performances
THE OLD GLOBE
OCTOBER 2015

FULL GALLOP
Welcome to Full Gallop! With this production we’re delighted to return to a play The Old Globe launched exactly 20 years ago. Over the course of its history, the Globe has developed a reputation for premiering new musicals that go on to successful lives on Broadway and at regional theatres across the country—but the Globe has served this vital role for plays as well. Full Gallop first appeared at the Globe in 1995, in a production directed by Associate Artist Nicholas Martin and starring the play’s co-author, Mary Louise Wilson. In the years since that production made the successful leap from San Diego to New York, the play has been produced at theatres across the country. Now Full Gallop comes full circle, and we’re so glad to welcome it back to The Old Globe.

And who better to capture the spirit and verve of Diana Vreeland than the incomparable Mercedes Ruehl? A bona fide star in her own right, Mercedes has the captivating talent and the command of the stage that this play and its subject demand. Thanks to her performance, along with the work of skilled director Andrew Russell and a top-notch creative team, Full Gallop allows us all a great pleasure that might otherwise have been lost forever: the chance to have an audience with The Empress of Fashion herself. We promise: it’s an experience not soon to be forgotten.

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.
Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner 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.

**ARTIST SPONSOR FOR MERCEDES RUEHL**

**JO ANN KILTY**

Before relocating to San Diego, Jo Ann Kilty had a career in advertising and sat on the board of directors of National Car Rental. Jo Ann is passionate about the arts and has served as chair of the Del Mar Foundation’s Cultural Arts Committee and on the board of the California Center for the Arts, Escondido. In 2009 she joined the Globe’s Board and serves on the Development Committee. Jo Ann was recognized as Honorary Chair for the 2012 Globe Guilders Fashion Show and co-chaired this year’s 80th Anniversary Gala, “Club 3515,” and the 2012 Globe Gala.

**ARTIST SPONSOR**

**EXTRAORDINARY LEADERSHIP**

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 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
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- $8 million and higher — Karen and Donald Cohn | Sheryl and Harvey White
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- $20 million and higher — Anonymous
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**LEAD PRODUCTION SPONSOR**

**VALERIE AND HARRY COOPER**

Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary, member of the Executive Committee, and, currently, as a member of the Nominating, Executive, and Development Committees. Valerie and her husband, Harry, have played many other important roles at the Globe and both have co-chaired extremely successful Globe Galas (Valerie in 2004, 2006, and 2010, and Harry in 2005). The Coopers’ previous sponsorships include A Gentleman’s Guide to Love and Murder (currently running on Broadway), Venus and Sonja and Masque and Spike, The Women, and the world premieres of A Catered Affair and Cornelia, as well as the 2012 West Coast premieres of Divine Rivalry. Valerie and Harry are active throughout the San Diego community, supporting the San Diego Museum of Art, Vista Hill Foundation, Patrons of the Prado, Museum of Contemporary Art San Diego, San Diego Symphony, and American Friends of the Louvre.

**PRODUCTION SPONSORS**

**NINA AND BOB DOEDE**

Originally from Pennsylvania and Connecticut, respectively, Nina and Bob DoeDee met through the investment banking firm Jefferies Group in Los Angeles and eventually settled in La Jolla in 1981. The Globe became one of the DoeDees’ favorite organizations, and they have been committed ever since. They have been Circle Patrons and Production Sponsors for a number of years, and Nina has served on the Board and volunteered in numerous capacities, including co-chairing the 2013 and 2014 Galas. Nina and Bob have also been involved with many other medical, cultural, and educational organizations including UC San Diego, La Jolla Music Society, The Bishop’s School, San Diego Museum of Art, and Rady Children’s Hospital. Bob has a history in the investment business over the past 35 years and is currently Chairman of the Board of United Capital Financial Partners.

**GLORIA RASMUSSEN**

Originally from New York, Gloria Rasmussen is an avid patron of the arts and began attending theatre and opera at a very young age. She firmly believes in the importance of introducing children to the performing arts, and she regularly brought her son, Robert Jr., with her to productions when he was young. In New York City, Gloria owned and operated numerous boutiques, and she traveled with her first husband as his work sent him around the world. After moving to Coronado, Gloria married Dick Rasmussen, in whose memory she has sponsored numerous Great Performances at the Globe, including The Chairs, A Catered Affair, and The Carpetbaggers.

