

performances



THE OLD GLOBE

SEPTEMBER 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.

...

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

...

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

...

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



J. KATARYNA WRODOWICZ

We are indeed fortunate to have Matthew Lopez as The Old Globe's Playwright-in-Residence. He is an emerging voice in the American theatre, a fresh talent whose unique perspective and memorable characters have caught the attention of audiences here and across the country. In 2010, the Globe's acclaimed production of *The Whipping Man* paved the way for the play's success in New York and across the country.

To create *Somewhere*, Lopez has drawn on his own family history. In 1958, the City of New York knocked down a 17-block region of the West Side to make way for Lincoln Center. Demolition was delayed so that choreographer Jerome Robbins could use those same streets to film the opening sequence of the great American musical *West Side Story*. For the Candelaria family in *Somewhere*, who love Broadway musicals and long to step into the spotlight, this moment brings together their greatest dreams and their worst fears.

Just like the Candelaria children, Matthew's own father, aunt and uncle were extras on the set of *West Side Story*. Although the family in *Somewhere* is not based directly on Matthew's family, when writing the role of Inez, he was inspired by his aunt, Broadway actress and dancer Priscilla Lopez, who created the role of Diana Morales in the original production of *A Chorus Line*. We are thrilled that Priscilla is here at the Globe in this world premiere production.

Somewhere is a love letter to musical theatre: the way it can spark the imagination, break through our defenses and connect us to our dreams. In *West Side Story*, as Tony looks forward to seeing his Maria he sings, "The air is humming, and something great is coming!"

A stylized, handwritten signature in black ink, belonging to Louis G. Spisto. The signature is fluid and cursive, with the first letter 'L' being particularly large and prominent.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

SOMEWHERE

BY

MATTHEW LOPEZ

Campbell Baird
SCENIC DESIGN

Charlotte Devaux
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Jeremy J. Lee
SOUND DESIGN

Elizabeth Stephens
STAGE MANAGER

CHOREOGRAPHER

GREG GRAHAM

DIRECTED BY

GIOVANNA SARDELLI

Casting by Samantha Barrie, CSA

Originally presented at the Summer Play Festival in association with The Public Theater.

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

September 24 - October 30, 2011

THE CAST

(in order of appearance)

ALEJANDRO CANDELARIA..... Jon Rua
FRANCISCO CANDELARIA..... Juan Javier Cardenas
INEZ CANDELARIA..... Priscilla Lopez
REBECCA CANDELARIA..... Benita Robledo
JAMIE MACRAE..... Leo Ash Evens

Stage Manager..... Elizabeth Stephens

SETTING

ACT I

Summer, 1959

A tenement on West 66th Street in New York.

ACT II

Summer, 1960

An apartment in the Van Dyke Housing Projects in the Brownsville section of Brooklyn.

There will be one 15-minute intermission.

PRODUCTION STAFF

Voice and Speech Coach..... Micha Espinosa
Fight Director..... George Yé
Assistant Director..... J. Scott Lapp
Assistant Scenic Design..... Sean Fanning
Assistant Costume Design..... Michelle Hunt Souza
Production Assistant..... Amanda Salmons
Stage Management Interns..... Lauren Dougharty, Zach Kennedy

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



With a new season comes a new opportunity for greater involvement with The Old Globe—one of helping to expand the number of businesses and corporations supporting our artistic and education programs.

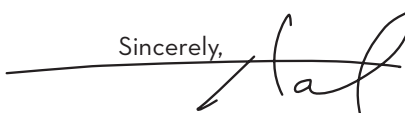
This year, the Globe introduced its Corporate Partners Program in an effort to attract and retain critical charitable contributions from local and national companies. Corporations that support the Globe receive specially tailored benefits packages that include prominent logo recognition, valuable employee discounts to Globe productions and networking and client entertainment opportunities.

As the Globe works to grow our corporate donor base, we rely upon you, our audience of subscribers, ticket buyers and donors. Each of you is involved with many businesses in San Diego as an employee, a customer or an owner.

We urge you to think about connecting the Globe to your contacts who would be interested in supporting our programs and enjoying the membership benefits. Please call the Globe's Development Department today to learn more about the Corporate Partners Program.

Once again, I extend our gratitude to all of you who so generously continue to support The Old Globe.

Enjoy the show!

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

Production Sponsors

Elaine and Dave Darwin

Elaine and her husband, Dave, reside in Rancho Santa Fe. At the Globe, Elaine is Chair of the Board Nominating Committee and an active fundraiser. Elaine was involved in the implementation of the first Head Start Program in the United States, and while the couple lived in Palm Beach, Dave chaired the Save the Dunes Committee as an environmental activist. Currently, Elaine serves on the Board of the La Jolla Music Society, and Dave has always been a major supporter of arts and culture and enjoys spending his time at classic car events around the country.

Mandell Weiss Charitable Trust

Mandell Weiss' plan to pursue an acting career was interrupted by World War I, but he became one of San Diego's most successful entrepreneurs and a generous philanthropist actively supporting the arts during his remarkable 102 years of life. His legacy continues today with recent awards to the Globe including funding for the Sheryl and Harvey White Theatre and numerous production sponsorships. The Globe appreciates Mandell Weiss Charitable Trust's sponsorship of Playwright-in Residence Matthew Lopez's second Globe production.

