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.
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 Tegtebo 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 roles at the Globe and both have co-chaired extremely successful Globe Galas (Gloria in 2004, 2006, and 2010, and Harry in 2005). The Coopers’ previous sponsorships have included A Gentleman’s Guide to Love and Murder (currently running on Broadway), Vanya and Sonia and Masha 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.

GLORIA RAMMUSSEN

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 Double Indemnity. Into the Woods, Kiss Me Kate, and Full Gallop. Gloria is on the board of San Diego Opera and ardently supports the performing arts, arts education, sciences, and organizations that increase the quality of life for children.

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

ARTIST SPONSOR FOR MERCEDES RUEHL

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.

$25 million and higher —
Donald* and Darlene Shiley

$21 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 —
Kathryn Hattox

$3 million and higher —
Helen K. and James S. 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 Keegel Foundation | Estate of Dorothy S. Prough | National Endowment for the Arts

Helen Edson* | Estate of Beatrice Lynds* | Victor H.* and Jane Ottenstein

J. Dallas and Mary Clark* | Qualcomm Foundation

Bank of America | Mary Beth Addlesee

Globe Guilders | Anonymous

*In Memoriam

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.

The Lipinsky Family
Carolyn Yorston-Wellcome
California Cultural & Historical Endowment
Stephen & Mary Birch Foundation, Inc.
Jeannie and Arthur Rivkin
Wells Fargo

Victor H.* and Jane Ottenstein

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

— $21 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 —
Kathryn Hattox

— $3 million and higher —
Helen K. and James S. 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 Keegel Foundation | Estate of Dorothy S. Prough | National Endowment for the Arts

Helen Edson* | Estate of Beatrice Lynds* | Victor H.* and Jane Ottenstein

J. Dallas and Mary Clark* | Qualcomm Foundation

Bank of America | Mary Beth Addlesee

Globe Guilders | Anonymous

*In Memoriam

ARTIST SPONSOR

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.

PRODUCTION SPONSORS

PRODUCTION SPONSORS

PRODUCTION SPONSORS

PRODUCTION SPONSORS
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 ($75,000 and higher)**

- **KAREN AND DONALD COHN**
  Charter Sponsor since 1995
- **DARLENE MARCOS SHILEY**
  In memory of Donald Shiley
  Charter Sponsor since 1995
- **GLOBE GUILDERS**
  Charter Sponsor since 1995
- **AUDREY S. GEISEL**
  Sponsor since 1998
- **KATHRYN HATTOX**
  Sponsor since 1998
- **SHERYL AND HARVEY WHITE**
  Sponsors since 2000
- **CONRAD PREBY'S AND DEBRA TURNER**
  Sponsor since 2004
- **MARY BETH ADDERLEY**
  Sponsor since 2004
- **GLORE E. RASMUSSEN**
  Sponsor since 2012
- **ANN DAVIES**
  Sponsor since 2013
- **ANONYMOUS**
  Sponsor since 2008

**Leading Production Sponsors ($50,000 and higher)**

- **DIANE AND JOHN BEROL**
  Sponsors since 1996
- **ELAINE LIPINSKY**
  FAMILY FOUNDATION
  Sponsor since 2012
- **JEAN AND GARY SHEKHTER**
  Sponsor since 2014

For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer at (619) 231-1941.

---

Photo for Globe Guilders: Tampa McBrady and Amy Kim Yunchi in The White Snake, 2014 (photo courtesy of McCarter Theatre Center); for Anonymous: Stephen Barlowe and John Harris with cast members of In The Army, 2014 (courtesy of New York Stage and Film & Vassar’s Powerhouse Theater); for Diane and John Berol: the cast of A Midsummer Night’s Dream, 2013.
In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in recognizing the following individuals for their unique impact and contributions:

**Eric Christmas***
**Kandis Chappell***
**Wayland Capwell***
**Victor Buono***
**Jacqueline Brookes***
**Gregg Barnes***

In our culture of self-styled experts, individually curated experiences, and endlessly digitally-enabled personal reinventions, it’s hard to ever revisit an era in which style was defined by one certain, authoritative, and unquestionable figure. The Fabulous Diana Vreeland was an icon. Imperious, definitive, wise, and witty, she 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 talent better suited to inhabit Vreeland’s distinctive and avant-garde world than Broadway and film star Mercedes Ruehl. She channels for us this larger-than-life doyenne of good taste. Full Gallop premiered at The Old Globe in 1995, and in 2023, it 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 Farmer and Hans Tegobe, 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

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 Sondheim musical, tonight’s play unfolds on a different scale. It’s a small intimate, exploring one moment in a 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 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.

Thanks for coming. Enjoy the show.

---

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 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.

---

ANNUAL PERFORMANCES

Welcome to the Globe!

