

performances



THE OLD GLOBE

MAY 2011



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.

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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.



he had just completed his 74th play and immediately contacted him to secure the American premiere for the Globe.

Life of Riley is vintage Ayckbourn in both form and content. In a device that Ayckbourn has used before, Riley doesn't actually appear on stage. His plays are often filled with off-stage secondary characters, but this is the first time the title character doesn't appear. However, Riley's presence does resonate through the lives of his six friends, and we get to know his character through how each of them deals with his imminent death. In their relationships with Riley and each other, we can see the comic foibles of our own lives.

I'm certain that long-time Globe director and head of The Old Globe/ University of San Diego Graduate Theatre Program Richard Seer will bring us another comic gem. He is joined by Old Globe Associate Artist Bob Morgan, who has designed both the set and the costumes, frequent collaborator Chris Rynne on lighting and our own Paul Peterson on sound.

I am excited to share with you this wonderful new play by an old master.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

LIFE OF RILEY

BY

ALAN AYCKBOURN

Robert Morgan*
SCENIC AND
COSTUME DESIGN

Chris Rynne
LIGHTING DESIGN

Paul Peterson
SOUND DESIGN

Jan Gist
DIALECT COACH

Elizabeth Stephens
STAGE MANAGER

DIRECTED BY

RICHARD SEER

Casting by Samantha Barrie, CSA

* Associate Artist of The Old Globe.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
April 30 - June 5, 2011

THE CAST

(in order of appearance)

MONICA.....Nisi Sturgis*
COLIN.....Colin McPhillamy*
KATHRYN.....Henny Russell*
SIMEON.....David Bishins*
TAMSIN.....Dana Green*
JACK.....Ray Chambers*
TILLY.....Rebecca Gold

Stage Manager.....Elizabeth Stephens*

SETTING

Four gardens, one year, between May and November.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Scenic Design.....Sean Fanning
Associate Costume Design.....Alina Bokovikova
Production Assistant.....Jessica Fleming

*Member 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



Thanks to the generous and continued support of donors and subscribers like you, The Old Globe completed 2010 with its eighth consecutive balanced budget. Earned revenue of \$13.2 million and charitable contributions of \$7.1 million brought total revenue to \$20.3 million – an operating budget that keeps the Globe the sixth-largest not-for-profit theatre in the country.

We sold 214,000 tickets, a 13% increase over 2009, making 2010 our most successful year in ticket sales since the Globe started tracking attendance. While down \$550,000 due to cuts in government grants and the closure of a corporate foundation, fundraising showed a significant increase in individual giving. Overall, individual giving was up by 8%, and Circle Patrons, the Globe's major gifts program, realized a 13% increase over the previous year.

This financial performance in difficult economic times testifies to the consistent excellence of The Old Globe's productions and the professionalism of a magnificent staff. But we must not rest on our laurels. Your attendance and your gifts – especially your gifts – will tell the tale of 2011. I am confident that you will write the script for an even greater future at The Old Globe.

Thank you, and welcome to the U.S. premiere of Alan Ayckbourn's *Life of Riley*.

Sincerely,

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

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

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*In Memoriam

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This production is generously sponsored in part by a gift from

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Elaine and Leonard Hirsch

Transplants from New Jersey, Elaine and Len met while attending Syracuse University. Len enjoyed a career as a securities analyst, serving as Executive Vice President of General American Investors and also on the Boards of Education in Franklin Township and Somerset County. Elaine and Len have been avid Globe supporters since moving to Coronado in 1993 and are generous Circle Patrons, founding members of Globe Ambassadors and first-time Production Sponsors. They generously support local theatres, museums and charities that help the disadvantaged and volunteer at Coronado Library, KPBS, Midway Museum and regularly work at the polls.

Meet the Artist

Meet and mingle with talented Globe actors, directors and artists.



SAM GOLD
DIRECTOR (*AUGUST: OSAGE COUNTY*)



ADRIAN NOBLE
FESTIVAL ARTISTIC DIRECTOR



MILES ANDERSON
ACTOR (*AMADEUS* AND *THE TEMPEST*)

Each year, The Old Globe hosts a special "Meet the Artist" series to thank Annual Fund donors, whose gifts support our artistic and education programs. These special behind-the-scenes events are reserved for Globe donors of \$500 or more, and attendees have the opportunity to meet talented Globe artists as they talk candidly about their careers, personal interests and experiences in the theatre during an interview with the Globe's Executive Producer, Lou Spisto. Guests also enjoy pre- and post-event receptions where they engage with the featured artist and fellow theatre-lovers.

