

performances

at the **SHERYL AND HARVEY WHITE THEATRE**

AUGUST 2010



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-deductible 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 OLD GLOBE

PRESENTS

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

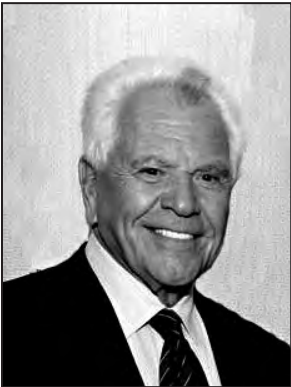
Production Assistant Marie Jahelka
Original Music Supervisor Mark Ferrell
Assistant Director Camille Monroe
Assistant Scenic Design Sean Fanning
Assistant Costume Design Michelle Souza
Vocal and Dialect Coach Jan Gist

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 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.

Board of Directors



As we celebrate the Globe’s 75th Anniversary and a summer season rich with a variety of compelling work on all three of our stages, I’m reminded of part of our core mission – that of providing an environment for the growth and education of theatre professionals, audiences and the community at large. While our audiences readily see and hear the results of artistic programming, less visible are the constantly-evolving opportunities we provide to become more involved in supporting the Globe’s Annual Fund.

The Annual Fund is the lifeblood of any not-for-profit organization, providing the philanthropic support that sustains day-to-day financial stability. At the Globe, for as little as \$50 or as much as \$50,000 or more, there’s always a meaningful way to participate, and we try to give you something special in return for your generosity. For example, with a \$500 gift, you’ll be invited to our popular "Meet The Artist" series; and if you’re able to support us with a gift of \$2,500 or more, you’ll join our Circle Patrons and enjoy the amenities of VIP patron services. And just this year, we’ve added a Corporate Partner program which provides opportunities to entertain clients or employees starting with a \$3,500 gift. As you read through this program, please take note of the giving programs profiled, and make a call for further information.

I hope you’ll enjoy *The Last Romance*. And, we all continue to thank you for supporting The Old Globe.

Sincerely,


Donald L. Cohn, Chair
BOARD OF DIRECTORS

BOARD OF DIRECTORS

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This production is generously sponsored in part by a gift from
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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.

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Friday, September 24

Limited availability.

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Marion's Memories

Marion Ross looks back at her storied career



What Every Woman Knows

San Diego State College (1950)
Clair Burgener played a young man who wanted to go into government and then he became a Congressman in real life. It was such a thrill to go to Washington and have him show me around. We became lifelong friends.



Pygmalion

San Diego State University (1949)
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. When I was about 13 years old, I wanted to become an actress and I would pick out books from the library and learn the whole Cockney alphabet. Even now

when I'm talking to people, half the time I'm not listening to them but rather hearing how they say it.



The Marriage Proposal

The Old Globe (1948)
The bearded man was a Belgian actor named Niko Lek DeTachinville. 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 Players. It was my first taste of success.



Journey to Jerusalem

Pasadena Playhouse (1951)
In *Journey to Jerusalem*, Sylvie Drake (the mother of Robert Drake, the Globe's Director of Production) played the Boy Jesus and I was the Virgin Mary! Sylvie 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.



School for Wives

The Old Globe (1951)
We performed *School for Wives* in Falstaff'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!



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 this! I was mad for José Ferrer – he was fantastic. Lorne Green was in it, too. We didn't do well in New York. Jose would come out and talk to the audience and beg them to tell their friends to see this play. On opening night we went to Sardi's and stayed up all night, it was heaven. Then the reviews came out and they were terrible. (above left, Marion Ross and José Ferrer.)



Happy Days

(1974-1984)
"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 but when I tell them that I am SpongeBob SquarePants' Grandma, they go "Wow!" (above, Tom Bosley and Henry Winkler.)



Arsenic and Old Lace

Broadway (1987)
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 *Bells Are Ringing* with Paul. We first met during a play called *The Whole Half* and the minute 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!



