MAY 2015

ARMs AND THE MAN
Second only to William Shakespeare, George Bernard Shaw is the most produced playwright in the history of The Old Globe. Indeed, *Arms and the Man* marks our fifteenth production of one of Shaw’s plays, a long and venerable tradition that began with *Heartbreak House* in 1938, followed by productions of *Candida*, *The Doctor’s Dilemma*, *Misalliance*, *Getting Married*, *You Never Can Tell*, and numerous others, including, most recently, *Pygmalion* in 2013. Not satisfied merely to stage Shaw’s own plays, the Globe has also produced plays about the fascinating and irascible man himself, such as Jerome Kilty’s *Dear Liar* and John Morogiello’s *Engaging Shaw*. You might even say that the Globe has had a decades-long romance with this complex, cantankerous, and compelling playwright.

Some of the Globe’s most beloved directors have brought Shaw to life on our stages. Founding Director Craig Noel helmed five productions of Shaw here over the years; other Shaw directors have included Artistic Director Emeritus Jack O’Brien and associate artists William Roesch and Paxton Whitehead. Our 2013 production of Shaw’s *Pygmalion* was directed by yet another associate artist: the late, great Nicholas Martin, the very man who brought Jessica Stone to the Globe for the first time. A protégé of Nicky’s, Jess stepped in to direct *Vanya and Sonia and Masha and Spike* when Nicky fell ill, and she quickly became family. We’re more than delighted to have her return. She is joined by a creative team made up of other Globe favorites: scenic designer and associate artist Ralph Funicello, costume designer David Israel Reynoso, lighting designer Austin R. Smith, and composer/sound designer Mark Bennett. Together this talented group conjures up the biting wit and theatrical brilliance that are the hallmarks of Shaw’s work, ensuring Shaw’s place as a hallmark of The Old Globe for years to come.

Enjoy the show!

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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.
BRIAN AND SILVJA DEVINE
For Brian and Silvija Devine, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans nationwide and includes San Francisco’s American Conservatory Theater, New York’s Roundabout Theatre Company, and Washington, DC’s Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silvija joined the Board of Directors in 2012. In addition to theatre, Brian and Silvija ardently support live music of all genres at organizations like La Jolla Music Society, on whose Board Silvija also serves, as well as multiple charities for education. With Brian as Chairman of the Board at Petco, the Devines are also strong advocates for animal welfare organizations, including the San Diego Humane Society and SPCA.

JOAN AND IRWIN JACOBS
Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the theatre and San Diego communities have greatly benefited from their generosity and involvement. Previous Globe productions sponsored by Joan and Irwin include Othello, Hershay Felder as George Gershwin Alone, Mctaet, Renaissance Blue, Smash, Julius Caesar, Avenue Q, The Merry Wives of Windor, King Lear, Golda’s Balcony, Amadeus, Inherit the Wind, and Rosencrantz and Guildenstern are Dead. The couple is active philanthropically throughout the San Diego community, supporting numerous organizations that include University of California, San Diego (with a $75 million gift to build the new Jacobs Medical Center), the new Central Library, Museum of Contemporary Art San Diego, San Diego Symphony, La Jolla Playhouse, Museum of Photographic Arts, New Children’s Museum, and San Diego Food Bank.

DARLENE MARCOS SHILEY
A longtime friend of both Craig Noel and Jack O’Brien, Darlene Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for more than three decades. The Shileys’ lead gift of $20 million to the Globe’s Capital and Endowment Campaign marked the largest individual contribution in the Globe’s history. The couple served as charter members when the Season Sponsorship program was founded in 1995, and they have underwritten many subsequent productions. The Shileys’ generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program, the Shiley Terrace Apartments—which provide much-needed local housing for Globe artists—and an endowment that underwrites two full scholarships in the Old Globe/University of San Diego Graduate Theatre Program. Darlene continues to serve as leading underwriter of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.

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 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
- $11 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 Lipinsky Family
- $535,000 in innovative communication technology for each of the Globe’s three theatres. HME’s groundbreaking wireless intercom systems have quickly become the industry standard among broadcast and entertainment professionals around the world. In 2010, HME acquired Clear-Com®, the global leader in analog and digital cabled intercoms, and today companies around the world depend on HME for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com’s generous gift of communications equipment has enabled the Globe’s production staff to rely on state-of-the-art wireless and wired communications, and The Old Globe applauds HME for their ongoing philanthropy and generosity to the arts in San Diego.

