Welcome to *Dog and Pony*! We’re honored to host a true musical-theatre dream team for the development and production of this brand-new, world premiere musical. You probably already know book writer Rick Elice’s work—he’s the author of the Tony Award-winning *Jersey Boys*, as well as *Peter and the Starcatcher* and *The Addams Family*. If you don’t yet know composer Michael Patrick Walker, you’re in for a treat; his star is on the rise, and you’re about to learn why. Plus, director Roger Rees makes his long-awaited return to the Globe after helming *The Merry Wives of Windsor* and *Love’s Labour’s Lost* here over a decade ago, and he has assembled a cast of some of the great musical theatre performers working today: Heidi Blickenstaff, Beth Leavel, Eric William Morris, Nicole Parker, and Jon Patrick Walker.

The Old Globe has an international reputation as a successful incubator for new musicals. The dozens of shows we’ve developed include *Into the Woods* (returning to the Globe this summer!), *The Full Monty*, *Dirty Rotten Scoundrels*, *Allegiance—A New American Musical*, and *A Gentleman’s Guide to Love and Murder*, which just received 10 Tony Award nominations for its ongoing Broadway run. In the past few years, we’ve been taking advantage of both theatres in our Conrad Prebys Theatre Center to create and premiere new musicals. Here in the Sheryl and Harvey White Theatre, we invite you to get up-close and personal with these amazing performers, to be surrounded by the music, and to get carried away as only musical theatre can do.

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**MISSION STATEMENT**

The mission of *The Old Globe* is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.
Thank you for joining us for the World Premiere of Dog and Pony, a new musical by an exciting team of theatrical wizards—Rick Elice and Michael Patrick Walker—working hand-in-glove with one of the Globe’s favorite directors, Roger Rees.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors—Edgerton Foundation, Sheila and Jeffrey Lipinsky, Paula and Brian Powers, Torrey Pines Bank, and National Corporate Theatre Fund.

Show us your commitment—your philanthropy can make a difference. Your financial support for the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. We are grateful for our audiences, our supporters, and everything you do including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

We hope you will enjoy our musical tale of love and laughter. Again, thank you for your presence and for all you do for the Globe family.

On behalf of the Board of Directors, ENJOY!

EDGERTON FOUNDATION

The Old Globe’s world premiere of Dog and Pony has received a prestigious Edgerton Foundation New American Play Award, including a generous grant to support additional rehearsal time. The Edgerton Foundation is dedicated to the advancement of American Theatre and gives selected world premiere productions support for an extended rehearsal period with the entire creative team, including the playwrights. Since the program began in 2006, non-profit theatres have received support for 217 world premiere plays and musicals—with many scheduled for subsequent productions at theatres across the U.S., including 14 plays that made it to Broadway. Eight Edgerton Foundation awardees have been nominated for the Pulitzer Prize for Drama, with Next to Normal winning in 2010, Water by the Spoonful in 2012 and The Flick winning in 2013. To date, The Old Globe has received Edgerton Foundation Awards for seven world premiere productions.

PAULA AND BRIAN POWERS

Paula is pleased to be a Board member of The Old Globe, where she currently Chairs the Governance Committee and serves on the Executive and Nominating Committees. The couple support organizations throughout the community, including Jewish Family Service, Playwrights Project, San Diego Food Bank, San Diego Youth Symphony and SDSU President’s Advisory Council. Jeffrey serves on the Boards of Moores Cancer Center and Seacrest Retirement Homes, and Sheila currently serves on the Patient Advisory Board for the Moores Cancer Center and the Board of the USC School of Dramatic Arts, as well as others. Sheila and Jeffrey have sponsored many productions at the Globe and are a vital part of the Lipinsky family’s long and fruitful relationship with the Globe.

Since 2006 Torrey Pines Bank has been a generous Corporate Partner of The Old Globe and has contributed in excess of $175,000 over the years. The Bank believes in giving back to the San Diego community, where it opened its doors, subsequently becoming a leading California financial institution. Last year Torrey Pines Bank celebrated its 15th Anniversary and significantly increased its annual contribution to the theatre, in recognition of this milestone as its commitment to ensuring the Globe can continue to thrive well beyond its rich 80-year history. The theatre is pleased to recognize Torrey Pines Bank as a Production Sponsor of Dog and Pony and thanks Board member Crystal Sargent, Senior Vice President, for their longtime friendship to the theatre.

