performances
at the SHERYL AND HARVEY WHITE THEATRE
AUGUST 2010

THE LAST ROMANCE
Welcome to THE OLD GLOBE

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 of 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 individual and institutional tax-deductable donations.

The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

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

In 1987, The Old Globe/University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.

How lucky we are to have Marion Ross and Paul Michael back at the Globe in this wonderful new play, The Last Romance! Last year, as we were planning this special 75th Anniversary season, Marion and Paul approached me about bringing The Last Romance to the Globe. At that time, it had been in development and scheduled for a first production in the Midwest. Playwright Joe DiPietro (recent winner of two Tony Awards) had met Marion when he came to the Globe to see her in the Craig Noel - directed production of his play Over the River and Through the Woods. At that time she asked him to write a play for herself and her life-partner, Paul.

On stage and off Marion has played many different roles over the years and even with her incredible success on television and in Hollywood, has remained a close and loving Globe family member. She has been unselfish with her time and has helped raise funds and even recently “reigned” over two Open Houses as Elizabeth I. Most recently she was the honorary chair of our 75th Anniversary Gala. Now she’s back on our stage.

The Last Romance is a tribute to Marion and Paul and finding love at any point in life. It is a tale of love in the autumn years of the characters as well as an opportunity for Marion and Paul, who have been together “in real life” for many years to play together again on stage in the great tradition of other actor couples like Hume Cronyn and Jessica Tandy and Alfred Lunt and Lynn Fontanne.

Joining them is another Globe veteran, Patricia Conolly, one of the most respected actors on any stage, a fantastic young singer named Joshua Jeremiah and, making his Globe debut, a cute canine named Stewart.

I’m sure you’ll be delighted by this story and these great actors who inhabit this world.

Louis G. Spisto
Executive Producer
THE LAST ROMANCE

BY

JOE DIPIETRO

PERFORMANCES

THE OLD GLOBE PRESENTS

THE LAST ROMANCE

BY

JOE DIPIETRO

PERFORMANCES

THE LAST ROMANCE

BY

JOE DIPIETRO

SCENIC DESIGN

Alexander Dodge

COSTUME DESIGN

Charlotte Devaux

LIGHTING DESIGN

Chris Rynne

SOUND DESIGN

Paul Peterson

STAGE MANAGER

Lavinia Henley

DIRECTED BY

RICHARD SEER

The premiere production of The Last Romance was presented by Dennis D. Hennessy and Richard Carrothers at The New Theatre, Overland Park, Kansas.

The Last Romance is produced by special arrangement with the Gersh Agency, 41 Madison Avenue, 33rd Floor, New York, NY 10010.

Sheryl and Harvey White Theatre

July 30 - September 5, 2010

CAST OF CHARACTERS

(in order of appearance)

THE YOUNG MAN ...................................................... Joshua Jeremiah
RALPH BELLINI .......................................................... Paul Michael
ROSE TAGLIATELLE .................................................. Patricia Conolly
CAROL REYNOLDS ..................................................... Marion Ross
PEACHES ............................................................... Stewart
Stage Manager ....................................................... Lavinia Henley

SETTING

Hoboken, New Jersey

TIME

The present

There will be one 15-minute intermission.

PRODUCTION STAFF

Production Assistant ............................................... Marie Jahelka
Original Music Supervisor ........................................... Mark Ferrell
Assistant Director ..................................................... Camilla Monroe
Assistant Scenic Design ............................................. Sean Fanning
Assistant Costume Design ......................................... Michelle Souza
Vocal and Dialect Coach ............................................. Jan Gist

The actors and Stage Manager 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 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.
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
Kathryn Hattox
Karen and Donald Cohn

$2,000,000 or greater
Viterbi Family Foundation

$1,000,000 or greater
California Cultural and Historical Endowment

Estate of Dorothy S. Prough
The Rivkin Family
Estate of Beatrice Lynds
Audrey S. Geisel/San Diego Foundation Dr. Sears Fund
Mr. and Mrs. Victor H. Ottenstein
Mrs. Helen Edison
The Stephen & Mary Birch Foundation
The Kresge Foundation

Globe Ambassadors

The Globe Ambassadors are Circle Patrons with a special mission. In addition to generously contributing major gifts to the annual fund and enjoying special benefits, Globe Ambassadors have demonstrated dedicated interest in the Theatre’s artistic projects and its educational and community programming. Through the Ambassadors program, members attend “insider” luncheon meetings with Globe leadership to stay current with the issues affecting the organization throughout the year. We are grateful to our Ambassadors for their advocacy in the community on behalf of The Old Globe.

Lawrence G. Allredridge and Dawn Moore
Paul Black
Dr. and Mrs. Edgar D. Carmel
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Mary H. Clark
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R. Patrick and Sharon Conwell
Susan B. Cowell
Gigi and Ed Creamer*
Elaine and Dave Darwin
Darlene G. Davies*
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Nina and Robert Doede
Marion Eggertsen
Bernard J. Eggertsen and Florence Nemkov

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Paul Harter
Gordon Luco (1921-2006)
Dolly Poel (1921-2007)
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Hon. Pete Wilson

GREAT SESSIONS DIRECTORS
Garet B. Clark
J. Dallas Clark (1913-2005)
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914-2002)
Delza Martin (1915-2005)
Patsy Shumway

EMERITUS DIRECTORS
Garet B. Clark
J. Dallas Clark (1913-2005)
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914-2002)
Delza Martin (1915-2005)
Patsy Shumway

*Executive Committee Member

HONORARY DIRECTORS
Mrs. Richard C. Adams (1912-2005)
Clair Burgener (1921-2005)

Mrs. John H. Fox (1908-2005)
Audrey Geisel
Paul Harter
Gordon Luco (1921-2006)
Dolly Poel (1921-2007)
Deborah Szekely
Hon. Pete Wilson

*Executive Committee Member

For additional information or how you may become a Globe Ambassador please contact Marilyn McAvoy, Major Gifts Director, at (619) 231-1941 ext. 2309 or mmacavoy@TheOldGlobe.org.