Paula and Brian Powers

New Board member Paula Powers and her husband, Brian, have made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia and the Bay Area. Paula earned her J.D. from the University of Michigan and specialized in Trusts and Estates. Brian's J.D. comes from the University of Virginia, and he is currently Chairman of Hellman & Friedman LLC. Paula is a member of the Advisory Board of ODC, a San Francisco-based modern dance company.

U.S. Bank

For more than a decade, U.S. Bank has consistently supported The Old Globe's education and community programs, including the Summer Shakespeare Intensive for high school students and the Grinch Literacy Initiatives for elementary school students in Title One schools. U.S. Bank strengthens communities through contributions to nonprofit organizations to improve the educational and economic opportunities of low- and moderate-income individuals and families thereby enhancing the cultural and artistic life in communities across the country.

Talking with **PLAYWRIGHT** *Matthew Lopez*

Tell us a little bit about the genesis of this play. Where did the idea and these characters come from? It stemmed primarily from this family legend about the experiences my father and his siblings had working as extras on the set of *West Side Story* in 1960. Everything else was filmed on a soundstage in Los Angeles, but the prologue, which has some of the most iconic Jerome Robbins choreography in it, was all shot on the streets of New York. And my dad and two of his three siblings, including Priscilla, were there, hanging out, waiting to be used as extras. I'd always just loved that they had that experience. You can see my father very clearly in one of the shots of the film.

That's sort of the micro side, and then on the macro side, I'd always been fascinated by Robert Moses; I'd always been fascinated by that tremendously fertile period in New York history right after World War II, when the city just shot up. There was this tremendous energy. It seemed as if the most amazing place you could ever hope to be was New York in the 50s. But with each of the things Robert Moses created, he destroyed twice as much. And there was nothing that would stand in Robert Moses' way, even families. I wanted to take one of the great achievements of that period, Lincoln Center, which is indisputably a tremendous good—on the scale of 0 to 100, it comes as close to 100 in terms of pure goodness as any public endeavor ever has—and look at how even that came at a great price. No one stopped to ask, “Whose lives are we dramatically altering in order to accomplish this?” So the goal in some ways was to marry my very fond memories of these stories from my father's childhood with this investigation into the cost of progress and the people who get caught under the wheels.

What makes musicals so important to the characters in the play? Oh my God, well, first of all, musicals are the most

important thing ever in the history of the world. That should be stated first and foremost. It's part of my upbringing, I think. It was instilled in me by my parents, who had it instilled in them by theirs, that there was no higher form of artistic expression than an 11 o'clock number. I had no idea who Simon and Garfunkel were; I did not know who the Beatles were for a very long time. I doubt my parents did either. It was all musical theatre being played in the house. But I have often said that these characters are not based on my family, they're based on my love for my family, and to emphasize that point I put my family, the Lopezes, as offstage characters.

For the Candelarias, musical theatre is their entire lives. It is what fuels their dreams, fills their evenings. For the briefest time, it was what paid the bills—but certainly not enough or long enough to sustain a life in that field. And one thing that was really tantalizing about this era was that *West Side Story* was on Broadway, *The Music Man* was on Broadway, *Gypsy* was just about to open on Broadway. I could not think of a better time to go back and live in terms of being a theatre geek. I took particular pleasure in allowing this family to geek out during the heyday of that period. So musicals are the most important creation in the history of the world. They're more important than fire. Than the printing press. Than the wheel. I'd put them number one, and everything else can fight for second place, as far as I'm concerned.

What are you most excited about in this world premiere production? I'm so excited about this cast. I know that these characters are not just in good hands but in loving, gentle hands. These people care very deeply about the characters they're playing, which doesn't happen all the time, and it's such a blessing for a writer when it does.



(circled) Francisco Lopez, Matthew's father, as an extra in *West Side Story*.



All in the Family

Playwright Matthew Lopez interviews his aunt, renowned Broadway actress and dancer Priscilla Lopez.

Matthew Lopez: So, I'm interviewing you.

Priscilla Lopez: You are?

ML: Yes! You're at the Globe to do my play.

PL: Who are you?

ML: I'm Tony Kushner.

PL: Oh my gosh, I've got the wrong play.

ML: (laughs) Well, to start, and tell me if you don't want to answer this question...

PL: Uh oh, how old I am?

ML: Well, yes. How it all started. Could you talk a bit about your very first Broadway audition?

PL: My first Broadway audition was for this little show called *Gypsy*.

ML: With Tyne Daly? (laughs)

PL: No, Ethel Merman. I am trying to remember how my mother knew about that audition. Maybe she read about it in the paper. But she told me about it, and there I was, at the Broadway Theatre, and they lined you up in the alley—back when the theatre had an alley. They put us in groups of 15 or 20 kids. You'd line up, and they would come by and point at you and say, "You, you and you: stay. The rest of you: thank you."

That was it. So I had already waited three hours in the rain...

ML: It always rains in these kinds of stories.

PL: And the group before me, one little girl just burst into tears, and I thought, "If they don't pick me, I'm not crying." And I go in, and they line us up and say, "You, you and you stay. The rest of you, thank you." And my heart is in my throat, and I'm one of the "thank yous." And I went into the alley and burst into tears. And that was the last time I cried until I got my first Broadway show.



