Welcome to our new Sheryl and Harvey White Theatre. I hope you love this new space as much as we do.

We’re thrilled to have this special engagement of Tom Jones and Harvey Schmidt’s *I Do! I Do!* for you as your first experience in our new theatre.

Last summer I spoke with Patrick Page and Paige Davis about future projects we might work on together and learned that they had always wanted to perform *I Do! I Do!* I can’t think of a better housewarming gift than this wonderful beloved musical about marriage starring our favorite real-life married couple, Patrick and Paige.

I look forward to seeing you at our first regular season offering in this great new theatre – *Lost in Yonkers*.

Happy Holidays!

Louis G. Spisto
Executive Producer
I Do! I Do!
A Musical About Marriage

BOOK AND LYRICS BY
Tom Jones

MUSIC BY
Harvey Schmidt

SCENIC DESIGN
Ralph Funicello

COATME DESIGN
Charlotte Devaux

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Diana Moser

MUSICAL DIRECTION BY
Ben Toth

CHOREOGRAPHY BY
James Kinney

DIRECTED BY
Richard Jay-Alexander

I Do! I Do! is presented through special arrangement with Music Theatre International (MTI).
(Original on Broadway by David Merrick
Originally Directed by Gower Champion

This story covers fifty years of marriage beginning in 1898.

December 11 - 20, 2009
Sheryl and Harvey White Theatre

Act 1
Prologue....................................................................................................................................................Agnes and Michael
Goodnight..................................................................................................................................................Michael
I Love My Wife ..............................................................................................................................................Michael
Something Has Happened..................................................................................................................Michael
The Waiting Room ....................................................................................................................................Agnes
Love Isn't Everything ..........................................................................................................................Michael
Nobody's Perfect ....................................................................................................................................Michael
A Well Known Fact ...................................................................................................................................Michael
Flaming Agnes ........................................................................................................................................Agnes
The Honeymoon Is Over ....................................................................................................................Agnes and Michael

Act 2
Where Are The Snows? ................................................................................................................................Agnes and Michael
My Cup Runneth Over ..........................................................................................................................Michael
When The Kids Get Married ...............................................................................................................Agnes and Michael
The Father Of The Bride .....................................................................................................................Michael
What Is A Woman? ................................................................................................................................Agnes
Someone Needs Me ..................................................................................................................................Agnes
Roll Up The Ribbons ............................................................................................................................Agnes and Michael
This House ..............................................................................................................................................Agnes and Michael

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

Welcome to our beautiful new theatre and education facility! You are among the first audiences to experience The Old Globe’s stunning state-of-the-art arena stage as we present this special engagement of I Do! I Do! With the opening of this new facility, the Globe enters a new era in its history. The re-designed arena theatre will give our artists and audiences the chance to experience many more exciting creative opportunities than ever before, while the education center, housed on the upper level of the building, will provide a much-needed home to the Globe’s award-winning literacy and theatre programs, designed to reach tens of thousands of children and adults each year.

To everyone who has supported the Globe during the Capital Campaign which allowed the Conrad Prebys Theatre Center to go from vision to reality, I say thank you, again. And from the Globe’s Board of Directors, staff and artists, I wish you and your families a happy holiday season and prosperous New Year.

Donald Cohn, Chair, Board of Directors

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of $1 million or more to this organization. These major contributions have been designated for artistic projects, endowment and facilities, and help The Old Globe remain one of our country’s great theatre institutions.

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

Funded in part by the San Diego Tourism Promotion Corporation with San Diego Tourism Marketing District Funds.
About the Production

A Dynamic Duo: Tom Jones and Harvey Schmidt
Nancy Rosati interviews the Musical Theatre Legends

NR: You discovered that fact in college, and that’s when the two of you met?
TJ: Yes. Neither of us wanted to be writers, even in college. I was a director and he was an art student. We got the chance to do a college musical. I got the chance to direct it. It paid money. The scripts and the scores I got were just terrible and I thought, “I can do better than this.” I’ll just get this talented guy (indicating Harvey) on the phone and indeed we wrote this college revue. It was a traditional title that they did every year called Time Staggers On.