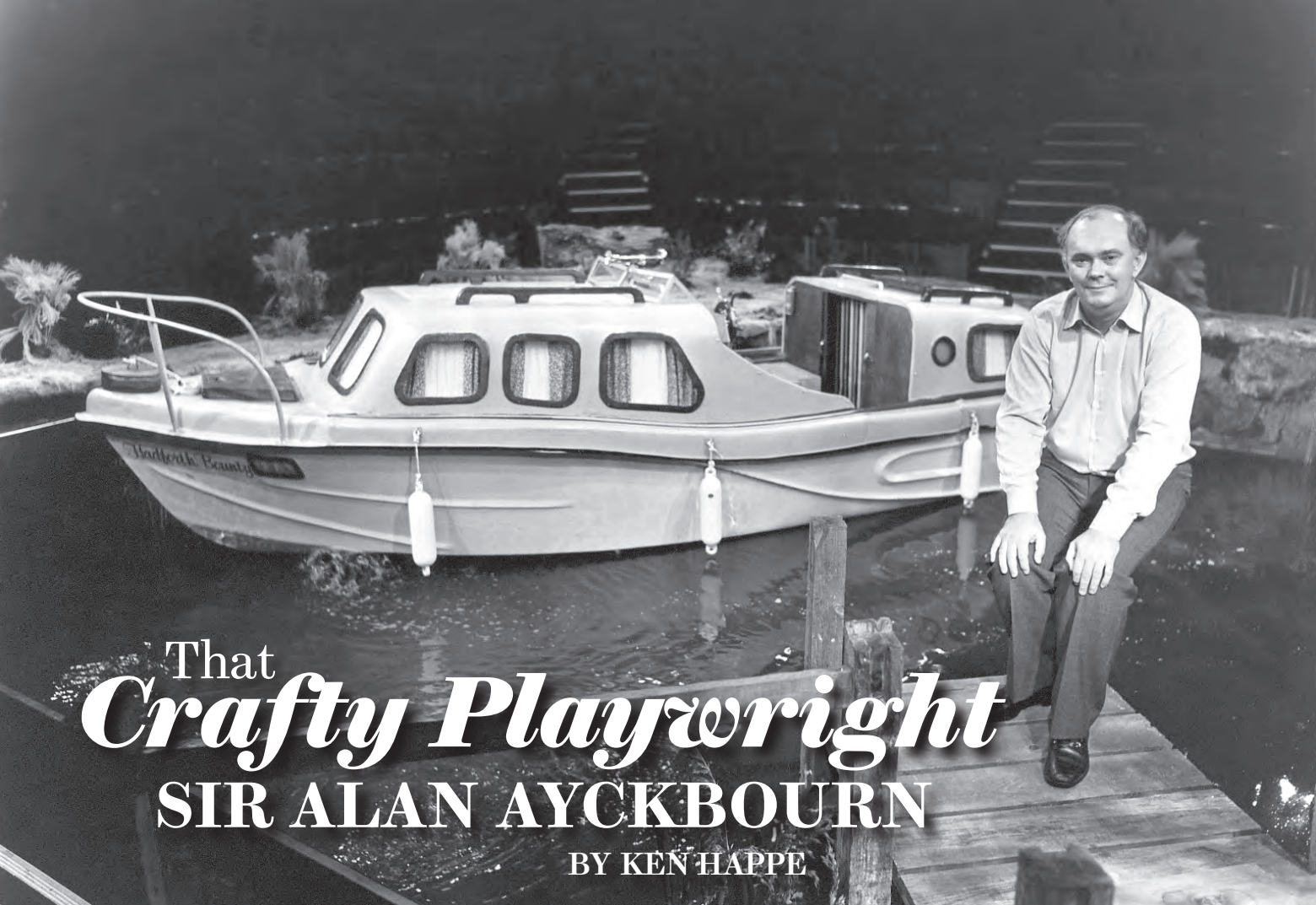
The artists for the 2011 series will be:

SAM GOLD - innovative director who will helm the Globe's 2011 production of Tracy Letts' Pulitzer Prize-winning play, *August: Osage County*.

ADRIAN NOBLE - former Artistic Director and Chief Executive of the Royal Shakespeare Company who will return to the Globe for a second year as the Festival Artistic Director.

MILES ANDERSON - will appear as Prospero in *The Tempest* and Salieri in *Amadeus* during the Globe's 2011 Shakespeare Festival following last year's *The Madness of George III*.

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



That *Crafty Playwright* SIR ALAN AYCKBOURN

BY KEN HAPPE

This September, should you be lolling on the beach in Scarborough, a seaside resort in the northeast corner of England 200 or so miles north of London, and wondering what to do after the sun goes down, you might take yourself to the Stephen Joseph Theatre and catch the premiere engagement of *Neighbourhood Watch*, the latest play by Sir Alan Ayckbourn. It's not only the newest but his 75th play – and that's not counting 20 or so one acts, revues and plays for children.

That's right: 75 theatrical works, some of which, as you are reading this, are probably being performed in 35 different languages around most of the play-going world and one of which, *Life of Riley*, his 74th, you are about to see in its American premiere at this very theatre where 10 of his other plays have already found a welcome.

Ayckbourn was born in London in 1939 to a father who was a violinist and a mother who wrote short stories and novels. They separated when he was about four. His mother married again, this time to a bank manager, and they moved about a bit, which didn't keep Ayckbourn from observing early on the wear and tear of married life, especially for people who can't be happy together.

After boarding school, where he played Peter in *Romeo and Juliet* and Macduff in "the Scottish play," he skipped university, although he was soon to work at the professional theatre in Oxford, where much later in life he would become a visiting professor. Then he plunged instead into the hard-knock life of English provincial theatre.

In 1957, he met and fell under the spell of Stephen Joseph, an advocate of the then-avant-garde theatre-in-the-round. Joseph was

running a 250-seat summer theatre in a little concert room above the Scarborough Library. Ayckbourn had to ferret out a map to see exactly where the resort town was.

One day, the 19-year-old Ayckbourn, an actor and sometime-assistant stage manager, was complaining about the inanity of a role he was playing, and Joseph, the then-artistic director, dared him to write a better part in a better play.

Ayckbourn did and Joseph staged it to some summertime success. Then the fledgling playwright wrote another that proved equally popular with the sunburned beach-lovers. In 1964, the precocious playwright next tried one out in London and it was mauled by the critics. Ayckbourn, now temporarily an ex-playwright, licked his wounds in Leeds, where he produced weekly radio dramas for the BBC until Joseph cajoled him into returning to Scarborough to try again.

He did, and in 1965, over several late nights, he penned in longhand a four-character comedy that was to become *Relatively Speaking*, snatches of which you will hear being rehearsed in *Life of Riley* – an inside joke for longtime Ayckbourn aficionados. This verbal farce is a gem of comic invention and elegant construction about confused identities in which no one knows exactly who is whose relative. It later went on to London, and this time he had a smash hit.

