

performances



THE OLD GLOBE

AUGUST 2011

*Engaging
Shaw.*



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 an annual budget averaging \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

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

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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.



The Old Globe has had a long and happy love affair with George Bernard Shaw. After Shakespeare, he is the most produced playwright in Globe history. I hope you enjoy this look at the complex, cantankerous and compelling man behind the plays, as John Morogiello takes us through the real-life story of Shaw's relationship with his future wife, Charlotte.

With the opening of *Engaging Shaw*, all three of The Old Globe's stages are full and bursting with life. Hershey Felder has returned to the Globe to bring us his unique perspective on the lives and music of the world's most famous composers. With Hershey's newest piece, *Maestro: The Art of Leonard Bernstein*, Globe audiences will have had the opportunity to see all four plays in his "Composer Sonata." For this summer's Shakespeare Festival, the Lowell Davies Festival Theatre is hosting three outstanding plays: *The Tempest*, *Amadeus* and *Much Ado About Nothing*. This is a truly remarkable group of productions, and I hope that you will have a chance to see them all.

I am also pleased to announce that we have selected the final production for our 2011-2012 Season: the world premiere of the musical *A Room with a View*, with a book by Mark Acito and music by Jeffrey Stock. When you see this stunning new work, I think you will agree that the beloved E.M. Forster novel feels absolutely right as a stage musical – and absolutely right for The Old Globe!

George Bernard Shaw once wrote, "When a thing is funny, search it for a hidden truth." I hope you find much that is funny, plus some hidden truth, in *Engaging Shaw*. Thank you for coming!

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

ENGAGING SHAW

BY

JOHN MOROGIELLO

With excerpts from GEORGE BERNARD SHAW

Wilson Chin
SCENIC DESIGN

Alejo Vietti
COSTUME DESIGN

Matthew Richards
LIGHTING DESIGN

Paul Peterson
SOUND DESIGN

Lavinia Henley
STAGE MANAGER

DIRECTED BY

HENRY WISHCAMPER

Casting by Samantha Barrie, CSA

Engaging Shaw was originally produced by Langdon Brown and Oldcastle Theatre Company, Bennington, Vermont.

Engaging Shaw received its East Coast Premiere in 2008 at New Jersey Repertory Company, Long Branch, NJ, SuzAnne Barabas, Artistic Director – Gabor Barabas, Executive Producer.

Engaging Shaw received its New York Premiere at the Abingdon Theatre Company, Jan Buttram Artistic Director and Samuel J. Bellinger Managing Director.

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

July 29 - September 4, 2011

THE CAST

(in alphabetical order)

George Bernard Shaw.....Rod Brogan
Beatrice Webb.....Natalie Gold
Charlotte Payne-Townshend.....Angela Pierce
Sidney Webb.....Michael Warner

Stage Manager.....Lavinia Henley

SETTING

ACT I

The drawing room of a cottage rented by Beatrice and Sidney Webb
and George Bernard Shaw. Stratford, England, July 1896.

ACT II

The same location, one year later.

There will be one 15-minute intermission.

PRODUCTION STAFF

Dialect Coach.....Ursula Meyer
Assistant Director.....Mickey McGuire
Assistant Scenic Design.....Sean Fanning
Associate Costume Design.....Charlotte Devaux
Production Assistant.....Evangeline Rose Whitlock

All quotations from the works and letters of George Bernard Shaw are used by permission
of the Society of Authors on behalf of the estate of George Bernard Shaw.

Excerpts from "The Historic Basis of Socialism" by Sidney Webb are taken from
Fabian Essays on Socialism published by the Fabian Society in 1889. They are used
with permission of the publisher and the London School of Politics and Economics.

Excerpts from the diaries of Beatrice Webb are taken from a microform holograph of the
original diary and the accompanying typescript published by Chadwyck-Healey in 1978. They
are used with permission of the publisher and the London School of Politics and Economics.

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de 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



It's summer in Balboa Park, and all three Globe theatres are in full swing presenting seven productions. Evening audiences, often swelling to 1,500 members, gaze at magnificent sets and marvel as talented actors perform their theatrical magic. As you settle in to enjoy your own share of this magic, you may not be aware of the enormity of the undertaking behind the scenes.

I was intrigued to learn from our Executive Producer the resources required to create these world-class productions. For months, the Costume, Scene and Prop Shops have hummed with activity to create and support seven mainstage shows. For this season's Festival sets alone, 750 scaffolding planks were loaded

in, 300 lights were hung and crew members averaged 80 hours per week during the technical rehearsal process. Our costumers created 225 costumes and 42 customized wigs, and the props team constructed more than 60 pieces of furniture.

Ticket revenue covers only about half the cost of this complex effort, almost all of which occurs right here in San Diego, led by talented artists whose skills rank at the very top of their crafts. Most of the rest of the cost is covered by the generosity of patrons like you. Your support as donors to our annual fund ensures the Globe's status as a nationally recognized cultural icon and makes each of you a key investor in our success.

Thank you!