SAVE THE DATE!
Opening night of Neil Simon’s BROADWAY BOUND including an exclusive dinner in Hattox Hall.
Friday, September 24
Limited availability.
Circle Patrons will receive invitations in August. To receive an invitation or more information about becoming a Circle Patron, please contact Marilyn McAvoy Bergman at (619) 231-1941 ext. 2309.
Marion Ross looks back at her storied career

Marion’s Memories

The Marriage Proposal

The Old Globe (1948)

The bearded man was a Belgian actor named Niko de Tachtvinville. He was this bombastic, wonderful guy at the Globe when it was still a community theatre. I loved all those people. I was 19 and we won prizes in a San Diego Little Theater one act play contest. We took the show on tour to La Jolla Playhouse, La Mesa Playhouse and the Coronado Playhouse. It was my first taste of success.

Pygmalion

San Diego State University (1949)

When I was about 13 years old, I wanted to become an actress. I was cast in all the leads in so many shows because I could do accents. It was almost too much! They would say, “We’re not going to use Marion in Pygmalion,” but because I could do that Cockney accent, they gave me the part. Because I could do that Cockney accent, they gave me the part.

School for Wives

The Old Globe (1953)

We performed School for Wives in Ford’s Tavern, a really little makeshift place. There was nothing grand about it. And now I get to perform in the beautiful new White Theatre with all sorts of technical capabilities. We’re going to make magic!

Happy Days

(1952-1984)

“Happy Days” ran for 11 seasons and it has never stopped running. Some series end and are gone forever, but this one just goes on and on. There is a younger generation that doesn’t know me — in the end even my mother wouldn’t recognize me! It was thrilling to be at Paramount. You would walk into the dining room and all the big stars were having lunch. All of that’s gone now. It’s amazing, within my lifetime... all of that’s gone. For premiers, we were sent upt to Edith Head to be given an evening gown. Then they would make you up, arrange a date, put you in a limousine and send you to the premier. Dawn Hollywood Boulevard you’d go, the lights would be streaking across the sky outside of Grauman’s Chinese Theatre and you’d step out onto the red carpet and the fans would all scream. “It’s nobody!” Now I’ve come full circle and have my own star on the Hollywood Walk of Fame. (Above, with Clark Gable in Teacher’s Pet and Cary Grant in Operation Petticoat.)

Journey to Jerusalem

Pasadena Playhouse (1955)

In Journey to Jerusalem, Sylve Drake (the mother of Robert Drake, the Globe’s Director of Production) played the Boy Jesus and I was the Virgin Mary. Sylve later became the drama critic for the Los Angeles Times. Thanks to Craig Noel, a talent scout came to see the show and that’s how I got my contract with Paramount.

Arsenic and Old Lace

Broadway (1947)

During this period I had met and fell in love with Paul Michael. I was on Broadway in Arsenic and Old Lace with Jean Stapleton, who had done 80% of my make-up with Paul. When I told him that I was going to New York, he opened up his arms, I walked right into them. I just thought he was the greatest man I’d ever met. The director would scold us. “I’m talking to you two, come on!” I didn’t care one thing about the play although it was quite wonderful. This summer is going to be so much fun that we’ll have to remember to also do the play! Paul and I have now been together for 22 years. Somebody recently asked me, “How do you feel about acting together?” I said, “On stage, Paul has to watch out for himself. "Look out, baby!"

Edwin Booth

Broadway (1958)

This was my first Broadway experience. José Ferrer was the star and I played Asia Booth. His sister When Asia was asked how her brother, John Wilkes Booth, killed the President, my one line was: “A bullet.” I said I needed a few more lines than that! I was mad for José Ferrer—he was fantastic. Some Green was in it, too. We didn’t do well in New York. José would come out and talk to the audience and beg them to tell their friends to see this play. On opening night we went up all night, to Sanders and stayed up all night, (above left, Marion Ross and José Ferrer.)

Happy Days

(1952-1984)

“Happy Days” ran for 11 seasons and it has never stopped running. Some series end and are gone forever, but this one just goes on and on. There is a younger generation that doesn’t know me — in the end even my mother wouldn’t recognize me! It was thrilling to be at Paramount. You would walk into the dining room and all the big stars were having lunch. All of that’s gone now. It’s amazing, within my lifetime... all of that’s gone. For premiers, we were sent upt to Edith Head to be given an evening gown. Then they would make you up, arrange a date, put you in a limousine and send you to the premier. Dawn Hollywood Boulevard you’d go, the lights would be streaking across the sky outside of Grauman’s Chinese Theatre and you’d step out onto the red carpet and the fans would all scream. “It’s nobody!” Now I’ve come full circle and have my own star on the Hollywood Walk of Fame. (Above, with Clark Gable in Teacher’s Pet and Cary Grant in Operation Petticoat.)