Harvey Schmidt: It was a play on the newsread Time Marches On.

TJ: Even though we didn’t want to be writers, our show was such an incredible success that it was just astonishing to us. In all of my years there, I’d never seen anything like this. We were in a 1,200 seat house and they sold it out. They sold out the aisles. They sold out the windows. They opened the windows so people could gather outside.

HS: We’ve never had a bigger hit.

TJ: That’s right. Our college friends think we’ve been going downhill ever since. Then we went in the Army and we were going on about our own careers. But something about all that just haunted us — the success and the fun of doing it. So we started writing songs by mail.

HS: Tom would send me these lyrics and there was a stage there. I’d get out on the stage and I’d sing and dance working on these songs, alone in this theater. It couldn’t have been more perfect.

NR: Does Tom still write the lyrics first?
HS & TJ: (simultaneously) We work both ways.

HS: You get a richer score that way.
TJ: And very often we sort of “cross pollinate.” In other words, I’ll have a title and part of a song. I’ll give it to Harvey and he will fill it out with the music. Then it will come back to me for lyrics and it will go back and forth.

TJ: I saved whatever meager money I got and waited for Harvey to get out. Our friend, Word Baker, had a wife and two kids and another one on the way. He had gone to teach at Auburn College in Alabama. We had this plan that we were going to put together a revue of comedy songs and material. We would all group together and go to New York and take it by storm. It was a revue called Portfolio. We came to New York but we never could get the financing to do it, although a lot of the material caught the attention of some of these revue people.

Harvey immediately had a very successful career as a commercial artist — one of the top in America. Meanwhile, I was working in book stores and teaching a little drama group at St. Bartholomew’s. We began to do material for Julius Monk’s Upstairs/Downstairs and for the Shoestring Varieties and things like that. We began to work on a show called Roadside. We wrote five or six songs. We couldn’t get the rights to it. I also didn’t have enough skill to solve the problems of the book so we put it aside. We started working on this play based on something by [Edmond] Rostand. We couldn’t get that to work, although we worked on it for several years. It just wouldn’t work finally Word Baker said, “I get a job directing three one-act plays at a summer theater that Mildred Dunnock runs, using the stage at Barnard College. She said I could do one of them as a musical. If you can take that Rostand thing you’ve been working on and write it as a long one-act musical in three weeks, I can give you a production three weeks after that.” We threw out everything we had except a song called “Try to Remember” and went back to the original play. We’d been trying to do this in the style of Rodgers and Hammerstein, which we didn’t know how to do, and which this little innocent play couldn’t sustain. We decided, “What the heck. It’s never going to get put on anyway” so we did all the things we liked in the theater — all the presentation things, the commedia dell’arte, the Shakespeare, the Oriental theater, the invisible prop man sprinkling snow — everything that used the imagination, a celebration of theatricality. We put it on and lo and behold we get offers from three different producers. We chose Lore Noto. It took eight months to raise the $15,000 that it took to put on the show. Then it opened...

NR: And look what happened.
TJ: Exactly. It could just as easily have disappeared and been gone forever. It could have disappeared after opening, even though Jerry Orbach was dynamite. The whole company was wonderful but the first couple of notices were cool and there was some real serious talk about closing it on opening night. Nobody would ever have heard of it again.

The Life Fantastic: After The Fantasticks

After The Fantasticks premiered Off Broadway in 1960, and then ran for 17,462 performances for 42 continuous years. Tom Jones and Harvey Schmidt continued to write musicals that pushed out the boundaries of the American musical theatre.

They next wrote two shows for the formidable producer David Merrick, perhaps the last of a breed of larger than life showmen. The first, 110 in the Shade (1965), which ran for 330 performances. The second was I Do! I Do! (1966) which broke Broadway musical conventions by having only two performers. It helped that those two performers were reigning Broadway superstars Mary Martin and Robert Preston. It ran for 560 performances.