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In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and educational 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 2014-2015 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 Prebys and Debra Turner**  Sponsors since 2004
- **Mary Beth Adderley**  Sponsor since 2004
- **Peter Cooper and Norman Blachford**  Sponsors since 2008
- **Edgeerton Foundation**  Sponsor since 2008
- **Elaine and Dave Darwin**  Sponsors since 2011
- **Paula and Brian Powers**  Sponsors since 2012
- **Ann Davies**  Charter Sponsor since 1995

For additional information on how you may become a Season Sponsor, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.
Welcome to the Globe!

Love and war. Honor and deception. Idealism and reality. Shaw’s “anti-comedy” delights from the moment a weary soldier climbs into the balcony window of a flighty young woman and inspires changes in her entire world. Globe favorite George Bernard Shaw upends conventional wisdom and makes us examine our assumptions anew in this witty play that has delighted audiences since its 1894 premiere. Director Jessica Stone and her fabulous team of designers promise to transport us to another world whose issues still resonate today.

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, Brian and Silvia Devine, Joan and Irwin Jacobs, Darlene Marcus Shiley, HM Electronics, Inc., and Mister Ai restaurant, as well as our Artist Sponsors, Nikki and Ben Clay. We would also like to salute the 60th anniversary of the Globe Guilders in support of the Globe and their 25th Annual Fashion Show, Celebrating Couture 2015.

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 41% funding gap between the total cost of producing each 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 shows 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.

Our thanks to the artistic director.—Eric Christmas

FROM THE ARTISTIC DIRECTOR

Theatre lore overflows with wonderful stories of historic opening nights. One of my favorites is about the opening of Arms and the Man. The towering Irish poet William Butler Yeats, a friend of Shaw’s, was at the performance, and he reported that during the curtain call one audience member sat scowling while everyone else cheered wildly. Shaw took the stage for the customary playwright’s bow, pointed to the scowled man, and said, “I assure the gentleman in the gallery that he and I are of exactly the same opinion, but what can we do against a whole house who are of the contrary opinion?”

That story—and I really want to believe that it’s authentic—captures everything I love about Shaw. He was supremely witty, preternaturally articulate, ironic, unselfconscious, and mesmerizingly humorous. He subtitled this play, his first real commercial success, “An Anti-Romantic Comedy in Three Acts,” and the phrase sums him up: anti-romantic. Raina’s gauzy dreams about soldierly heroism and Sergius’s pompous pronouncements about honor and glory are easy targets, of course, and writers with lesser gifts than Shaw’s have demolished such worldviews in plays, poetry, and prose. But Shaw’s distinction is that he uniquely manages to be astoundingly unselfconscious and acridly ironic while being at the same time flat-out funny. Even as he ridicules his characters’ attitudes and pieties she somehow maintains a giant affection for them, and so do we. There’s a deep warmth in Shaw, especially in this beguiling play. There’s an unreserved love of people in all their foolishness and misguidedness, and so a stance that looks a lot like misanthropy or cynicism turns out to be anything but.

To be sure, Shaw’s themes remain relevant, and that’s a major reason we return to him— we’ve still not learned the wastefulness of war and perhaps we never will—but plenty of playwrights who’ve decried wars in works of the past, today merely molder on library shelves. Not Shaw. He’s too alive, too much fun, and the twinkle in his eye is too bright. And so we turn to him again and again.

If this theatre has majored in Shakespeare, then it has minimized in Shaw. The Globe has done many of his plays over the years, some repeatedly. Yet we’ve not heard from the “chocolat cream soldier” and the eccentric Petruchio family since 1976. One season we now break that dry spell is that we have found a director with a true passion for this play. Jessica Stone is becoming a family member at the Globe. Her production last season of Vanya and Sonia and Masha and Spike was simply splendid, and it demonstrated that unique concatenation of hilarity and acid that might best be described by the adjective “Shavian.” She understands this play and its people in a deep and special way, and she leads a team and runs a room with a kind of quizzical and generosity that I very much admire. I’m very happy to have her here.