**PAMELA J. WAGNER AND HANS TEGEBO**

Pam Wagner has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as a co-owner of a software company, she retired and was finally able to devote time to her love of the arts. Pam has sponsored numerous students in dance, music, and theatre and supports a local middle school drama club, The Lilac Theatre. Pam has been a patron of the Globe for over 20 years and is a member of the Board of Directors. She is also a board member for the Love Library at San Diego State University and Patrons of the Prado. Pam met Hans Tegombo through their mutual love of art; he is a talented sculptor and ceramicist and will soon complete a one-of-a-kind house that is a livable piece of art. They spend a great deal of time in New York City and continue to travel the world together.
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 pleased to acknowledge the following Season Sponsors who have generously supported the 2015-2016 season.

Leading Season Sponsors ($60,000 and higher)

- **JOAN AND IRWIN JACOBS**
  - Sponsors since 2002
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For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer at (619) 231-1941.
George Deloy
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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in presenting free outstanding community outreach programs are gearing up again! The Old Globe and help San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the total cost of production and earned income from ticket sales. We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

Last summer all of us at The Old Globe delighted in revisiting Into the Woods, a musical that premiered here three decades ago and was revived in a production that took a brand new look at that show. The process reminded us of this theatre's rich history of originating work that has gone on to great success elsewhere. The list of these successes is long and includes not only musicals but also plays in many genres. Many are ripe for revival and reexamination. That’s why Full Gallop is in our 2015-2016 season.

The play was launched in 1995, back when this space was the Cassius Carter Center Stage. From here its trajectory brought it to New York, London, regional theatres nationwide, and stages large and small around the world. Now it comes back home. And just as the innovative artists of Fiasco Theater found new meanings and resonances in Woods, so tonight’s creative team, led by the charismatic and talented director Andrew Russell in his Globe debut, finds potent new currents of emotion, humanity, and entertainment in Full Gallop.

But unlike a big Broadway musical, tonight’s play unfolds on a different scale. It’s more intimate, exploring one moment in one individual’s life, and simultaneously more epic, because that one life was lived in a manner that far exceeded the normal. The themes of Diana Vreeland’s life were as grand as her personality. Her vision was unmistakable in its idiosyncrasy and specificity. She was The Empress of Fashion, The Oracle of Beauty, and her personal tastes changed—some would say created—American style.

In her 60s, Vreeland was unlike any American before or since: a paragon of fashion and a passionate advocate for life lived as if it were art. I cannot imagine a better suited to inhabit Vreeland’s aloof and attitude than Broadway and film star Mercedes Ruehl. She channels for us this larger-than-life, deadly serious of good taste. Full Gallop premiered at The Old Globe in 1995, and it is not a show that returns here, so Ms. Ruehl returns to the stage in this witty and wonderful one-woman tour de force. We are delighted to welcome her.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the Production Sponsors, Valerie and Harry Cooper, Nina and Robert Doede, Gloria Rasmussen, and Pam Wagner and Hans Tegdeo, and the Artist Sponsor for Ms. Ruehl, Jo Ann Kilty.

As our 80th Anniversary year draws to a close, several of my favorite friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

FROM THE ARTISTIC DIRECTOR
This evening’s creative team, led by the charismatic and talented director Andrew Russell in his Globe debut, finds potent new currents of emotion, humanity, and entertainment in Full Gallop. From here its trajectory brought it to New York, London, regional theatres nationwide, and stages large and small around the world. Now it comes back home. And just as the innovative artists of Fiasco Theater found new meanings and resonances in Woods, so tonight’s creative team, led by the charismatic and talented director Andrew Russell in his Globe debut, finds potent new currents of emotion, humanity, and entertainment in Full Gallop.

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

For All will visit community venues from Southeast San Diego to the Imperial Valley with Much Ado About Nothing, presenting free Shakespeare November 10-22 to those who for many reasons cannot make it onto our campus. Our outreach programs are as grand as her personality. Her vision was capacious and her impact national. She was The Empress of Fashion, The Oracle of Beauty, and her personal tastes changed—some would say created—American style.