But one metropolitan success didn't go to Ayckbourn's head, and he returned dutifully, almost religiously, to Scarborough where, after Stephen Joseph's death at 46 from cancer in 1967, Ayckbourn was ultimately appointed artistic director and faithfully and punctually

delivered every summer, one after another, delicious bonbons of amazing invention, theatrical imagination and profitable popularity.

Over the next 40 or so years, Ayckbourn has churned out a stream of dazzling works, many defying the sometimes limiting confines of stage conventions regarding the use of theatrical space and time, turning our expectations upside-down. Most will also reduce us to gales of laughter at the expense of the characters on stage and of those of us in the seats who will admit to seeing a tad of ourselves in those same characters. At the heart (and there is plenty of heart) of Ayckbourn's plays there is always a sympathy for the foibles and frailty of his fellow creatures... all right, there are a couple of out-and-out irredeemable villains. But most of all, he has kept a beady eye on the shift of values in Great Britain, and, although he describes himself as "apolitical," some subtle social comments about the state of the nation peek out here and there.



Maimed marriages also constantly draw his attention: husbands who are uncomprehending and ineffectual or are insensitive and domineering and wives who are just neglected or hopelessly innocent or driven crazy. Such characters tend to dominate his work between 1969 (with *How the Other Half Loves*) and 1985 (with *Woman in Mind*), when Ayckbourn turned out many of his best-known and most

successful plays that brightened stages in England, America and around the world.

After *Woman in Mind*, Ayckbourn took a two-year leave from Scarborough to run a program at the National Theatre in London. There he was to mount five plays (he has directed 260 productions so far in his lifetime). One was to be an original of his, *A Small Family Business*, written specially for the 1200-seat Olivier Theatre. On that mammoth stage, a full-scale dollhouse-like structure would be built with four rooms and halls to accommodate the crimes and misdemeanors of its 17 characters.

There was nothing Scarborough-small about this set or cast size but especially about its subject matter, namely what Ayckbourn saw at the emotional and moral implosion of British society during the reign of Margaret Thatcher, elected Prime Minister in 1979. A moral malaise of extreme free enterprise is traced through one family where a minor shoplifting incident ("theft is theft") uncovers family members pilfering petty cash, padding expense accounts, engaging in industrial espionage and marital infidelity and culminating in drug addiction and ultimately murder. A darkish comedy? No, it was jet-black, maybe even more morality play-plus-farce.

Streaks of these darker hues have been hinted at in a couple of characters in earlier plays: in *Season's Greetings* (1980), a loathsome, near-fascist, pistol-packing uncle is revealed as a racist and a chauvinist; in *Way Upstream* (1981), an allegory of the ship of state, a river-rat pirate commandeers the cabin cruiser of two vacationing couples and becomes a virtual dictator as they cruise towards Armageddon.

These more sober plays, still splashed with splotches of sunlight, foreshadowed several more in the next decades about things to come in a futuristic, technocratic, robot-driven society.

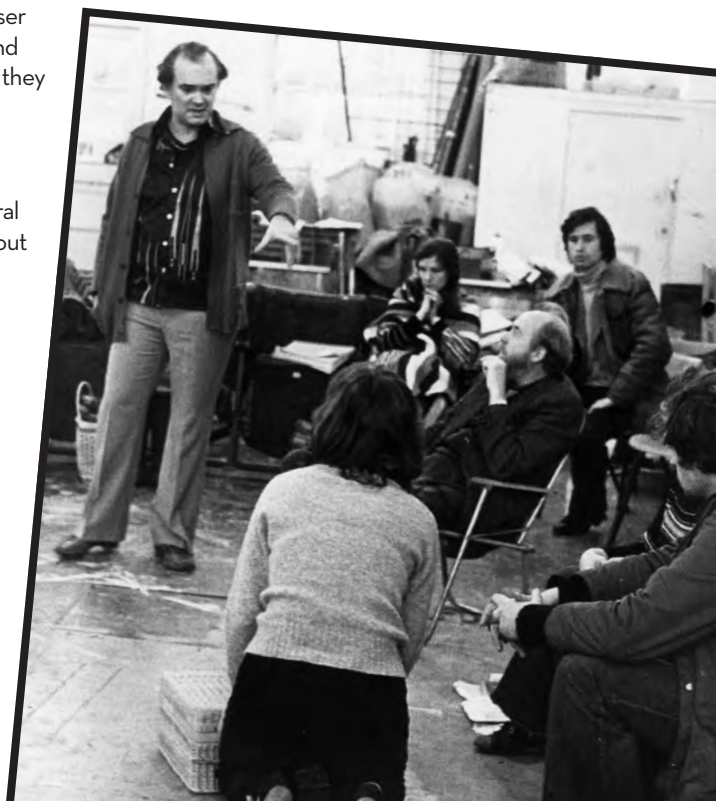
That's right: 20 more plays at least, plus two major personal events. In 1997 Alan Ayckbourn became Sir Alan, the first playwright to



be knighted since Terence Rattigan was so honored in 1971. Then, in February 2006, came a stroke, which hospitalized Ayckbourn for over eight weeks while theatre-lovers around the world held their breaths... and then sighed with relief as several more plays rolled forth from Scarborough, including *Life of Riley*.

In a recent hour-long radio interview, Ayckbourn said he is feeling just fine at 72 and still smiles benignly on his frail fellow mortals, some of whom thank him for his incalculable insights into our fallen natures, for his endlessly inventive ways of telling our stories, for his sometimes scary predictions of our futures, but especially for his indomitable efforts and successes in breaking down our preconceptions of the nature of theatre and of humankind.

