation hadn’t been so confident about the play’s situation comedy-based nature and had added a sense of humor that often obscured what was clearly funny. It hadn’t trusted the situation as much as we found we could. So we went back to the original.”

And that is the version – directed by Mark Schneider, who was associate director for the Broadway smash – that has landed here in Balboa Park.



# A FLEET OF FRENCH FARCES

*BOEING-BOEING* WAS ONE OF  
A HALF-DOZEN MID-CENTURY  
THEATRICAL IMPORTS



Jerry Lewis and Tony Curtis starred in the 1965  
film version of *Boeing-Boeing*.



Marc Camoletti's *Boeing-Boeing* arrived in America near the beginning of a wave of farcical French imports that started in the late 1950s. For more than a decade, plays launched in the shadow of the Eiffel Tower landed at regular intervals around Times Square.

The first, Marcel Achard's *A Shot in the Dark*, adapted by Harry Kurnitz and directed by Harold Clurman, ran more than 300 performances during the 1961-62 Broadway season. The cast included Julie Harris and Walter Matthau, two actors who would appear more than once in these comedies.

By the end of 1962, *Boeing-Boeing* was an established hit in Europe, having premiered in Paris in 1960 and then, in a translation by Beverley Cross, arriving in London in '62. Something didn't translate for Broadway audiences back then, and when it arrived in America in 1965, it mysteriously foundered.

Next to arrive was Pierre Barillet and Jean-Pierre Grédy's 1964 comedy *Fleur de Cactus*. Abe Burrows, who became the major player in this conversion process, adapted *Fleur* into *Cactus*

*Flower* and directed its successful Broadway run. Lauren Bacall played the late bloomer referenced by the title. This was only Bacall's second venture back into theatre after returning to New York following the 1957 death of her husband, Humphrey Bogart. It established her as a Broadway star, and earned her two more Tony Award-nominated roles in *Applause* and *Woman of the Year*. I.A.L. Diamond would adapt it for a film starring Matthau, Goldie Hawn (in her Oscar-winning big screen debut) and Ingrid Bergman in the Bacall role.

By December 1968, another Barillet and Grédy comedy, *Forty Carats*, was ready to land. Adapted by Jay Presson Allen and directed by Burrows, it starred Harris in a Tony Award-winning performance as the winter end of a May-December romance. It would run nearly two years and earn praise for Burrows including *Life* Magazine's suggestion that, given his ability to bring French culture to America, he "should be our next ambassador to France."

Unlike the film versions of *A Shot in the Dark* and *Cactus Flower*, and despite Liv Ullman and Gene Kelly in the cast, Allen's screen adaptation of *Forty Carats* was a flop.

By the time *Four on a Garden*, itself a series of four one-acts, arrived in winter 1970-71, the phenomenon was running on fumes. Carol Channing and Sid Caesar were not enough to keep this Barillet-Grédy-Burrows concoction up and running, and after 47 previews and 57 regular performances, it shuddered to a halt.

In the early '80s, Allen would take one last shot adapting *Potiche*, yet another Barillet and Grédy comedy, into *A Little Family Business*. It premiered here in California with Angela Lansbury in the lead role. In November 1982, the play went straight from the Ahmanson



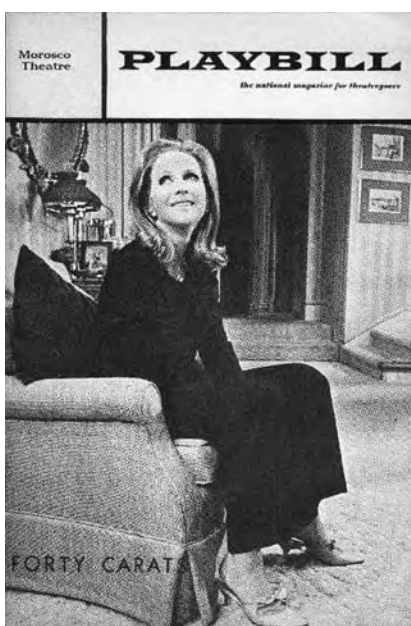
Julie Harris, William Shatner and Walter Matthau in the original Broadway production of *A Shot in the Dark*.

Theatre to the Martin Beck. But *A Little Family Business* did little box office business, opening for just 20 performances.