What Paramount initially liked about me was that I was this kind of natural country girl. Then they reshaped my lips and my eyebrows, fixed me up with lots of makeup, put up my hair — I’m pretty sure it’s why they said I wasn’t a star. For premiers, we were sent upt to Edith Head to be given an evening gown. Then they would make you up, arrange a date, put you in a limousine and send you to the premier. I was mad for José Ferrer — he was fantastic. Some Green was in it, too. We didn’t do well in New York. José would come out and talk to the audience and beg them to tell their friends to see this play. Opening night we went up all night, (above, Marion Ross and José Ferrer.)
I’ve been in the business for 66 years and no one had ever written a play for me, for or for Marion. During the period that Joe DiPietro was writing The Last Romance, he would ask me questions about my life. It turns out there is a lot of “me” in the character of Ralph Bellini. I, too, had wanted to be an opera singer and eventually did sing for the Metropolitan Opera. They wanted me to sing comprimario roles but my friends advised me against taking the jobs because I’d be stuck in those roles and never get anywhere.

I was walking through Times Square one day after I had finished a voice lesson and ran into a friend from my hometown in Rhode Island. He had come to New York because he wanted to be on Broadway. He said, “I have an audition. Come with me and then we’ll go have coffee.” At that time I didn’t know anything about Broadway. The audition was at the Shubert Theatre. I listened to the singers and thought, “I could do that! What do they pay?” My friend said $87.50 a week was the Broadway minimum. This was in 1956. I said, “Wow, I’m paying $75 a month for my apartment. I could do that! What do they pay?” My friend called Shirley Rich, the casting director. She told me they had 1956 and that show is. John Kander and Fred Ebb wrote the songs and Hal Prince directed it. I wanted to be in Zorba very badly so I called Shirley Rich, the casting director. She told me they had already filled all of the important roles but I went to a chorus call so Hal Prince could hear me sing. I walked out on stage and I really looked Greek. Hal said, “If you can sing you’re in the show.” And boy did I sing! During that time I auditioned for an opera for PBS called From the House of the Dead by Leoš Janáček based on the Dostoevsky novel. It was going to be filmed in Boston for about two weeks. I asked Hal to let me out of Zorba for two weeks and he refused. PBS said, “We’ll shoot around you and pick you up every morning, drive you to Newark Airport for the shuttle to Boston, shoot the opera during the day and fly you back to do Zorba at night.” So I shuttled back and forth, and when the opera aired on television it was a big success. These are just a few of the showbiz memories that I cherish. There’s a Sir Walter Scott quote and that sums up for me what The Last Romance is about: “One crowded hour of glorious life is worth an age without a name.” As I look back upon my many crowded hours on the stage, I think those were the best years of my life.

Melina Mercouri, and did Do Re Me with Phil Silvers and Nancy Walker. It was a lot of fun.

One day Jerry Robbins called me and said, “I’d like you to do a reading for a backer’s audition.” I went to the Broadway Theatre and one of the potential backers was Hal Prince and the show was Fiddler on the Roof. In the reading I played Lazar Wolf, the butcher. I said to Jerry, “Boy, I’d like to be in this show.” He said, “Look, it’s a Jewish play and it’s not going to go far because of its limited appeal. You’re doing Tovarich — Vivien Leigh’s going to run forever. Stay where you are.” Well, Vivien got sick. They tried to replace her with Eva Gabor but it didn’t work out. Tovarich closed and Fiddler ran for six years. I finally got to play Teyve and went on to perform the role over a thousand times in theatres across the country. I loved that show. I had seen Zero Mostel do it and I shamelessly stole everything he did.

When I did Zorba on Broadway, I didn’t play the lead. Herschel Bernardi did. People don’t appreciate how good that show is. John Kander and Fred Ebb wrote the songs and Hal Prince directed it. I wanted to be in Zorba very badly so I called Shirley Rich, the casting director. She told me they had already filled all of the important roles but I went to a chorus call so Hal Prince could hear me sing. I walked out on stage and I really looked Greek. Hal said, “If you can sing you’re in the show.” And boy did I sing! During that time I auditioned for an opera for PBS called From the House of the Dead by Leoš Janáček based on the Dostoevsky novel. It was going to be filmed in Boston for about two weeks. I asked Hal to let me out of Zorba for two weeks and he refused. PBS said, “We’ll shoot around you and pick you up every morning, drive you to Newark Airport for the shuttle to Boston, shoot the opera during the day and fly you back to do Zorba at night.” So I shuttled back and forth, and when the opera aired on television it was a big success. These are just a few of the showbiz memories that I cherish. There’s a Sir Walter Scott quote and that sums up for me what The Last Romance is about: “One crowded hour of glorious life is worth an age without a name.” As I look back upon my many crowded hours on the stage, I think those were the best years of my life.

I had never written a play for specific actors before and it’s sort of terrifying, because what if I write a lousy play? What if I spend several months pouring my heart into a new piece and then give it to the actors (who happen to be dear friends) and they don’t like it? Would they politely turn it down? Or, worse, would they feel obligated to do it anyway and I’d be the writer of a lousy play for two great actors? Panicked by this and other thoughts, I couldn’t write a word for months and months. Marion would occasionally call and sweetly ask, “So how’s that new play coming?” and I’d stammer sweetly, “Um, it’s going well.” It was going well.

At that time I didn’t know anything about Broadway. The audition was at the Shubert Theatre. I listened to the singers and thought, “I could do that! What do they pay?” My friend said $87.50 a week was the Broadway minimum. This was in 1956. I said, “Wow, I’m paying $75 a month for my apartment. I could do that! What do they pay?” My friend called Shirley Rich, the casting director. She told me they had already filled all of the important roles but I went to a chorus call so Hal Prince could hear me sing. I walked out on stage and I really looked Greek. Hal said, “If you can sing you’re in the show.” And boy did I sing! During that time I auditioned for an opera for PBS called From the House of the Dead by Leoš Janáček based on the Dostoevsky novel. It was going to be filmed in Boston for about two weeks. I asked Hal to let me out of Zorba for two weeks and he refused. PBS said, “We’ll shoot around you and pick you up every morning, drive you to Newark Airport for the shuttle to Boston, shoot the opera during the day and fly you back to do Zorba at night.” So I shuttled back and forth, and when the opera aired on television it was a big success. These are just a few of the showbiz memories that I cherish. There’s a Sir Walter Scott quote and that sums up for me what The Last Romance is about: “One crowded hour of glorious life is worth an age without a name.” As I look back upon my many crowded hours on the stage, I think those were the best years of my life.