.....
Ken Happe is a retired professor of Classics from Holy Cross College in Worcester, Massachusetts where he also directed extracurricular productions of Greek tragedy, Roman comedy and modern musicals when he wasn't reviewing plays for a local weekly, which is how he came to see productions of some 25 wonderful Ayckbourn plays - including several at Scarborough.



(clockwise from left) Ayckbourn on the set of the world premiere of *Way Upstream* in 1981. Photo courtesy of Scarborough Theatre Trust; Ayckbourn with the original *Life of Riley* cast in 2010. Photo by James Drawneek/Scarborough Theatre Trust; Ayckbourn directing *Sisterly Feelings* in 1979. Photo courtesy of Scarborough Theatre Trust; Ayckbourn starring in his first play, *The Square Cat*, in 1959 at The Library Theatre in Scarborough. Photo courtesy of Alan Ayckbourn.

IN ORDER OF NON-APPEARANCE

by Alan Ayckbourn



TONY BARTHOLOMEW

John Godber tells the story of a woman who expressed disappointment when she saw a production of Samuel Beckett's *Waiting for Godot*, saying she knew Godot would never arrive because his name didn't appear in the program.

To avoid further disappointment I must own up that in *Life of Riley*, a prominent absentee from the published cast list is George Riley himself.

The use of offstage characters is a common enough device in most plays, either these days for economic reasons or artistically merely to simplify matters.

As a standard weapon in a playwright's armory, I have used this device on countless occasions, usually in smaller roles. This is probably the first time for me that one has featured as a – if not the – principle protagonist.

Early on I learned that for every character on stage one could also include one or even several that never appear. And not merely to keep costs low, which was and still is an important consideration.

But over and above mere cost, offstage characters serve to extend the limited onstage world, lending the illusion of existence beyond the visible community populating the tiny stage area.

As characters, they can also, by dint of their invisibility and sheer non-presence, take on roles that the principle onstage protagonists cannot. I discovered this early on in *Absurd Person Singular* (1972), which, though on paper a six-hander, is essentially, through the inclusion of Dick and Lottie Potter, an eight-hander. This pair of unseen, ebullient teachers serves to create the nightmarish offstage Christmas parties to which we, the audience, from the safety of the kitchen, are grateful not to have been invited.

Indeed, so successful did Dick and Lottie become that they threatened in some productions to run away with the show. From hints and clues provided by the onstage characters, the audience delighted in filling in the gaps themselves, creating their own images of this hearty couple whose booming merriment can be heard every time the kitchen door is opened.

Later, in *The Norman Conquests* (1973), the offstage unseen mother lies in her bed manipulating her luckless

offspring. We count ourselves lucky she never makes it downstairs.

These offstage worlds can occasionally take on lives of their own. A few years later in *Bedroom Farce* (1975), the onstage newlyweds Malcolm and Kate give a disastrous housewarming party that ends in pandemonium. It was only 30 years later when I was directing a revival of *Relatively Speaking*, dating from 1965, that I discovered the young lovers Ginny and Greg in that play anachronistically recall first meeting at the same party at Malcolm and Kate's. Spooky!

In one instance, an offstage character so took my fancy that I gave him a major onstage appearance in a later play. Thus the unfortunate and awkward offstage Dr. Bill Windsor from *Intimate Exchanges* (1982) was later to return in a major onstage role in *Woman in Mind*, awkward as ever and still unable to open his damaged doctor's case three years later.

By my reckoning, I have at this point created over 400 onstage named characters and probably (though I haven't even begun to count them) at least the same quantity of those other characters, referred to but never putting in an appearance. The unseen hoard.

Please welcome, then, the latest recruit to their number, George Riley. Since you will never meet him in person, you are at liberty to make of him what you will. Just don't believe everything people say of him.

Oh, I nearly forgot: keep a special ear open for talk of Basil and Dorothy Bender, who are almost certainly going to put in an appearance in a future play. If they haven't already done so....

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First published for the Stephen Joseph Theatre, Scarborough, 2010.

FOR MORE ON ALAN AYCKBOURN

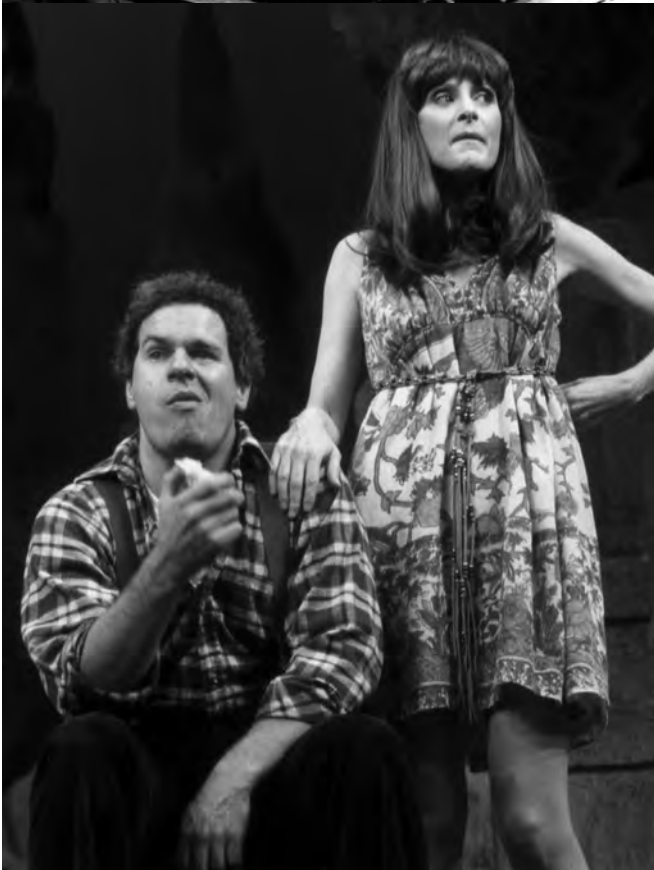
Conversations with Alan Ayckbourn by Ian Watson (1981)

A Guided Tour Through Ayckbourn Country
A. Glaap and N. Quaintmere (eds.) (1999)

Alan Ayckbourn – Grinning at the Edge
A Biography by Paul Allen (2001)

The Crafty Art of Playmaking by Alan Ayckbourn (2002)

www.alanayckbourn.net



A LONG *and* UPROARIOUS *Relationship*

No living playwright has been produced more at The Old Globe than Alan Ayckbourn. *Life of Riley* is the 11th of his plays presented here, following a three-decade relationship with the dramatist that started in 1978 with a production of *How the Other Half Loves*. Below is a look at the Ayckbourn plays that have been seen at the Globe.

