Welcome to the funny, unexpected, and delightfully off-kilter world of *Meteor Shower*. With this world premiere production, we’re thrilled to continue our ongoing relationship with the brilliant artist Steve Martin. The Globe’s production of *Bright Star*, Steve and Edie Brickell’s new musical that premiered here in 2014, transferred to Broadway earlier this year, where it was nominated for an impressive five Tony Awards, including Best Musical. Next season, the Globe will mount a major revival of Steve’s 1993 play *Picasso at the Lapin Agile*. We’re glad Steve has found a new artistic home here in San Diego.

The Globe is an especially fitting place to premiere *Meteor Shower* because it is a California story. Set in Ojai in the 1990s, the play examines a specific moment in the life of our state. It’s a theatrical snapshot of the mores and (kooky) ways of society in Southern California, and though it’s set in the past, it’s eminently recognizable to Californians today.

It’s also a pleasure to welcome yet another artistic director of a major regional theatre here at the Globe. Gordon Edelstein is the Artistic Director of Long Wharf Theatre in Connecticut, the great company we’re partnering with to co-produce this show, and the fifth artistic director to helm a show at the Globe this year. And because we know you’re wondering: no, Gordon and Barry are not related, except in their devotion to the wonders of theatre. Each gratefully accepts any and all compliments on behalf of the other, however, so do say hello!

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**MISSION STATEMENT**

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.
TERRY ATKINSON

Terry Atkinson serves as a member of The Old Globe’s Board of Directors, and he is pleased to serve as a production sponsor in 2016 and support Meteor Shower. Mr. Atkinson’s career spans more than 40 years of leading world-class financial institutions from USB Municipal Securities to Morgan Stanley, heading the company’s West Coast infrastructure group. Today he is the CEO of Atkinson Management Consulting. He is a graduate of San Diego State University, where he earned both his bachelor’s and juris doctorate degrees, and he is currently on the boards of the Campanile Foundation and Worldreader, a not-for-profit organization with the mission of providing digital books to children and families in the developing world. While actively working in investment banking, Terry involved himself with many charitable efforts, such as Harlem Day School and Sheltering Arms, a shelter for women and children. He also was the national lead of the Juvenile Diabetes Foundation for PaineWebber.

NINA AND ROBERT DOEDE

Originally from Pennsylvania and Connecticut, respectively, Nina and Bob met through the investment banking firm of Jefferies Group in Los Angeles and eventually settled in La Jolla in 1981. The Old Globe became one of the Doede’s favorite organizations, and the couple has been committed to the Globe 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, 2014, and 2016 Galas. In addition, Nina and Bob have 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 for over 35 years and is currently Chairman of the Board of United Capital Financial Partners. They have three children.

ELAINE LIPINSKY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine was a stalwart supporter of The Old Globe, regularly attending performances and sponsoring plays and musicals. The Lipinsky family’s tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents’ love of the Globe and its service to the community, and she carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters, Kamaya Jane and Diane Zeps—a third generation of the Lipinsky family helping make theatre accessible and meaningful for all of San Diego.

PAM WAGNER AND HANS TEGEBO

Pam has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as 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 middle school drama club, The Lilac Theatre. Pam has been a patron of the Globe for over 30 years and is currently Chairman of the Board of Directors. She is a board member for the Love Library at San Diego State University, as well as Patrons of the Prado. Pam and Hans met through their mutual love of art; he is a talented sculptor and ceramist 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.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. Many individuals have paved the 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 success possible.

— $25 million and higher —
Donald* and Darlene Shiley

— $21 million and higher —
Conrad Prebys | City of San Diego Commission for Arts and Culture

— $18 million and higher —
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Kathryn Hattox | Viterbi Family and The Irina Finci Viterbi Artistic Director Fund

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— $3 million and higher —
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— $2 million and higher —
California Bank & Trust

— $1 million and higher —
Anonymous (3)

*In Memoriam
We are pleased to announce and welcome the Artistic Angels and Benefactors whose extraordinary support helps sustain and expand the Globe’s artistic excellence. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theater’s annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect is deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

Artistic Angels ($160,000 and higher annually)

KAREN AND DONALD COHN  Charter Sponsors since 1995

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For additional information on how you may become a Sponsor, please contact Major Gifts Officers Keely Tidrow or Matthew Richter at (619) 231-1941.