Style is one of the key words in the vocabulary of art. Every great artist has a style that’s unique to him or her, a voice and vision that is unmistakable in its idiosyncrasy and specificity. Style is in the first instance concerned with surfaces: what something looks like, sounds like, feels like. But in the hands of genius, style goes deeper, expressing through surface an inner truth and hidden meaning.

Listen closely in tonight’s play to Vreeland’s discourses on color or texture, and what you hear are more than declarations on what looks nice and what doesn’t. Instead these are arguments on beauty and its power to enhance the world, on life and how much more richly it can be lived when aesthetics guide the way; on taste as the dynamic and lively intersection between self and the world. Vreeland was an avatar of style, to be sure, but she was also a philosopher, a shaper of reality and a maker of meaning.

It takes a very special actor to embody a character as imposing and significant and even as extravagant as this one. That such a talent is with us is precisely the reason that the Globe is reviving the play. A year ago Mercedes Ruehl let me know that playing Full Gallop was a dream of hers, and I pressed go in an instant. Mercedes is an American treasure, a fearless talent whose boldness is made up by an unassuming facility with language, a bottomless emotional reservoir, and a striking sense of wit. Like Vreeland, she understands the expressive power of style, and here, live on stage, is unmatched in our current theatre. Indeed, I cannot think of another performer at work today whose talents are as precise a fit for Vreeland as Mercedes, and I’m honored to have her here and thrilled to watch her as she makes her magic. Her gifts revive this play in the truest sense: they make it live again, new and vital.

Thanks for coming. Enjoy the show.
FULL GALLOP

BY
MARK HAMPTON AND MARY LOUISE WILSON

CAST
DIANA VREELAND ......................................................... Mercedes Ruehl

Production Stage Manager ............................................. Annette Yé

SETTING
August, 1971, Diana Vreeland’s Park Avenue apartment.

PRODUCTION STAFF
Dance Consultant ............................................................. James Vásquez
Assistant Scenic Design ................................................ Eileen McCann
Assistant Costume Design .............................................. Shelly Williams
Production Assistant ................................................... Hannah May

Full Gallop is presented by special arrangement with Dramatists Play Service, Inc., New York.

September 26 – October 25, 2015

PERFORMANCES MAGAZINE

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

The Actor 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 pedirlo 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.
**DIANA VREELAND: THE EMPRESS OF FASHION**

By Danielle Mages Amato

Legendary tastemaker and visionary editor Diana Vreeland reinvented the world of fashion magazines during her 35-year-long career at Harper’s Bazaar and Vogue. And when that career came to an abrupt end in 1971, she achieved something perhaps even more spectacular: she reinvented herself.

Vreeland began her magazine career at 33, when she was spotted at a party by Carmel Snow, the editor of Harper’s Bazaar. Vreeland radiated a unique sense of style that captivated Snow, and the very next day, she offered Vreeland a job. In 1936, Vreeland began publishing her first column, a lighthearted and outlandish series that she offered Vreeland a job. In 1936, Vreeland began publishing her "Why Don’t You?" column, a lighthearted and outlandish series of suggestions for turning an ordinary life into a stylish one. Why don’t you, Vreeland suggested, "wear fruit hats? Currants? Cherries?" or "rinse your blond child’s hair with red champagne to keep it gold, as they do in France?" or "tie black tulle bows on your wrists?"

Very soon after she was hired, Vreeland became fashion editor for Harper’s. Her distinct voice and unique point of view quickly captivated the imaginations of thousands of readers—and in the end, revolutionized an entire industry. Photographer Richard Avedon, whose star rose alongside Vreeland’s, often quoted her as saying, "I know what they’re going to wear before they wear it, what they’re going to eat before they eat it, and where they’re going to go before it’s there." She socialized with Andy Warhol, advised Jacqueline Kennedy on her wardrobe, and launched the careers of dozens of photographers, models, and fashion designers.

Despite her success, she was passed over for the top job at Harper's Bazaar, and she left the magazine soon after to join Vogue, where she became editor-in-chief in 1963. At Vogue, she was famous for her international focus—she welcomed global styles and new models and photographers all over the world for extravagant shoots. She featured British icons like the Beatles and Twiggy, and she embraced unconventional beauty on the pages of the magazine. "Push their faults," Vreeland would say. "If they have a space between their teeth, make it the most beautiful thing about them." During her years as editor-in-chief, she transformed Vogue into the top American fashion magazine.