And I’m very happy to continue the Globe’s devotion to a writer I revere, and a thinker whose work is funny, serious, scintillating, important, and all the best things. We’re determined to do right by him, and I hope you will agree that we have.

Thanks for coming. Enjoy the show.

OUR THANKS TO THE PLAYERS

FROM THE ARTISTIC DIRECTOR
ARMS AND THE MAN

BY GEORGE BERNARD SHAW

CAST
(in alphabetical order)

LOUKA ................................................... Sofia Akilova*
CAPTAIN BLUNTSCHLI ........................................ ZACH Appelman*
MAJOR SERGIUS SARANOFF ..................................... Enver Gjokaj*
NICOLA ........................................................................ Greg Helderk
CATHERINE PETKOFF ........................................... Marsha Mason*
RUSSIAN SOLDIER ................................................ Jake Millgard†
VILLAGE MUSICIAN .................................................... Ernest Sauceda
RAINIA PETKOFF ................................................ Wrenn Schmidt*
MAJOR PAUL PETKOFF ................................................ Conrad John Schuck *

STAGE MANAGEMENT

Production Stage Manager ........................................ Annette Ye*
Assistant Stage Manager ........................................ Laura Zingle*
Stage Management Intern ........................................ Jenn Jacobs

PRODUCTION STAFF

Assistant Director ................................................ Gerardo Flores* 
Assistant Scenic Design ........................................ Eileen McGann* 
Associate Costume Design ........................................ Charlotte Devaux
Assistant Lighting Design ........................................ Jaxon Bieber
Movement Consultant ................................................ Brian Byrne*

There will be two 25-minute intermissions.

DIRECTED BY JESSICA STONE

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
Saturday, May 9 – Sunday, June 14, 2015

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.

*Associate Artist of The Old Globe.

†Student in the Old Globe/University of San Diego Graduate Theatre Program.

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.
“The world gets clearer, more vibrant, and more colorful when one emerges from the dark.”
—Jessica Stone

Shaking Up Shaw
Jessica Stone on Directing Shaw’s Arms and the Man
Interview by Danielle Mages Amato

What drew you to this play as a director?

I think what strikes me most about the play is how Shaw sends up romantic comedy while also celebrating it. He might narrow his eyes at my answer, but any play where the “anti-romantic” hero climbs through the heroine’s balcony to escape bullets is romantic at its core, whether he pokes fun at them or not.

Shaw subtitles the play “An Anti-Romantic Comedy.” What does that mean, from your perspective?

I think Shaw has no problems with romance—it’s the idealization of romance that he likes to lampoon. In this play Shaw makes fun of those in love with love, but they still fall in love—hence the “anti-romantic comedy” hook.

Have you directed Shaw’s work before? Are there particular challenges that he presents to a director or actors?

I have not ever before directed Shaw! I’m a Shawian rookie! I can’t speak for all of his work, but certainly in this one I’m finding it a challenge to shake him off my back. He’s very controlling, that one. There are pages and pages of stage directions that he’s written and explanations of each character’s every move, twitch, and inflection. You’d think he had written the thing, he has so many things to say.

I kid. Sort of.

Honestly, I think my real challenge as a director, and one I used to feel as an actor tackling Shaw as well, is getting over my idea of what Shaw is and just getting on with the actual play that’s before me.

Come to think of it, my challenge is downright Shavian.

Is there anything Shaw has written about the play—or about his work in general—that you have found useful?

This Shaw quote was useful: “I see plenty of good in the world working itself out as fast as the idealists will allow it; and if they would only let it alone and learn to respect reality, which would include the beneficial exercises of respecting themselves, and incidentally respecting me, we should all get along much better and faster.”

What has been your approach to creating the design for the play?

How has that evolved?

I was inspired by this idea that the world gets clearer, more vibrant, and more colorful when one emerges from the dark as Raina does. Raina doesn’t realize she’s in the dark until she comes face to face with someone who is not posturing, not idealizing, and not pretending. I was hesitant to foist some abstract concept on the play and make the evening more about me than our chocolate cream sunder, but Ralph Funicello, David Reynoso, Austin Smith, and I are working on a subtle way to bring change, vibrancy, and color to our world as the play progresses.