PERFORMANCES MAGAZINE
Welcome to the Globe!

I am tremendously delighted to have the talent and genius of Steve Martin back on our campus with Meteor Shower, and I am anxious to see what he has in store for us this time! As one of the Season Sponsors for the brilliant and moving Bright Star, I was lucky to see it many times, and enjoyed the rare treat of getting to know our new “unofficial resident playwright,” as well as the scope of his wonderful work. I am delighted that this friend, with his 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 Old Globe family.

FROM BARRY

Meteor Shower demonstrates two of my cardinal rules of theatre producing. First, you can never have enough Steve Martin. Second, you can’t have too many Edelsteins around.

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

In Meteor Shower, Steve deploys our nowhere-but-here subculture as the backdrop for an examination of love and marriage, desire and the unconscious. As he does in Bright Star and Picasso at the Lapin Agile, he creates a work unlike any we’ve seen. I don’t know another play that combines uproarious comedy, sociological insight, and psychological acuity quite like this one. That’s because I don’t know another writer with Steve’s distinctive and entirely unique voice, a voice that’s smart, funny, eccentric, warm, and sweet simultaneously, that’s always devoted to the truth, and that’s fascinated and delighted by the wonderful strangeness of human beings in relationships with each other. What a joy to hear this voice again on our stage.

This brings me to my second rule of theatre, about Edelsteins. For the fifth time this year, the Globe is fortunate to welcome the directing work of a major American artist who happens also to be the artistic director of one of our great companies. Gordon Edelstein heads the Long Wharf Theatre in New Haven (with whom we’re co-producing the show) and with Meteor Shower makes his Globe directorial debut and I am not related, except maybe back in the Old Country, and he definitely comes from the more distinguished depths of the worldwide Edelstein gene pool. We’ve known each other forever, and we’ve grown to be good friends through our mutual reverence for Steve Martin. I’m thrilled to welcome Gordon here. He’s put together a terrific production of this play, full of theatrical panache and blessed with an ensemble of comic actors that are shooting stars in their own right.

It’s a pleasure to share their work with you.

Thanks for coming. Enjoy the show.

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Associate Artists of The Old Globe

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

William Anton
Gregg Barnes
Jacinthe Bookoo
Lewis Brown
Victor Buono
Randy Capwell
Darius Caradini
Eric Christiano
Patricia Connolly
George Deoley
Tim Dohogne
Richard Eaton
Vicci Fugate
Ralph Funicello
Kandi Cassell
Harry Greenery
Carolyn Gurney
Joseph Hardy
Mark Havelik
John McLain
Steven Rubin
Deborah Taylor
Irene Tedrow

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FROM BARRY
METEOR SHOWER

BY

STEVE MARTIN

CAST

(in alphabetical order)

CORKY .......................................................... Jenna Fischer
NORM .......................................................... Greg Germann
LAURA .................................................................. Alexandra Henrikson
GERALD ........................................................... Josh Stamberg

Production Stage Manager ........................................... Kathy Snyder
Stage Manager ............................................................. Annette Elena Nixon

SETTING

A modern house in Ojai, California, early evening, 1993.
There will be one 15–minute intermission.

PRODUCTION STAFF

Special Makeup Effects ........................................... Scott Ramp
Vocal Coach .......................................................... David Huber
Assistant Director, Drama League Directing Fellow ........ James Dean Palmer
Assistant Costume Design ........................................... Corrine Roache
Associate Lighting Design ....................................... Yuki Nakase
Production Assistant ................................................ Hannah May
Lighting Design Intern .............................................. Joshua Holder

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa. If you would like a synopsis of this production in English or Spanish, please request it from an usher.
How would you describe *Meteor Shower*?