In 1971, she was fired from Vogue by publishers. But at nearly 70 years of age, Vreeland wasn’t ready to retire. Instead, she began a remarkable second act as a special consultant to The Costume Institute at The Metropolitan Museum of Art, where she oversaw 15 extraordinary exhibitions.

Biographer Amanda Mackenzie Stuart summed up Vreeland’s perspective this way: "Diana understood that fashion means far more than just clothes: it tells the world what we are, and its power lies in the intimate way it bridges the gap between our fantasies and the outer world." Diana Vreeland’s drive, personality, and extraordinary creative vision made her a cultural icon—a woman whose fantasies defined fashion for an entire generation.

"Red is the great clarifier—bright, cleansing, revealing. It makes all colors beautiful." —Diana Vreeland

"Why Don’t You?" column. Vreeland’s resulting Red Room captured her eccentric personality and also served as the perfect artistic haven amid the bustle of the city.

In 1955, Diana Vreeland, already well-established as fashion editor for Harper’s Bazaar, moved with her husband to a new apartment on Park Avenue. Always fascinated by the power of the color red, Vreeland described to friend and interior designer Billy Baldwin that she wanted her living room to emulate “a garden from hell.” This eccentric description came as no surprise—Vreeland was already well known for promoting outrageous, fun ideas in her famous “Why Don’t You?” column. Vreeland’s resulting Red Room captured her eccentric personality and also served as the perfect artistic haven amid the bustle of the city.

Baldwin took her words to heart. He packed the room with majestict colors and designs that covered every wall and piece of furniture. Each element within the room held a story, whether old or new, that filled the space to the brim. Everything from an antique English armchair to Vreeland’s own stitchwork on the pillows made this room a stunning live-in sculpture. She took great pride in giving tours that revealed her deep emotional connection with everything in the room. Although too extravagantly packed for large social events (though she always found room for more flowers), Vreeland often hosted small parties at her apartment. While guests discussed in the Red Room she would invite individuals to talk in the kitchen, simultaneously maintaining her sense of elegance and privacy.

Vreeland was exhilarated by the resulting “redness” of the room, seeing the abundance of red as a work of art. She also felt that it would be an excellent challenge for any skilled artist to capture on camera, in one interview boasting that “anyone who can photograph this place would find the Sistine Chapel a cinch.” The iconic room revealed Vreeland’s deep relationship with her art and to this day defines her distinct sense of style.

Zane Alcorn is a director/writer and former Old Globe artistic intern.
What drew you to Full Gallop?

I saw the original production Off Broadway with Mary Louise Wilson, and I found it so enchanting that I actually went to see it three times. At that time, I had a development deal at NBC, and I was trying to find writers who could develop a character along the lines of Diana Vreeland. I was never successful. She’s a very elusive character—it was like trying to create something based on magic, but not magic. The play stuck with me for a long time. I was just enchanted with it.

Then, a couple of years ago, I started working with my manager, Craig Dorfman. He knew I had retreated from acting quite a bit during the years my son was growing up, but that I was not finished with acting, not nearly. So one day this great big box arrived at my door with everything that had been printed, written, or filmed about Diana Vreeland: not only Full Gallop, but also her biography, a book of photographs she put together, and the documentary The Eye Has to Travel. And that’s when we began talking to Barry about doing it.

Two days before I showed up at rehearsals, I dropped my son off at college. And here I am.

What was it about the play—and the role of Diana Vreeland—that you found so enchanting?

How do I put this without wading into a sea of clichés? She was a total original. And she was a visionary. She was an aesthete. How do I put this without wading into a sea of clichés? She was a total original. She was a reporter. She was an arbiter of style. She was a visionary. She was an aesthete. She called it “society women dressing other society women”—to this glorious journal of dreams. It became about clothing that took you to exotic places, not just in the world but in your imagination! It evoked a very romantic, very luxurious kind of style. But all that arose from Diana Vreeland’s imagination, from this dream that she was always chasing. She never quite got exactly what she wanted, but she chased it until the day she died. She just thought like nobody else. And there is a courage implicit in someone who is that original and who brings that originality to the public forum.

Are you aware of her work at Vogue when you were a very young woman?