It was not until 2008 that these Franco-American hybrids would take off again with two hit productions – both of them Camoletti comedies. *Don't Dress for Dinner*, produced by the Chicago-based British Stage Company, was hailed by the *Tribune's* Chris Jones as a "terrific new commercial production" of a "cheerfully retro, happily un-PC attraction." Among the stars was Globe Associate Artist Mark Harelik.

The other was Matthew Warchus' re-working of *Boeing-Boeing*, which earned the 2008 Tony Award for Best Revival. With The Old Globe production beginning what will surely be many regional productions, one might say the French are helping American theatres balance their budgets. Unfortunately, the balance of trade between the two countries is a different story. In 2007, the U.S. imported \$24 billion dollars more in French goods. And, leading the list was a French import that would have inspired a sequel farce by Mr. Camoletti: civilian aircraft engines.

[C.G.]



Julie Harris in the original Broadway production of *Forty Carats*.

## Rob Breckenridge (Bernard)



has been seen in several productions in New York including *The 39 Steps*, *Edward the Second*, *33 Variations* (Workshop),

*Geneva*, *R.U.R.*, *The Rivals*, *Long Island Sound*, *Tooth*, *RIO*, *Far and Wide*, *Hope II* and *The Phantom Tollbooth*. Mr. Breckenridge's regional credits include *Life x 3*, *Private Lives*, *Sister Carrie*, *An Ideal Husband*, *Sylvia*, *A Map of the World* and *The Strange Case of Dr. Jekyll and Mr. Hyde*. His film and television credits include *Delirious*, *Helen at Risk*, *Solo Una Mujer*, "Guiding Light," "Law and Order: Criminal Intent," "Fuego Verde" and "Padres e Hijos." Mr. Breckenridge worked as an actor, teacher, director and Senior Fulbright Scholar in Colombia, South America during the 1990s.

## Stephanie Fieger (Gabriella)



appeared previously at the Globe in *Measure for Measure* and *The Two Gentlemen of Verona*. Her Off Broadway

credits include *Macbeth* (The Public Theater), *A Doll's House*, *The Bear* and *The Proposal* (The Infinite Theatre), *A Perfect Wedding* (NYU) and various works with the Tectonic Theatre Project. Ms. Fieger's regional credits include *A View of the Harbor* (Merrimack Repertory Theatre), *Saint Joan* and *Peter Pan*

(Barter Theatre), *The Winter's Tale* (Shakespeare on the Sound), and *All in the Timing* and *A Midsummer Night's Dream* (Hedgerow Theatre). Her film credits include *Close, but No Cigar*. Ms. Fieger received her MFA from NYU's Graduate Acting Program and is a proud AEA member.

## Caralyn Kozlowski (Gretchen)



is thrilled to return to The Old Globe, having previously appeared as Amanda in Amy Freed's *Restoration*

*Comedy*. She appeared most recently on the West Coast in the premiere of Amy Freed's *You, Nero* (South Coast Repertory). Her New York credits include *Flygirls*, *Mrs. Warren's Profession*, *Secrets of a Soccer Mom*, *Fair Game*, *Murdering Marlowe*, *The Milliner* and *The Odyssey*. In eight seasons with the Shakespeare Theatre of New Jersey, her favorite roles include Amanda in *Private Lives*, Ilona in *The Play's the Thing*, Gwendolen in *The Importance of Being Earnest*, Desdemona in *Othello*, Olivia in *Twelfth Night*, and Irina in *Three Sisters*. Ms. Kozlowski's other theatre credits include Rosalind in *As You Like It* (Connecticut Repertory Theatre), Mac in *Three Viewings* and Evelyn in *The Shape of Things* (Barrington Stage Company). Her film and television credits include "Law & Order," "Numb3rs," "Six Degrees," "Law & Order: SVU," "Guiding Light," "All My Children," *Practical Magic*, and "Third Watch." She holds a BFA from SUNY Purchase.

## Nancy Robinette (Berthe)



recently appeared in *The Savannah Disputation* at The Old Globe. She has been seen Off Broadway in *The Trestle at Pope*

*Lick Creek*, *Give Me Your Answer, Do!* and *Finally Flannery*. Her recent regional credits include *The Solid Gold Cadillac*, *Death of a Salesman*, *The Rivals*, *Souvenir*, *The Imaginary Invalid*, *The Silent Woman*, *The Beauty Queen of Leenane*, *The Diary of Anne Frank*, *Twelfth Night*, *Philadelphia*, *Here I Come!*, *Well*, *Body of Water*, *Escape from Happiness*, *Wonder of the World*, *Fat Men in Skirts*, *Ivanov*, *The Little Foxes*, *Mother Courage and Her Children*, *Frozen*, *Henry IV* and *Lady Windermere's Fan*. Ms. Robinette's film and television credits include *Serial Mom*, *Soldier Jack*, "The Hunley" and "The Day Lincoln Was Shot." She has received numerous awards including Helen Hayes Awards, a Will Award for Classical Acting and a Fox Fellowship. Ms. Robinette is an Affiliate Artist at Arena Stage and Shakespeare Theatre Company, Company Member at Woolly Mammoth Theatre Company and a New York Theatre Workshop Usual Suspect.