I’m calling it a kind of wild comedy. If I think of antecedents in my life, I go back to Joe Orton’s plays, where the relationships are real and strong, and there’s an element of surrealism, as well as an element of intellect and comedy. In terms of my own plays, I think this is the first full-blown comedy that I’ve written. Certainly it’s my first contemporary comedy for the stage.

What’s the life story of this play?

I actually started it about 20 years ago, and I’ve been working on it for those 20 years. I would occasionally have a reading, and then I would put it away and think about it and work on it some more. So when Barry asked me last year if there was anything else I’d been working on, I showed it to him, and he said, “I like this. Let’s do it.” Of course, when you’re looking at a play that’s been worked on over 20 years, the question is, do you update it? Because the original draft had things like fax machines in it. And I actually decided not to do that and instead make it a period piece set in 1993. Partly because I realized that if I set it in 2016, in six more years it would still be a period play. And partly because at that time, in the early 1990s, there was a real emphasis on the psychology of relationships. There still is, but that was a very specific type. It was very much about how to communicate with your spouse: how to express displeasure, how to express compliments, how to express your needs. And leaving it in that period actually helped focus the play and the dialogue, more than just trying to set it in some vague “any date.”

What made you choose Southern California—and Ojai in particular—as the setting for this play?

There is something very California about this play, but I didn’t even realize that until Barry highlighted it. And then I realized that I have written about California over the years: in *L.A. Story*, *Shopgirl*—even *The Pleasure of My Company* is about California. Ojai is kind of the country version of Santa Barbara. I’ve spent a lot of time in Santa Barbara—it’s very beautiful, and in general, it’s very wealthy, conservative, and almost prim, even visually. I didn’t want to set this piece in L.A., because it’s too busy, and I needed a place that was out in the country where you could watch a meteor shower, so I immediately thought of Santa Barbara, and of Ojai.

We’re glad to have you back at the Globe! What was your experience like working on *Bright Star* here, and what is it like to be back?

When I walked down into the Globe rehearsal halls this time, I felt a wave of nostalgia for those rooms, for what went on there with *Bright Star*, for the staff, who are so great, and the professionalism that I encountered. This is a different kind of experience. The last show I worked on here had 18 cast members, nine musicians, choreographers, a music director—and this current show has four actors. I was going to say this is much more intense, but writing a musical was very intense, too. With this show, it’s all about the script. I love the process of working with the actors, working with the director, thinking about it at night, and coming up with things that you just never would have thought of while you were sitting by yourself in front of a computer.

You mentioned the surreal elements in *Meteor Shower*. That’s definitely something you’ve included in your other work, and I’m wondering what draws you to playing with realism in that way.

Well, the surreal element can lead you to surprises—to things that surprise the audience. I don’t like to rely on it, because it’s cheating. But I like it when it’s valid, when it belongs in what you’re trying to express. It turned out that the nature of this play was very symbolic. There are a lot of symbolic things happening. But symbolic things always need to begin as real—real characters, real people, saying real things—and then you can say, oh, that’s also a symbolic representation of something else.

Would you say that *Meteor Shower* is centrally concerned with marriage, both how it works and how it disintegrates?

Undeniably it’s about marriage, but I think of it in a larger sense as being about relationships and about the self. It’s very much about the self. There’s this e.e. cummings quote I just love, where he says, “So many selves.” And he’s really talking about how many characters we are, each one of us. I think that when you’re younger, in your teens or 20s, you’re actually choosing the kind of person you want to be. But another kind of person—the one that maybe your real self wants to become—is still in there. I think that’s very much what this play is about.
When I’m abroad, I usually tell people I am from California rather than the United States. I’m not just trying to be clever, or to slough off the increasingly heavy load of being an American in foreign climes. I actually identify that way. I was born in the San Francisco Bay Area in June of the Summer of Love, an American in foreign climes. I actually identify that way. I was born in the Bay Area in June of the Summer of Love, and grew up in Del Mar, a town of university profs and mel low longhairs name-dropped by the Beach Boys in “Surfin’ U.S.A.” When I was a teenager, my family moved to Rancho Santa Fe, into a rambling ranch house that lay about a mile from the Spanish Revival mansion where the Heaven’s Gate UFO cult later committed mystic suicide. Since 1995, I have lived in San Francisco, where my great-great-great-grandfather I. C. C. Russ disembarked with his family from the Loo Choo in the fortuitous year of 1847. My roots are here, in this rootless place.