Matthew Lopez (age 4) with his aunt, Priscilla Lopez, backstage at the Broadway production of *A Day in Hollywood/A Night in the Ukraine*, for which she won a Tony Award.

ML: Your career, from your very first audition, has been at the dead center of all the good stuff. You worked for Bob Fosse in *Pippin*, you worked for Michael Kidd. And to have been in Stephen Sondheim and Hal Prince's original production of *Company*! And then, of course, there was *A Chorus Line*. So much has been said about it, but looking back on it, could you in any way boil down what *A Chorus Line* means 35 years later and what it means to you?

PL: One word: gift. The greatest gift. First, a) having participated in a groundbreaking way of working, then b) having my own story told and c) once that story went out into the world, having it affect so many people. Then the most recent gift I guess would be d) not only inspiring people in general who wanted to be in the business, but also this whole wave in the Latino world that I had no idea I was affecting at all. And why? Because I had that "z" at the end of my name, which I had been told to get rid of! The most recent tale I heard, when I was working on *In the Heights*, was from Mandy Gonzalez. She said, "When I saw that 'z' in your name, I knew I was going to be OK." So it affected that whole generation. And now I'm playing all their mothers. I can't tell you how many Latino mothers I have played. And I am grateful to play them, and I will be happy to continue to play that role, and then become the grandmother, and then probably the bag lady on the street.

ML: Speaking of that role, you are playing a Latino mother in *Somewhere*. At the risk of fishing for a complement or spoiling for a fight, what does this play mean to you and your personal journey?

PL: It's a gift as well. It's a beautiful play, written so beautifully. All the characters are so fully developed and real and honest and funny and touching. And it's written by a very talented young playwright, who I happen to know! And I am so happy for him. I see it as a new story but, I think, with the old heart. I'm just so happy that it's being told. For my mother, it's a way of, in my head at least, putting her up on stage and saying, "You can do it. This one is yours."

Stories from **THE WEST SIDE**

*"You cannot rebuild a city without moving people.
You cannot make an omelet without breaking eggs."
—Robert Moses, at the groundbreaking for Lincoln Center, 1959*

Matthew Lopez sets his play *Somewhere* in New York City at the close of the 1950s, an incredibly vibrant period in the city's civic and artistic history. Theatrically, Broadway was enjoying the heyday of musical theatre. During 1959 and 1960, musical junkies like Lopez's Candelaria family could see the original Broadway productions of *My Fair Lady*, *Camelot*, *Gypsy*, *The Sound of Music*, *The Music Man* and, of course, *West Side Story*.

But the Candelarias also have the misfortune of living on West 66th Street in an area of the city targeted by urban planner Robert Moses in his great restructuring of New York City. Moses was a controversial figure often credited (and blamed) for reworking the very fabric of New York over the course of the 20th century. Moses imagined a New York of highways, high-rises, soaring bridges and civic buildings, but his methods were cut-throat, and he had little interest in people's day-to-day life on the ground. Mayor Fiorello LaGuardia once said of Moses, "No law, no regulation, no budget stops Bob Moses in his appointed task."

In 1955, Robert Moses proposed a major redevelopment project designed to secure New York's reputation as an international center of culture and the arts. The Lincoln Square Urban Renewal Project proposed the demolition of

14 blocks (almost 50 acres) of the West Side to build a new campus for Fordham University, a new headquarters for the American Red Cross and two middle-class housing towers. But the project's centerpiece was to be Lincoln Center, a temple to the arts that would house the New York Philharmonic, the Metropolitan Opera and The Juilliard School.

As the head of New York City's Committee on Slum Clearance, Moses took full advantage of the opportunities created by the Federal Housing Act of 1949. Moses designated the Lincoln Center site a slum and acquired the land through em-

inent domain in 1958, reselling it to his hand-picked project sponsors. Residents protested, especially with the loss of low-income housing, and a case was taken as far as the Supreme Court, but Moses' vision was triumphant. Resident Aramis Gomez summed up the conflict when he said, "Who cares for the little shopkeeper so long as we have culture? Who cares whether we have a home as long as the Philharmonic and the Metropolitan Opera have one?" Moses responded to his critics by saying, "You can draw any kind of pictures you like on a clean slate, but when you operate in an overbuilt metropolis you have to hack your way with a meat ax."

In 1958, the city began relocating over 16,000 residents and more than 600 businesses



Russ Tamblyn, who played Riff, on the set of *West Side Story*, 1960.

(clockwise from right) The Metropolitan Opera in Lincoln Center today; Lincoln Center during construction; rehearsal on the set of *West Side Story* in 1960.



from the project site. Like Matthew Lopez's fictional Candelaria family, 24% of those displaced were Puerto Ricans, many of whom stayed in the condemned buildings as long as possible because they had no other options. Only 10% of the displaced residents made it into promised public housing. Many did not even apply because they would have been forced to relocate far from their original homes wherever the city could find room for them – like the Candelarias, who are moved to a housing project in the Brownsville section of Brooklyn.