## Liv Rooth (Gloria)



is pleased to make her Old Globe debut in *Boeing-Boeing*. Her Broadway credits include Mark Twain's *Is He Dead?* and Off Broadway

credits include *Jane Eyre* and *Love, Shakespeare* (The Acting Company), *Women Beware Women* (Red Bull Theater), *A Doll's House* (NYU Graduate Acting Alumni Studio), NY Premiere of Chuck Mee's *A Perfect Wedding* (NYU Grad Acting), *The Obstruction Plays* (Slant Theater Project, plays by Lisa Kron and Dan O'Brien), *Still Life/Café Coward* (Abingdon Theatre Company) and *365 Plays* (The Public Theater). Ms. Rooth's regional credits include *Noises Off* (Hartford Stage), *Pride and Prejudice* (Geva Theatre) and *Much Ado About Nothing* (Pennsylvania Shakespeare Festival). Her film and television credits include "The Good Wife" and *iChannel*. Ms. Rooth received her MFA from NYU Graduate Acting and her BA from Dartmouth College. She was the recipient of the Marcia Gay Harden Scholarship.

## Joseph Urla (Robert)



has appeared in the Off Broadway production of *In the Daylight*, as Petruchio in Mark Lamos' acclaimed all-male

production of *Taming of the Shrew*, Martin Merkheim in *Search and*

*Destroy and Heaven* (Yale Repertory Theatre), Dr. Stockman in *Enemy of the People* (Shakespeare Theatre Company of Washington, Helen Hayes Award nomination), George Antheil in *Frequency Hopping*, *Living Out* (Second Stage Theatre), Iago in *Othello* (Shakespeare Festival/LA), *Principia Scriptoriae* (Manhattan Theatre Club), Prince Hal in *Henry IV* directed by Austin Pendleton (Williamstown Theatre Festival), *The Boys Next Door* (Broadway) and leading roles at the Mark Taper Forum, La Jolla Playhouse, Actors Theatre of Louisville, New York Shakespeare Festival, New York Stage and Film and 11 seasons at the National Playwrights Conference. His film credits include *Che* (directed by Steven Soderbergh), *Acting for the Camera* (2009 Sundance Festival), *Four Single Fathers*, also starring Alessandro Gassman, *Disclosure*, *Deep Impact*, *Wedding Bell Blues*, *Strange Days* (directed by Katherine Bigelow) and *Indictment* (HBO). Mr. Urla was a series regular on "Delta" and "H.E.L.P." and had recurring roles on "Seinfeld" and "The Wire." Other television credits include "Law & Order" and "Law & Order: Criminal Intent." He is the recipient of a Theatre World Award and a graduate of the Yale School of Drama.

## Mark Schneider (Director)

was the Associate Director on Matthew Warchus' 2008 Tony Award-winner for Best Revival, *Boeing-Boeing*, and directed its UK tour (in the fall of 2008). He was also the Associate Director for Warchus' Tony-winning revival of Alan Ayckbourn's *The Norman Conquests*. Since 2003, Schneider

has worked extensively with director Doug Hughes. Memorable collaborations include John Patrick Shanley's Pulitzer Prize and Tony Award-winning *Doubt*, the New York premiere of Theresa Rebeck's *Mauritius*, the Tony-nominated revival of *Inherit The Wind* starring Christopher Plummer and Brian Dennehy and *A Touch of the Poet* starring Gabriel Byrne. Other New York associate directing credits include Conor McPherson's *The Seafarer*, directed by McPherson, Jason Robert Brown's teen musical, *13*, and a new musical, *Departure Lounge*, directed by Christopher Gattelli. Regionally, Mr. Schneider has assisted directors Michael Kahn, Edwin Sherin and Blanka Zizka, among others. He has held administrative posts at Shakespeare Theatre Company in Washington, DC, Hangar Theatre in Ithaca, NY, Philadelphia's Wilma Theater and currently serves as a resident director of *Billy Elliot* on Broadway. He is a Drama League Directing Fellow, member of the Lincoln Center Directors Lab and graduate of The College of the Holy Cross in Worcester, MA.