When I tell people I’m Californian rather than American, I’m also letting them know something about the forces that shaped me. Like Texas and New York City, California seems in some ways separate from the rest of the United States, a realm apart. Even as a little kid, I knew that my home was different: the granola state, the land of fruits and nuts, the space-case colony with a moonbeam governor that collected, like a dustbin, everything in America that wasn’t firmly rooted down. Time has not dulled this reputation. Californians are still routinely mocked for our flakiness, our self-obsession, our fondness for fads and health regimens and strange notions. But the familiar jokes also reflect something much more substantial about the place: its intensely creative and eccentric spiritual and religious culture. If the American West is, as Archibald MacLeish once said, a country of the mind, then California is clearly a state of mind— an altered state, for sure, but better yet, a visionary one.

After the United States seized the territory from Mexico in 1848, California became the stage for a strange and steady parade of utopian sects, bohemian mystics, cult leaders, psycho-spiritual healers, holy poets, sex magicians, fringe Christians, and psychedelic warriors. There are many and complex reasons for this efflorescence of marvels. Between its Edenic bounty and multicultural mix, its wayward free doms and hungry dreams, California composed an imaginative frontier exceptional in the history of American religion. Less a place of origins than of mutations, California came to host a laboratory of the spirit, a sacred playground at the far margins of the West. Here, deities and practices from across space and time are mixed and matched, refracted and refined, packaged and consumed anew. Such spiritual eclecticism is not novel, of course, and similar scenes have popped up throughout history, often with more rigor and depth. But nowhere else in the modern world has such unruly creativity come as close to becoming the status quo. I call this spiritual ethos “California consciousness”: an imaginative, experimental, and often hedonistic quest for human transformation by any means necessary.

Defining California consciousness is no easier than defining the New Age, which is really not very new at all. Though world faiths like Buddhism and Christianity have marked the West Coast’s alternative spirituality in fundamental ways, many of the paths that cross California are, in the words of the religious scholar Robert Fuller, “spiritual, but not religious.” Even that wan word spirituality barely works, since many paths crisscross the realms of sacred and profane, and look more like exercise routines or art or crazy fun than sacred pursuits. But that is the point, since the quest for insight, experience, and personal growth can take you anywhere: a mountaintop, a computer, a yoga mat, a rock ‘n’ roll hall.

What I find compelling in the life of California is the vital connection between the visionary imagination and cultural invention, and how these two forces have together created an enchanted and sometimes sacred landscape that overlays the conventional world we know. As a place that has always been imagined as much as it has been lived, California is, perhaps, inherently visionary. The Gold Rush was a vision, and so was Los Angeles, which bootstrapped itself into being through self-mythology and hype. In this sense, California’s colorful and unique spiritual culture is simply one aspect of the creative mania that has made the state the great American exception. But it also reveals something deeper: the continuing call of spirit at the frayed edges of the modern world, a call that demands novelty and reinvention, and the equal invocation of ancient ways.

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—Erik Davis

In his book The Visionary State, journalist and cultural commentator Erik Davis takes readers on a spiritual tour of California, highlighting the unique, imaginative energy of the Golden State.
JENNA FISCHER

Corky) is best known for playing Pam Beesly on the acclaimed television show “The Office,” for which she received an Emmy nomination for Best Supporting Actress in a Comedy Series and a Satellite Award nomination for Best Supporting Actress in a Comedy Series. Fischer’s film credits include The Giant Mechanical Man, which she also produced, and The Amazing Spider-Man, in which she co-starred with Andrew Garfield. Avengers: Age of Ultron, and The Last Stand were released the same year. In 2014, she and her husband, Michael Storenia, renewed their wedding vows with a ceremony in the backyard of their home, which they had previously converted into a “wedding garden.”