The Old Globe would also like to acknowledge the National Corporate Theatre Fund, which sponsored Bethany earlier this year, for its additional support of Dog and Pony. Through its annual spring Gala and with a generous challenge grant from the Edgerton Foundation, NCTF was able to secure an additional $50,000 in funding to support the development and production of this world premiere musical.
THE OLD GLOBE
PRESENTS

DOG AND PONY
A MUSICAL COMEDY

BOOK BY
RICK ELICE

MUSIC AND LYRICS BY
MICHAEL PATRICK WALKER

PERFORMANCES
MAGAZINE

PERFORMANCES
MAGAZINE

PERFORMANCES
MAGAZINE

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
May 28 - June 29, 2014

CHOREOGRAPHY BY
LISA SHRIVER

ORCHESTRATIONS BY
LARRY HOCHMAN

DIRECTED BY
ROGER REES

THE CAST
(in alphabetical order)

JANIE, BONNIE .......................................................... Heidi Blickenstaff
RHODA, DORIS ......................................................... Beth Leavel
THE HOST, JEFF, JOE ............................................. Eric William Morris
MAGS ........................................................................ Nicole Parker
ANDY ...................................................................... Jon Patrick Walker

STAGE MANAGEMENT
STAGE MANAGER ................................................... Anjee Nero
ASSISTANT STAGE MANAGER ................................ Kendra Stockton

There will be one 15-minute intermission.

PRODUCTION STAFF
ASSISTANT DIRECTOR ................................................. Jason Blitman
ASSISTANT SCENIC DESIGN ........................................ Sean Fanning
SCENIC DESIGN ASSISTANTS ...................... Amanda Stephens, Akiko Kosaka, Emily Tabachuk
ASSISTANT COSTUME DESIGN ................................ Michelle Hunt Souza
SCRIPT ASSISTANT ........................................................ Annalice Heinz
STAGE MANAGEMENT INTERNS .................. Rebecca Leone, Rebecca Sharpe

THE ACTORS AND STAGE MANAGERS 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 síntesis 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.
**FROM THE ARTISTIC DIRECTOR**

When I was appointed Artistic Director here, I placed calls to a bunch of talented people I’m fortunate to count as friends. I asked them what they had cooking that might be in need of a home. One of the wonderful artists on my list was the great Rick Elise, a high-schooler of a man who after a huge career as a one of the great marketing visionaries in the Broadway theatre, transformed himself into a successful playwright and towering musical theatre book writer. He told me about a musical he was working on with Michael Patrick Walker, an accomplished composer/lyricist known for his playful inventiveness and urban sensibility. It sounded interesting: a romantic comedy about two screenwriters and what happens to their professional relationship when things get personal. I said I’d read it and give the score a listen.

Another person I called was Roger Rees. We became friends when I directed him in a Molière play in the 1990s, but my reverence for his body of work and towering musical theatre book writer. He said, “Rick’s musical!”

Elise, Walker, and Ress. Those of the Wittetts—not to mention most charming—men of the American stage, working together on a new musical! I thought, “I’d better read it tonight.” So I set aside everything involved with every step on the road to its birth.

The Old Globe’s reputation as a midwife for new American musicals is primary. Ress, the orchestrator here, I placed calls to a bunch of people who do not have to take the musical elements themselves.

**COPYIST** Emily Graham

I work most closely with the orchestrator, taking the full score (in this case, hand-written on paper by Larry Hochman) and putting all parts into the computer (using the Finale or Sibelius apps, in this case, Finale). I then make individual instrumental parts with clear page layouts, good page turns and with clear page layouts, good page turns and page turns.

**WHO’S WHO**

Dog and Pony Music and Sound

By Daniella Mages Amato

Orchestrator? Music Director? Copyist? When you look at the long list of artists involved in making a musical, the job titles can seem bewildering. Below, in their own words, the artists on our sound and music team introduce themselves and describe the roles they play in making Dog and Pony sing.