## Matthew Warchus (Original Director)

graduated from Bristol University with a First Class honours degree in Music and Drama. He immediately began a very busy career as a director, which has to date encompassed over 50 major productions (30 award-winning), including five operas and one feature film. He has directed award-winning productions for all the major British companies (including a debut with the Royal Shakespeare Company as the youngest director ever on the Stratford main stage) as

well as five Broadway plays and one Broadway musical. He was Associate Director at the new West Yorkshire Playhouse for the first three years of his career and is currently an Associate Director of The Old Vic Theatre. He is the original director of the phenomenally successful play, *Art*. Productions include *Sejanus: His Fall*, *The Suicide* (Time Out Award), *Coriolanus*, “*Master Harold*”...and the Boys, *Life is a Dream* (TMA Award), *Who’s Afraid of Virginia Woolf?*, *Fiddler on the Roof* (TMA Award), *The Plough and the Stars*, *Death of a Salesman* (TMA Award) with Ken Stott and Jude Law, *Betrayal* and two acclaimed productions of *Peter Pan* (TMA Awards). In the West End: *Much Ado About Nothing* (Most Promising Newcomer Award) with Mark Rylance and Janet McTeer, *The Unexpected Man* with Michael Gambon and Eileen Atkins (five Olivier nominations), *Life x 3* (Evening Standard and Olivier Award nominations), the new musical *Our House* (Olivier Award for Best Musical 2003), *Endgame* (Olivier nomination) with Michael Gambon and Lee Evans, *The Lord of the Rings* (Olivier nomination) at Drury Lane, a new version of the 1960s French hit *Boeing-Boeing* (Olivier nomination) with Mark Rylance, *Speed-the-Plow* at the Old Vic with Kevin Spacey and Jeff Goldblum, *God of Carnage* by Yasmina Reza (Olivier Award, Comedy) with Ralph Fiennes, Janet McTeer, Ken Stott and Tamsin Grieg, and *The Norman Conquests* at the Old Vic. For the Donmar Warehouse, the English premiere of *The Life of Stuff*, and *True West* with Mark Rylance. For Chichester Festival Theatre: *I Am Shakespeare* by Mark Rylance. For the National Theatre: *Volpone* with Michael Gambon and Simon Russell

Beale (Evening Standard Director Award), *Life x 3* (three Olivier nominations) with Harriet Walter, Mark Rylance and Imelda Staunton, and *Buried Child* with M. Emmett Walsh and Lauren Ambrose. For the Royal Shakespeare Company: *Henry V* with Iain Glen (Evening Standard Best Director Award, Olivier nomination), Ben Johnson’s *The Devil is an Ass* with Damien Lewis, *The Unexpected Man*, *Hamlet* with Alex Jennings (Olivier and Evening Standard nominations) which also toured to New York (BAM) and Washington, DC (Kennedy Center) and an ‘American’ version of *The Winter’s Tale* at the Roundhouse in London and in Stratford on Avon. On Broadway: The Tony Award-winning productions of *Art* (winner Tony Award, Play, Tony Award nomination, Director) and *True West* with Philip Seymour Hoffmann and John C. Reilly (Tony Award nomination, Director), *Life x 3* with Helen Hunt and John Turturro, the Roundabout production of Steven Sondheim’s *Follies*, and most recently *God of Carnage* (Tony Award, Play, and Tony Award, Director) and *The Norman Conquests* (Tony Award, Revival). Off Broadway: *The Unexpected Man* at The Promenade with Eileen Atkins and Alan Bates (Drama Desk, Director nomination). His operas, for Opera North, English National Opera, Welsh National Opera, Royal Opera House and Tel Aviv Opera include: *Troilus and Cressida*, *The Rake’s Progress*, *Falstaff* (still in the repertoire after many revivals), and an acclaimed *Così fan tutte*. He directed, co-wrote and co-produced the feature film adaptation of Sam Shepard’s play *Simpatico*, starring Albert Finney, Catherine Keener, Jeff Bridges, Nick Nolte and Sharon Stone.