Sincerely,

Harold W. Fuson, Jr.
Chair, Board of Directors

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Jo Ann Kilty

Originally from Los Gatos, California, Jo Ann Kilty is a resident of Solana Beach and enjoys a second home in San Francisco. After a career in advertising, she took over her father's seat on the Board of Directors of National Car Rental in Phoenix until the 2004 sale of the company. Jo Ann has served as Chair of the Del Mar Cultural Arts Committee and served two terms on the Board of the California Center for the Arts in Escondido. In 2009, she joined the Globe's Board of Directors and currently serves on the Development Committee and as Honorary Chair for the 2011 Globe Guilders Fashion Show.

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In addition to generously contributing gifts of \$3,500 or more annually and enjoying all the benefits accorded Circle Patrons, Globe Ambassadors have been selected to serve the Globe based on demonstrated interest in the Theatre's artistic projects and its educational and community programming. Members attend special "insider" meetings with Globe leadership to stay current with issues affecting the organization in order to carry the message to others. We are grateful to our Ambassadors for their advocacy in the community on behalf of The Old Globe.

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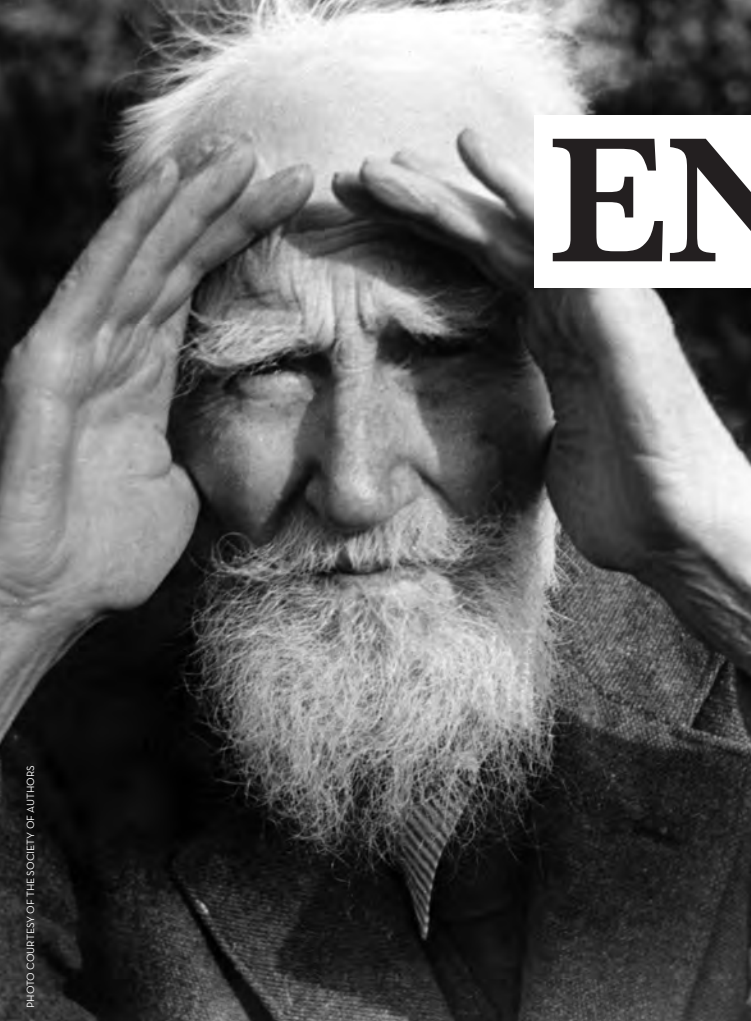
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Meet and mingle with talented Globe actors, directors and artists at exclusive events for Globe donors.

Meet and mingle with talented Globe actors, directors and artists at exclusive events for Globe donors, complete with a catered reception and a candid interview with the Globe's Executive Producer, Lou Spisto.

The final artist for the 2011 series will be **Miles Anderson**, appearing as Prospero in *The Tempest* and Salieri in *Amadeus* during the 2011 Shakespeare Festival.

For more information on how you can support The Old Globe's Annual Fund and participate in these and other exclusive events, please contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.



ENACTING

George Bernard Shaw

With his play *Engaging Shaw*, John Morogiello achieves what George Bernard Shaw strove to accomplish his entire life: he puts George Bernard Shaw center stage.

Shaw is perhaps best remembered as a playwright. He won the Nobel Prize in Literature in 1925, and he received an Academy Award for Best Writing, Screenplay for the film version of his play *Pygmalion*. However, Shaw was also an economic reformer, street-corner orator, music critic, novelist, amateur photographer, socialist pamphleteer and prolific letter-writer (by some accounts, more than 10 per day his entire life).

He was also a performer – not an actor, but a man who carefully cultivated an unconventional public image. In her journals from 1893, Beatrice Webb wrote, “Vain is he? A month ago I should have said that vanity was the bane of his nature. Now I am not so sure that the vanity itself is not part of the *mise en scène* – whether, in fact, it is not part of the character he imagines himself to be playing in the world’s comedy.”