Marion is such a warm, open presence, both on stage and off. I thought if I wrote a woman who was closed-in many ways, the audience would see Marion in a new way. And Paul has such a booming, operatic voice — he got his start in the chorus of Broadway musicals — I thought it’d be great to make his character an opera fanatic who could surprise us by singing towards the end of the play. They also are both dog lovers (like me), so dogs play an important part in the show. Once I hooked into this concept of writing some of their personal interests into the play, the play wrote very easily.

We did the first reading of The Last Romance at their home in Los Angeles. They invited 20 or so friends and simply sat around and read the play. The response was incredibly encouraging and afterwards I rushed home to do some rewrites. Every time Paul, Marion and I met, they would read the rewrites out loud to me and we would discuss it. They are the best artistic collaborators a writer could hope for — freely sharing their ideas without ever being closed off to other input. And may I just add how thrilled we all are to be working together at The Old Globe again. It’s really the happiest ending possible for this play.
PATRICIA CONOLLY (Rose Taglialatte) first appeared at The Old Globe in 1988’s Don Quixote and has returned regularly. Mr. Jeremiah performed the role of Aldorino in La Cenerentola as well as several other roles with the San Diego Opera. Prior to Glaglows Opera, he was a Filene Young Artist at Wolf Trap Opera Company and performed with the Spoleto Festival USA in Gianni Schicchi and Falstaff. Opera Young Artists Program, Mr. Jeremiah performed the title roles of Gianni Schicchi and Falstaff, as well as Sam inTrouble in Tahiti. Other roles performed include Silvia in Pagliacci, Guglielmo and Don Alfonso in Cosifor fun tutte, Leopoldino in Don Pasquale, Peter in Hansel and Gretel, Griseldis in The Voyage of Edgar Allan Poe and Sid in Albert Herring. On the concert stage, he has most recently performed the music of Victor Herbert at Lincoln Center’s Alice Tully Hall. He has also been heard in Bootlegger’s Ball (Yakima Symphony Orchestra and the Aweiro Orchestra of Portugal), Harry G. “Mussie” (Great Falls Symphony), Caramo Buruna (University of Cincinnati) and the Nielsen Symphony No. 3 (Cincinnati Symphony Orchestra).

Paul Michael (Ralph Balini) has appeared in productions on Broadway, Off-Broadway, on film and television, and in a diverse career that began with the 1956 Broadway musical Ball. Are Running starring Judy Holliday and continued with the Off-Broadway Up, 12 Daughters, B.C. Do’n Me, Towarick, Breakfast at Tiffany’s, Ilia Darling, Fade Out-Fade In, Arturo Ui, The Man of La Mancha and Miss juliet. He also compiled 1,000 performances as Tynec in Fiddler on the Roof throughout the country. Mr. Michael has performed with such legendary stars as Vivien Leigh, Jean-Pierre Aumont, Ginger Rogers, Don Ameche, Phil Silvers, Royal Dano, Christopher Plummer, Peter O’Toole, Marilyn Maxwell, Melina Mercouri and Rock Hudson. He has also been heard in the movies Superman, Grandma SquarePants on SpongeBob SquarePants and Mr. Lapat on “Handy Man.” He has also been heard in the movies Superman, Miami后再到 Minnesota and after college at San Diego State University. He has begun her career at under contract to Paramount Studios, in the 1955s with live TV at CBS in “Life with Father.” She is proud of performing with Noel Coward in Blythe Spirit, live at CBS, with Mr. Noel, Claudette Colbert and Lauren Bacall. She has received many honors including the SDSA Morton Board Distinquished Alumna Award, the renaming, and dedication of the Marnon Ross Performing Arts Center in Albert Lea, and the first honorree on Hennepin Avenue Theatre District Walk of Fame in Minneapolis. In 2001, she received a star on the Hollywood Walk of Fame. She has previously appeared with Paul Michael in Joe DiPietro’s Over the River and Through the Woods, Brefoot in the Park, Love Letters and The Last Romance.

Moxie Ross is known for millions of fans for her 22-year portrayal of C. on “Happy Days.” Ross is an Associate Artist of The Old Globe. For his portrayal of Mr. Judd, he has appeared in numerous productions on the Globe stages. She received critical acclaim for her Broadway and National Tour, with Jean Stapleton, in Arsenic and Old Lace and The National Tour of Steel Magnolias. She also stars in the acclaimed television series brooklyn Bridge for which she was twice nominated for an Emmy and was a two-time winner for Best Comedy Actress of the year by Viewers for Quality Television. She won a Grammy, two major Off-Broadway awards, in Rosie in the movie The Evening Star with Shirley MacLaine. She has played Drew Carey’s mother on “The Drew Carey Show,” the feisty matriarch on “Glimore Girls” and the terrible mother-in-law in “That ’70s Show”. Ms. Ross currently plays Sandy Field’s mother on Brothers & Sisters and recently played Leslie Nielsen’s wife in the movie Superior Donuts. She has also appeared in Grandma SquarePants on SpongeBob SquarePants and Mrs. Lapat on “Handy Man.” She has also been heard in the movies Superman, Miami后再到 Minnesota and after college at San Diego State University. He has begun her career at under contract to Paramount Studios, in the 1955s with live TV at CBS in “Life with Father.” She is proud of performing with Noel Coward in Blythe Spirit, live at CBS, with Mr. Noel, Claudette Colbert and Lauren Bacall. She has received many honors including the SDSA Morton Board Distinguished Alumna Award, the renaming, and dedication of the Marnon Ross Performing Arts Center in Albert Lea, and the first honorree on Hennepin Avenue Theatre District Walk of Fame in Minneapolis. In 2001, she received a star on the Hollywood Walk of Fame. She has previously appeared with Paul Michael in Joe DiPietro’s Over the River and Through the Woods, Brefoot in the Park, Love Letters and The Last Romance.