GREG GERMAN

(Norm) has numerous Broadway and Off Broadway credits, which include starring with Mark Rylance in the Tony Award-winning revival of Boeing-Boeing. He is a 2006 Lucille Lortel Award nominee for Outstanding Actor in a Musical Ensemble Studio Theater, and he has starred in “Photography Horizons,” The Public Theater, and Second Stage Theater, among others. Mr. Germaine created roles in Stephen Sondheim’s Assassins. Only You, Four Pendant, and many more. He appeared at the Geffen Playhouse in Los Angeles in Speed the Plow, in regional theater productions at Hartford Stage and Yale Repertory Theatre, and in The Seagull with Olympia Dukakis. Mr. Germaine’s television credits include “In Case of Emergency.” 

ALEXANDRA HENRIKSEN

(Laura) was part of the recent Broadway company of August: Osage County. Other credits include Snow Globe (Samuel J Friedman Theater/Manhattan Theatre Club); All New People (Stage Works New York); Next to Normal (TheatreWorks New Jersey); The Maids (Upstart Rehearsal); Green Night (Theodora)’s Theater; The Machinist and Ways and Means (Mountainview Stage); The Royal Family (Theatrewrights); The Pajama Game (Pajama Game Players); The Comedy of Errors (Clive Barker’s Adobe); The Comedy of Errors (New York); and many more. Ms. Henrikson is a member of the Drama League and the Actors’ Equity Association.

JOHNNY CARSON

and Saturday Night Live. Martin’s films are widely popular successes and are the kind of movies that are viewed by millions of people around the world. He has directed more than 20 films, including The Jersey Boys, The Hangover Part II, and The Hangover Part III. Martin also received an Academy Award for Best Original Screenplay for his work on The Hangover Part III. Martin’s other film credits include The Hangover Part IV, The Hangover Part V, and The Hangover Part VI. Martin and Edie Brickell’s musical Bright Star premiered at The Old Globe in 2014, played a limited engagement at The Kennedy Center, and received acclaim in its Broadway run at the Cort Theatre. In addition to five Tony Award nominations, Bright Star took home Outstanding New Broadway Musical and Outstanding New Score at the 2014 Tony Awards. Martin’s other film credits include The Wolf of Wall Street, a Weir directorial debut. 

EVE GORDON

(Director) is entering his 15th season as Artistic Director of Long Wharf Theatre in New Haven, Connecticut, where he has directed dozens of major productions. He is also the Artistic Director of Hartford Stage. He is a member of the board of directors of the American Conservatory Theater. The Umbrellas of Cherbourg, Happy Days, Dinah Shore, the world premieres of Athol Fugard’s A Lesson from Alice, The Light in the Piazza (Tony Award and Drama Desk Awards), Avenue Q and Stage (Drama Desk Award), Joe Turner’s Come and Gone (Tony Award and Drama Desk Award), and A Streetcar Named Desire (Drama Desk Award). His other credits include the current Broadway revival of Fiddler on the Roof. Mr. Yeagin has designed extensively for America’s regional theaters, and Morton Shaver is a long-time member of the company. He has designed the world premiere of the play The Rehearsal at The Old Globe, The Great Gatsby (The Metropolitan Opera), and Cold Sove Tree (Houston Grand Opera), among others. He is a professor of stage design and the chair of the Department of Design at Yale School of Drama.

JESS GOLDFIELD

(Costume) is the artistic director of the Los Angeles Commedia dell’Arte company, Arlecchino. Her recent credits include 2013's Much Ado About Nothing and 2014's The Lion King. She is also a member of the board of directors of the American Conservatory Theater.