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the total cost of producing a show 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.

---

ORCHESTRA

Jack Galloway
Victor P. Galvez
Kathryn Hatton
Patricia A. Hodgkin
Daphne Isenberg
Jo Ann Kilty
Shelia Lipinsky
Karen Lipper
Paul Powers
Kathy Devine
Tim Rafaelovich
Adam Rattner
Sandra Redman
Sue Sanderson
Crystal Saenger
Margaretta Sargi

---

BOARD OF DIRECTORS

Elaine Bennett Darwin Chair, Board of Directors

Vicki L. Zeiger Incoming Chair
Anthony S. Thornley Treasurer

Jean Sholteker
Aric Steck
Stevens J. Stuckey

Mrs. John H. Fox
Audrey S. Geisel
Paul Harker
Gordon Lucey
Dolly Poet
Deborah Stekely

HONORARY DIRECTORS

Gretel R. Clark
Jean Shekhter

Mrs. Richard C. Adams
Joseph P. Burgener

Mrs. John H. Fox
Sally P. Geisel
Bernard Lipinsky

David F. Segal
Patricia A. Hodgkin

Emrys W. Cooper
Kathy Devine

In Memoriam

*Executive Committee Member

---

HONORARY ARTISTS

William Anton
GREGG BARNES
JACQUELINE BROOKES*
LEWIS BROWN*
VICTOR BUONO*
WILLYD CAPPELWID*
KANDIS CHAPPELL
ERIC CHRISTMAS*
PATRICIA CONOLLY
GEORGE DELOY
TIM DONOHUE

Mark Harelik
JUDI DAVIS
Bob James

CHARLES JANAZ
Jean Sholteker
Aric Steck

ANN STECK
Stevens J. Stuckey

Mrs. John H. Fox
Sally P. Geisel

Harriet Boswell

Mrs. Mrs. Richard C. Adams
Joseph P. Burgener

Mrs. John H. Fox
Sally P. Geisel

William H. Fox

In Memoriam

*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 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.

---

ASSOCIATE ARTISTS OF THE OLD GLOBE

William Anton
GREGG BARNES
JACQUELINE BROOKES*
LEWIS BROWN*
VICTOR BUONO*
WILLYD CAPPELWID*
KANDIS CHAPPELL
ERIC CHRISTMAS*
PATRICIA CONOLLY
GEORGE DELOY
Tim Donohue
Richard Earton
Tovali Forslund
Monique Frommer
Robert Foxworth
Ralph Funicullo
Lillian Garret-Groag
Harry Grosser
R. Gurney
Joseph Hardy
Mark Harelik
Bob James
Charles Janaz
Jean Sholteker
Aric Steck
Stevens J. Stuckey

Mrs. John H. Fox
Sally P. Geisel

William H. Fox

In Memoriam

*In Memoriam

---

FROM THE ARTISTIC DIRECTOR

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 Sondheim musical, tonight’s play unfolds on a different scale. It’s a small intimate, exploring one moment in a 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 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.

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

David Stone, Amy Nederlander-Case, Barry and Fran Weissler presented the Manhattan Theatre Club production of Full Gallop Off Broadway in New York City, 1996.

World Premiere at The Old Globe, San Diego, California, 1995.

First presented as a work in progress by The Bay Street Theatre, Sag Harbor, New York.

Produced in cooperation with the family of Diana Vreeland.

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

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

September 26 – October 25, 2015

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.
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 “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 champagne to keep it gold, as they do in France?” “tie black tulle bows on your wrists?” or “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 Vogue. But at nearly 70 years of age, Vreeland wasn’t ready to retire. Instead, she 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 “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 “tie black tulle bows on your wrists?” or “rinse your blond child’s hair in dead champagne to keep it gold, as they do in France?”

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 flew models and photographers all over the world for extravagant shoots. She often hosted small parties at her apartment. While guests discussed international focus—she welcomed global styles and flew models and photographers all over the world for extravagant shoots. She often hosted small parties at her apartment. While guests discussed

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 her magazine career at 33, when she was spotted at a party by Carmel Snow, the editor of 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 flew models and photographers all over the world for extravagant shoots. She often hosted small parties at her apartment. While guests discussed events (though she always found room for more flowers), Vreeland often hosted small parties at her apartment. While guests discussed events (though she always found room for more flowers), Vreeland

Vreeland was exhilarated by the resulting “redness” of 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 events (though she always found room for more flowers), Vreeland

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.

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 hustle of the city.

Baldwin took her words to heart. He packed the room with majestic 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 workroom 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 events (though she always found room for more flowers), Vreeland

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 shrewd 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 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 style, but from a totally original point of view—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.