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HOW THE OTHER HALF LOVES (1978) This play takes place in two different overlapping, superimposed living rooms in which two different dinner parties take place on two different nights, at the same time, with the same two guests but different hosts. A comic masterpiece that shatters all preconceptions of theatrical time and space.

THE NORMAN CONQUESTS (1979) A triumphant trilogy that tries to keep up with three different couples on a weekend in a family's country house as they dash through rooms, each the setting of three different plays, but which all repeat the same time span and show the same events from a different perspective.

RELATIVELY SPEAKING (1981) A young couple finds themselves further and further trapped in a web of affairs and confusion as he proposes to the woman he loves... or so he thinks. Over the course of the play, even the audience can't be sure who is in love with whom.

TAKING STEPS (1984) This comedy takes place in a three-story Victorian pile of a house, but the trick here is that the attic, master bedroom and sitting room are all flattened to share the same plane, connected by equally supine staircases.

SEASON'S GREETINGS (1985) A simple family Christmas is turned upside-down by misunderstandings and wayward love. A comedy of errors ensues as mistaken identities, love triangles and a raucous puppet show lead to the liveliest holiday season the family has ever seen.

INTIMATE EXCHANGES (1987) Described as an octopus, it's a marvelous marathon that runs 16 hours with 30 scenes and countless costumes changes for 10 characters, all played by just two actors, plus 16 different endings (depending on the characters' choices). What you see depends on the night(s) you go.

MR. A'S AMAZING MAZE PLAYS (1994) A young girl and her dog notice the sounds in their neighborhood suddenly disappearing and search for them in the spooky mansion of a suspicious new neighbor. But the duo asks the audience what they should do next, which turns every performance into a new adventure.

TIME OF MY LIFE (1995) Another of Ayckbourn's time plays, three alternating timelines follow different members of a large family whose history of love and sadness is revealed as time moves backwards and forwards on stage.

BEDROOM FARCE (1999) A splitting couple ruins a good night's sleep of three other couples as they invade their bedrooms (all always in view, placed side by side) during one very long and very riotous night.

THINGS WE DO FOR LOVE (2000) A woman begins an affair with her best friend's fiancé, and things quickly descend into violence as three stories of their building become the stage for tumultuous confrontations (and a revealing ceiling mural).

.....

(top to bottom) Associate Artist Richard Easton, Charlotte Booker and Patricia Fraser in *Bedroom Farce*. Photo by Craig Schwartz; Sean Sullivan and Jennifer Hugus in *Mr. A's Amazing Maze Plays*. Photo by Ken Howard; Old Globe Associate Artists William Anton and Kandis Chappell in *Intimate Exchanges*. Photo by John P. Weiss.



DAVID BISHINS

(Simeon) was recently seen at the Globe as Jack Jerome in *Brighton Beach Memoirs* and *Broadway Bound*. His New York theatre credits include

The Glass House with Harris Yulin (Clurman Theatre), *We Declare You a Terrorist* (Summer Play Festival at The Public Theater), *Incident at Vichy* and Henry Miller in *Anais Nin: One of Her Lives* (The Beckett Theatre), *Catch-22* (Lucille Lortel Theatre), *A Mother, a Daughter and a Gun* with Olympia Dukakis (Dodger Stages), *Sympathetic Magic* by Lanford Wilson (Second Stage Theatre), *Bad Girls* (The Directors Company), *The Nest* (directed by Moisés Kaufman), *The Boys in the Band* (WPA Theatre and Lucille Lortel Theatre), *Teibele and Her Demon* (Jewish Repertory Theatre) and *Tower of Evil* (Classic Stage Company). His regional credits include Atticus in *To Kill a Mockingbird* (Intiman Theatre), *Place Setting* (directed by Evan Bergman), *The Great Game* (directed by Wilson Milam), Lee in *True West* (Vermont Stage Company), *Rag and Bone* (directed by Tina Landau), *A Month in the Country* (Long Wharf Theatre), *As Bees in Honey Drown* (directed by Evan Bergman), *Arcadia* (The Wilma Theater), *The Dybbuk* (Pittsburgh Public Theater) and *Reckless* (Hartford Stage). Mr. Bishins' film and television credits include *Salt*, *The Adjustment Bureau* with Matt Damon, *Henry's Crime* with Keanu Reeves, *Sorry, Haters*, *The War Within*, *Tracks*, "Liberty! The American Revolution" (PBS), *A Magic Helmet*, "Fringe," "Babylon Fields," "Law & Order," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit" and "Law & Order: Trial by Jury." He is a graduate of The Juilliard School and has been a member of Actors' Equity Association since 1989.