Demolition began in August 1959, but not before the site had been targeted for another major cultural project: the filming of the movie version of the musical *West Side Story*, which had just closed on Broadway. The film was being co-directed by Robert Wise and choreographer Jerome Robbins, and shooting the prologue on location in New York was Wise's idea. He slipped Lincoln Center contractors \$5,000 to hold off demolition on 67th and 68th Streets so that in August 1960 the cast and crew of *West Side Story* could come to New York and shoot the opening of the film. The filmmakers not only used New Yorkers as extras, they even enlisted them as security guards. When rocks were thrown at the cast from the rooftops of nearby abandoned buildings, the studio hired a real local street gang to keep the set safe.

Stories of Robbins' demanding behavior on the film set are legendary. He pushed the actors to the point of physical breakdown: their bodies exhausted in the August heat, their skin blistering from lying on hot concrete. He shot scenes over and over, trying to capture every angle, using cranes for overhead shots and digging trenches in the streets to capture foot-level views. The actors resorted to doing mock rain dances, hoping inclement weather would give them a break from shooting. Midway through the film, Robbins was fired from the project, and Wise completed *West Side Story* on his own. Robbins never directed another film. By the time *West Side Story* opened in 1961, the entire neighborhood captured on film in the prologue had been completely demolished.



Matthew Lopez's *Somewhere* takes advantage of the powerful convergence of art, politics and personality that surrounded this West Side neighborhood in the late 1950s. At its heart, *Somewhere* is about the ties that bind mothers and their sons, families and their homes, artists and their art. Lopez blends humor and heartbreak to create a vivid snapshot of a family in conflict and a city in transition. The Candelarias are bound together by love and sacrifice just as their neighborhood is pulled apart by a vision of progress—progress in the shape of a wrecking ball.



JUAN JAVIER CARDENAS (Francisco Candelaria) is an alumnus of the Florida State University/Asolo Conservatory for Actor Training. His recent

theatrical credits include Mickey in *Evenings All Afternoon* and Paul in *Alice Grace Anon* (New Georges), Reynaldo in *Havana Journal, 2004* (INTAR Theatre), Raul in *Back, Back, Back* (Dallas Theater Center), Manueto in *Boleros for the Disenchanted* (Huntington Theatre Company, IRNE Award nomination) and Alan Strang in *Equus* and Albert Adam in *The Play's the Thing* (Asolo Repertory Theatre). He has toured Russia (Lysander in *A Midsummer Night's Dream*) and Greece (Corin and LeBeau in *As You Like It*), as well as the southern U.S. (Bazman in the world premiere of *Lavender Lizards and Lilac Landmines: Layla's Dream*). He has appeared on television in programs such as "Blue Bloods," "Law & Order: Special Victims Unit" and "The Good Wife," as well as numerous independent films and commercials. www.juancardenas.com.



LEO ASH EVENS (Jamie MacRae) is honored to make his Old Globe debut. Mr. Evens has worked in two of Jerome Robbins' legacy musicals throughout his career,

playing Riff in *West Side Story* in London's West End, The 50th Anniversary U.S. Tour, Barrington Stage Company, Theatre Under The Stars and North Carolina Theatre. Mr. Evens received critical acclaim as Tulsa in *Gypsy* directed by Lonny Price and starring Patti LuPone (Ravinia Festival). He had the privilege of learning these shows from two of Jerome Robbins' assistants: Alan Johnson and Bonnie Walker, both recreating original choreography. Recently, Mr. Evens won Best Actor in the Houston Excellence Awards for his performance of the Emcee in *Cabaret* at Theatre Under The Stars and reprised the role at the Arvada Center. His Off Broadway credits

include P.J. in *Wanda's World* directed by Lynne Taylor Corbett, *But I'm a Cheerleader*, *Going Down Swingin'*, *The Taxi Cabaret* and most recently starring in the new tap musical *Fingers and Toes* (New York Musical Theatre Festival). His tours include Billy Lawlor in *42nd Street* (Moscow), *Disney's On the Record* and *Casper: The Musical* with Chita Rivera. His regional credits include Mark in *Rent* (Weston Playhouse), Will Parker in *Oklahoma!* (Pittsburgh Civic Light Opera and Casa Mañana) and Jimmy in *Thoroughly Modern Millie* (Arvada Center). He received his B.F.A. from Carnegie Mellon University. In addition to acting, Mr. Evens coaches for Musical Theatre College Auditions (MTCA) and career coaches for professional actors. www.leoashevens.com.



PRISCILLA LOPEZ (Inez Candelaria) was last seen on Broadway in the Tony Award-winning musical *In the Heights*. She previously appeared in Nilo Cruz's Pulitzer

Prize-winning play *Anna in the Tropics*. She received a Tony Award as Best Featured Actress in a Musical for her portrayal as Harpo Marx in Broadway's *A Day in Hollywood/A Night in the Ukraine*. Her performance as the original Diana Morales in *A Chorus Line* led to an OBIE Award and a Tony nomination and introduced the songs "Nothing" and "What I Did for Love." Her Broadway credits include *The Sisters Rosensweig*, *Lysistrata*, *Pippin*, *Company*, *Her First Roman*, *Henry, Sweet Henry* and *Breakfast at Tiffany's*. Her Off Broadway credits include *Beauty of the Father*, *The Oldest Profession*, *newyorkers*, *Class Mothers '68* (Drama Desk Award nomination), *The Passion of Frida Kahlo*, *Antigone in New York*, *Other People's Money*, *Extremities*, *Buck and Your Own Thing*. She has appeared in Los Angeles and regionally in *Irma la Douce*, *Vanities* and *Death and the Maiden*. Her film credits include *Maid in Manhattan* as Jennifer Lopez's mother, *Center Stage*, *Revenge of the Nerds II: Nerds in Paradise*, *Tony N'*

Tina's Wedding, *The Miracle of Spanish Harlem* and *Musical Chairs*.