Were 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 one of her interviews—I think it was with Dick Cavett—he said, “You have this great talent to continually reinvent yourself.” And she said, “I don’t reinvent myself.” I just go on with what I’m doing.” In other words, she was doing the same thing at The Costume Institute that she had done at Vogue, which was to pursue dreams.

How do you see 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, reintroducing 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 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 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?

Are you a person who’s always been interested in crafting a personal style?

Yes, I would say, oddly enough, that my own sense of style has only evolved in the last 10 years. But all that was the change in 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 one of her interviews—I think it was with Dick Cavett—he said, “You have this great talent to continually reinvent yourself.” And she said, “I don’t reinvent myself.” I just go on with what I’m doing.” In other words, she was doing the same thing at The Costume Institute that she had done at Vogue, which was to pursue dreams.

Are you a person who’s always been interested in crafting a personal style?

Yes, I would say, oddly enough, that my own sense of style has only evolved in the last 10 years. But all that was the change in 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 one of her interviews—I think it was with Dick Cavett—he said, “You have this great talent to continually reinvent yourself.” And she said, “I don’t reinvent myself.” I just go on with what I’m doing.” In other words, she was doing the same thing at The Costume Institute that she had done at Vogue, which was to pursue dreams.

Style has come late to me. I would say, oddly enough, that my own sense of style has only evolved in the last 10 years. But all that was the change in 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 one of her interviews—I think it was with Dick Cavett—he said, “You have this great talent to continually reinvent yourself.” And she said, “I don’t reinvent myself.” I just go on with what I’m doing.” In other words, she was doing the same thing at The Costume Institute that she had done at Vogue, which was to pursue dreams.

How do you see 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, reintroducing 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.
MARC HAMPTON (Director) is grateful to The Old Globe for giving Full Gallop its first production, which opened on February 25, 2016. He appeared in New York, Los Angeles, London, Paris, Rome, Brussels, South Africa, Spain, and India. His company, Full Gallop, include The Russell Sisters, written with Stuart Russe and produced by The Old Globe; The Christmas Show, co-written with Barbara Zitwer, starring Marlo Thomas and F. Murray Abraham; and The Secret Letters of Jackie and Hydey, written with Barbara Zitwer, appeared in New York, Los Angeles, London, Paris, among others. Jeanie Berlin has recently completed the screenplay for a romantic comedy, Cruyftop, and is currently working on You Don't Own Me, about the life and music of Lesley Gore. Eke/Simona, a play written for French actress Barbara Schull, will premiere in Paris next season. And Josephine, a musical based on the life of Josephine Baker, starring with Kristen Wilson, Steve Doff, and John Bettis for producer Kenneth Waisman, will premiere in April 2016 at Asolo Repertory Theatre in Sarasota.
Diego. Film (actor): Sex and the City 2: Jack Be Nimble. The Accidental Education of an Unintentional Director, his memoir about the early years of his career, was released in the summer of 2013 by Farrar,Straus and Giroux.

CRAIG NOEL
(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel 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 establishment of the Shakespeare Festival and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: 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.

SPECIAL THANKS
Intiman Theatre

Each year, a select group of talented high school students participate in The Old Globe’s 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 Old Globe’s 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 Millgard, 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!

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 artists’ guild.

This theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local #575.

The Actors’ Equity Association, stage managers in LORT Theatres are represented by United Foreign Artists Local UA-603, IATSE.

The Directors are members of the Society of Stage Directors and Choreographers, an independent artists’ guild.

The Directors are members of the Society of Stage Directors and Choreographers, an independent artists’ guild.

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.
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.

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.
The Old Globe is funded by the public. Major funding provided by the public includes support from the business community for this country’s most distinguished National Corporate Theatre Fund (NCTF) is a not-for-profit created to increase and strengthen support from the business community for this country’s most distinguished professional theatre. The following donors support these theatres through their contributions to NCTF ($10,000 and above):

**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.

**Benefactors** ($120,000 and above)

Anonymous
City of San Diego Commission for Arts & Culture
Karen & Donald Cohn
Elaine & Dave Darwin
Mr. & Mrs. Brian K. Donaw
Audrey J. Goodwin/Dr. Susan Fund at The San Diego Foundation

**Lead Season Sponsors** ($75,000 or more)

Qualcomm Foundation
Microsoft
H & M

**Production Sponsors** ($10,000 - $24,999)

Bank of America
Theatremania.com/Gretchen Shugart

**Season Sponsors** ($60,000 to $99,999)

Valerie & Harry Cooper
Ann Daniels
Pamela Farr & Rutherford Alexander
Hal & Pam Fuss