No, but I was aware of Vogue. I was just 21 in 1970, when she left Vogue. She was moving into a different phase of her life and Vogue was moving into a different phase of its definition of fashion: it became much more for the working woman and less about fantasy as things moved out of the great era of change that was the 1960s. The ’60s brought the youthquake, the change in style that went with it, the revolution in clothing. It was a time for dreams, and then the ’70s came crashing back down to reality. It was no longer the kind of atmosphere that she thrived in, but I still think she was devastated when she was fired from Vogue. Even though, of course, the work that she would do for The Costume Institute would become not just a success, but the crowning achievement of her career. In other words, when you’re not chasing an image, you’re embodying it. It took a great deal of time for me to arrive at that.

Do you see Vreeland as an inspiring figure even for those who aren’t interested in fashion per se?

Absolutely. Just recently I was speaking with two women who live near me, both open-minded, intelligent people. And one said to me, “Why would you want to do a play about a fashionista?” But the other said, “Don’t you dare let yourself get talked out of that part by someone who says, ‘That’s just trivial,’ or, ‘She’s just a woman of fashion.’ She was a towering creature.” And the truth is, while I think fashion was in one sense the goal and end of her work, in another sense it wasn’t. She said more than once that fashion doesn’t matter to anyone if it doesn’t matter to the woman who is wearing it. It’s not the clothing but the life that’s being lived in the clothing that’s important.

How do you see this production—and this moment of returning to the stage—as fitting into the trajectory of your career as a whole?

Well, if you’re going to go back to something, I guess total immersion is the way to do it. Just jump into the deep end and start swimming. It’s a little bit terrifying to jump into a solo show. But then I think: why not? I must say though, I’ve whizzed around the block enough to know that a great director and assistant director make all the difference. In a one-person show, it helps to have family: people you’ve worked with, whom you know to be smart, funny, patient, but also have that little something extra that marks the rare ones. I’m just plain lucky that Andrew Russell and Brian Mozier had the time to work with me on this.

And who better to launch you into the next phase of your career than Diana Vreeland?

It hasn’t escaped my notice that Full Gallop is about a woman who had to retreat from her career—I didn’t necessarily have to, but I did—and who is now in the process of (whether she liked the term or not) reinventing herself, reintroducting herself into public life in a new way, in a new milieu. And in a sense, that’s exactly what I’m doing. The play does, in that way, reflect exactly where I am in my life. It’s not the first time such an odd synchronicity has happened to me. And for me, it’s always been a signal of something good.

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**Interview by Danielle Mages Amato**

**Mercedes Ruehl**

A TOTAL ORIGINAL

**MERCEDES RUEHL TALKS ABOUT DIANA VREELAND**

AND RETURNING TO THE STAGE IN FULL GALLOP

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**Interview by Danielle Mages Amato**
MEREDITH KERR (Drama Vreeland) has appeared in the films The Master, Mr. Holmes, and Blackbird, and in the Emmy Award–winning miniseries The Crown. As a film critic and television personality, she is known for her extensive, well-informed knowledge of the film industry. Kerr’s other credits include Everybody’s Talkin’, The Music of Harry Nilsson (Cna Noel Award nomination), In the Heights, and Amelie (Outer Critics Circle Award, Tony nomination). She has also been nominated for a Tony Award for her role in Dead Accounts. Kerr was also nominated for a Tony Award for her role in The Goat, or Who Is Sylvia? (Outer Critics Circle Award, Tony nomination), The Rose Tattoo, The Shadow Box (Tony nomination), and I’m Not Rappaport. Her Broadway credits include Woman Before a Glass (Obie Award), Because of His Race (Clarence Derwent Award), The Marriage of Bette and Boo (Obie Award), Coming of Age in Soho, The Virginia Monologues, and Edward Albee’s The Overlook. Ruwall’s television credits include HBO’s indictment: The McMartin Trial and Mr. Meister’s The Last Child and Losing Lulu, Ela, Duf, Safe, Star Spangled Banners, Showtime’s North Shore Fish, GIilt by Association, and A Girl Like Me. She also appeared in the stage musicals on "Entourage," "Law & Order," "Monday Mornings," "Lucky," "Psych," and "Fraiser," among others.