**ORCHESTRATOR.** Larry Hochman

As each musical number is set in rehearsals, I receive a finalized sketch from the composer (possibly with input from a vocal arranger or dance arranger). If there are voices involved, I receive the melodies and harmonies that are sung, along with all the lyrics and some kind of piano part. From what I receive, my end product is a full score with a written-out part for every instrument in the orchestra. The piano part that’s played in rehearsal is not necessarily given to the pianist in the final orchestra—it might be redistributed. I don’t just distribute the written parts of the score, I also enhance and add to what’s there. I am always responsible for assigning the instrumental color, but to varying extents I’m also adding to or altering the musical elements themselves.

**COPYIST.** Emily Graham

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**ORNACHA.** Latin Gelline

After the composer has composed, the arranger has arranged, and the orchestrator has orchestrated, I hire the musicians who will perform the score every night. The specific instrumentation is decided by the Orchestrator and he will send me a list of instructions needed along with any special information regarding any of the positions. Different shows call for different styles and not all musicians are versatile enough to play all styles. I also have a discussion with the orchestrator regarding “doubles” — multiple instruments that some of the musicians have to play—to find out which instrument, if any, is primary.

**MUSIC DIRECTOR.** Adam Wachter

The music director of a show is responsible for overseeing all things musical. After meeting with the composer to get his insight into the musical score, I teach it to the actors and work with them on the vocal performance of it. Throughout the rehearsal process, I collaborate with the director and choreographer, coordinate with the orchestrator, copyist, and conductor, and then rehearse the orchestra. Finally, I conduct (and, in this case, play) the show every night, and maintain the musical quality with the cast and orchestra throughout the run.

**SOUND DESIGNER.** Scott Lehrer

I spend a lot of time moving around the audience and sitting down with my eyes closed listening to the show. I have a computer that can control levels to the different areas of the audience and I keep “tweaking” until I feel like there is a consistent good musical balance throughout the theatre. It’s important that the person mix-ing the show understands the aesthetics that I feel are appropriate to the particular production, so I discuss musical balance issues with them and show them where the faders on the console feel right to me to achieve that balance. There’s always a compromise that must be reached to satisfy the desires of the composer, the lyricist, the director and the audience while still feeling that this all makes sense to me. Fun.

**What emerged from all this activity is, as you’ll see, a delight: a funny, entertaining, quirky, and hugely original musical, and one that’s about real human issues: how we balance, or fail to balance, our work and home lives, how much easier it is to be alone than to risk being vulner-
able to another human being, but how much hollower that loneliness makes our hearts; the different per-
spectives men and women bring to their quests for romantic fulfillment. I love this musical, and I’ve loved being involved with every step on the road to its birth.**

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forebear-
er in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create the productions on the three stages, programs in the community and our influence beyond this region.

**$25 million and higher**

Donald* and Darlene Shiley

**$12 million and higher**

Conrad Prebys
San Diego Commission for Arts and Culture

**$8 million and higher**

Karen and Donald Cohn
Sheryl and Harvey White

**$7 million and higher**

Kathy Hattox

**$3 million and higher**

Helen K. and James C. Copley Foundation
Audrey S. Geisel
County of San Diego

**$2 million and higher**

The James Irvine Foundation
The Shubert Foundation
Viterbi Family Foundation

**$1 million and higher**

The Lipinsky Family
Carolyn Yorston-Willcome
California Cultural & Historical Endowment
Stephen & Mary Birch Foundation, Inc.
Jeanie and Arthur Eakin
Wells Fargo

The Kreig Foundation
Estate of Dorothy S. Pough
National Endowment for the Arts
Helen Edison*
Estate of Beatrice Lynds
Victoria H. and Juan Ottesen
J. Dallas and Mary Clark*
Qualcomm
Bank of America
Anonymous

*In Memoriam
Playwright Rick Elice and Composer Michael Patrick Walker on Dog and Pony

Interview by Danielle Mages Amato

Where did the idea, the germ, for this piece come from?

RICK ELICE: The germ? The germ came from a terrible cold that Michael Patrick Walker had. I found him on a street corner, desperate for care. Kidding! Michael, do you want to answer that question?