The Hollywood Years

What Paramount initially liked about me was that I was this kind of natural, country girl. Then they reshaped my lips and my eye-brows, fixed me up with lots of makeup, put up my hair – 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 premieres, we were sent up 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 premiere. Down Hollywood Boulevard you'd go, the klieg 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*.)



Three iconic TV Moms: Shirley Jones ("The Partridge Family"), Marion Ross ("Happy Days") and Florence Henderson ("The Brady Bunch") in a 1997 Milk advertisement.



Paul and Marion

Paul Michael

- AND -

THE ROMANCE OF THEATRE

I've been in the business for 60 years and no one had ever written a play for me, 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. If I get the job I could make some money in the evening and keep studying during the day."

It was an open audition so I got up and sang. This guy comes up to the stage and says, "What have you done before?" I didn't know enough to lie like most actors, so I said I'd only done work at school. He laughed and said, "Take this script, read this little part and we'll call you in 15 minutes."

The stage manager came back in a bit and said I'd be reading with Miss Holliday and my knees began to shake. I thought, "Holy smoke, it's Judy Holliday." She had won the Oscar for *Born Yesterday*. Afterwards, I said to my friend, "Who were those other people?" He told me that the guy who came up on stage was Jerome Robbins and out front were Betty Comden and Adolph Green who wrote the book and lyrics, Jule Styne who wrote the music, Bob Fosse who was going to do the choreography and the producers from the Theatre Guild. My friend said, "It's a heavy show." Now that was an understatement!

That was my introduction to Broadway. I got the part in the chorus and we ran for two years. After that I kept getting hired in show after show and just kept on singing. I look back on it now and can't believe I did all that work. I worked with Vivien Leigh in *Tovarich*. She was glorious and I loved her, but she had her problems. I also worked with Ginger Rogers and



Vivien Leigh with Paul Michael in *Tovarich*.

Melina Mecouri, 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 Tevye 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 Dostoyevsky 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.

Joe DiPietro

ON

HOW THE ROMANCE BEGAN

A few years back, there was a message waiting for me on my answering machine when I returned home one night — "Hello, Joe. My name is Marion Ross and I'm an actor and my companion and I are doing your play, *Over the River and Through the Woods*, at The Old Globe and you must come out and see us. Please call me back."

Well, I haven't received a lot of calls from iconic actresses like Marion in my life, so of course I followed her directive and hopped on a plane. I arrived to find two things — first, the Globe's production of my play, directed by the great Craig Noel, was nothing short of terrific, and second, when one meets Marion and Paul, one instantly becomes lifelong friends with them.

They later performed *Over the River and Through the Woods* at several theatres throughout the country. One day Marion suggested that I write a new play for them to do together. Bewitched by their charm and their talent, I immediately said, "I'd be delighted!" Then I went home and immediately began to panic. It's one thing to say you're going to write something for someone, it's another thing to actually do it.

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 something like, "um, it's good, it's, um, ya know, good..." and then hang up and sweat.

I overcame my writer's block — it was writer's fear, actually — when I began thinking



Paul Michael, Joe DiPietro and Marion Ross.

specifically about Marion and Paul, and what kind of play I wanted to see them in. Things then began to flow. Their natural affection for each other is so strong that I realized I could write intense conflict between their two characters and the audience would still root for them to get together.

Marion is such a warm, open presence, both on stage and off. I thought if I wrote a woman who was closed-up 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.



Paul Michael and Marion Ross in Joe DiPietro's *Over the River and Through the Woods* directed by Craig Noel at The Old Globe in 2000.