Stewart (Peaches) is thrilled to make his acting debut at the Globe. Adaptable, in his early 30’s, Stewart made a name for himself around town by raising money for charity in his popular kissing booth. Well known for his many public appearances, he had not previously performed on the stage. He lept at the chance to portray Peaches in The Last Romance, recognizing the unique opportunity to showcase his unique talents. Thanks to Mom for encouraging me to pursue my dreams.

Joe DiPietro (Playwright) recently won two Tony Awards for co-writing Memphis, which also received the 2010 Tony Drama Desk and Outer Critics Circle Awards for Best Musical. His other plays and musicals include Lauren, A Letter To Miss Addis, 110 in the Shade, New Change, (the longest running musical rev in Off Broadway history), The Toxic Avenger and The Thing About Men (both winners of the Outer Critics Circle Award for Best Off Broadway musical), the much-produced Twelfth Night and Through the Woods, The Art of Murder (Edgar Award winner for Best Mystery Play and Agatha Award winner for Best New; All Shook Up. His drama, Creating Clore, debuted this past spring at George Street Playhouse, and his next play, Falling for Eve, opened this summer at the York Theatre Company in New York. He has received three Kennedy Center Honors and across the country and around the world.

Richard Seer is an award-winning director and actor and has directed and/or performed on Broadway, Off Broadway, on film and television, and in over 70 productions at regional theatres in this country and Great Britain, including The Kennedy Center, Goodman Theatre, Stratford Shakespeare Festival, Brooklyn Academy of Music, Old Globe, Paper Mill Playhouse, The Shakespeare Theatre Company, (Deutsche Oper Berlin), The Old Globe: Tenth Anniversary (Botanic Gardens, Christchurch, New Zealand and Sydney, Australia, Fringe Theatre at The Old Globe Theatre, (Huntingdon Friends, Magazineteacher, Resident Associate Costume Designer at Christchurch Drama Theatre, Former costume designer and stylist for Old Globe and the San Diego Opera, Resident Associate Costume Designer, has designed over 35 productions including The Old Globe: Boasting Boos, (Edgar Award winner for Best New Musical, Life, Dancing in the Dark, A Cattered Fire, Tales That Are A-Changin’, Dirty Rotten Scoundrels, The Importance of Being Earnest, Dr. Seuss’ How the Grinch Stole Christmas! and the Summer Shakespeare Festival at The Old Globe.

Cheri Lynn is a lighting designer for the Old Globe including Boasting Boos, (Edgar Award winner for Best New Musical, Life, Dancing in the Dark, A Cattered Fire, Tales That Are A-Changin’, Dirty Rotten Scoundrels, The Importance of Being Earnest, Dr. Seuss’ How the Grinch Stole Christmas! and the Summer Shakespeare Festival at The Old Globe.

LAVINIA HENLEY (Stage Manager) is delighted to return to The Old Globe after nearly a 20-year absence. Her most recent Old Globe credit was as Stage Manager for The Tempest in 1991. Her many earlier credits include the world premieres of Breaking Legs (directed by Jack O’Brien), Rumors and The Boys Room (directed by Craig Noël). Also, Lady Day at Emerson’s Bar & Grill, Our Town (starring Cynthia Nixon)... A... My Name is Alice, Up in Saratoga, the west coast premiere of The Voice of the Prairie, Richard III (directed by John Houseman) and The Invention of Love.

JACK O’BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1972 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 Webb’s The Phantom of the Opera), Hairspray (Olivier Award for Best Musical, Best Director nomination), Broadway: Impressionsm (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, 94.2 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 Best Director), Dames at Sea, 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 Awards), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2007 Thora... The Invention of Love (Tony nominations: Best Director and Broadway Award). The Drama League’s Julia Hansen Award for Excellence in Directing, 2003. 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.

CRAG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 100 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 80s and Theatre Meta at the Old Globe/University of San Diego MFA program in the 80s. During the 1990s, Mr. Noel expanded the long-standing theatre for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegos to have had an entire year (1997) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He is a former San Diego Theatre Council and a former vice president of the California Confederation of the Arts. He is a member of the San Diego Opera’s Board of Directors. He is a former director of the San Diego Young Playwrights Festival. He is a former director of the San Diego Opera. Mr. Noël is a member of the College of Fellows of the American Theatre.

Mr. O’Brien is a member of the College of Fellows of the American Theatre.

We are pleased to welcome Patricia Conolly back to The Old Globe. Among her many roles at the Globe are her 1976 début as Ophelia in Henry V and her 1987 début as Viola in Twelfth Night. Rosalind in As You Like It, Emily in Otherworld (1986), Mrs. Alving in Ghosts (1993) and the Fool in King Lear (1993), all directed by Jack O’Brien.

LOUIS G. SPIETO (Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr.スピート 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. Spieto’s leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the revitalized new works program, the expanded artistic vision. Mr. Spieto 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. Spieto 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. Spieto 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.