MICHAEL PATRICK WALKER: Actually, the germ came from a different, terrible idea for a musical that we never wrote.

RE: Michael suggested we meet to look at a particular film with an eye toward adapting it for the stage. Did he ask specifically which film?

RE: Yes, I was waiting in the jury pool to be called, and I wrote a quick draft, almost of a play. I tried out scenes and dialogue, and then I traded them with Michael, and we talked about which parts of those scenes might best serve as spoken, and which parts would be most powerful if they were musicalized. And then we would go back into our corners and we would rewrite. We didn’t actually do a lot of writing in the same room. We would draft, redraft, and swap.

MPW: From even that earliest jury room draft there were absolutely song ideas that emerged on the first pass-through, where Rick said: I think this was a good song moment—moments where he was absolutely right, and they are in the show today. But there are other moments that we sat and talked together and discovered—which things that presented themselves as we worked through. A lot of these moments for these characters are really an extension of dialogue. They feel like the same tempo and energy that the characters have in the scenes.

RE: When I first roughed out the ideas behind Dog and Pony, I was inspired partly by my own personal experience in a similar, all-consuming work-spouse relationship, and partly by some time that I had spent with Elaine May, half of the legendary comedy team of Nichols and May. She told me about an event she and Mike Nichols had attended at Sundance or Sun Valley—I’m pretty sure the word “Sun” was used—it was the first time they ever seriously talked about the mechanics of comedy and what it was like to be a super-famous pair of comedy gurus. They sat in front of an audience and talked for hours about comedy, and when the discussion was thrown open to questions from the audience, the first question someone asked was whether or not they’d had sex. That anecdote stuck in my mind.

And I spent two decades of my life working with a woman in a relationship that I think is very much like the relationship of these two central characters in Dog and Pony. She and I had a wonderful, wonderful run and it ended when I left to do something else, which I never imagined I was going to do. Are we still friends? Yes. Are we still very close? Yes. But the sort of best-friend/soul-mate, day-in-and-day-out, 24-hour-a-day thing ended—but that means we really need to be on the same page in terms of what we’re trying to create. And I’ve found that to be one of the strongest elements in the show. Rick writes book; I write music and lyrics. But the show is something that we’re both writing together. The audience really shouldn’t know where the divisions are.

Were there specific creative partners that inspired this piece?

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ARTISTS

Encores! production of Richard III. His 

“key and Peele,” and “Hot in Cleveland.” Her 

The Kennedy Center Workshop) on “The 

opposite Bebe Neuwirth), won five, more than any play of the 

meddle Mr. Rees directed Lynn Nottage’s 

and won five, more than any play of the 

The Kennedy Center, and Signature Theatre Company, and 

composers of the theatre, his songs can be heard on the 

The Nutcracker, Marvin Hamlisch’s 

and also appeared on Broadway as Sky in 

as “A skilled songwriter” and by 

Book of Mormon (Orchestrator) is currently represented on 

2007 Grammy Award, and nine Tony awards, winning five. Off-Broad- 

sights, “Law & Order,” “New Amsterdam,” “The 

first songs with Peter Nero and the 

Stronger, and won five, more than any play of the 

and her regional credits include Diana in Next to 

The Most Happy Fel-

Diana in The Addams Fam-

sawed Off Broadway in Now. Here. This. and [title of show] both (Vineyard Theatre) and as Ruth in Mosaic (Primary Stages). Some of 

region, his songs include 

Together, and New Amsterdam (New York’s The Collegiate 

the Royal Variety Performance. His 

and the feature film

Tony Award, 2007 Grammy Award, and nine, more than any play of the 

(Choreographer) choreographed the recent 

Broadway Revival of 

and was Associate Artistic Director of the U.K.’s 

Polar Express and the feature film

his songs have been per-

Tony Award, 2007 Grammy Award, and nine Tony awards, winning five. Off-Broad-

Tragedy, and Tony Bennett, Vanessa Williams, Marisa 

broadway revival of Jesus Christ Superstar, directed by De McAmuin. She also choreo-