## Rob Howell (Costume and Scene Design)

has worked extensively in the theatre and opera within the UK and abroad including working at The Royal Court, The Almeida, The Donmar Warehouse, The Royal National Theatre, The Royal Shakespeare Company, Welsh National Opera, The Royal Opera House and The Metropolitan Opera. He received the 2000 Olivier Award for Best Set Designer for *Troilus and Cressida*, *Vassa* and *Richard III*. He was nominated for Best Costume Design in the same year for *Troilus and Cressida* and *Money*, and for Best Set Designer in 1995 for *The Glass Menagerie*, *Chips with Everything* in 1997 and *The Caretaker* in 2001. *Our House* won the 2003 Olivier Award for Best Musical. In 2006, Mr. Howell received an Olivier Award for Best Set Design for *Hedda Gabler* as well as being nominated for Best Costume Design for the same production. For *Lord of the Rings* in Toronto, Mr. Howell received a 2006 Dora Award for Outstanding Costume Design as well as a nomination for Outstanding Set Design. He was nominated for Best Costume Design of a Play in the 2008 Tony Awards for *Boeing-Boeing* on Broadway, Best Costumes Design at the 2009 Olivier Awards for *The Norman Conquests* and was nominated for Best Set Design for *The Norman Conquests* on Broadway in the 2009 Tony Awards.

## Chris Rynne (Lighting Design)

has designed several shows for The Old Globe including *I Do! I Do!*, Sheryl and Harvey White Theatre Opening Gala, *The Price*, *Sight*

*Unseen, The American Plan, Who's Afraid of Virginia Woolf?, Two Trains Running, Lincolnesque* (San Diego Critics Circle Award), *Pig Farm, Trying, Vincent in Brixton* (San Diego Critics Circle Award), *The Lady with All the Answers, The Food Chain, Two Sisters and a Piano, Blue/Orange, Time Flies, Knowing Cairo, Beyond Therapy, The Santaland Diaries* and was the Associate Lighting Designer for *Dr. Seuss' How the Grinch Stole Christmas!* Mr. Rynne has also designed productions for The Old Globe/USD Professional Actor Training Program including *A Midsummer Night's Dream, Much Ado About Nothing, Twelfth Night, All in the Timing, The Winter's Tale, The Two Gentlemen of Verona, Macbeth* and *Getting Married*. His other credits include San Diego Opera, South Coast Repertory Theatre, Madison Opera, Pasadena Playhouse, San Diego Repertory Theatre, Cygnet Theatre, North Coast Repertory, Houston Grand Opera, Diversionary Theatre and Starlight Theatre.

## **Paul Peterson** (Sound Design)

has designed over 75 productions at The Old Globe, including *Lost in Yonkers, I Do! I Do!, The Savannah Disputation, The Mystery of Irma Vep, Cornelia, The Price, Kingdom, Six Degrees of Separation, Since Africa, The Women, Sight Unseen, The Pleasure of His Company, Dr. Seuss' How the Grinch Stole Christmas!, Bell, Book and Candle, Who's Afraid of Virginia Woolf?, Two Trains Running, Hold Please, Restoration Comedy, Pig Farm, The Sisters Rosensweig, Trying, Moonlight and Magnolias, Vincent in Brixton, I Just Stopped By to See the Man, Lucky Duck, The Intelligent*

*Design of Jenny Chow, Blue/Orange, Time Flies, Pentecost, Compleat Female Stage Beauty, The Boswell Sisters* and *Crumbs from the Table of Joy*. His regional credits include Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theater, LA Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theater, Hope Summer Repertory Theatre, Malashock Dance & Company, University of San Diego, San Diego State University and the Freud Theatre at UCLA. He received his BFA in Drama with an emphasis in Technical Design from San Diego State University.

## **Daniel S. Rosokoff** (Stage Manager)

has stage managed several shows at The Old Globe including *Working, Dancing in the Dark* and *Dirty Rotten Scoundrels*. His Broadway credits include *Dirty Rotten Scoundrels, Dr. Seuss' How the Grinch Stole Christmas!, By Jeeves* (by Alan Ayckbourn and Andrew Lloyd Webber) and *Swinging on a Star*. His Off Broadway credits include *Mr. Goldwyn* starring Alan King and touring credits include *Dirty Rotten Scoundrels, The Full Monty, Barry Manilow's Copacabana, Jolson: The Musical* and *Joseph and the Amazing Technicolor Dreamcoat*. His regional credits include productions at Goodspeed Musicals, Long Wharf Theatre, Kennedy Center, Shakespeare Theatre Company, Geffen Playhouse, Pittsburgh Public and Pittsburgh Civic Light Opera.