Who was this Shaw character? Born in Dublin in 1856, Shaw saw his family’s livelihood damaged by an alcoholic father. His mother left the family, and Shaw later followed her to London hoping to start a literary career. His novels floundered, but he found work as a music and theatre

critic, creating the persona G.B.S. and launching himself as a well-known troublemaker, satirist and proto-pundit. He wrote, “A musical critic, if he is to be any good, must put off the learned commentator and become a propagandist, versed in all the arts that attract a crowd, and wholly regardless of his personal dignity.”

Shaw would soon seek to merge his crowd-pleasing skills with his growing political interests. After hearing a lecture by American politician Henry George in 1882, Shaw considered himself a confirmed socialist. He quickly became a major player in the Fabian Society, dedicating himself to the advancement of the socialist cause in England. Inspired by Henrik Ibsen’s model of social criticism embodied in drama, he turned to playwriting. He had his first major success with *The Devil’s Disciple*, and by the mid-1890s, his work was widely produced in England and abroad.

Shaw was an unabashedly partisan playwright who wrote with a social and political purpose. In this, he saw himself following in Ibsen’s footsteps. He wrote, “*A Doll’s House* will be as flat as ditchwater when *A Midsummer Night’s Dream* will still be as fresh as paint; but it will have done more work in the world, and that is enough for the highest genius.” Shaw’s published plays were often accompanied by lengthy prefaces on the social issues and political contexts of the works. On occasion, the prefaces were longer than the plays themselves. (“Shaw’s plays are the price we pay for Shaw’s prefaces,” quipped critic James Agate.)

However, Shaw was also an unfailing showman who knew how to capture an audience’s attention, to amuse and entertain. He combined Ibsen’s social conscience with some of the barbed wit of his contemporary Oscar Wilde. His plays may replace denouement with debate, but their seriousness is leavened with satire, and their chattiness is shot through with conflict. His style would influence later playwrights like Bertolt Brecht, Eugene O’Neill and Tony Kushner, as well as writers as diverse as T.S. Eliot and Gore Vidal.

Renowned critic Eric Bentley described Shaw’s work as having “unusual energy coupled with unusual intellect.” The same could be said of Shaw the man, who did not shy away from the spotlight. He dramatized his own romantic life in his early play *The Philanderer*,



SHAW

BY DANIELLE MAGES AMATO

and in one of his last works, *Shakes Versus Shav*, he stages a puppet debate between himself and Shakespeare. Oscar Wilde was said to have remarked to William Butler Yeats, "Shaw has no enemies but is intensely disliked by all his friends." Shaw was proudly unorthodox: a well-known vegetarian and teetotaler, a scrupulous but unconventional dresser, a man unafraid to meddle in his friends' lives (and even, reportedly, rearrange their furniture).

In creating Shaw the character, playwright John Morogielo has borrowed liberally from Shaw's letters and essays, allowing him to speak in his own words. In so doing, Morogielo captures some of the tension between the public persona and the private man, and he stages some of the contradictions suggested by Shaw's life and work. Many critics of Shaw's plays have complained of their lack of emotion or "heart"—many of the women in Shaw's life complained of the same. *Engaging Shaw* is an unconventional romance about an unusual relationship. Some biographers say Bernard and Charlotte's marriage was never consummated; all agree that it did not proceed along traditional "romantic" lines. (Of course, the only inside information we have on the workings of the Shaws' marriage comes from Shaw himself, that notoriously unreliable source.) Like characters in any Shaw play, Morogielo's Bernard and Charlotte dispute and debate and discuss. They also amuse and entertain, undergo reversal after reversal and finally find satisfaction in a highly unorthodox domesticity.



George Bernard Shaw and Charlotte Shaw in 1900.



Audrey Hepburn and Rex Harrison in the 1964 film version of *My Fair Lady*, which was based on Shaw's play *Pygmalion*.

THE MAJOR PLAYS OF GEORGE BERNARD SHAW (1856-1950)

Widower's Houses (1892)
The Philanderer (1893)
Mrs. Warren's Profession (1893)
Arms and the Man (1894)
Candida (1894)
The Man of Destiny (1895)
You Never Can Tell (1896)*
The Devil's Disciple (1897)*
Caesar and Cleopatra (1898)*
Captain Brassbound's Conversion (1899)
Man and Superman (1903)
John Bull's Other Island (1904)
Major Barbara (1905)
The Doctor's Dilemma (1906)
Misalliance (1910)
Pygmalion (1912)
Heartbreak House (1917)
Saint Joan (1923)
The Apple Cart (1928)
Too True to be Good (1931)
The Millionairess (1934)
Shakes Versus Shav (1949)

*The events of *Engaging Shaw* take place during this time.

SIDNEY AND BEATRICE WEBB

The son of a shopkeeper and an accountant, Sidney Webb (1859–1947) was on the path to a career in civil service when he met George Bernard Shaw in 1880 at a Hampstead debating society. Together the two men joined the Fabian Society and collaborated on a series of public lectures (later published as *Fabian Essays*) that put the group on the political map. By all accounts, Sidney was tireless, self-denying and utterly brilliant at marshalling and memorizing facts. Shaw called him the cleverest man in England.