NBC) and on “The Fighting Fitzgeralds” (NBC) and star in the Drama Desk Award-nominat-

region, her credits include 

LISA SHRIVER

(Choreographer) choreographed the recent 

New York Stage and 

Mary Poppins and the film

and

Tony Bennett, Vanessa Williams, Marisa 

Beechler in Young Frankenstein, Dorothy Brock in the revival of 42nd Street, Teas in the original company of Crazy for You, Mrs. Bixby and the Boxcars in Mal Prins’ 

Among his other musicals, his 

recently appeared in recurring roles as 

Peter and the Starcatcher (Orchestrator) is currently represented on 

and Lucille in the City Center 

and

three (including two for Mr. Elice) 

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aheld by Alex Timbers, opposite Bebe Neuwirth), nominated for a remarkable

Key and Peele,” and “Hot in Cleveland.” Her

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TARA RUBIN CASTING
(Casting Directors) has worked on Old Globe productions of A Room with a View, Robin and the 7 Hoods, Sammy, and The First Wives Club. Their selected Broadway credits include Bullets Over Broadway, The Addams Family, Mamma Mia!, The Producers, Mamma Mia!, The Phantom of the Opera, Oklahoma!, The Prodigy, and the 2007 Shakespeare Festival. Their other selected Off Broadway credits include Sideways, Single Girls Guide, A Midsummer Night’s Dream, and the 2007 Shakespeare Festival. Their recent work includes La Jolla Playhouse’s production of The Who and the What. Their additional production assistant credits include Side Show, The Addams Family, Macy’s Thanksgiving Day Parade, Wicked, and the 2006 Shakespeare Festival.

KENDRA STOCKTON
(Acting Director oforchestration) previously worked as an Assistant on the 2007 and the 2013 Shake - speare Festival’s production of Julius Caesar. Her stage management credits include La Jolla Playhouse’s production of The Who and the What. Additional production assistant credits include Side Show, The Addams Family, Mamma Mia!, The Producers, Mamma Mia!, The Phantom of the Opera, Oklahoma!, The Prodigy, and the 2007 Shakespeare Festival. As Music Engineer, Kendra has also worked on the 2007 Shakespeare Festival.

JACK O’BRIEN
(Artistic Director Emeritus) served as the Artistic Director of the Old Globe from 1982 to 2007. Mr. O’Brien most recently directed Ethan Hawke in Machete on Broadway. His Broadway credits also include: The Name of the Rose, Beckett’s Krapp’s Last Tape, and the 2006 Shakespeare Festival. As Music Engineer, Kendra has also worked on the 2007 Shakespeare Festival.

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The Old Globe Education Department is active year-round, providing programming for students, audience members, and community partners. We welcome fifth-, sixth-, and seventh-grade students to our campus for 16 weeks throughout the course of the school year for an introduction to the works of Shakespeare (School in the Park). We train middle school students in acting, movement, stage combat, and audition skills every summer (Middle School Conservatory). We audit nervous high school students and then welcome them to four weeks of intense training and rehearsal of two of Shakespeare’s plays (Summer Shakespeare Intensive). We invite community organizations to present and participate in forums and lectures about our plays and the ideas those plays explore (Community Matters). We invite directors, playwrights, cast members, and designers to talk about their work (Audience Matters). We conduct professional development workshops with elementary school teachers before they bring their students to see a show (Seussabration). We conduct pre-show workshops with students right before they go into the theatre to watch a performance (Production Guides). We present readings of short plays written by individuals from all over San Diego County (Community Voices). We host meetings and events with teachers and Balboa Park organizations, training sessions and seminars of all kinds.

All of those events have something in common. They all take place in the wonderful Karen and Donald Cohn Education Center located directly above the Sheryl and Harvey White Theatre, which make up part of the Conrad Prebys Theatre Center here at The Old Globe. There’s a lot going on upstairs! The Seuss classroom and Hattox Hall provide us with dedicated space for our education programs and have allowed us to develop new programming and welcome an even greater number of people than we ever could before.