What followed next were a series of musicals that harkened back to the simplicity of The Fantasticks but with increasingly more serious content. With Celebration (1969) Jones and Schmidt experimented with the idea of the theatre as fellow dreamers. The Brachian techniques and forms of story telling, they set Orphan, an optimistic youth, against Edgar Allen Rich, a wealthy old man, in a tale about money, corruption and love. Celebration ran for 109 performances.

After Celebration, Jones and Schmidt looked for an alternative to Broadway and found a building just off Eighth Avenue in New York, literally, off Broadway. There they developed a number of shows, four of which they showed to the public. One of those was Philemon (1975) which was styled like a medieval morality play. It takes place in Antioch at the height of the Roman Empire. The Romans hire a clown to disguise himself as a priest called Philemon to lead the Christians underground and then massacre them. To atone for his sins, the clown ultimately becomes a martyr. Philemon moved Off Broadway for six weeks and won an Outer Critics Circle Award.

909-990-2000 TalkinBroadway.com,
A project of www.TalkinBroadway.org, Inc.
Jeffrey Cordova in her first collaboration with experience with the show), which spent Austin Music Theatre, Puck in
Poole in 
Shakespeare
Sweet Charity the first national Chicago as Cyrano
Beast
Christmas!
(Outer Critics Circle nomination); The
Broadway credits include Henry VIII in
Bergerac
and the most recent revival of
Stokes Mitchell, and Mandy Patinkin, with
TFP
the latter two having also been telecast on PBS. This past year, Mr. Kinney debuted an
Carnegie Hall, at The White House and
danced with Liza Minnelli on “Rosie Live” on
Cinema since 1977 in the original cast of
INDIA: The Price, Kingdom, Since Africa, Whafs About
San Diego Critics Circle “Craig Noel” Award! His
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San Diego’s Good Time Charlie, Star in The Lion King, Deuce
Brutus in Julius Caesar with Denzel
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companies, performing with the famed
Paul Garmagan, with the Royal Philharmonic Orchestra. The production was performed at Lincoln Center’s Clark Theater and generated enough excitement, that Director Pamela Ardol asked Mr. Kinney to continue developing the piece and return for another showcase at the Alvin Alley Dance Theater, expanding the piece to include the Gehrmann music which completed the suite, this time with 12 dancers and calling the piece, March. He was immediately approached by the prestigious New Jersey Ballet to put it on their Company, and is now in a three-year run repertory run. Mr. Kinney served as Associate Choreographer to Donna McKechnie to create dances and musical numbers for this summer’s production of Guys and Dolls at the legendary Hollywood Bowl. He also just completed work on the NYMF production of Cross That River, again, working with McKechnie and on and off Broadway and for many theatres across the country, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theatre, A Contemporary, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theatre, Denver Center Theatre Company, The Shakespeare Theatre, Guthrie Theatre, South Coast Rep, Oregon Shakespeare Festival, Los Angeles Music Center, Huntington Theatre Company, Intimiate Theatre, Stratford Festival in Ontario, The Royal Shakespeare Company, LA Opera and San Diego Opera. He currently holds the position of Powell Chair in Set Design at SDSU.

Charlotte Devaux
(Costume Design)

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Do you ever wish you had the opportunity to meet the artists who appear at The Old Globe?

If your answer is, “I Do! I Do!”, then we invite you to make a gift to The Globe’s Annual Fund before the end of the year. Annual Fund donors at the Gold level ($500) and higher receive complimentary admission to one or more of our exclusive “Meet the Artist” events, featuring Globe artists such as Sandy Duncan, Jack O’Brien, Mare Winningham and Patrick Page.

The “Meet the Artist” series is just one of the many exciting benefits you’ll enjoy when you give to the Annual Fund.