RAY CHAMBERS

(Jack) has worked as a classical actor and director with numerous regional theatres across the country since first training with The Old

Globe in the mid-'80s. For nearly two decades as an Associate Artist with the

Alabama Shakespeare Festival, Mr. Chambers has worked as an actor, director, writer and instructor. He also served as Director of the Master of Fine Arts/Professional Actor Training Program at ASF from 2001 to 2009. His regional acting credits include title roles in *Hamlet*, *The Count of Monte Cristo*, *Richard III*, *Coriolanus*, *King John*, *Henry V* and *Tartuffe* and leading roles in *Julius Caesar*, *The Winter's Tale*, *The Rivals*, *Henry IV*, *Cat on a Hot Tin Roof*, *Great Expectations*, *The Importance of Being Earnest* and *Saint Joan*, among many others. His credits at The Old Globe include *Antony and Cleopatra*, *The Comedy of Errors*, *The School for Scandal*, *Coriolanus*, *Love's Labours Lost*, *Hamlet* and *Macbeth*. Mr. Chambers is a faculty member of The Old Globe/University of San Diego Graduate Theatre Program.



REBECCA GOLD

(Tilly) is a senior at The Bishop's School in La Jolla and will be attending college in the fall. She played Celia in The Old Globe's 2010 Shakespeare

Intensive production of *As You Like It* and most recently played Yvette in her high school's production of *Mother Courage and Her Children*. This is her first professional performance and her Globe debut.



DANA GREEN

(Tamsin) was last seen at The Old Globe as Roxane in *Cyrano de Bergerac* and Viola in *Twelfth Night* in the 2009 Shakespeare

Festival. Ms. Green has spent four seasons with the Stratford Shakespeare Festival where some of her favorite roles included Isabella in *Measure for Measure*, Carol Cutrere in *Orpheus Descending*, Princess in *Love's Labour's Lost*, Titania in *A Midsummer Night's Dream* and Viola in *Twelfth Night*. Her regional theater credits include *A Midsummer Night's Dream* (South Coast Repertory), *All's Well That Ends Well* (Yale Repertory Theatre), *Measure for Measure* (Chicago Shakespeare Theater), *Twelfth Night* (California Shakespeare Theater), *Love's Labour's Lost* and *Othello* (Shakespeare Santa Cruz), *The Constant*

Wife and The Play's the Thing (Asolo Repertory Theatre), *Hay Fever* (Court Theatre), *Cat on a Hot Tin Roof* (Meadow Brook Theatre) and *Twelfth Night* and *Macbeth* (Shakespeare Festival of Dallas). She is a proud member of The Antaeus Company in Los Angeles. Her television credits include "Early Edition."



COLIN McPHILLAMY

(Colin) trained at Central in London, U.K. His Broadway and Off Broadway credits include *The Importance of Being Earnest*, *Waiting in the*

Wings and House and Garden. His American regional credits include *When We are Married* and *The Constant Wife* (Guthrie Theater), *The Play's the Thing*, *Amadeus* and *Servant of Two Masters* (New Jersey Shakespeare Festival), *Hamlet* and *Sherlock Holmes: The Final Adventure* (Arkansas Repertory Theatre), *Ying Tong: A Walk with the Goons* (Wilma Theatre), *Arsenic and Old Lace* (Alley Theatre), *Sedition and Scramble* (Westport Country Playhouse), *The Drawer Boy*, *Hanging Fire* and *The Hatchetman* (Florida Stage), *The Likely Lad* and *The Faculty Room* (Actors Theatre of Louisville) and *The Molière Comedies* (Mark Taper Forum). Mr. McPhillamy has appeared on television in "Law & Order: Criminal Intent." In the U.K., he spent five seasons with the Royal National Theatre and has extensive West End, regional, festival and television credits. In Australia he appeared in *Democracy* with Sydney Theatre Company. His film credits include *The Madness of King George*. Mr. McPhillamy has taught and guest directed at London University, University of San Diego and in Beijing. His plays and short stories for BBC Radio were nominated for the Prix Italia and the Writers' Guild Comedy Award. He has a portfolio of comedy shorts on YouTube. www.mcphillamy.com.



HENNY RUSSELL

(Kathryn) is thrilled to be back in San Diego and is grateful to the producers of *Lombardi* on Broadway for granting her a leave of absence as standby for

Judith Light. Her other Broadway credits include *The Royal Family*, *Impressionism*

and *Major Barbara*. Off Broadway, she appeared in *Fuddy Meers* (Minetta Lane Theatre), *Boy Gets Girl*, (Manhattan Theatre Club) and *Marion Bridge* (Urban Stages). Previous Globe productions include *The Constant Wife*, *Sylvia*, *The Comedy of Errors*, *Dracula*, *Macbeth* and *The Taming of the Shrew*. This play marks her fourth Ayckbourn, after *Absurd Person Singular* (Barrington Stage Company), *Season's Greetings* (Denver Center Theatre Company) and the American premiere of *Things We Do For Love* (Studio Arena Theater). She has also worked at Yale Repertory Theatre, Hartford Stage, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Public Theater, George Street Playhouse, Virginia Stage Company, Cleveland Play House, Merrimack Repertory Theatre, Maltz Jupiter Theatre, TheaterWorks, Indiana Repertory Theatre, Two River Theater Company and Paper Mill Playhouse. On television, Ms. Russell can be seen in *You Don't Know Jack* (HBO movie), "Law & Order," "Gossip Girl," "Possible Side Effects," "Hope & Faith," "Pensacola: Wings of Gold" and numerous commercials. Her film credits include *Revolutionary Road*, *Tie a Yellow Ribbon*, *Loopy* and *Corn*. www.hennyrussell.com.