BENITA ROBLEDLO (Rebecca Candelaria) is a graduate of the Acting Conservatory at Purchase College, SUNY. Some of her favorite television roles

include the ambitious airhead Amalia on The CW's "Gossip Girl," the backpacking druggie Dreads on NBC's "Kings" and the foul-mouthed kid sister Charlene on Comedy Central's "Michael & Michael Have Issues." Her films include *Going the Distance*, *What Happens in Vegas* and *Every Day*. Her theatre credits include Rebecca Candelaria in *Tio Pepe* (Summer Play Festival at The Public Theater), Viola in *Twelfth Night* (The Storm Theatre) and the title role in *Linnea*.



JON RUA (Alejandro Candelaria) and his commitment, versatility, perseverance and talent have accelerated his well-rounded career. He most recently originated

the role of Twig in the world premiere of the new musical *Bring It On: The Musical* (Alliance Theatre). His Broadway credits include Sonny in *In the Heights*. Mr. Rua has performed with the likes of Sean Hayes, Jane Krakowski, Anthony Anderson, Lin-Manuel Miranda, Norbert Leo Butz, Tyne Daly and Jordin Sparks. His additional theatre credits include *The Elaborate Entrance of Chad Deity* (Second Stage Theatre, Pulitzer Prize Finalist) and *Damn Yankees* (Encores!). His workshops include *Hands on a Hard Body* (La Jolla Playhouse), Sundance Theatre Lab 2011 at The Banff Centre, *Pan, Bare*, *Queen of the Stardust Ballroom* and *All Fall Down* (INTAR Theatre) and *Kingdom* (The Public Theater). His television credits include "Law & Order." Mr. Rua has danced for recording artists such as Don Omar, Soulja Boy and more. As a choreographer, his work has been seen on NCAA/NBA dance teams, CBS, MTV, Chaos Theory and

Broadway Bares. Mr. Rua has assisted as a choreographer on such projects as *In the Heights*, *The Wiz* (Encores!), *Bring It On: The Musical* and *Insanity*. Currently he is on faculty at Broadway Dance Center in New York and has over seven years of experience teaching internationally. I dedicate this experience to God, Mom, Dad and my Gabrielle. God bless and make history. www.JonRua.net.

MATTHEW LOPEZ (Playwright) is currently the Playwright-in-Residence at The Old Globe. His play *The Whipping Man* received its West Coast Premiere here last season in a production directed by Giovanna Sardelli. Prior to that, the play had been seen at Luna Stage in Montclair, New Jersey and Penumbra Theatre in St. Paul, Minnesota. *The Whipping Man* opened in New York earlier this year at Manhattan Theatre Club under the direction of Doug Hughes and starring Andre Braugher. Mr. Lopez was recently honored with the John Gassner Playwrighting Award from the New York Outer Critics Circle for *The Whipping Man*. It has become one of the more regularly-produced new American plays this season with productions planned at over a dozen theatres across the country. He is a contributing writer to Headlong Theatre's Decade project, a collection of short plays commemorating the 10th anniversary of September 11th, now running in London. He holds new play commissions from the Globe and from Roundabout Theatre Company, is a New York Theatre Workshop Usual Suspect and is a recent member of the Ars Nova Play Group. *Somewhere* was initially presented in a workshop production at Summer Play Festival at The Public Theater and fully developed at the Globe. His other plays include *Reverberation* and *Zoey's Perfect Wedding*. He is currently developing a musical version of the film *Mad Hot Ballroom* to be directed and choreographed by Jerry Mitchell. He lives in Brooklyn with his partner, Brandon. Mr. Lopez owes a debt of gratitude to the generosity and wisdom of Lou Spisto, Jack DePalma, Jerry Patch and Caitlin

Moon, all of whom were instrumental to this play's development.

GIOVANNA SARDELLI (Director) directed the West Coast Premiere of *The Whipping Man* by Matthew Lopez at the Globe (NAACP Theatre Award nomination for Best Director). She has directed the World Premieres of Rajiv Joseph's plays *The North Pool* (TheatreWorks), *Animals Out of Paper* (Joe A. Callaway Award for Outstanding Director) and *All This Intimacy* (Second Stage Theatre), *The Leopard and the Fox* (AlterEgo Theatre Company), *Huck & Holden* (Cherry Lane Theatre), the New York Premiere of Lynn Rosen's *Apple Cove* (Women's Project), James McLindon's *Salvation* (Hudson Stage Company), Christopher Wall's *Dreams of the Washer King* (The Playwrights Realm), Lila Rose Kaplan's *Wildflower* (Second Stage Theatre), Zoe Kazan's *Absalom* (Actors Theatre of Louisville Humana Festival) and Adriana Sevan's *Taking Flight*, which was developed at the Sundance Institute Theatre Lab and had its World Premiere at Center Theater Group. She spent two seasons as Director of the Shakespeare Sedona Institute and two seasons as the Artistic Director of Studio Tisch. Ms. Sardelli received her M.F.A. in Acting from the Graduate Acting Program at New York University and is a graduate of their Director's Lab. She is on the faculty of the Graduate Acting Program and the Department of Dance at NYU. Her upcoming projects include *God of Carnage* (Hudson Stage Company) and the world premiere of *Dead Accounts* by Theresa Rebeck (Cincinnati Playhouse in the Park).