The eighth daughter of a wealthy businessman, Beatrice Potter's (1858–1943) extensive diaries chronicle her struggle to separate herself from the high society life into which she had been born. From a young age, she felt a desire to tackle the social issues that would become her life's work: poverty, education and public health. Beatrice became a writer and reformer in her own right before seeking out Sidney's help with a research project on the working class.

Their letters reveal a relationship that was complex and satisfying, if not overwhelmingly romantic. (They spent their honeymoon researching the history of Trade Unionism.) Beatrice deliberately chose to marry without a strong physical attraction. She had an intense and passionate relationship with politician Joseph Chamberlain in her youth, and when it ended, it nearly de-

stroyed her. Throughout her life, Beatrice never felt able to reconcile her intellect with her emotional and physical self. The Webbs chose not to have children, and cultural expectations of motherhood weighed heavily on Beatrice.

"No, dear. I do not even look at your photograph. It is too hideous, for anything. Do be done in a gray suit by Elliott & Fry and let me have your head only—it is the head only that I am marrying."

—Beatrice to Sidney, 1892

Her internal struggles often led to periods of illness and what might today be considered an anorexic obsession with weighing and limiting her food. However, in her diaries, she often wrote of how grateful she was to have Sidney as her partner and collaborator. In their professional and political lives, the two were in perfect sync, sometimes described as "two typewriters clicking as one."

Together, Beatrice and Sidney would become one of the most productive and influential political couples of their era. They wrote numerous books, co-founded the London School of Economics and started the political weekly *The New Statesman*, which is still in publication today. Sidney went

on to serve as an MP and as Secretary of State under Ramsay MacDonald. When Sidney was given the honorable title of Baron Passfield, Beatrice declined to become the Baroness. They remained socialists to the end, even writing two books in support of Soviet Russia in the early 1940s. As a couple, they focused and amplified each other's drive and ambition. Sidney once described them this way: "One and one, placed in a sufficiently integrated relationship, make not two, but eleven."



Beatrice and Sidney Webb.

THE FABIAN SOCIETY

BY JOHN MOROGIELLO



The end of the Victorian era was a moment of revolutionary change. After 70 years of the Industrial Revolution and its resulting chasm between rich and poor, groups of people emerged with radical, sometimes violent plans to reform England's social and economic fabric. The most influential of these groups was the Fabian Society.

Founded in the 1880s, the Fabian Society was dedicated to establishing socialism in England not through violence, but through the democratic process. The society took its name from the

Roman general Fabius, who defeated Hannibal's much larger army using a series of small skirmishes rather than a direct assault. Similarly, the Fabian Society planned to convince, rather than coerce, the British to adopt socialism using strategies they called gradualism and permeation. Gradualism meant a willingness to compromise and accept what was achievable without losing sight of the ultimate goal. Permeation meant flooding the media (newspapers, books, street-corner speeches) with talking points in favor of socialist policies to make them appear inevitable and welcome—or at least less threatening. Their strategy and intent were symbolized by a shield, upon which was painted a wolf in sheep's clothing, bearing a banner labeled "F. S." The Fabians behaved, in essence, like a left-leaning think tank, and the success of these permeation strategies led them to be adopted by a number of modern political organizations from both sides of the aisle, including Fox News.

The Fabian approach proved so successful that it led to the unassailable conviction that government does have a role to play in the nation's economy. Given our modern obsession with interest rates and stock prices, it is impossible for us to fathom how radical that idea was at the time. Private enterprise, being immutably private, was considered beyond the scope of government. Parliament's economic role was limited to altering the tariff and disposing the poor.

But more than a collection of intellectuals, the Fabian Society of George Bernard Shaw and Beatrice and Sidney Webb demanded concrete results, and their effect is still felt today. They founded the modern Labour Party and the London School of Economics and Political Science. They were responsible for Britain's minimum wage, women's suffrage, universal healthcare, national education and the founding of the League of Nations after World War I. The Fabian Society remains active in British politics. Current members include former Prime Ministers Gordon Brown and Tony Blair.

John Morogielo is the author of Engaging Shaw.



CHARLOTTE PAYNE-TOWNSHEND

Beatrice Webb said of her close friend Charlotte Payne-Townshend (1857-1943), "By temperament, she is an anarchist, feeling any regulation or rule intolerable. [...] She is by nature a rebel." This independent spirit frustrated Charlotte's wealthy Irish parents, especially her mother, who hoped in vain to convince Charlotte to marry. By the time Charlotte was 33, both her parents had died, and she found herself alone in the world and independently wealthy. She spent several years traveling, making her way from Italy to Egypt to India and back to England, where her political interests led her to the companionship of Beatrice and Sidney Webb. They engaged her as a patron of both the Fabian Society and the London School of Economics and Political Science, and they introduced her to George Bernard Shaw. The events surrounding their unconventional courtship and marriage form the basis of *Engaging Shaw*, and playwright John Morogielo has been faithful to history in his dramatic portrait of their early relationship. Shaw and his "green-eyed millionairess," as he called her, lived together at Shaw's Corner, their home in Ayot St Lawrence, until Charlotte's death in 1943.