MARK HAMPTON (Playwright) is grateful to The Old Globe for giving Full Gallop its first production, which showcased his talent in the city that inspired his earliest work. Hampton was born in New York, Los Angeles, London, Paris, Rome, Brussels, South Africa, Spain, and Morocco and has directed for The Old Globe, Seattle Shakespeare Company, the Welsh National Opera, the Desert Community Theatre, and South Coast Rep. His work for Repertory Theatre of Western Springs, South Coast Rep, and Honolulu Theatre for the Arts has been hailed in the media and is widely acclaimed. Hampton is the founder of The New Foundation Seattle, where he began developing a new body of work called Full Gallop. He lives in Seattle with his partner of 34 years, Kurt B. Reighley, and their spoiled dog Gloucester. markhampton.com.

MARGARET MILLER (Costume Design) has been married to John Turbars and lives near Fort Bragg, CA. She has worked extensively with her husband who is the founder and Artistic Director of the Two River Theater in Red Bank, NJ. Her extensive experience as a costume designer has led to her being tapped to co-write with the writer Mark Hampton. Full Gallop was subsequently published by Routledge in their Series on Play Service and anything else that comes over the world. She has published articles in The New York Times, Playboy, American Theatre, and The New Yorker.

MICKI NORTH (Directing) is a director and writer based in New York City with a focus on stage productions celebrating outliers and those on the fringe. He is the Producing Artistic Director of the Tony Award-winning Intiman Theatre, which he directed Stu for Silverton, a new musical about America’s first transgender veteran, which has been critically acclaimed productions of Tony Kushner’s Angels in America, Parts One and Two, among others. Currently at Intiman, Mr. Russell has co-directed the world premiere of the David Baxter is a Switch Hitter, a new comic-drama that tells the true story of a softball team accused of having too many straight players at the 2008 Gay Softball World Series. He has also co-written the musical The Fourth Estate with composer Richard Gray and directed The 5th Avenue Theatre that puts Dorothy, an American spy, and Jane Vreeland in its first production, which directed the world premiere of Full Gallop. As you can see, Mark Hampton and I have a lot in common. For The Metropolitan Opera he staged the world premiere of The Last Romantic: A Sherlock Holmes Adventure. His work for Repertory Theatre of Western Springs, South Coast Rep, and Honolulu Theatre for the Arts has been hailed in the media and is widely acclaimed. Hampton is the founder of The New Foundation Seattle, where he began developing a new body of work called Full Gallop. He lives in Seattle with his partner of 34 years, Kurt B. Reighley, and their spoiled dog Gloucester. markhampton.com.

ROBERT J. AGULAR (Lighting Design) most recently designed John Baxter is a Switch Hitter and The Fourteenth Element at the 2012 Summer Shakespeare Festival, which he directed Stu for Silverton, a new musical about America’s first transgender veteran, which has been critically acclaimed productions of Tony Kushner’s Angels in America, Parts One and Two, among others. Currently at Intiman, Mr. Russell has co-directed the world premiere of the David Baxter is a Switch Hitter, a new comic-drama that tells the true story of a softball team accused of having too many straight players at the 2008 Gay Softball World Series. He has also co-written the musical The Fourth Estate with composer Richard Gray and directed The 5th Avenue Theatre that puts Dorothy, an American spy, and Jane Vreeland in its first production, which directed the world premiere of Full Gallop. As you can see, Mark Hampton and I have a lot in common. For The Metropolitan Opera he staged the world premiere of The Last Romantic: A Sherlock Holmes Adventure. His work for Repertory Theatre of Western Springs, South Coast Rep, and Honolulu Theatre for the Arts has been hailed in the media and is widely acclaimed. Hampton is the founder of The New Foundation Seattle, where he began developing a new body of work called Full Gallop. He lives in Seattle with his partner of 34 years, Kurt B. Reighley, and their spoiled dog Gloucester. markhampton.com.