GREG GRAHAM (Choreographer) spent 12 years performing in Broadway productions such as *Fosse*, *Chicago*, *Dirty Rotten Scoundrels* and *Hairspray* and decided it was time to try his own venture into choreography. Following a successful showcase of his own choreography at New York City Center, he had the pleasure of creating works on ABC's "Ugly Betty," VH1's "Celebrity Fit Club," a Universal Pictures film entitled *State of Play*

and *Tio Pepe*, a play at The Public Theater's Summer Play Festival. For the last three years he has been with the Broadway production of *Billy Elliot* as the Resident Choreographer as well as the Associate Choreographer for the national companies.

CAMPBELL BAIRD (Scenic Design) has designed for Broadway, Merrimack Repertory Theatre, North Shore Music Theatre, Roundabout Theatre Company, Texas Ballet Theater, Huntington Theatre Company, Nashville Ballet and companies as far afield as Bogota, Columbia and Seoul, South Korea. A career high point was *Sonya* with Julie Harris. He supervised numerous productions for his mentors Oliver Smith (including *Fall River Legend* at Covent Garden) and Desmond Heeley (this past season's award-winning *The Importance of Being Earnest*). He has designed five national and international productions of *West Side Story*, three of them personally supervised by Jerome Robbins, giving him extra insight into the script for *Somewhere*. He was resident designer for Joffrey Ballet in New York City and was a scenic artist at The Metropolitan Opera for 15 seasons. He is an Associate Arts Professor at New York University's Tisch School of the Arts, starting his 20th year teaching classes in theatre and film history, costume drawing and presentation and scenic painting, among others. He served as a trustee for USA Local 829 and exam judge in scenic and costume design and scenic painting. He lives in New York City and Phillipsburg, New Jersey.

CHARLOTTE DEVAUX (Costume Design) designed the Globe productions of *Welcome to Arroyo's*, *The Last Romance*, *I Do! I Do!*, *The Price*, *Kingdom*, *Since Africa*, *Who's Afraid of Virginia Woolf?*, *Trying*, *A Body of Water*, *The Prince of LA*, *I Just Stopped by to See the Man*, *Fiction*, *Two Sisters and a Piano*, *Blue/Orange*, *Splendour*, *All My Sons*, *Betrayal*, *The Santaland Diaries* and *Da*. Her other credits include *Miami Libre*, *Cuban Dance Musical*, Adrienne Arsht Center for Performing Arts, Cabaret

Dances, Nyumbani Project, Trolley Dances, San Diego Dance Theatre and *9 Parts of Desire* (Mo'olelo Performing Arts Company). Her international credits include *Dr. Livingstone, I Presume*, *London*, *Linnaeus* and *Prince of Flowers* (Botanic Gardens, Christchurch, New Zealand and Sydney, Australia), *Suburb* and *Twelfth Night* (Christchurch Repertory Theatre) and *Hopes, Dreams and Perditions* (Court Theatre). She was the Associate Designer at the Christchurch Drama Theatre and former costume designer and stylist for TV Zealand's children's programming. As Resident Associate Costume Designer, she has assisted on over 35 productions including *Robin and the 7 Hoods*, *Chita Rivera: The Dancer's Life*, *A Catered Affair*, *The Times They Are A-Changin'*, *Dirty Rotten Scoundrels*, *Lucky Duck*, *Imaginary Friends*, *Dr. Seuss' How the Grinch Stole Christmas!* and the Summer Shakespeare Festival.

LAP CHI CHU (Lighting Design) recently designed the Globe productions of *Rafta, Rafta...* and *The Whipping Man*. His New York City design credits include The Public Theater, New York Theatre Workshop, Second Stage Theatre, Dance Theater Workshop, Performance Space 122, The Kitchen, Danspace Project, Primary Stages and Juilliard Opera. His regional designs include work at Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Berkeley Repertory Theatre, La Jolla Playhouse, South Coast Repertory, Arena Stage, The Shakespeare Theatre Company, Hartford Stage, Huntington Theatre Company, Dallas Theater Center and Portland Center Stage. Mr. Chu is the lighting designer for ChameckiLerner (*Visible Content*, *Hidden Forms*, *I Mutantes Seras* and *Please Don't Leave Me*), performed in the United States and Brazil. He has received multiple Bay Area Theatre Critics Circle Awards and a Drammy Award for Best Lighting. He holds degrees from Northwestern University and New York University. He teaches lighting design at California Institute of the Arts.