"She turns out to be an 'original,' with considerable personal charm and certain volcanic tendencies."
—Beatrice Webb



ROD BROGAN (George Bernard Shaw) has appeared on Broadway in *Mauritius* and in the National Tour of *Doubt*. His Off Broadway credits include *Treasure*

Island. He has appeared in The Old Globe productions of *Antony and Cleopatra*, *As You Like It*, *The Two Noble Kinsmen*, *Much Ado About Nothing*, *Pentecost* and *The Food Chain*. His other regional credits include *Doubt* (Syracuse Stage), *Judgment Day* (Bard SummerScape) and *King Lear* (CENTERSTAGE). He has appeared on television in "Major Dad" (series regular), "One Life to Live," "Law & Order," "Third Watch," "Oz" and "Girl Talk." He received his M.F.A. from The Old Globe/University of San Diego Graduate Theatre Program and is a proud member of Actors' Equity.



NATALIE GOLD (Beatrice Webb) has theatre credits that include *Distracted*, *The Language of Trees* and *Howard Katz* (Roundabout Theatre

Company), *The Fever Chart* (The Public Theater), *Twelfth Night* (The Public Theater/New York Shakespeare Festival), *Festen* (Broadway), *Brendan* (Huntington Theatre Company) and *Unfold Me* (Summer Play Festival). Her television and film credits include "The Good Wife," "Law & Order: Criminal Intent," "Law & Order," "Important Things With Demetri Martin," "Without a Trace," *Before the Devil Knows You're Dead*, *Almost Perfect*, *Fairhaven*, *Love and Other Drugs* and "Rubicon" (AMC).



ANGELA PIERCE (Charlotte Payne-Townshend) is delighted to be working with Henry Wishcamper and to be making her debut at The Old Globe with the West

Coast Premiere of *Engaging Shaw*. Her Broadway credits include *The Norman Conquests* directed by Matthew Warchus, *Heartbreak House* directed

by Robin Lefevre and *A Streetcar Named Desire* directed by Ed Hall. Her Off Broadway work includes *King Lear* with Kevin Kline (The Public Theater), *Soldier's Wife* (Mint Theater Company), *Silver Nitrate* (Blue Heron Theatre), *The Picture of Dorian Gray* (Irish Repertory Theatre) and *Hedda Gabler* (Theatre at St. Clement's). Regionally she has appeared in *A Streetcar Named Desire* (Intiman Theatre), *Proof* (Hartford Stage, TheaterWorks and Arizona Theatre Company), *Love's Labour's Lost* (Royal Shakespeare Company and The Shakespeare Theatre Company), *Henry VI* and *The Bald Soprano* (The Shakespeare Theatre of New Jersey), *A Flea in Her Ear* (The Denver Center for the Performing Arts), *Suddenly Last Summer* (Studio Arena Theater), *Noises Off*, *The Best Man* and *Crimes of the Heart* (Cape Playhouse) and *The Rivals* and *Macbeth* (The Acting Company). Her films include *You Don't Know Jack* with Al Pacino, directed by Barry Levinson, *Mattie Fresno* and *the Holoflux Universe* directed by Phil Gallo and *Able Danger* directed by Dave Herman. Her television credits include "Private Practice," "Lie to Me," "Criminal Minds," "Medium," "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent" and *Farewell Mr. Kringle* for Hallmark Channel. Ms. Pierce is a B.F.A. graduate of The Juilliard School Drama Division, Alumni Board of The Acting Company, recipient of AFTRA and R. Lansing Memorial Scholarships and a member of AEA, SAG and AFTRA.



MICHAEL WARNER (Sidney Webb) most recently appeared in the revival of Arthur Kopit's *Wings*, directed by John Doyle at Second Stage Theatre. His other

theatre credits include shows at Roundabout Theatre Company, Atlantic Theater Company, Keen Company, Soho Repertory Theater and The Fire Dept, among others. His World Premieres include Steven Levenson's *The Language of Trees* at Roundabout Underground, Lucy Thurber's *Monstrosity* at 13P, *Missed*

Connections at Ars Nova and Alena Smith's *The Piven Monologues* at The Public Theatre/Joe's Pub. Mr. Warner's solo play, *How. What. Now.*, was selected for the 2011 New York International Fringe Festival and will have a workshop production in the fall with Project Y Theatre Company and will be directed by Campbell Scott. His television and film work includes "Boardwalk Empire," "Law & Order," "Law & Order: Criminal Intent," *Breaking Upwards*, "As the World Turns" and the upcoming "Almost in Love." He received his M.F.A. from Rutgers.