PATRICIA CONOLLY (Rose Tagliatelle) first appeared at The Old Globe, invited by Jack O'Brien, to play Rosalind in his production of *As You Like It*. Other Old Globe appearances include Mrs. Alving in *Ghosts*, the Fool in *King Lear*, Wendy in *Clap Your Hands* and Emilia in *Othello*. She has just completed a critically acclaimed run in the Off Broadway production of *Gabriel* at Atlantic Theater Company. Her many Broadway credits include Mark Twain's *Is He Dead?*, *Waiting in the Wings*, *Judgment at Nuremberg*, *The Heiress*, *The Circle*, *The Sound of Music*, *A Small Family Business*, *Blithe Spirit*, roles with the APA-Phoenix Repertory Company and *The Coast of Utopia* at Lincoln Center Theater. In England, she worked with the Royal Shakespeare Company, Laurence Olivier's company at Chichester Festival Theatre and with Maggie Smith in *Virginia* on the West End. In Canada, she has played leading roles for the Stratford Shakespeare Festival, and recently played the nurse in *Medea* in Toronto. Other distinguished directors she has been fortunate enough to work with include Tyrone Guthrie, Peter Brook, Peter Hall, Tony Richardson and Ellis Rabb. In Australia, where she began her career, she has played with the Sydney and Melbourne Theatre Companies. She has played at the Ahmanson Theatre and Mark Taper Forum in Los Angeles in *The Heiress* and *The Molière Comedies*, at the Coconut Grove Playhouse in Miami (opposite Theo Bikel) and she has played many leading roles in major regional theatres in the United States.



JOSHUA JEREMIAH (The Young Man) was nominated for a 2010 Grammy Award in the Best Opera category for his role in John Musto's opera *Volpone*. An artist with Glimmerglass Opera in their 2009 season, Mr. Jeremiah performed the role of Alidoro in *La Cenerentola* as well as understudying John Sorel in *The Consul*. Prior to Glimmerglass Opera, he was a Filene Young Artist at Wolf Trap Opera Company performing the roles of La Rocca in *Un Giorno di Regno*, Harlequin in *Ariadne auf Naxos* and, to critical acclaim, *Volpone*. As a member of the Seattle Opera Young Artists Program, Mr. Jeremiah performed the title roles of *Gianni Schicchi* and *Falstaff*, as well as Sam

in *Trouble in Tahiti*. Other roles performed include Silvio in *Pagliacci*, Guglielmo and Don Alfonso in *Così fan tutte*, Leporello in *Don Giovanni*, Peter in *Hansel and Gretel*, Griswold 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 Beethoven's 9th Symphony (Yakima Symphony Orchestra and the Aveiro Orchestra of Portugal), Handel's "Messiah" (Great Falls Symphony), *Carmina Burana* (University of Cincinnati) and the Nielsen Symphony No. 3 (Cincinnati Symphony Orchestra).



PAUL MICHAEL (Ralph Bellini) has appeared in 14 productions on Broadway, countless musicals, comedies and dramas, television and films, in a distinguished career that began with the 1956 Broadway musical *Bells Are Ringing* starring Judy Holliday and continued with *Whoop-Up*, *13 Daughters*, *Bajour*, *Do Re Mi*, *Tovarich*, *Breakfast at Tiffany's*, *Illya Darling*, *Fade Out-Fade In*, *Arturo Ui*, *Zorba*, *Man of La Mancha* and *Music Is*. He also compiled 1,000 performances as Tevye 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 Silver, Rock Hudson, Christopher Plummer, Peter O'Toole, Marilyn Maxwell, Melina Mercouri and Richard Kiley. He has acted under the guidance of a host of award-winning directors, such as George Abbott, Jerome Robbins, Bob Fosse, Hal Prince, Jose Quintero, Abe Burrows, Tony Richardson, Delbert Mann, Peter Glenville and Herbert Ross. Television audiences have seen his work on such shows as "Frasier," "Seinfeld," "T.J. Hooker," "Hill Street Blues," "Masada," "Kojak," "General Hospital" and "Dark Shadows." His films include *Masque of the Red Death*, *Pennies from Heaven*, *House of Dark Shadows* and the recent Hallmark Channel movie *Where There's a Will*. He has also been seen in *The Streetsweeper*, shot entirely in San Diego, in which he has the starring role, and *Music Within*. He has previously appeared with Marion Ross in Joe DiPietro's *Over the River and Through the Woods*, *Barefoot in the Park*, *Love Letters* and *The Last Romance*. He is a graduate of Brown University and a veteran of World War II.