Mr. Rosokoff is a proud member of the Actors' Equity Association.

## **Annette Yé** (Assistant Stage Manager)

recently was the Assistant Stage Manager for *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *The First Wives Club, Opus*, 2008 Summer Shakespeare Festival, *Dancing in the Dark* and *Hay Fever*. Ms. Yé's regional credits include *Peter and the Starcatchers, Tobacco Road* and *Salsalandia* (La Jolla Playhouse). Her other credits include *9 Parts Of Desire* (Mo'olelo Performing Arts Company) *Honky Tonk Angels, Baby* and *No Way to Treat a Lady* (North Coast Repertory Theatre); *Forbidden Broadway: SVU* (Theatre in Old Town).

## Louis G. Spisto (CEO/Executive Producer)

Lou Spisto directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in ten world premiere plays and nine world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in Southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

## Jack O'Brien (Artistic Director Emeritus)

served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *Phantom*, Fall 2009), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Catch Me If You Can*, *Impressionism* (March 2009) Creator/ Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 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. Honorary

Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

## UNDERSTUDIES

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Gretchen .....	Catherine Gowl
Bernard .....	Steven Marzolf
Gloria .....	Brooke Novak
Gabriella .....	Aubrey Saverino
Berthe .....	Bree Welch

## FOR THIS PRODUCTION Additional Staff

Curtain call staging by James Vasquez

Assistant Director .....	Desha Crownover
Assistant Scenic Designer .....	Sean Fanning
Associate Costume Designer .....	Charlotte Devaux
Assistant Lighting Designer .....	Megan Fonseca
Dialect Coach .....	Ursula Meyer
Stage Management Intern .....	Katherine Schroeder

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# BIRDS-EYE VIEW

TWO FORMER FLIGHT ATTENDANTS TELL IT LIKE IT WAS

Wikipedia has a list of 36 occurrences of “Flight Attendants in Pop-Culture.” The first is Marc Camoletti’s *Boeing-Boeing*.

In the 1960s, when a stewardess appeared in a play or film, it was shorthand for a single, attractive woman with even odds to be spending the night in a hotel. Even Stephen Sondheim, in his breakout 1970 musical, *Company*, gave Bobby-baby a stewardess girlfriend. As Joanne Gordan observes in “Stephen Sondheim: A Casebook,” the “conquest of a ‘stewardess’ is, for audiences who would remember the era, a depiction of a particularly ‘60s kind of fantasy – the suave bachelor seducing a hot ‘stew.’”

Two women who spent the era inside a United Airlines stewardess uniform are Globe Guilders Nancy Brock and Randy Tidmore.

Both trained in Chicago and eventually ended their stewardess careers flying out of Los Angeles. Iowan Tidmore flew for United Airlines from 1947 to 1962, but also worked in the office during the last half of those years. She became a supervisor, handling hiring, customer complaints and inquiries from the media. Brock flew for 35 years, many of them between LA and Honolulu, beginning in 1955.

When they started, stewardesses (they still stumble on the term “flight attendant”) had to weigh in, keep their hair short, and remain unmarried.

“They had to be 21 by the time they went on the line,” said Tidmore. “They had to wear hose, and the seams had to be straight, and wear girdles and high heels all the time. They had to be ladies. If any received

three complaints from passengers, they were out.”

There was an upside, though.

“We used to be celebrities,” Brock said. “We were looked up to. There weren’t very many of us – or many airplanes either. I can remember sitting at the coffee shop in Chicago and having Ed Sullivan, who was sitting at the horseshoe counter, pay for our breakfast. People did that. Women passengers came on with their heels, hats and gloves, and men always wore a suit. The whole atmosphere was first class and we were treated that way, too.”

“You couldn’t be married, but that didn’t mean you couldn’t have an affair with a pilot,” Tidmore smiled. “A lot of my friends were married, but I didn’t know it. One couple – a pilot and stewardess – were married and nobody knew it. They lived in the same apartment building. She lived downstairs and he lived upstairs, with a telephone he could hear from downstairs.”

“Newspapers used to interview me about what stewardesses did,” she continued. “‘Tell us some stories,’ they would say. ‘Are the stewardesses marrying passengers? Are they going out with passengers on every trip?’ Absolutely not! I’d tell them. Our girls don’t do that, you know. And they didn’t. They were not marrying any more than non-flight attendants.”

All that started changing around the time the play is set, with the advances in jets, and unionization.