JOHN MOROGIELLO (Playwright) is a Playwright in Residence at the Maryland State Arts Council and a member of the Dramatists Guild. His plays include *Irish Authors Held Hostage* (Greenwich Street Theatre, Warehouse Theatre and Edinburgh's Bedlam Theatre), *Men and Parts* (Actors Theatre of Louisville and Shadowbox Cabaret), *Stonewall's Bust* (Mountain Playhouse), *Gianni Schicchi* (Rep Stage and Harlequin Productions) and *Engaging Shaw* (Abingdon Theatre Company, New Jersey Repertory Company and Oldcastle Theatre Company). *Engaging Shaw* will receive its European premiere at Vienna's English Theatre next spring. A new play, *Blame It on Beckett* will premiere Off Broadway at Abingdon Theatre Company this October. In December, a scene from *A Thing for Redheads* will appear in *The Best Women's Stage Monologues and Scenes 2011*, published by Smith and Kraus.

HENRY WISHCAMPER (Director) recently directed the Globe's production of *The Mystery of Irma Vep*. His directing credits include Beau Willimon's *Spirit Control* (Manhattan Theatre Club), Ellen Fairey's *Graceland* (LCT3), his own adaptation of the Marx Brothers' *Animal Crackers* and Horton Foote's *Talking Pictures* (Goodman Theatre), Conor McPherson's *Port Authority* (Atlantic Theater Company), *The Seafarer* (TheaterWorks), *The Good Thief* (Portland Stage), Lanford Wilson's *The Mound Builders* (The Juilliard School),

Jane Martin's *Flags* (59E59), Doug Grissom's *Elvis People* (New World Stages), his own play, *The Polish Play, A Conflation of Macbeth by William Shakespeare and Ubu Roi by Alfred Jarry* (Katharsis Theater Company) and Thornton Wilder's *Pullman Car Hiawatha* (Drama Desk Award nomination for Outstanding Revival of a Play, Keen Company). He served as the assistant director on the Broadway productions of *August: Osage County* (directed by Anna D. Shapiro) and *Shining City* (directed by Robert Falls). Mr. Wishcamper is the Artistic Director of Katharsis Theater Company. He is a Drama League Directing Fellow and a graduate of Yale University. Upcoming is Conor McPherson's *The Birds* (Guthrie Theater).

WILSON CHIN (Scenic Design) returns to The Old Globe after designing *The American Plan*. His New York credits include *Next Fall* (Broadway and Naked Angels), *10 Things To Do Before I Die*, *Len, Asleep in Vinyl* and *The Dear Boy* (Second Stage Theatre), *Dark Matters* and *Boise* (Rattlestick Playwrights Theater), *Boom and Holy Cross Sucks!* (Ars Nova), *Masked* (Daryl Roth Theatre) and *King of Shadows* (Working Theater). His opera credits include *Lucia di Lammermoor* (Lyric Opera of Chicago), *The Saint of Bleecker Street* (Central City Opera) and *Don Giovanni* (San Francisco Opera Merola). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Geva Theatre, Hangar Theatre, Hartford Stage, Indiana Repertory Theatre, People's Light & Theatre Company, Portland Stage, The Shakespeare Theatre Company, Signature Theatre Company, Studio Arena Theater, Trinity Repertory Company, Two River Theater Company, Weston Playhouse, Westport Country Playhouse and Yale Repertory Theatre. His upcoming projects include *Next Fall* (Geffen Playhouse), *Eine Florentinische Tragödie* and *Gianni Schicchi* (Canadian Opera Company) and *Fallow* (People's Light & Theatre Company). Mr. Chin is a graduate of UC Berkeley and Yale School of Drama. www.wilsonchin.com.

ALEJO VIETTI (Costume Design) has designed New York productions of *Séance on a Wet Afternoon* (New York City Opera), *Secrets of the Trade* (Primary Stages), *Nightingale* (Manhattan Theatre Club) and *Grace* (MCC Theater), both starring Lynn Redgrave, Paul Scott Goodman's *Rooms: a rock romance*, William Finn's *Make Me a Song*, *Tryst*, *Roulette*, *The Last Sunday in June* and *Servicemen* directed by Sean Mathias (The New Group), *Manipulation*, *Othello* and *Measure for Measure*, among others. His regional credits include works for Alley Theatre, Arena Stage, Arizona Theatre Company, Asolo Repertory Theatre, Cincinnati Playhouse in the Park, Cleveland Play House, Colorado Ballet, Florida Stage, Ford's Theatre, Goodspeed Musicals, Guthrie Theater, Hartford Stage, New York Stage and Film, Northlight Theatre, Paper Mill Playhouse, Pasadena Playhouse, Philadelphia Theatre Company, Pittsburgh Public Theater, San Diego Repertory Theatre, The Repertory Theatre of St. Louis, Signature Theatre Company, Westport Country Playhouse, Williamstown Theatre Festival and Wolf Trap Opera Company, among others. His international credits include Edinburgh Festival Fringe and Donetsk Opera in Ukraine. Mr. Vietti's other work includes Ringling Bros. and Barnum & Bailey's Boom-a-Ring. He is the recipient of the 2011 TDF Irene Sharaff Young Master Award. His upcoming projects include *Così Fan Tutte* at Minnesota Opera and Stephen Schwartz's musical *My Fairy Tale* at Pacific Conservatory of the Performing Arts.