MARION ROSS (Carol Reynolds) is known to millions of fans for her 11-year portrayal of Mrs. C on "Happy Days." Ross is an Associate Artist of The Old Globe and has appeared in numerous productions on the Globe's 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 performs a one-woman show celebrating the life, loves and poetry of Edna St. Vincent Millay in *A Lovely Light*. Ms. Ross starred 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 Golden Globe nomination for her role as 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 "Gilmore Girls" and the terrible mother-in-law on "That '70s Show." Ms. Ross currently plays Sally Field's mother on "Brothers & Sisters" and recently played Leslie Nielsen's wife in the movie *Superhero*. She is the voice of Grandma SquarePants on "SpongeBob SquarePants" and Mrs. Lopart on "Handy Manny." She hails from Albert Lea, Minnesota and after college at San Diego State University, she proudly began her career under contract to Paramount Studios in the 1950s with live TV at CBS in "Life with Father." She is proudest of performing with Noël Coward in *Blithe Spirit*, live at CBS, with Sir Noël, Claudette Colbert and Lauren Bacall. She has received many honors including the SDSU Mortar Board Distinguished Alumna Award, the renaming and dedication of The Marion Ross Performing Arts Center in Albert Lea, and the first honoree star 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*, *Barefoot in the Park*, *Love Letters* and *The Last Romance*.



STEWART (Peaches) is thrilled to make his acting debut at the Globe. Adopted at two years of age, 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 considered a career on the stage. He leapt at the chance to portray Peaches in *The Last Romance*, recognizing the role was tailor made for 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, *I Love You, You're Perfect, Now Change*, (the longest running musical revue 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 comedy, *Over the River and Through the Woods*, *The Art of Murder* (Edgar Award winner for Best Mystery Play) and the Broadway musical, *All Shook Up*. His drama, *Creating Claire*, debuted this past spring at George Street Playhouse, and his newest musical, *Falling for Eve*, opened this summer at the York Theatre Company in New York. His work has received thousands of productions across the country and around the world.

RICHARD SEER (Director) 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, Huntington Theatre Company, Washington's Playwrights' Theater, San Jose Repertory Theatre, Studio Arena Theatre, Edinburgh Festival Fringe in Scotland and the Sybil Thorndike Repertory Theatre in England. He originated the role of Young Charlie in the 1978 Tony Award-winning Broadway production of Hugh Leonard's *Da* and received the Theatre World Award for his performance. At The Old Globe, he has directed productions of *The Price*, *Romeo and Juliet*, *Who's Afraid of Virginia Woolf?*, *Trying*, *Fiction*, *Blue/Orange* (Critics Circle Award), *All My Sons*, *Da* and *Old Wicked Songs* (Patté Award).

Recent directing assignments also include *Third* (Huntington Theatre Company) and *Sonia Flew* (San Jose Repertory Theatre). He received his MFA in directing from Boston University, where he was awarded the prestigious Kahn Directing Award in 1985. In 1990, he was invited to return to Boston University's School for the Arts as an Associate Professor of Acting and Directing. Professor Seer has been Director of The Old Globe/University of San Diego Graduate Theatre program since 1993. In 2010, he was awarded the Craig Noel Distinguished Professorship in Graduate Theatre.

ALEXANDER DODGE (Scenic Design) The Old Globe: *Sammy*, *The Pleasure of His Company*, *Bell, Book and Candle*, *The Sisters Rosensweig* and *Moonlight and Magnolias*. Broadway: *Present Laughter* (Tony nomination), *Old Acquaintance*, *Butley* and *Hedda Gabler*. Off Broadway: *Trust*, *The Water's Edge* (Second Stage Theatre), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Pleasure* (The Public Theater), *Antony and Cleopatra* (Theatre for a New Audience), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award), *Chaucer in Rome* (Lincoln Center Theater) and *Force Continuum* and *Sexual Perversity in Chicago* (Atlantic Theater Company). Regional: Alley Theatre, Arena Stage, CENTERSTAGE, Hartford Stage, Huntington Theatre Company, The Gate Theatre in Dublin, Geffen Playhouse, Guthrie Theater, La Jolla Playhouse, Mark Taper Forum, Paper Mill Playhouse, The Shakespeare Theatre Company DC, Stratford Festival of Canada, Triad Stage, Williamstown Theatre Festival and Yale Repertory Theatre. Opera: *Il Trittico* (Deutsche Oper Berlin), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg) and *Lohengrin* (Budapest). Training: Yale School of Drama.