“When the unions came in, the airline couldn’t say how we wore our hair, or make us wear a girdle or high heels,” said Tidmore.

“That’s true,” agreed Brock.



Randy Tidmore

Nancy Brock

“Although it was still pretty strict. We were still under weight controls. I was still getting weighed in during the 1970s, long after the unions became involved.”

The public image of flight attendants changed, they feel, to something closer to service personnel than celebrities. But, they both feel the profession is finally getting more respect.

“I think the public does think they are service people,” Brock said. “But I think that, more and more since 9/11 and events like the recent landing in the Hudson River, people realize that in-flight people also have a safety responsibility and we’re there to save lives. The perception has gone back up.”

Both remain active in “Clipped Wings,” a social organization for flight attendants that they co-chaired four years ago. The name recalls the days when, “if you got married, your wings were clipped,” Brock said.

[C.G.]

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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 Globe's high quality of artistic programming and award-winning work in the community.

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## Auditions for 2010 Globe Honors are May 1st

Globe Honors is a thrilling new awards program that recognizes and rewards excellence in High School theatre. Students currently in grades 9 - 12 and who have performed in a play or musical at their schools or at another theatre are eligible to compete in the program. This year's auditions will take place on May 1 and the finals will be performed on the Globe stage on May 17. Winners receive scholarships and may be eligible to participate in national-level competitions such as the National High School Musical Theatre Awards (NHSMTA) in New York City.



Executive Producer Lou Spisto with the 2009 Globe Honors participants.

## Introducing two new programs for Elementary and Middle School Students

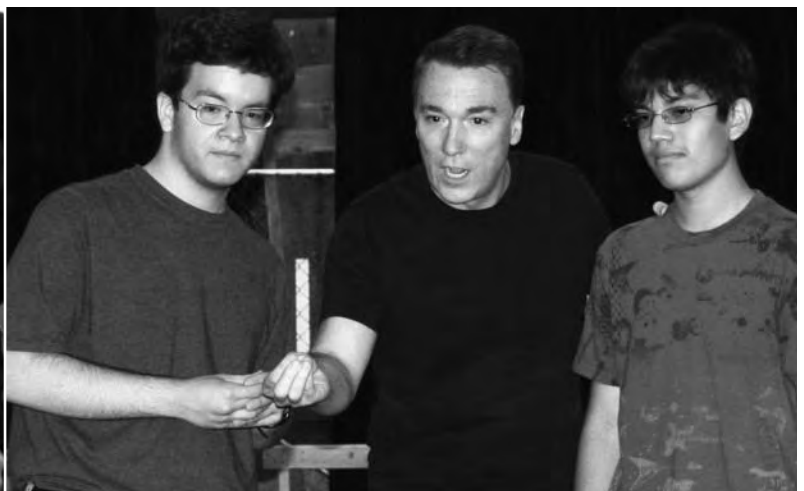
Saturday's Child is a brand-new Creative Dramatics program for children ages four, five and six. These 90 minute workshops take children from storybook to performance while they learn how to use their voices, bodies and imaginations to bring a story to life. Parents return for the last 20 minutes to watch their children perform a short presentation of the story of the day. Creative Dramatics will take place on Saturdays, April 10 and 24, May 8 and 22 and June 5 and 19. Cost per class is \$25.

The Old Globe Middle School Conservatory will begin this summer. Students in grades six, seven and eight will discover new approaches to acting through sessions in voice and speech, movement, stage combat, improvisation and much more. Students will explore all three of The Old Globe's theatres, meet artists and technicians and learn how a professional theatre operates. Students will perform a showcase for parents and friends in Hattox Hall on the final day of class. The Middle School Conservatory will take place July 26 - 30 and August 2-6 from 10: a.m. to 3:00 p.m. Cost per student is \$450.

For more information about the Globe's education programs, please contact Kim Montelibano Heil at (619) 231.1941 x 2145 or [GlobeLearning@TheOldGlobe.org](mailto:GlobeLearning@TheOldGlobe.org).



A young student creates a character.



Patrick Page (center) conducts an acting workshop.

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\*In Memoriam

This list is current as of  
February 12, 2010

**As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.**

To learn more about supporting The Old Globe's artistic, education and community programs, please visit our website at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), call Josh Martinez-Nelson at (619) 231-1941 x2308 or email [AnnualFund@TheOldGlobe.org](mailto:AnnualFund@TheOldGlobe.org).