MATTHEW RICHARDS (Lighting Design) previously designed the Globe productions of *The Violet Hour*, *Bell, Book and Candle*, *The Women*, *Whisper House* and *Welcome to Arroyo's*. His Off Broadway credits include *Graceland* (Lincoln Center Theater), *Port Authority* (Atlantic Theater Company), *The Drunken City* and *Pen* (Playwrights Horizons), *Grace* (MCC Theater), *Len* and *Asleep in Vinyl* (Second Stage Theatre), *Seussical* and *Click*,

Clack, Moo (TheatreworksUSA), *One Loss Plus* (BAM Next Wave Festival), *Ars Nova*, Edge Theater Company, Katharsis Theater Company, The Play Company and Rattlestick Playwrights Theater. His regional credits include CENTERSTAGE, Bay Street Theatre, Dallas Theater Center, Cleveland Play House, Ford's Theatre, Geffen Playhouse, Goodman Theatre, Huntington Theatre Company, New York Stage and Film, The Shakespeare Theatre Company, Westport Country Playhouse, Williamstown Theatre Festival and Yale Repertory Theatre. Mr. Richards is a graduate of University of Massachusetts and Yale School of Drama. matthewrichardsdesign.com.

PAUL PETERSON (Sound Design) has designed over 90 productions at The Old Globe, including *Life of Riley*, *Rafta, Rafta...*, *Plaid Tidings—A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Last Romance*, *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 designs for 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, University of San Diego, San Diego State University and Freud Playhouse at UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

LAVINIA HENLEY (Stage Manager) most recently stage managed the Globe's productions of *Death of a Salesman* directed by Pam MacKinnon and *The Last Romance* starring Marion Ross. Prior credits include over 20 shows with The Old Globe, both world premieres and classics, working with directors including Jack O'Brien, Craig Noel and John Houseman. Her other regional credits include the American Repertory Theater, Goodman Theatre and Court Theatre in Chicago, as well as the long-running production of 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.

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 12 world premiere plays and 10 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 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: *Catch Me If You Can*, *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



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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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.

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PHOTO © JIMMY BUCK



Adam Montez and Patti Murin in *Jane Austen's Emma*.

Richard O'Brien's **THE ROCKY HORROR SHOW**

September 15 - November 6, 2011
Book, Music and Lyrics by Richard O'Brien
Directed by Qanh Nguyen
Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere Musical **A ROOM WITH A VIEW**

March 2 - April 8, 2012
Based on the Novel by E.M. Forster
Book by Marc Acito | Music by Jeffrey Stock
Lyrics by Jeffrey Stock and Marc Acito
Directed by Scott Schwartz
Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere **SOMEWHERE**

September 24 - October 30, 2011
By Matthew Lopez
Directed by Giovanna Sardelli
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

Classics Up Close **ANNA CHRISTIE**

March 10 - April 15, 2012
By Eugene O'Neill
Directed by David Auburn
Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

West Coast Premiere **DIVIDING THE ESTATE**

January 14 - February 12, 2012
By Horton Foote
Directed by Michael Wilson
Old Globe Theatre
Conrad Prebys Theatre Center

Direct from Broadway **THE SCOTTSBORO BOYS**

April 29 - June 10, 2012
Music and Lyrics by John Kander and Fred Ebb
Book by David Thompson
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Old Globe Theatre
Conrad Prebys Theatre Center

World Premiere **THE RECOMMENDATION**

January 21 - February 26, 2012
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Directed by Jonathan Munby
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World Premiere Musical **NOBODY LOVES YOU**

May 9 - June 17, 2012
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Book and Lyrics by Itamar Moses
Directed by Michelle Tattenbaum
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Conrad Prebys Theatre Center

Backstage TOURS



Have you ever wondered what it looks like underneath the Globe Theatre stage? Pondered where our amazing costumes are constructed? Been curious about the Green Room? Join us on a Behind the Scenes tour for stories about the history and fables of The Old Globe, plus amazing facts about how we do our work.

Our tour groups are for anyone with a healthy curiosity about the work of creating art. Individuals and small groups can also join one of our Walk-Up tours conducted on Saturdays and Sundays at 10:30 a.m.

And for school groups who want to brush up their Shakespeare we have our Follow the Bard tour. Children hunt for props and costumes from many of our productions, and our docents use these items to enlighten the children about the plots and characters in the plays.

For more information about Behind the Scenes and Follow the Bard tours, please email GlobeLearning@TheOldGlobe.org or call (619) 231-1941 x2145.

PYGMALION

Ellis Rabb and Barbara Dirickson in Jack O'Brien's 1986 production of *Pygmalion*.

GEORGE BERNARD SHAW AT THE OLD GLOBE

MISALLIANCE

Gregory Itzin and Kristin Griffith in Paxton Whitehead's 1982 production of *Misalliance*.

GETTING MARRIED

Craig Noel's 1973 production of *Getting Married*.

ARMS AND THE MAN

Craig Noel's 1977 production of *Arms and the Man*.