CHARLOTTE DEVAUX (Costume Design) The Old Globe: *I Do! I Do!*, *The Price*, *Kingdom*, *Since Africa*, *Who's Afraid of Virginia Woolf?*, *Trying*, *A Body of Water*, *The Prince of LA*, *I Just Stopped by to See the Man*, *Fiction*, *Two Sisters* and a *Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The Santaland Diaries* and *Da*. Elsewhere: *Miami Libre*, *Cuban Dance Musical*, Adrienne Arsht Center for Performing Arts, Cabaret Dances, Nyumbani Project, Trolley Dances, San Diego Dance Theatre, *9 Parts of Desire*, Mo'olelo Performing Arts. International credits include *Dr. Livingstone*, *I Presume*,

London, *Linnaeus*, *Prince of Flowers* (Botanic Gardens, Christchurch, New Zealand and Sydney, Australia, Fringe First Edinburgh Festival), *Suburb*, *Twelfth Night* (Christchurch Repertory Theatre) and *Hopes*, *Dreams and Perditions* (Court Theatre). She was the Associate Designer at Christchurch Drama Theatre. Former costume designer and stylist for TV Zealand's children's programming. As Resident Associate Costume Designer, she has designed over 35 productions including *The Women*, *Chita Rivera: The Dancer's Life*, *Dancing in the Dark*, *A Catered Affair*, *The Times They Are A-Changin'*, *Dirty Rotten Scoundrels*, *Lucky Duck*, *Imaginary Friends*, *Dr. Seuss' How The Grinch Stole Christmas!* and the Summer Shakespeare Festival at The Old Globe.

CHRIS RYNNE (Lighting Design) has designed several shows for The Old Globe including *Boeing-Boeing*, *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, Madison Opera, Pasadena Playhouse, San Diego Repertory Theatre, Cygnet Theatre, North Coast Repertory Theatre, Houston Grand Opera, Diversionary Theatre and Starlight Theatre.

PAUL PETERSON (Sound Design) has designed over 80 productions at The Old Globe, including *Boeing-Boeing*, *Alive and Well*, *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, L.A. Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theatre, 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.

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 Boiler Room* (directed by Craig Noel). 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 *Othello* (starring Paul Winfield, directed by Jack O'Brien). Other regional credits include American Repertory Theater, Goodman Theatre, Court Theatre and the long-running *Woody Guthrie's American Song* for Chicago's Briar Street Theatre. Ms. Henley also works as a Corporate Event Producer – supervising business meeting programs for up to 15,000 people in venues across the country and internationally.

THE NEW THEATRE is one of the most successful regional theatres in the Midwest. *The Wall Street Journal* sited it as "one of, if not the best in the country." Its production of *Groucho, A Life in Revue* was moved to New York where Clive Barnes of the *New York Post* hailed it as one of the ten best shows of the year. It subsequently transferred to London and was nominated for an Olivier Award. The New Theatre is grateful to Joe DiPietro for allowing it to have participated in the development of *The Last Romance* ... a romantic comedy with something serious on its mind.

LOUIS G. SPISTO (Executive Producer) 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 *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). Broadway: *Impressionism* (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.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director 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 Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include The San Diego Union-Tribune list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory

Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation's highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

SPECIAL THANKS

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This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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- SPOTLIGHT ON -
Patricia Conolly
Globe Associate Artist - 2010

We are pleased to welcome Patricia Conolly back to The Old Globe.

Among her many roles at the Globe are her 1976 debut as Rosalind in *As You Like It*, Emilia in *Othello* (1984), Mrs. Alving in *Ghosts* (1993) and the Fool in *King Lear* (1993), all directed by Jack O'Brien.