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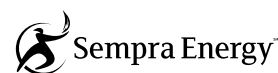
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NATIONAL  
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FOR THE ARTS



Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is supported in part by grants from Chairwoman Pam Slater-Price, Vice-Chairman Bill Horn and The County of San Diego Board of Supervisors.

Boeing-Boeing is funded in part by the San Diego Tourism Promotion Corporation with San Diego Tourism Marketing District Funds.

# Supporting The Old Globe Forever



Craig Noel in 1957

Members of the Craig Noel League are ensuring a successful tomorrow for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. The Endowment Fund and the Planned Giving Society aim to secure the long-term financial health of the Globe, helping it to remain one of the country's leading arts institutions for generations to come. We thank our members for their legacy gifts and urge others to join them in the Craig Noel League.

Earnings generated from the Endowment Fund support the Theatre's growing operating expenses and artistic and education programming, helping to sustain the Globe's high level of artistic excellence. As future generations discover and delight in quality theatre at the Globe, they will have you to thank for its ongoing success.

Gifts of all sizes are welcome. We can advise you on how to leave a lasting gift to the Globe whether it is a cash contribution, a Charitable Bequest in your Will or Living Trust, a Charitable Remainder Trust, Lead Trusts, Gift Annuities, Life Estates, Pooled Income Funds or a number of other available options.

As we celebrate the Globe's 75th Anniversary as a local cultural landmark and national icon, it is time to build for the future. Join those listed below who have chosen to support our Theatre forever! You can help secure the future of The Old Globe – for the next 75 years – and beyond!

## Craig Noel League *Planned Giving Society of The Old Globe*

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\*In Memoriam

For more information on how you may join the Planned Giving Society please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving at (619) 231-1941, x2312 or via email to [bcantuwear@TheOldGlobe.org](mailto:bcantuwear@TheOldGlobe.org).

# SOME ENCHANTED EVENING

The Old Globe celebrated the opening of the Conrad Prebys Theatre Center on Dec. 7, 2009, with a Gala celebration featuring Kelli O'Hara and Paulo Szot from Broadway's *South Pacific*.



Lou Spisto, Ted Sperling, Kelli O'Hara and Paulo Szot



John and Kathryn Hattox



Debbie Turner, Conrad Prebys and Don and Karen Cohn



Harvey White, Kelli O'Hara, Paulo Szot and Sheryl White



Jessie Knight, Jr, Sandy Redman, Marina and Rafael Pastor,  
Joyce Gattas, Joye Blount and Vicky Carlson



Andrew, Ali and Erna Viterbi



Vice-Chairman Bill Horn, Joan Wonsley, Mayor Jerry Sanders,  
Vicky Carlson and Steve Cologne



Marion Ross, Paul Michael and Audrey Geisel

# 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 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.

William Anton	Richard Easton	Joseph Hardy	Katherine McGrath	Steven Rubin	Conrad Susa
Jacqueline Brooks	Tovah Feldshuh	Mark Harelik	John McLain	Ken Ruta	Deborah Taylor
Lewis Brown	Monique Fowler	Bob James	Jonathan McMurtry	Douglas W. Schmidt	Irene Tedrow *
Victor Buono*	Robert Foxworth	Charles Janasz	Stephen Metcalfe	Seret Scott	Sada Thompson
Wayland Capwell *	Ralph Funicello	Peggy Kellner*	Robert Morgan	David F. Segal	Paxton Whitehead
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George Deloy	Harry Groener	Dakin Matthews	Robin Pearson Rose	Don Sparks	G Wood*
Tim Donoghue	A.R. Gurney	Deborah May	Marion Ross	David Ogden Stiers	* in memoriam

## Patron Information

### TICKET SERVICES HOURS

Monday: Closed

Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

**Phone** (619) 231-GLOBE or (619) 234-5623

**FAX** (619) 231-6752

**Email** Tickets@TheOldGlobe.org

### ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

**Phone** (619) 231-1941

**Website** www.TheOldGlobe.org

**Address** The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

### ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or 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 us at Tickets@TheOldGlobe.org.

### UNABLE TO ATTEND?

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

### RESTROOMS AND TELEPHONES

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

### SEATING OF LATECOMERS

Although we understand parking is often at a premium, the

seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

### YOUNG CHILDREN

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

### ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted.

If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

### ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

### PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 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 as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

**Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.**

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 Richard Seer .....**Director of Professional Training**  
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 Roberta Wells-Famula .....**Director of Education**

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 Carole Payette.....**Charge Scenic Artist**  
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