Thousands of children and adults have taken advantage of the programs that take place in our Education Center. The rooms are flexible and accommodate our many needs with ease, making it possible to say yes to another great idea for an audience engagement activity such as our recent art exhibit featuring works created by veterans in the Combat Arts project. The exhibit supported a deeper exploration of issues raised in our production of Water by the Spoonful. Hattox Hall was the perfect venue for respectfully displaying those important works of art in a beautiful and welcoming environment.

The doors to our education facility are open to you to explore and learn with us about our plays and our world. Join us for a future event and see what’s going on upstairs.

CASTING
TARA RUBIN CASTING
Tara Rubin CSA, Merri Sugarman CSA
Eric Woodall CSA, Kautila Show CSA
Lindsay Levine CSA, Scott Anderson

PERFORMANCES
MAGAZINE
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ARTISTS
EDUCATION
A Learning Space Upstairs

The doors to our education facility are open to you to explore and learn with us about our plays and our world. Join us for a future event and see what’s going on upstairs.
Circle Patrons are vital supporters of The Old Globe. Their gifts allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide.

When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe’s mission and partake in a bevy of benefits, including personal VIP ticketing and access to the Lipinsky Family Suite when attending performances.

To learn more about the Globe’s Circle Patron program, call Keely Tidrow or Rachel Plummer at (619) 231-1941.

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MEET THE ARTIST

Annual Fund members who contribute $500 or more are invited to attend the Meet the Artist series, events where patrons hear from artists about their careers and lives in the theatre. If you are interested in attending these events, contact Jessica Burger, Development Manager, Individual Annual Giving at (619) 231-1941 x2311.

FEATURED ARTISTS FOR 2014 ARE:

JESSICA STONE
Monday, May 12, 2014
Director, Vanya and Sonia and Masha and Spike

KRISTEN CONNOLLY
Monday, June 30, 2014
Actress, Othello (Desdemona)

MARK LAMOS
Monday, July 14, 2014
Director, The Two Gentlemen of Verona

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The Old Globe celebrated the opening of J.B. Priestley’s period drama Time and the Conways, directed by Rebecca Taichman, on Thursday, April 3, 2014. Production Sponsors Conrad Prebys and Delsha Turner, Globe Guilders, United, and Wells Fargo were in attendance to kick off the evening. The festivities began with a pre-show dinner for Circle Patron donors, Board members, Production Sponsors, and members of the artistic team. Following the performance, they all joined cast and crew members for an exuberant opening night cast party.
In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2013-2014 season.

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<td>Conrad Prebys and Debra Tusher</td>
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<td>Audrey S. Geisel</td>
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<td>Mary Ann Blair</td>
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<td>Peter Cooper and Norman Blackford</td>
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<td>Paula and Brian Powers</td>
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For additional information on how you may become a Season Sponsor, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

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<td>Kathryn Hattor</td>
<td>since 1998</td>
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<td>Joan and Irwin Jacobs</td>
<td>since 2002</td>
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<td>Mary Beth Adderley</td>
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The financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving warm thanks to the donors who have made tonight and our last two performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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For additional information on how to support The Old Globe’s artistic, education, and community programs, please visit our website at www.Oldglobe.org or contact Rachel Plummer, Major Gifts Officer, at (619) 231-3943 x2117 or RP@Oldglobe.Org.

Awards

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

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Don Sparks
David Ogden Scears
Conrad Suza*
* In Memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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.

ADMINISTRATION HOURS
Monday – Friday: 9:00 a.m. – 5:00 p.m.
TICKET SERVICES HOURS
Monday – Friday: 9:00 a.m. – 5:00 p.m.
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 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.

ATTENDING PERFORMANCES
For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival 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 TOOLS
Go behind the scenes at The Old Globe to learn about the history, three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

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ELECTRONIC DEVICES AND CAMERAS
The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

SERVICES FOR THE THREES
Electronic devices and cameras are not permitted in the theatres, lobbies, or auditoriums. The Old Globe does not assume liability for items left behind on the premises. The theatre does not retain lost or found items. Any item left at the theatre will be held for 30 days. If you are unable to locate your item, we’ll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office. We cannot guarantee the return of lost property. We will store lost property for 30 days. Please call the theatre at (619) 234-5623. If an item is lost in a box office, please contact the box office at (619) 238-0043 x2145 for information/reservations.

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