JEREMY J. LEE (Sound Design) previously designed the Globe production of *Death of a Salesman*. His international credits include designing *Continental Divide* (London and Birmingham), associate designing *Bridge Project 2010 World Tour* and assistant designing *Tarzan* (Holland) and *42nd Street* (Moscow). His Broadway credits include associate designer for *Mary Stuart* and *Talk Radio*. He has designed for the Off Broadway productions of *The Ohmies*, *Into the Hazard [Henry 5]* and *Dance Dance Revolution* (Les Freres Corbusier), *The Thugs* (Soho Repertory Theater), *Song for New York* (Mabou Mines), *All the Wrong Reasons* (New York Theatre Workshop) and *Pretty Chin Up* (LAByrnth Theater Company). Mr. Lee's regional credits include American Conservatory Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre, La Jolla Playhouse, Signature Theatre Company, 5th Avenue Theatre and Sundance Institute. His awards include the Bay Area Theatre Critics Circle Award, Austin Critics' Table Award and a Helen Hayes Award nomination. He also teaches at New York University's Tisch School of the Arts.

ELIZABETH STEPHENS (Stage Manager) recently stage managed the Globe's productions of *Life of Riley* and *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'*

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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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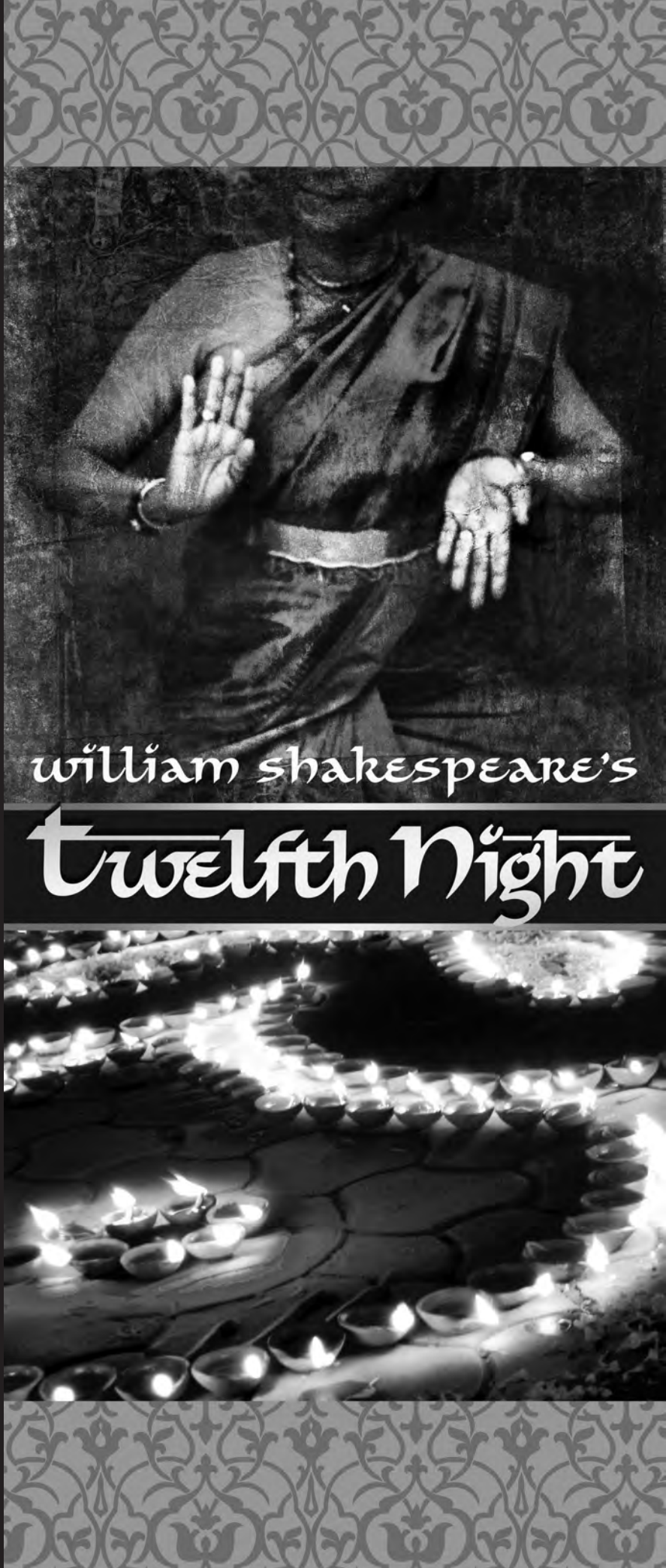
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Bloody Bloody Andrew Jackson at The Public Theater, 2010.



The original Broadway production of *A Chorus Line*, 1975.

Broadway Rhythm

The characters in *Somewhere* find inspiration, joy and freedom in the musical theatre that they love. It becomes the fuel they use to strive for their dreams of show business. We asked the cast and creative team of *Somewhere* about the musicals that have been most important in their own lives.

Juan Javier Cardenas (Francisco)

For the way it blends political satire, pitch-black gallows humor, twisted history and an uncontrived rock 'n' roll musical score, I've got to go with *Bloody Bloody Andrew Jackson*.

Leo Ash Evens (Jamie)

West Side Story! The show has it all. What tops that score, book and dance all in one show?! It really made me love musical theatre and informed the kind of artist I want to be. I also have a love for *Cabaret*...dark and dirty.