SPECIAL THANKS

Susan Rosenbloom, PETCO Foundation

Ann Pollack, Chihuahua Rescue of San Diego

Stacey Zettlin, San Diego Humane Society and SPA

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Hear the music of the waters,
Vows of tender passion sighing
Like thy heart to which go flying,
All my thoughts in wakeful dream.

“TORNO A SURRIENTO” BY ERNESTO DE CURTIS

This popular, much-recorded Neapolitan song dating from 1902 has been sung by Luciano Pavarotti, Plácido Domingo and Franco Corelli.

Enrico Caruso (1873-1921) as Canio in I Pagliacci by Ruggero Leoncavallo.

He is regarded as the greatest male operatic singer of all time.

Giovanni Consiglio sang the role of Canio in I Pagliacci by Ruggero Leoncavallo 381 times at opera houses around the world.

Glitter, diamond,
Mirror that catches the lark
Sparkle, diamond, fascinate, capture her
The lark or the woman to this conquering bait.

“DIAMOND SONG” FROM TALES OF HOFFMANN BY JACQUES OFFENBACH

Dapertutto’s Aria from Act 2

In one of the tales, Giulietta is not in love with Hoffmann but only seducing him under the orders of Captain Dapertutto, who has promised to give her a diamond if she steals Hoffmann’s reflection from a mirror.

The dawn, dressed in white,
has already opened the door to the sun,
and with pink fingers
careses the myriads with flowers.

“MATTINATA” BY RUGGERO LEONCAVALLLO

This popular, much-recorded Neapolitan song dating from 1902 has been sung by Luciano Pavarotti, Plácido Domingo and Franco Corelli.

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More than 60 students competed in the 2010 Globe Honors on May 17. These talented teens acted and sang their way through a series of open auditions, semi-finals and finals events before the six winners were selected.

The evening was a showcase of the fantastic talents of high school students from all over San Diego County. They were remarkable not just for their acting and singing but also for their maturity and genuine warmth toward each other.

Each winner won a scholarship to help further their training. Winners in the Leading Role in a High School Musical category went on to an all-expenses-paid trip to New York City for the National High School Musical Theatre Awards.

The Old Globe is proud to be associated with these talented young people. These performers may very well be performing on our stages in the years to come and we are pleased to recognize them all for their commitment to our art form. The future of theatre is in very good hands.

For more information on Globe Honors please go to our website www.TheOldGlobe.org/GlobeHonors.

WINNERS
Jordan Bunshaft, Coronado High School - Leading Actor in a High School Musical
Katie Sapper, Academy of Our Lady of Peace - Leading Actress in a High School Musical
Daniel Myers, High Tech High International - Musical Theatre
Michael Silberblatt, Coronado High School - Spoken Theatre
Olivia O'Connor, Coronado High School - Spoken Theatre
Michael Barahura, Hilltop High School - Technical Theatre

SEMI-FINALISTS
Ashley A van, Carlsbad High School (Leading Actress) • Maddie Baldwin, Francis Parker School (Spoken Theatre) • Morgan Hollingsworth, Grossmont Middle College HS (Musical Theatre) • Michael Mahady, Cathedral Catholic High School (Leading Actor) • Julianne Manalo, Torrey Pines High School (Musical Theatre) • Josh Piskowski, Cathedral Catholic High School (Spoken Theatre)

SEMI-FINALISTS
Jesse Carpentier, Julian Charter School (Musical Theatre) • Jess Jacobs, The Bishop’s School (Spoken Theatre) • Cassandra Lopez, The Preuss School (Musical Theatre) • Judy Mora, Grace Christian High School (Musical Theatre) • Caleb Roltz, Scripps Ranch High School (Spoken Theatre) • Kirstin Rowey, Eastlake High School (Spoken Theatre) • Jacob Sampson, SD School of Creative and Performing Arts (Spoken Theatre) • Darien Sepulveda, High Tech High International (Musical Theatre) • Vander Turner, Madison High School (Spoken Theatre) • Helena Marie Woods, El Camino High School (Leading Actress) • Erin Wuthrich, Canyon Crest Academy (Leading Actress)

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For additional information on how you may become a Season Sponsor, please contact Todd R. Schultz, Director of Development, at (619) 231-1941 x2310.
The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the support of the following donors who contributed to the Power Campaign, the phase-in period runs through 2012.

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More than 2,000 fans turned out to celebrate the Globe’s 75th Anniversary at the Open House event held on Sunday, June 13. The highlight of the day’s events was the sneak peek performance of scenes from the 2010 Shakespeare Festival plays — King Lear, The Taming of the Shrew and The Madness of George III — presented over by Queen Elizabeth herself! (Well, actually, television icon and Old Globe Associate Artist Marion Ross.) The Festival runs through September 26.

The cast of The Madness of George III thrilled the audience with scenes of madness and palace intrigue.

“Meet The Artist”

Every year, The Old Globe hosts three “Meet The Artist” events for Annual Fund donors. Each event features a reception and an intimate interview with a Globe artist. This year’s featured artists include Old Globe Associate Artist Robert Foxworth (King Lear), director Casey Nicholaw (Robin and the 7 Hoods) and Old Globe Associate Artist Marion Ross with Paul Michael (The Last Romance). For more information on how to participate in these events, please contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving. at (619) 231-4194 x2308 or jmartinez@TheOldGlobe.org.

Globe’s Open House

The cast of The Madness of George III thrilled the audience with scenes of madness and palace intrigue.