SEAN FANNING (Scenic Design) is a Southern California-based scenic designer with a career spanning over 40 productions on local stages. His previous Globe credits include the Globe for All production of A Gentleman’s Guide to Love and Murder, written with Ana Brown the new play What’s Cooking?, The Amati Girls, Roseanna’s Full Gallop (Tony nomination, Outer Critics Circle Award, Tony nomination), his B.F.A. from Carnegie Mellon University. He is a part-time lecturer at Harrah’s Casino and Vine, The Importance of Being Earnest, and The Lost Child (Intiman). At previous Globe credits include the Globe for All production of A Gentleman’s Guide to Love and Murder, written with Ana Brown the new play What’s Cooking?, The Amati Girls, Roseanna’s Full Gallop (Tony nomination, Outer Critics Circle Award, Tony nomination), his B.F.A. from Carnegie Mellon University. He is a part-time lecturer at Harrah’s Casino and Vine, The Importance of Being Earnest, and The Lost Child (Intiman). At present, he is the Artistic Director of The New Foundation Seattle, where he began developing a new body of work called Full Gallop. He lives in Seattle with his partner of 34 years, Kurt B. Reighley, and their spoiled dog Gloucester. markhampton.com.
Each year, a select group of talented high school students participate in the Summer Shakespeare Intensive. This four-week program, which guides students through workshops and rehearsals, culminated this year with a public performance on August 10 of two one-hour versions of Shakespeare plays: Love’s Labor’s Lost, directed by Ray Chambers, and The Tempest, directed by Vivia Font. Students were able to show all they had learned for the hundreds of friends and family members who were in attendance.

The program is an unparalleled opportunity for serious high school students to develop their skills in a professional setting and perform at The Old Globe. Students in the Summer Shakespeare Intensive study classical theatre technique, voice, movement, and stage combat while rehearsing for the final performance. Throughout the intensive, the students have the unique opportunity to study the Bard and his work and see the productions of the Globe’s Shakespeare Festival, which runs concurrently with the program. Festival company members lend the students insights into the art of performing Shakespeare that the students then apply to their own performances. This year, the students received invaluable training from Artistic Director Barry Edelstein and visiting artists from Twelfth Night, The Comedy of Errors, and Kiss Me, Kate, including Jan Gist, James T. Lane, Jake Milligard, Megan M. Storti, and Sara Topham.

Congratulations to all of the talented students who took to the stage to conjure Shakespearean magic. We can’t wait to see you in the spotlight again!
As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

In the early dawn hours of March 8, 1978, the Old Globe Theatre, home of 322 productions between 1935 and 1978, was destroyed by an arson fire. Fortunately, the administrative offices, rehearsal hall, dressing rooms, scenery and costume shops, and the Cassius Carter Centre Stage were spared from the flames. But the loss of the Globe Theatre hit artists and audiences hard.

The rebuilding began immediately. The immediate need for a space to produce that summer’s San Diego National Shakespeare Festival resulted in the construction of the Festival Stage, an award-winning outdoor theatre that was completed in just 100 days. To raise the money to rebuild the Globe, Craig Noel used this dark moment to rally San Diegans behind the theatre, reminding them of its value and importance. In an outpouring of love and loyalty, the city held car washes and bake sales, gave generously to a telethon campaign, and in a true show of grassroots support, donated over 6 million dollars to build the new theatre. Out of the ashes of adversity, The Old Globe forged a community stronger than ever, and in 1982, the new 581-seat Old Globe Theatre opened with a production of Shakespeare’s *As You Like It*.

Just two years later, the Festival Stage was destroyed by another arson fire. Again the Globe rebuilt, this time under the leadership of Jack O’Brien, and the current 612-seat Lowell Davies Festival Theatre was constructed in 1985.

As a not-for-profit theatre, the Globe relies greatly on the generous support of patrons like you to sustain and grow its wide array of artistic and education programs, which includes endeavors such as the Summer Shakespeare Intensive for high school students, sensory-friendly performances, Globe for All, and the show that you are about to see.

In addition to directly impacting the Globe’s ability to remain a world-class institution and the largest arts organization in San Diego, you will enjoy a wide variety of benefits exclusive to our family of donors.

**BRONZE $125**
- Subscription seating upgrade priority (commensurate with giving level)
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- 10% discount on Helen Edison Gift Shop purchases

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All Bronze benefits, plus:
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**GOLD $500**
All Silver benefits, plus:
- Listing as an Annual Fund donor in all programs for one year
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- Discounts at participating restaurants
- On-site parking at selected performances

**PLATINUM $1,000**
All Gold benefits, plus:
- Invitations to select Opening Night Receptions
- Invitation to one Circle Patron lunch with Globe artists
- Invitation to all three Meet the Artist events
- Specially selected gift from the Helen Edison Gift Shop

**DIAMOND $1,500**
All Platinum benefits, plus:
- Invitations to all Opening Night Dinners
- Invitation to one Circle Patron lunch with Globe artists
- Invitation to all three Meet the Artist events
- Specially selected gift from the Helen Edison Gift Shop

To learn more or to become a member today, contact Annual Fund Manager Robin Hatfield at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org, or visit www.TheOldGlobe.org/support.