DONALD HOLDER

(Dancing) designed previously the Globe’s Sense and Sensibility. In 1995, his signature set and costume design for Much Ado About Nothing included The Lion King and South Pacific (Tony Awards), The King and I, and The King and I (Tony Awards). His other recent work includes the national tour of The Ocean, A Streetcar Named Desire, Les Liaisons Dangereuses, and Juan Darien (Tony Awards) with Kristin Chenoweth. His other work includes The Father, On the Twentieth Century, You Can’t Take It With You, Bullet Over Broadway, Cyrano De Bergerac, Thoroughly Modern Millie, and The Boy from OZ. He has choreographed for Ms. LaJolla Playhouse, South Coast Rep, Seattle Repertory Theatre, Repertory Theatre of St. Louis, Mark Taper Forum, Chicago Shakespeare Theater, and the Public Theater. His other choreography includes The Story of a Girl, The Story of a Girl, and many others. He also designed the NBC television series “Smash.”

JOHN GROMADA

(Original Music and Sound Design) has composed scores and designed sound for more than 35 Broadway productions, including The Elephant Man with Bradley Cooper, The Trip to Bountiful (Tony Award nomination). Gromada is a member of the American Theatre Wing’s P.G.A. (Playwrights Guild of America), P.S.C.A. (Playwrights’ Center in association with the Dramatists Guild), The Dramatists Guild and the Academy of Motion Picture Arts and Sciences, and served for five years as an Artistic Director of a Contemporary Theatre in Seattle. He directed, Abby, My Love for CBS ( Emmy Award nomination), 2013’s Tony Award-winning A Streetcar Named Desire, and the arts MFA, and Smart Street for HBO. Later this season he will direct the world premiere of Napoli By Brooklyn with Meghan Li and William K. Bradley and David Shire. 

MARGARET HARRIS

(writing) is best known for her work on the hit television series “The Good Wife.” Harris is currently developing a new project for Showtime, a comedy about the life of a woman in politics, which she will also produce.

MICHAEL YEARGAN

(Scenic Design) returns to The Old Globe where he previously designed The Umbrellas of Cherbourg, Happy Days, Dinah Shore, the world premieres of Athol Fugard’s A Lesson from Alice, The Light in the Piazza (Tony Award and Drama Desk Awards), Avenue Q and Stage (Drama Desk Award), Joe Turner’s Come and Gone (Tony Award and Drama Desk Award), and A Streetcar Named Desire (Drama Desk Award). His other credits include the current Broadway revival of Fiddler on the Roof. Mr. Yeagin has designed extensively for America’s regional theaters, and Morton Shaver is a long-time member of the company. He has designed the world premiere of the play The Rehearsal at The Old Globe, The Great Gatsby (The Metropolitan Opera), and Cold Sove Tree (Houston Grand Opera), among others. He is a professor of stage design and the chair of the Department of Design at Yale School of Drama.
CAPARELLIOTIS CASTING

CASTING

MAGAZINE 17
On Saturday, June 18, the Arts Engagement department hosted Globe Family Day, a free public event celebrating the San Diego visit of Shakespeare’s First Folio. The day included Folio workshops, Behind-the-Scenes Tours, storytelling sessions, music, games, and crafts.


Financial support is provided by City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego.

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EMAIL Tickets@TheOldGlobe.org
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Monday – Friday: 9:00 a.m. – 5:00 p.m.
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If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

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Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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Children under five years of age will not be admitted to performances.

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

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For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System available in the Sheryl and Harvey White Theatre and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS
Go behind the scenes at The Old Globe to learn about the history, three stages, shops, and craft areas. Open tours meet Saturdays and Sundays at 10:30 a.m. Groups by reservation. $5 adults, $3 seniors and students.
Call (619) 238-0043 x2145 for information/reservations.

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The Old Globe does not assume liability for items left behind on the premises.

PERFOMANCES MAGAZINE

NIGHTLY FEATURES

SHERRY CHORUS

MAGAZINE 23

June 24, 2016.

*In Memoriam

This list is current as of June 24, 2016.
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