For more information about donor benefits or to make a gift, please contact Development Manager Josh Martinez-Nelson at (619) 233-1941 x2308 or jmartinez@TheOldGlobe.org.
**Education**

master class with a master

His year’s group of Summer Shakespeare Intensive participants had a unique opportunity to work with the professional actors of the Globe’s Summer Shakespeare Festival. In addition to rehearsing for their very own production of Pericles, Prince of Tyre, the students were able to attend the Festival productions of Cyrano de Bergerac, Twelfth Night and Coriolanus. One of the keys to the annual program’s success is the inspiration the students receive while taking part in workshops with the very actors they’ve seen performing on stage.

Patrick Page is a superb example of an actor who is not only a master of his craft, but has enormous heart. His portrayals of Cyrano de Bergerac and Malvolio in Twelfth Night were finely detailed and fully realized performances that embodied the art of generous acting. While on stage, he is completely present in each moment, acutely aware of and listening to the other actors. Delivering a powerful performance is one thing; teaching another actor is yet another. Patrick is adept at both.

Patrick began his workshop with the Summer Shakespeare Intensive students by facilitating a simple group exercise. While standing in a large circle, Patrick handed a student a soft ball of Play-Doh. The student was instructed to look across the circle, Patrick handed a student a soft ball of Play-Doh. The student was instructed to look across the circle and toss the ball to that person. As the ball was tossed gently from student to student, Patrick emphasized the importance of establishing a connection. As more balls were added to the exercise, concentration and connection became of utmost importance.

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A generous actor is one that is open to sharing the stage with his fellow actors. He listens openly and intently and responds with a genuine desire to communicate something of importance. Without generosity, the actor may not create a believable character and instead deliver a superficial performance that fails to resonate with the audience. Real depth comes from real listening – which, in turn, comes from an open heart.

"I understood that emotion really is such an important element to making a character real. Patrick said, 'The foundation of acting is the reality of doing.'"

Patrick Page's exercise illustrated the importance of being fully present in each moment while on the stage. A moment of shared understanding between two actors is also a moment that an audience is touched. Without that understanding, an actor is simply reciting lines.

Once the students were warmed up, he led them through a series of activities that focused on the "reality of doing." The students performed short scenes in which they worked on being completely focused on their objective (what the character wants to achieve). No small task. Patrick guided them gently toward better performances. His clever use of real-life examples opened the student’s eyes and taught them an acting lesson they’ll never forget.

The students were thrilled when Patrick welcomed surprise guest Paige Davis to the workshop where she added her own unique talents to the proceedings. A skilled performer in her own right, Paige is no stranger to The Old Globe’s education activities. She generously gave her time and expertise to the 2009 Globe Honors contest. Paige Davis is an inspiration to the many talented students who vied for top honors in the program. Her graciousness helped to make nervous contestants feel welcome and safe as they stepped out to perform on the Globe stage.

The Old Globe has benefited greatly from the talents of Patrick Page and Paige Davis. Just ask any of the high school students whose lives have been touched by this marvelous pair. They’ll tell you that they will forever be grateful for the time Patrick and Paige devoted to help them grow as actors, and people – a gift of generosity.

"Patrick is a natural teacher."

A simple ball-tossing exercise can be fun and silly or be serious business. When done in the training of actors, it is serious indeed. “Actors, this is acting,” said Patrick at one point during the exercise. “If you cannot do this, you cannot act.”

"I understood that emotion really is such an important element to making a character real. Patrick said, 'The foundation of acting is the reality of doing.'"
Annual Fund Donors

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 a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Email Tickets@TheOldGlobe.org

Administration Hours

Monday - Friday: 9am - 5pm
Phone (619) 251-1941
Website www.TheOldGlobe.org
Address The Old Globe
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San Diego, CA 92112-2171

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Restrooms and Telephones

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones are available upon request. Please ask an usher.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., available upon request.

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 will 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.

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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) 251-1941 x242 for information/reservations.

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