Top photo: Otho’s Noah Bean and Kristen Connolly chat with Globe Associate Producer Justin Waldman at a 2014 Meet the Artist event.
ANNUAL FUND DONORS

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 warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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The Old Globe is funded by the

PUBLIC SUPPORT

Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego.
**PATRON INFORMATION**

**TICKET SERVICES HOURS**
Monday - Closed

Tuesday – Sunday: Noon - last curtain

**Hours subject to change. Please call ahead.**

**Phone**
619.234.4343

**Fax**
619.234.4360

**Email**
Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

**WEB**
www.TheOldGlobe.org

**ADMISSION HOURS**
Monday – Friday: 9:00 a.m. – 5:00 p.m.

**Phone**
619.234.4343

**Internet**
www.TheOldGlobe.org

**RESTROOMS**

Access to the Restrooms will be available via the Northeast ADA ramp entrance.

**SNACKS & DRINKS**

The Old Globe's snack bar/deli provides sandwiches, salads, pastries, beverages, and other snacks that are available for purchase during intermission. Snack bar/deli hours are dependent on box office hours.

**SEATING OF LATECOMERS**

LATECOMERS will be seated in the foyers until an appropriate time. On occasion, last minute seating opportunities may be made available in the dress circle and balconies. Please anticipate delays and plan accordingly.

**VENDING MACHINES**

Vending machines are located on the lower level of the Old Globe Theatre.

**INTERMISSIONS**

Intermissions typically last 15-20 minutes, depending on the production. Please plan accordingly. The exact length and timing of intermissions cannot be determined in advance.
Barry Edelstein, Artistic Director

Lighting
Shavna Cadence ...................... Lighting Director
Jack Binder .................. Assistant Lighting Director
Ryan Osborn .................. Master Electrician, Globe
Jim Dodd .................. Master Electrician, White
Kevin Liddell .................. Master Electrician, Festival
Steve Schmitz .................. Lighting Assistant
Michael Anderson, Shamoon McCombs Follow Spot Operators, Globe
Michael Anderson, Sammy Baum-Man-Martin, Bradley Bergholts, Dean Collins, Derek Lauer, Xavier Lueovan, Shamoon McCombs, Kyle Montgomery, Sean Murray, Michael Pollio, Robert Thomas, Bo Tindell, Kimberlee Winters .................. Electricians

Sound
Paul Peterson .................. Sound Director
Jeremy Nelson .................. Master Sound Technician, Globe
Clayton Nicodemus .................. Master Sound Technician, White
R.J. Givens .................. Master Sound Technician, Festival
Alex Heath .................. Deck Audio, Festival
Kevin Davies .................. Deck Audio, Globe
Kevin Dawes, Rachel Doemelt, Terry Dycus, Adrian Gonzalez, David Scott, Austin Taylor .................. Sound Technicians

Administration
Alexandra Hisserich .................. General Management Associate
Carolyn Blyd .................. Assistant to the Director and Managing Directors
Darline Davies .................. The Old Globe Historian

Information Technology
Dean Yager .................. Information Technology Director
John Ralston .................. Information Technology Assistant
Brittany Summers .................. Information Technology Assistant

Human Resources
Sandy Parde .................. Human Resources Director
Manny Bejarano .................. Human Resources Coordinator

Maintenance
Ramon Juarez .................. Facilities Director
Mack Benjamin, Violanda Corona, Ismael Delgado, Roberto Gonzales, Bernardo Holloway, Reyna Huerta, Jason McNabb, Jose Moralez, Victor Quiroz, Maria Rios, Leonardo Rodriguez, Vielka Smith .................. Building Staff

Professional Training
Shana Wride .................. Program Coordinator
Brian Byrnes, Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gesner, Jan Gist, Fred Robinson, Abraham Stoll .................. M.F.A. Faculty
Peet Cocke, Corey Johnston, Nate Parde, Robin Roberts .................. M.F.A. Production Staff

Patron Services
Craig Noel .................. Founding Director

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