Public Support

Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is supported by the County of San Diego, Inc./Berknife Centers. For more information on how you may support The Old Globe’s artistic, education and community programs, please visit our website at www.TheOldGlobe.org, or contact Josh Martinez-Nelson, Development Manager, at (619) 231-4194 x2308 or jmartinez@TheOldGlobe.org. For additional information on how to participate in these events, please contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving. at (619) 231-4194 x2308 or jmartinez@TheOldGlobe.org.

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In Memoriam

This list current as of July 1, 2010

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

For additional information on how you may support The Old Globe’s artistic, education and community programs, please visit our website at www.TheOldGlobe.org, or contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving. at (619) 231-4194 x2308 or jmartinez@TheOldGlobe.org.

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National Corporate Theatre Fund is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country’s most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

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The cast of The Madness of George III thrilled the audience with scenes of madness and palace intrigue.

Adrian Noble (left), the director of King Lear and The Madness of George III and Ron Daniels, the director of The Taming of the Shrew, kept watch on the audience.
Supporting The Old Globe Forever

Members of the Craig Noel League are ensuring a successful future for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. 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 artistic and educational programming, helping sustain the Globe’s high level of artistic excellence. As future generations discover great theatre at the Globe, they will have our Craig Noel League donors to thank. Globe staff can advise 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 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 and help secure the future of The Old Globe – for the next 75 years – and beyond!

For additional 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 x2112 or bcan tuwear@TheOldGlobe.org.

Craig Noel
Planned Giving Society Of The Old Globe

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Marie Smith
Priscilla Brown
* In Memoriam

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 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 Old Globe.

William Antoon
Jacqueline Brooks
Lewis Brown
Vickie Buono*
Wayland Capowell*
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Eric Christmas
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Patron Information

TICKET SERVICES HOURS
Monday - Closed
Tuesday - Sunday: Noon - last curtain
Hours subject to change. Please call ahead.
Phone (619) 231-1941 or (619) 234-5623

ADMINISTRATION HOURS
Monday: Closed
Tuesday - Sunday: Noon – last curtain

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, or email us at Tickets@TheOldGlobe.org.

RESTROOMS
Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the 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 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. Please silence all digital watches, pagers and cellular phones 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 and the White Theatre. Lightweighted 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 will 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.

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

We thank you for your support of the Old Globe.
ARTISTIC
Jack DePalma .......................... Play Development Director
Samantha Barrie .......................... Casting Director
Bernadette Hanson .......................... Artistic Associate
Lindsey Steiner .......................... Artistic Intern

PRODUCTION
Debra Prati Ballard .......................... Associate Director of Production
Ron Cooling .......................... Company Manager
Carol Donahue .......................... Production Coordinator
Desiree Williams .......................... Company Management Assistant

Stage Management
Leila Knox .......................... Production Stage Manager

Technical
Benjamin Thoron .......................... Technical Director
Wendy Benzansky .......................... Associate Technical Director
Sean Fanning .......................... Resident Design Assistant
Eric Kessler .......................... Assistant Technical Director
Eliza Korshin .......................... Technical Assistant/Buyer
Christian Thoeren .......................... Stage Carpenter/Flayman, Globe
Carole Payette .......................... Charge Scenic Artist
W. Adam Bernard, Victoria Erbe
Rebecca Johnson .......................... Scenic Artists
Gillian Kelleher .......................... Master Carpenter
Robert Dougherty .......................... Master Carpenter, Festival
Andrew Young .......................... Charge Carpenter, White
Laura McIntyre .......................... Assistant Master Carpenter
Chris Chauvet, Jason Chohon, Rifeek Harrington
Jack Hernandez, Rashaad Howell, Bill Kalman
Josh Letton .......................... Carpenters

Costumes
Stacy Sutton .......................... Costume Director
Charlotte Devaux Shields .......................... Resident Design Assistant
Maureen Mac Nillass .......................... Assistant to the Director
Shelly Williams .......................... Design Assistant/Shopper
Michelle Souza .......................... Design Assistant
Elin Cass, Wendy Miller, Marsha Kuligowski .......................... Drapers
Babs Beihling, Annie Glidden Grace
Susan Sachs .......................... Assistant Cutters
Mary Miller, Nunzia Pecoraro .......................... Costume Assistants
Maria De La Mora, Joanna Stypulkowska .......................... Stitchers
Erin Carigian .......................... Craft Supervisor
Sharon King .......................... Craft Artisans
Toni Tavares .......................... Dyer/Painter
Molly O'Connor .......................... Wig and Makeup Supervisor
Kim Parker .......................... Assistant to Wig and Makeup Supervisor
Danielle Griffith .......................... Wig Assistant
Beverly Boyd .......................... Wardrobe Supervisor/Globe/White
Lindsay Hall .......................... Wardrobe Supervisor Festival
Beth Merriman .......................... Wardrobe Chief Globe
Suzi Arnsen, Elisa Benozzi, Jen Nicolas
Heather Premo, Bryan Schmidtbberger
Tim Elliot, Kelly Jones .......................... Wardrobe Crew Globe
Anna MacDonald .......................... Chief White
Kristin Bongiovanni, Bryce Davis, Sunny Haines, Suzanne
A. Noll, A. Rae Simmons, Chelsea Dechaine,
Noelle Van Wyk .......................... Wardrobe Crew Festival
Marie Jezbera .......................... Rental Agent

Jennifer Blazek, Josh Camp,
Andy Estep, Patricia Rutter .......................... Craftspersons
David Medina .......................... Property Buyer
Andy Recker .......................... Property Master, Globe
David Bues .......................... Property Master, White
Trevor Hay .......................... Property Master, Festival