(top) Patricia Conolly as the Fool in *King Lear*, (left) as Rosalind in *As You Like It* with Pamela Payton-Wright, and (right) as Mrs. Alving in *Ghosts*. Photos by Ken Howard.

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BY ALAN BENNETT DIRECTED BY ADRIAN NOBLE

Miles Anderson (center) as King George with (l. to r.) Steven Marzoff, Shikine Bobb, Ben Diskant and Emily Swallow.



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"KING SIZE FUN!"**

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~ The Arias of Romance ~

*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
caresses the myriads with flowers.*

"MATTINATA" BY RUGGERO LEONCAVALLO

"Mattinata" (Morning) was the first song ever written expressly for the Gramophone Company (the present day HMV) and was dedicated to the famous tenor Enrico Caruso.

*Till they have got some wine and are hot-headed,
let's prepare a great party.
If in the piazza you find some girl,
try to make her come here with you.*

"FIN CH'HAN DAL VINO" FROM DON GIOVANNI BY WOLFGANG AMADEUS MOZART

The Champagne Aria

Giovanni is being chased by three women. One because he spurned her, one because he killed her father and the third he is attempting to seduce. In this aria, he is telling his servants to prepare a party at his palace to attract women and all three arrive. In the midst of the party, Giovanni calls for champagne.

*Will you live forever amid these worries?
Nedda! Nedda!
Decide my fate.
O stay here, Nedda!*

"E FRA QUEST'ANSIE" FROM I PAGLIACCI BY RUGGERO LEONCAVALLO
Nedda and her husband Canio lead a troupe of traveling actors when they arrive in a town where Nedda has a lover, Silvio. In this aria, Silvio pleads with Nedda, who agrees to elope with him.

*Ladies, you treat so many thus
That, if I must speak the truth
I begin to sympathise
When your lovers complain.*

"DONNE MIE, LA FATE A TANTI" FROM COSÌ FAN TUTTE BY WOLFGANG AMADEUS MOZART

Guglielmo, a soldier, and his friend Ferrando have made a bet with a third friend that if they were to travel away, their girlfriends would remain faithful. The two men pretend to go off to war and return in disguise to seduce each other's girlfriend. In this aria, Guglielmo gloats that his girlfriend, Fiordiligi, has been faithful while her friend Dorabella has not.

*Hear the music of the waters,
Vows of tender passion sighing
Like thy heart to which go flying,
All my thoughts in wakeful dream.
Breathing orange-perfumed greeting;*

*See the lovely dewy garden,
Nought can set my heart a-beating
Like the fragrance of its bloom.*

"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.