NISI STURGIS

(Monica) is overjoyed to return to The Old Globe where she has been seen as Honey in *Who's Afraid of Virginia Woolf?* (directed by Richard

Seer), *Loves and Hours* (directed by Jack O'Brien), *Pentecost* (directed by Mark Lamos), *The Taming of the Shrew* (directed by John Rando), *Much Ado About Nothing* (directed by Brendon Fox) and *Pericles* (directed by Darko Tresnjak). Her Broadway and New York credits include Annabella, Margaret and Pamela in *The 39 Steps* (directed by Maria Aitken), Mrs. Van Buren understudy in *Intimate Apparel* (Roundabout Theatre Company and Mark Taper Forum, directed by Daniel Sullivan), Kerri Taylor and Tobi McClintock in *Perfect Harmony* (Essential Theatre) and *Dysphoria* and *The Less We Talk* (Ontological-Hysteric Theater, directed by Alec Duffy). Ms. Sturgis' regional credits include Stella in

A Streetcar Named Desire, Rose in *I Capture the Castle* and Raina in *Arms and the Man* (The Shakespeare Theatre of New Jersey), *Inherit the Wind* (Geva Theatre), three seasons with Denver Center Theatre Company as Vivie Warren in *Mrs. Warren's Profession*, Alice Sycamore in *You Can't Take It with You*, Elizabeth Bennet in *Pride and Prejudice*, Sister James in *Doubt* and Lady Anne in *Richard III*. She has a recurring role as June Thompson in HBO's "Boardwalk Empire." She received her M.F.A. from The Old Globe/University of San Diego Graduate Theatre Program.

ALAN AYCKBOURN (Playwright) was born in Hampstead in 1939 to a violinist father and a mother who was a writer. No doubt he inherited their creativity but a bigger gift was his first close-up view of two people who couldn't be happy together. By 1945 they had split up and in 1948 his mother married her bank manager. Utterly incompatible, she had a complete breakdown before Alan persuaded her to leave home. He left school at 17 with two 'A' levels and an exhaustive knowledge of miserable relationships perceived through the woman's eyes which may explain so much of his writing. Two years in regional theatre as an actor and stage manager led in 1959 to the writing of his first play *The Square Cat* for Scarborough's Theatre In the Round at the instigation of his then employer and subsequent mentor, Stephen Joseph. Some 74 plays later, his work has been translated into over 35 languages, is performed on stage and television throughout the world and has won countless awards. There have been English and French screen adaptations, the most notable being Alain Resnais' fine film of *Private Fears in Public Places*. Major successes include *Relatively Speaking*, *How the Other Half Loves*, *Absurd Person Singular*, *Bedroom Farce*, *A Chorus of Disapproval*, *The Norman Conquests* (recently revived to great acclaim by Matthew Warchus), *A Small Family Business*, *Henceforward...*, *Comic Potential*, *Things We Do For Love*, *House & Garden* and *My Wonderful Day*. He is also a noted director and it was only in 2009 that he retired as Artistic Director of the Stephen Joseph Theatre, Scarborough, a post he held for 37 years. Indeed, he would perhaps consider

his greatest achievement to be the establishment of this permanent home for the Theatre in the Round company he first worked for all those years ago when the splendid two auditoria complex fashioned from a former Odeon Cinema opened in 1996. His current plans include the world premiere of *Dear Uncle*, an adaptation of Anton Chekhov's *Uncle Vanya* and, in the autumn of this year, the premiere of his 75th play *Neighbourhood Watch*. In addition to the many honorary degrees and other awards he has received, he was recently inducted into American Theatre's Hall of Fame, received the Society of London Theatres' Special Award and this year has been honoured with a Special Tony Award for Lifetime Achievement in the Theatre as well as the Critics' Circle Award for services to the arts. He was knighted in 1997. (Biography supplied by Alan Ayckbourn's official website www.alanayckbourn.net.)

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, Playwrights Theater, San Jose Repertory Theatre, Studio Arena Theater, Edinburgh Festival Fringe and the Sybil Thorndike 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 Last Romance*, *The Price*, *Romeo and Juliet*, *Who's Afraid of Virginia Woolf?*, *Trying*, *Fiction*, *Blue/Orange* (San Diego 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 M.F.A. in directing from Boston University, where he was awarded the prestigious Kahn Directing Award in 1985. In 1990, Mr. Seer was invited to return to Boston University's School for the Arts as an Associate Professor

of Acting and Directing. He 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.

ROBERT MORGAN (Scenic and Costume Design) is an Old Globe Associate Artist and has designed scenery and/or costumes for 37 productions since 1977, among them *Measure for Measure*, *Moonlight and Magnolias*, *Vincent in Brixton*, *The Full Monty*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Hamlet* ('77 and '07), *A Midsummer Night's Dream* ('78 and '85), *Macbeth* ('79 and '96), *Twelfth Night* ('83 and '01), *Romeo and Juliet* ('80 and '99) and *King Lear* ('81 and '93). Elsewhere, Mr. Morgan has designed in New York, on and off Broadway, London's West End, Maria Theresa's private theatre at the Schönbrunn Palace in Vienna and regional theatres across the United States. From 1987 to 1992, Mr. Morgan served as Director of the Theatre Division at Boston University's College of Fine Arts.

CHRIS RYNNE (Lighting Design) has designed several shows for The Old Globe including *Plaid Tidings - A Special Holiday Edition of Forever Plaid*, *The Last Romance*, *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 Theatre Critics Circle Award), *Pig Farm*, *Trying*, *Vincent in Brixton* (San Diego Theatre 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/University of San Diego Graduate Theatre Program including *The Winter's Tale*, *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,

Cygnets Theatre Company, North Coast Repertory Theatre, Houston Grand Opera, Michigan Opera Theatre, Diversionary Theatre and Starlight Musical Theatre.

PAUL PETERSON (Sound Design) has designed over 90 productions at The Old Globe, including *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.