Priscilla Lopez (Inez)

When my sister was graduating from junior high school, we all went to the movies to see this thing called *The King and I*. And, me being the tempestuous little thing I was, I was yelling, "I don't want to go! I don't want to go!" and throwing a tantrum and carrying on. But when I saw *The King and I*, I thought I was going to die. I just entered a world that I didn't know could possibly exist. That was when I was bitten by the bug.

Benita Robledo (Rebecca)

When I was 17, I saw *Hedwig and the Angry Inch* with Kevin Calhoun at the Edinburgh Festival Fringe. I can't think of a more perfect show to see at that stage in my life. It wasn't polite. It was raw and beautiful and exhilarating. It bucked convention, and I loved that.

Jon Rua (Alejandro)

I would have to say the first musical that I was completely enamored with was *The Phantom of the Opera*. I saw it on a high school trip and then snatched the CD from my dad.

I would play the same parts of the same songs over and over; to this day when I hear the album the same energy resonates through me. I never thought I would be in a musical, but for some reason, listening to that album made me feel like I was in my own musical.

Matthew Lopez (Playwright)

When I was a kid, my parents took me to see Tyne Daly in *Gypsy* and it blew my mind. It was the first time I had the experience of being pinned to my seat by a performance, by a show. I couldn't breathe. I don't think I blinked once and I certainly didn't want it to ever end. By the time we got to "Rose's Turn," I was just putty. *Gypsy* is about as flawless a musical as you can get. It proves you can deliver the goods but not skimp on character and depth. It's thrilling, funny and heartbreaking. In short, it's theatre.

Giovanna Sardelli (Director)

I grew up in Las Vegas (pre-Cirque) and spent every Saturday watching musicals. Fred Astaire was my first crush. I loved *Silk Stockings*, *Top Hat* - all things Fred! I had posters of him in my room through high school. But the most influential musical was *A Chorus Line*. I listened to that album, and my two sisters and I tortured my poor mother by singing "At the Ballet" whenever we were in the car. The national tour came to Vegas and Philip Riccobuono played Paul. Phil had gone to high school with my older sister, and I had seen him perform since I was in elementary school. Seeing him in this huge musical was incredible! This was the moment I realized I could leave Las Vegas, move to New York and make theatre.

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COMMUNITY PARTNERSHIPS

Students from partner Lincoln High School visit The Old Globe's Tech Center (above) and participate in a scenic painting workshop (below).

The Old Globe's community partnerships are an integral part of our mission and provide an environment for the growth and education of students, theatre professionals, audiences and the community at large. Our partnerships with San Diego schools bring thousands of young people through our doors each year, while the schools benefit from a variety of enrichment activities that supplement their student curriculum.

In June 2011 the San Diego Unified School District recognized the 20-year partnership between The Old Globe and the San Diego School for the Creative and Performing Arts (SCPA). Many of the cast members



of our Summer Shakespeare Intensive are SCPA students, and 15 students were cast in our upcoming production of *Odyssey* after an audition process that left director Lear de Bessonet astonished at the talent pool at the school.

Current active Old Globe partner schools include San Diego School for the Creative and Performing

Arts, Freese Elementary, Valencia Park Elementary and Lincoln High School.

We are proud of the community relationships we have built and continue to develop, and we applaud our partner schools for recognizing the value of theatre in the lives of their students.

For more information about our education programs please visit our website at www.TheOldGlobe.org or contact our Education Department at GlobeLearning@TheOldGlobe.org.

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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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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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THEATRE TOTS



Theatre Tots is a brand new Creative Dramatics program for children ages 4, 5 and 6. These 90-minute sessions take children from storybook to performance while they learn how to use their voices, bodies and imaginations to bring a story to life.

Parents may stay for the entire class or drop them off and return for the last 20 minutes to watch their children perform a short presentation of the story of the day.

DATES:

Saturdays, September 24,
 October 8 & 22

TIME:

10:00 AM – 11:30 AM

COST PER CLASS:

\$25 per session. A 10% discount applies for enrollment in three or more classes.

MINIMUM CLASS SIZE: 10

MAXIMUM CLASS SIZE: 15

Contact GlobeLearning@TheOldGlobe.org for more information or to sign up for one or more sessions.

Globe Ambassadors

Globe Ambassadors are generous supporters of The Old Globe who contribute a minimum of \$3,500 to the Annual Fund, attend special Globe meetings and activities and serve as advocates in the community for the Globe's mission and goals. As a group, Ambassadors sponsor one Globe production each season.

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*In Memoriam

♦Denotes increased giving in 2010 & 2011

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

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Corporate Partners enjoy benefits and recognition, including the opportunity to entertain clients and employees with exclusive receptions at the Theatre, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.

A Planned Gift Ensures a Strong Tomorrow for The Old Globe

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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 including an Annual Member Event, "Food for Thought" monthly lunches where you can meet a Globe artist or one of the many Opening Night receptions held throughout the year.



CRAIG NOEL, 1957



New Craig Noel League member and longtime theatre volunteer Shirley Mulcahy (center) visits with actors Georgia Hatzis and Jonno Roberts 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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TICKET SERVICES HOURS

Monday: Closed

Tuesday - Sunday: Noon - last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office 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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