Lighting
Nate Parde .......................... Lighting Director
Shawna Cadence .......................... Lighting Assistant
Tonnie Ficken .......................... Master Electrician, Globe
Jim Dodd .......................... Master Electrician, White
Kevin Liddell .......................... Master Electrician, Festival
Eben Alguire, Kevin Anthenill, Eric Baum, Katie Brost,
Lace Flores, Kristen Flores, Cristen Kuhns .......................... Electricians

Sound
Paul Peterson .......................... Sound Director
Erik Carstensen .......................... Master Sound Technician, Globe
Jeremy Siebert .......................... Master Sound Technician, White
Jeremy Nelson .......................... Master Sound Technician, Festival
Dana Pickup .......................... Mic Runner, Festival
Rachel Doernelt .......................... Mic Runner, Festival

ADMINISTRATION
Brian Franko .......................... Assistant General Manager
Bryan Scott .......................... Executive Assistant

Information Technology
Dean Yager .......................... Information Technology Manager
Thad Steffen .......................... Information Technology Assistant Manager
John Raiston .......................... Information Technology Administrator

Human Resources
Sandra Parde .......................... Human Resources Director

Maintenance
Randi McWilliams .......................... Facilities Manager
Violanda Corona, Ismael Delgado, Miguel Gaspar,
Roberto Gonzalez, Reyna Huerta, Jose Morales,
Albert Rios, Maria Rios, Velka Smith, Nicolas Torres,
Leonardo Rodriguez .......................... Building Staff

PROFESSIONAL TRAINING
Llance Bower .......................... Program Coordinator
Maria Carrera, Cynthia Caywood, Ray Chambers,
Gerhard Cassner, Jan Giel, Fred Robinson,
Jean Shimpan .......................... MFA Faculty
Jeanne Gallato, Ben Seibert,
George Ye .......................... MFA Production Staff

EDUCATION
Kim Montelibano Heil .......................... Education Associate
Carol Green .......................... Speakers Bureau Coordinator
Shrine Babb, James Cota, Andrew Dahl,
Manisela De La Perra, Christian Durso, Jo Anne Glover,
Brian Hammond, Jason Maddy, Sarah Price-Keating,
Steven Marzolf, Jordan McArthur,
Jennifer Barclay Newsham, Aubrey Saverino,
Craig Rovere, Radhika Rao .......................... Teaching Artists

FINTANCE
Paula Nickodemus .......................... Senior Accountant
Trish Guind .......................... Accounts Payable/Accounting Assistant
Adam Latham .......................... Payroll Coordinator/Accounting Assistant
Tim Cole .......................... Receptionist

DEVELOPMENT
Marilyn McAvey .......................... Major Gifts Director
Annamarie Marieke .......................... Associate Director, Institutional Grants
Bridget Cantu Wear .......................... Associate Director, Planned Giving
Eileen Prisy .......................... Events Manager
Josh Martinez-Nelson .......................... Development Manager,
Individual Annual Giving
Diane Addis .......................... Membership Administrator
Rachel Plummer .......................... Development Assistant
Katie DuPont .......................... VIP Donor Ticketing

Donor Services
Lee Conway, Monica Jorgensen, Barbara Lekes,
Pamela Malone, Richard Navarro, Stephanie Reed,
Judy Zimmerman .......................... Suite Concierges

MARKETING
Jeffrey Weiser .......................... Public Relations Director
Mia Fiorella .......................... Audience Development Manager
Kelly Barry .......................... Digital and Print Publications Coordinator
Carolyn Stephens .......................... Public Relations Assistant
Marissa Haywood .......................... Marketing Assistant
Monica Jorgensen, Susie Virgilio .......................... Marketing/Events Assistants
Craig Schwartz .......................... Production Photographer

Subscription Sales
Scott Cooke .......................... Subscription Sales Manager
Anna Bowen-Davies, Arthur Faro, Andy Fink,
Pamela Malone, Yolanda Moore, Jessica Morrow,
Ken Seper, Cassandra Shepard, Jerome Vollmann,
Grant Walpole .......................... Subscription Sales Representatives

Ticket Services
Bob Coddington .......................... Ticket Services Manager
Marsi Fisher .......................... Ticket Operations Manager
Dani Mester .......................... Group Sales Manager
Tony Dixon, Bob Novak .......................... Lead Ticket Services Representatives
Brian Abram, Kari Archer, Brittany Bailey, John Boaz,
Sarah Ditges, Stephen Greenhalgh, Merri Fitzpatrick,
Claire Kennelly, Cassie Lopez, Caryn Morgan,
Carlos Quezada .......................... Ticket Services Representatives

PATRON SERVICES
Mike Callaway .......................... Theatre Manager
David Carson, Brian Davis .......................... House Managers
A. Samantha Beckhart .......................... Front of House Assistant
Elaine Gingery .......................... Food and Beverage Manager
Hayden Aldas .......................... Food and Beverage Assistant Manager
Michael Collins, Samantha Harper, Israel Mejia,
Valerie Rhodes, Anne-Marie Shafer,
Ben Salazar-Dunbar .......................... Pub Staff
Rose Espiritu, Stephanie Rakowski,
Stephanie Reed .......................... Gift Shop Supervisors

Security/Parking Services
Rachel “Bear” Garcia .......................... Security Supervisor
Irene Herna .......................... Associate Security Supervisor
Dallas Chang, Sherisa Esselin, Bernado Holloway,
Janet Larson, Jeffrey Neitzel .......................... Security Officers
Patricia Ceja, Lee Conway, Stephanie Eberl,
Nico Hagemeyer .......................... Parking Lot Attendants
Andrew Ashton, Raymundo Burguerno .......................... V.I.P. Valet Attendants

Security/Parking Services
Jack O'Brien .......................... Artistic Director Emeritus
Craig Noel .......................... Founding Director