With 13 productions at The Old Globe, George Bernard Shaw is the second-most-produced playwright in the Globe's history, following only William Shakespeare. The Globe began its relationship with Shaw back in 1938 with a production of *Heartbreak House* and has since mounted many of his works, including the classics *Arms and the Man*, *Candida* and *Pygmalion*.

OTHER SHAW PRODUCTIONS

Heartbreak House (1938)
The Great Catherine (1954)
Candida (1965)
The Doctor's Dilemma (1966)
Cesar and Cleopatra (1968)
Misalliance (1969)
You Never Can Tell (1975)
Too True to Be Good (1978)
Misalliance (2005)

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GLOBE HONORS

TALENT COMPETITION FOR HIGH SCHOOL STUDENTS



The Old Globe opened its arms to the theatre artists of the future at the third annual Globe Honors awards event. Some 75 brave young actors and singers auditioned for our judges, who selected 12 finalists to go on and perform their songs or monologues for a panel of professional casting agents, a director and a university professor. Six students also competed for the Technical Theatre category.

The winners of the 2011 Globe Honors were Michael Mahady (Lead Actor in a Musical), Nicole Elledge (Lead Actress in a Musical), Dylan Hoffinger (Musical Theatre, Male), Megan Neubauer (Musical Theatre, Female), A.J. Foggiano (Spoken Theatre, Male), Lila Gavares (Spoken Theatre, Female) and Dillon Evans (Technical Theatre and Stage Management).

The winners of the Musical Theatre, Spoken Theatre and Technical Theatre categories received a \$1,000 scholarship to further their studies, and the winners of Leading Role in a Musical received a \$500 scholarship and an all-expense-paid trip to New York to compete in the National High School Musical Theatre Awards.

Congratulations to all of the exceptional teens who participated in this competition!



(top l.) Nicole Elledge, who won in the category of Outstanding Achievement, Lead Actress in a Musical; (top r.) Dylan Hoffinger, who won in the category of Outstanding Achievement in Musical Theatre, Male; (center) Michael Mahady, who won in the category of Outstanding Achievement, Lead Actor in a Musical, with Executive Producer Lou Spisto; (bottom) The semi-finalists of the 2011 Globe Honors. Photos by J. Katarzyna Woronowicz.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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"A comedy with a wallop! Something richer than the typical showcase for the adorably warring Beatrice and Benedick."

-The San Diego Union-Tribune

"A beautifully turned-out and gracefully performed production. Jonno Roberts and Georgia Hatzis bring great emotional credibility to the play's heartbreak tangos of hope, wounded pride and desire."

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"Adrian Noble's vivid staging is infused with music and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. A satisfying melody for the senses."

-The San Diego Union-Tribune

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"The most magical production in the Festival's eight-year history. It's so clearly told and beautifully staged, it will appeal to playgoers of all ages."

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AMADEUS

CRITIC'S CHOICE

"Hits all the right notes. A sumptuous production, with a savvy Salieri (Miles Anderson). Not to neglect the excellent, deliciously quirky work by Jay Whittaker as Mozart, nor the fine portrayals by the rest of the 21-member cast."

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"Wickedly engrossing. An ever surprising and often funny story."

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♦Denotes increased giving in 2010 & 2011

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What is the Craig Noel League?

Founded in 2000 and named for the Globe's Founding Director, the League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these supporters of the Theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.

What is a Planned Gift?

Planned giving is simply a way to support The Old Globe through your estate plans by establishing an irrevocable bequest of property, stock or cash; a charitable trust; a living estate; or some other deferred giving instrument. In your estate plans, you have the ability to designate the specific use of the funds given to the Globe, and to help guide your decision, The Old Globe Board of Directors has established specific giving areas that you may choose from, including classical theatre and Shakespeare, education programs and new works.

How do I make a Planned Gift?

Simply call the Globe and schedule an appointment for a confidential meeting, or visit with your estate planner or attorney. You may also attend one of several seminars held throughout the year to become more acquainted with estate planning.

How can a Planned Gift help me?

A planned gift can reduce your income tax, increase your yearly income, help you avoid capital gains tax, distribute your assets to family members at a reduced tax rate and, most importantly, support an organization you love! You will also have the satisfaction of knowing your gift will impact generations of future theatregoers and that The Old Globe will remain a leader in the theatre arts for decades to come!

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

Join us and become a part of our active community with a variety of exciting events like our Annual Member Event on Thursday, August 25, in the Craig Noel Garden followed by a theatre performance. Attend one of our monthly lunches - "Food for Thought" - and meet a Globe artist or attend one of the many Opening Night receptions held throughout the year.



CRAIG NOEL, 1987



New Craig Noel League members and longtime theatre volunteers Carol and Don Green visit with the lead of *The Tempest* and *Amadeus*, Miles Anderson, at the monthly luncheon series "Food for Thought."

Associate Artists of The Old Globe

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

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Monday: Closed

Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

Phone (619) 23-GLOBE or (619) 234-5623

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Email Tickets@TheOldGlobe.org

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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.

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 our hard of hearing and hearing-impaired, The Old Globe has an Assistive Listening System in both the Sheryl and Harvey White Theatre and the Old Globe Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

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

LOST AND FOUND

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

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

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