JAN GIST (Dialect Coach) has been Voice, Speech and Dialect Coach for many Globe productions since 2002. Previously she was Head of Voice and Speech for Alabama Shakespeare Festival for nine years and 140 productions. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare

Theatre Company, The American Shakespeare Center, Utah Shakespeare Festival, Arena Stage, Milwaukee Repertory Theater, PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's *A Way with Words*, narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*. She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. Recently she was invited to Russia to teach in the International Voice Teachers Exchange at The Moscow Art Theatre and to London's Central School of Speech and Drama to teach Shakespeare. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She teaches in The Old Globe/USD Graduate Theatre Program.

ELIZABETH STEPHENS (Stage Manager) recently stage managed the Globe's production of *Plaid Tidings - A Special Holiday Edition of Forever Plaid*. She has stage managed locally for North Coast Repertory Theatre, La Jolla Playhouse and Mo'olelo Performing Arts Company. Ms. Stephens was the Production Stage Manager for the San Diego Symphony for four years. She has also stage managed for Pasadena Playhouse, Seattle Repertory Theatre, Tennessee Repertory Theatre, Arizona Theatre Company and The Acting Company.

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 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.



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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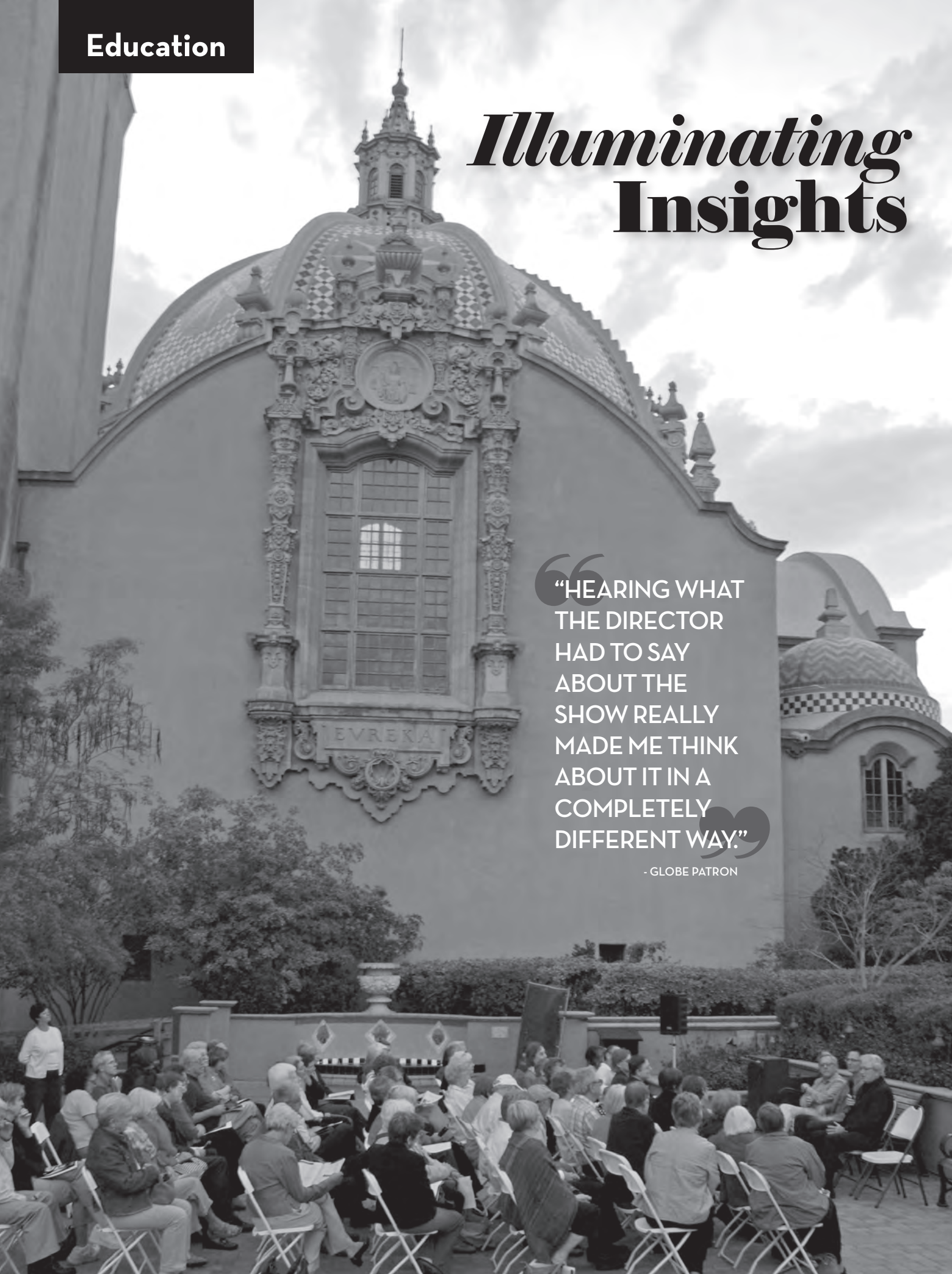


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The only thing better than seeing a show is seeing a show and having a chance to meet the playwright, director, actors and designers face to face. At The Old Globe, our audience members can meet members of the artistic team of each and every show.

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Cast members return to the stage following the performance for a short discussion with the audience. These question-and-answer sessions delve into acting choices, directorial styles, how the actors create and think about their characters and myriad topics that give our audiences an immediate addition to their experience.

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*In Memoriam

This list current as of March 25, 2011

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 Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

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*In Memoriam

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For additional information on how you may become a Globe Ambassador, please contact Marilyn McAvoy, Major Gifts Director, at (619) 231-1941 x2309 or mmcavoy@TheOldGlobe.org.

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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 ext. 2312 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.



CRAIG NOEL, 1957



Craig Noel League members Garet and Wendy Clark enjoy lunch with *Jane Austen's Emma* star Patti Murin 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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Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

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

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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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