**ARTISTS**

**ARTIST CIRCLE** ($20,000 - $29,999)

Bank of America
California Bank & Trust
Pamela & Barry

**CORPORATE DONORS**

**PRODUCTION SPONSORS** ($30,000 to $59,999)

Alan Benenati
The Legler Benbough Foundation
Diane & John Beed
County of San Diego
Hana & Robert Odero
Harvey Family Non-endorsement fund at The San Diego Foundation
Leonard Hirsch, in memory of Eleanore Hirsch

**Director Circle** ($15,000 - $19,999)

**ARTIST CIRCLE** ($20,000 to $29,999)

Higgs, Fletcher & Mck, LLP
Holland America Line
Hjartt Beggary La Jolla at Aventine
Daphine H & James D Jamsen
Jo Ann Kirby
The Lodge at Torrey Pines
Mary Sherlock/UCSD Program ‘Thank it, Do it’
Neiman Marcus

**Founder Circle** ($5,000 - $9,999)

Genet Viens
Maxwell Technologies

**General 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.
## Barry Edelstein, Artistic Director

### LIGHTING
- Shavna Cadence ........................................... Lighting Director
- Ryan Osborn ............................................... Master Electrician, Globe
- Kevin Liddell ............................................... Master Electrician, Festival
- Steve Schmitz ............................................... Lighting Assistant
- Michael Anderson .......................................... Assistant Lighting Director
- Shawn McCombs .......................................... Follow Spot Operators, Globe
- Bradley Bergholz, Dean Collins, Derrin Lauer, Xavier Luevano, Shawn McCombs, Kyle Montemayor, Sean Murray, Michael Paolini, Robert Thomas, Bo Tindell, Kimberlee Winters .................................................. Electricians

### ADMINISTRATION
- Alexandre Hissierich ................................... General Management Associate
- Carolyn Budd ............................................... Assistant to the Artistic and Managing Directors
- Darlene Davies ............................................. The Old Globe Historian

### HUMAN RESOURCES
- Sandy Parde ............................................... Human Resources Director
- Manny Bejarano ........................................... Human Resources Coordinator

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

### PROFESSIONAL TRAINING
- Brian Brynes, Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Fred Robinson, Abraham Stoll .................................................. M.F.A. Faculty
- Peet Coke, Corey Johnston, Nate Parde, Robyn Roberts .......................... M.F.A. Production Staff

### EDUCATION
- Crystal Mercado ............................................ Education Program Manager
- Caroline Agan, Catherine Hanna, Jason Heil, Jason Maddy, Erika Malone, Heather Pauley, Christopher Salazar, Damon Shearer ......................... Teaching Artists

### FINANCE
- Cindy Hunt .................................................. Senior Accountant
- Trish Guidi .................................................. Accounts Payable/Accounting Assistant
- Adam Latham ............................................... Payroll Coordinator/Accounting Assistant

### DEVELOPMENT
- Annamarie Maricle ..................................... Associate Director, Institutional Grants
- Richard Lee .................................................. Development Director
- Eileen Prisy .................................................. Events Director
- Rachel Plummer, Keely Tidrow .................................. Major Gifts Officers
- Robert Hatfield ........................................... Annual Fund Manager

## Michael G. Murphy, Managing Director

- Matthew B. Williams ..................................... Major Gifts Associate
- Diane Addis .................................................. Membership Administrator
- Rico Zamera .................................................. Development Assistant
- Lauryn Greschke ........................................... V.P. Donor Ticketing
- Derek Floyd .................................................. Grants Assistant

## DONOR SERVICES
- Ed Hofmeister .............................................. Associate Director of Marketing
- Mike Bausberg ............................................. Public Relations Associate
- Andrew Waltz ............................................... Digital and Print Publications Coordinator
- Jordin Patton .................................................. Marketing Assistant
- Stephen Wade ............................................... Marketing/Events Assistant
- Carolann Malley ........................................... Development Staff

## PATRON SERVICES
- Mike Callaway .............................................. Patron Services Director
- Juliana Johnson, Mary Taylor .................................... House Managers
- Mike Montague Kanish ..................................... Front of House Assistant
- N. Hagan ..................................................... Food and Beverage Manager
- Tim Acosta, Stephanie Passera, Brandon Potter .................................... Pub Shift Supervisors
- Michelle Thorne, Jennifer Van Atta, Jacquelyn Weber .................................... Pub Staff
- Linda Bahaa, Stephanie Rakowski .................................... Gift Shop Supervisors

## SECURITY/PARKING SERVICES
- Edward Camarena ........................................ Security Supervisor
- Sherina Eisel .................................................. Security Officer
- Jonathan Ayon, Joshua Caldwell, Francisco Dukes, Jeff Howell, Janet Larson, Jonathan Martinez, Eleuterio Ramos, Anna Salgado, Jakob Schmidt .............................................. Security Guards
- Alexander Thomas ......................................... VIP Valet Attendant

---

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Globe**

**The Old Glo...