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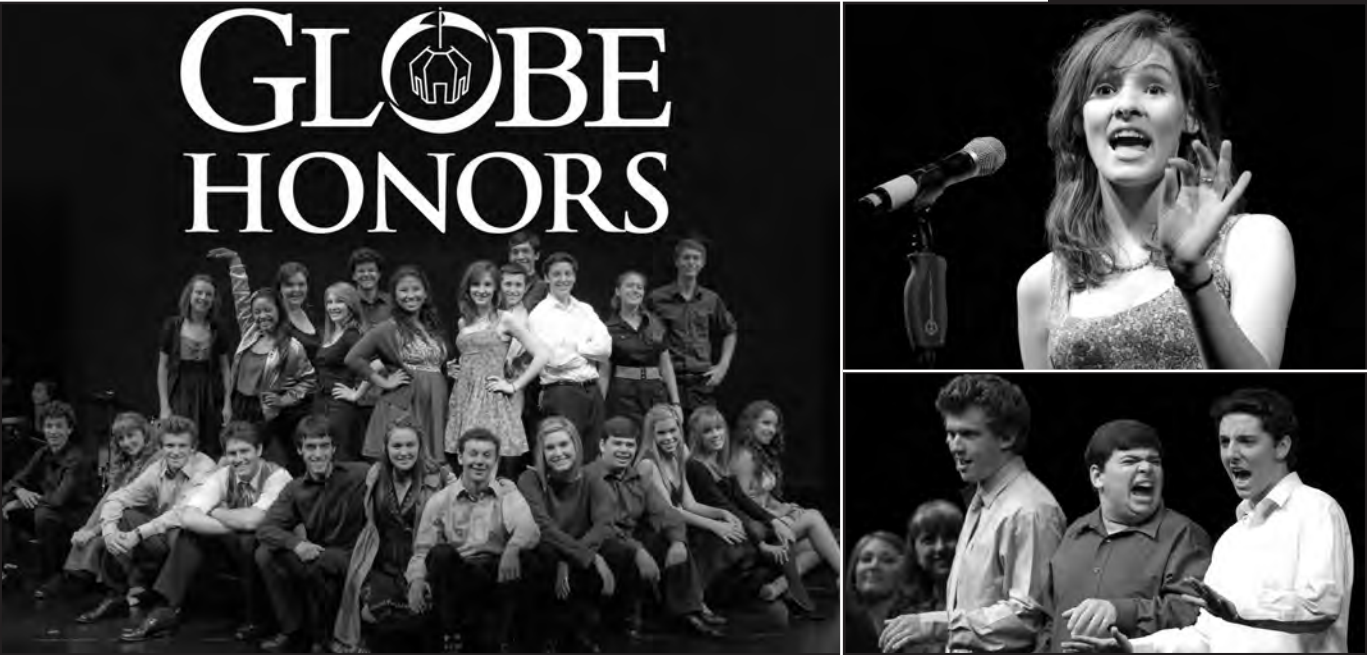
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More than 60 students competed in the 2010 Globe Honors on May 17. These talented teens acted and sang their way through a series of open auditions, semi-finals and finals events before the six winners were selected.

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
- Satya Chávez**, Academy of Our Lady of Peace • Musical Theatre
- Michael Silberblatt**, Coronado High School • Spoken Theatre
- Olivia O'Connor**, Coronado High School • Spoken Theatre
- Michael Barahura**, Hilltop High School • Technical Theatre
- FINALISTS**
- Ashley Avan**, 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 Pinkowski**, 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)
- Matt Maretz**, Canyon Crest Academy (Musical Theatre) • **Judy Mora**, Grace Christian High School (Musical Theatre) • **Caleb Roitz**, Scripps Ranch High School (Spoken Theatre) • **Kirstin Rower**, 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)

(clockwise from top left) 2010 Globe Honors participants; Katie Sapper; Matt Maretz, Jordan Bunshaft, Michael Mahady; Jess Jacobs, Maddie Shea Baldwin, Jacob Sampson; Helena Marie Woods, Julianne Manalo, Cassandra Lopez, Jesse Carpentier. Photos by J. Katarzyna Woronowicz.

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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.

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) 231-1941 x2308 or jmartinez@TheOldGlobe.org.

Globe's Open House

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* – presided over by Queen Elizabeth herself! (Well, actually, television icon and Old Globe Associate Artist Marion Ross.) The Festival runs through September 26.



Queen Elizabeth (a.k.a. Marion Ross) was delighted with both the performances and her subjects. Ms. Ross will star in the *The Last Romance*, a new romantic comedy in the Globe's White Theatre from July 30 - Sept. 5.



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 sidelines.

Photos by J. Katarzyna Woronowicz

"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) 231-1941 x2308 or jmartinez@TheOldGlobe.org.



Robert Foxworth and Old Globe Executive Producer Lou Spisto.



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Craig Noel in 1957

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 x2312 or bcantuwear@TheOldGlobe.org.

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists, 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 Globe.

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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.

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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.

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

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

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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) 231-1941 x2142 for information/reservations.

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

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 Irene Herrig **Associate Security Supervisor**
 Dallas Chang, Sherisa Eselin, Bernardo Holloway,
 Janet Larson, Jeffrey Neitzel **Security Officers**
 Patricia Ceja, Lee Conavay, Stephanie Eberl,
 Nicole Hagemeyer **Parking Lot Attendants**
 Andrew Ashton,
 Raymundo Burgueno **V.I.P. Valet Attendants**