Are there particular themes, ideas, or images from the play that you find particularly resonant today, over 130 years later?

I think Shaw’s satirical look at the world gets clearer, more vibrant, and more colorful today. He was also very interested in examining the plight of the working classes and exposing upper class hypocrisies, which can still bear exploration today.

George Bernard Shaw and Arms and the Man

By Danielle Mages Amato

Shaw satirizes, war serves primarily as color and decoration.

However, on opening night, Shaw was horrified to discover that his audience seemed more amused than enlightened. Afterward, he said, “I had the curious experience of witnessing an apparently insane success…and of going before the curtain to tremendous applause, the only person in the theatre who knew that the whole affair was a ghastly failure.”

Born in Dublin in 1856, George Bernard Shaw began his literary career as a music and theatre critic, creating the persona G.B.S. and launching himself as a well-known troublemaker, satirist, and proto-pundit. After hearing a lecture by American politician Henry George in 1882, Shaw considered himself a confirmed socialist. He quickly became a major player in London’s Fabian Society, dedicating himself to the advancement of the socialist cause in England. Inspired by Ibsen’s model of social criticism embodied in drama, he turned to playwriting.

Arms and the Man was among Shaw’s earliest plays. (The title references the first line of Virgil’s epic poem The Aeneid, which begins: “Arms and the man I sing.”) When it premiered in 1894, Arms and the Man was only Shaw’s second production on the London stage. Subtitled “An Anti-Romantic Comedy,” the play both satirizes the popular theatre of the day and heavily relies on its tropes and techniques. Like many of the military melodramas popular in the late 1800s, Arms and the Man is set against the backdrop of a recent conflict: the 1885 Serbo-Bulgarian War, a short-lived—and ill-fated—attempt by Serbia to counterpart Bulgaria’s expansion eastward. But neither the details of that war nor the play’s Bulgarian setting have any significant impact on the play. As in the melodramas Shaw satirizes, war serves primarily as color and decoration.

An unabashedly partisan playwright, Shaw always wrote with a social and political purpose. He delighted in taking what he considered reactionary theatre forms—romantic comedy, military melodrama—and using their theatrical power to achieve his ideological ends. In the case of Arms and the Man, that meant puncturing a set of romantic ideals about both love and war that he felt to be damaging and dangerous.
Could you describe your process? Where did you start when it came to Arms and the Man?

It begins with the script. You begin by reading the words on the page, writing down your own notes and impressions of the script, imagining in your head what you think it looks like. Then you talk with the director and the rest of the team involved with the process. You ask questions like: What is the play about? Why do we think it’s relevant now? What things are we inspired by these days that might be visually appropriate to help us tell the story?

On this show we used technology to our advantage: director Jessica Stone and I assembled all kinds of images—things that had a mutual Pinterest board where we had a lot of fabric digitally printed with a floral print to use for Raina’s dress in Act III. We actually ended up having some fabric that was really beautiful floral patterns. Looking at what Sergius is wearing, in particular, the colors we’ve chosen are slightly shifted from what the actual military uniform would have been, but the visual lines and the silhouette of that uniform were definitely our launching point. I find military uniforms so fascinating, because throughout history—and even today—you’ve got a divide between the combat uniform, which lends itself more toward utility, and the parade uniform, which tends to be this really embellished, heightened piece of clothing that has nothing to do with combat. It’s a very romanticized, beautiful look at what it means to be a soldier. And that contrast really lends itself to this play. Our first soldier, Bluntschli, we see in the ravages of his combat uniform, and then later on we see Sergius, our returning hero, in his parade uniform. And we see the disparity between the two.

What other research did the design require?

For Louka and Nicola, we studied a lot of Balkan military embroidery and motifs that translated into their clothes. And we did a lot of research on Balkan military uniforms in the 1880s. In terms of what Sergius is wearing, in particular, the colors we’ve chosen are slightly shifted from what the actual military uniform would have been, but the visual lines and the silhouette of that uniform were definitely our launching point. I find military uniforms so fascinating, because throughout history—and even today—you’ve got a divide between the combat uniform, which lends itself more toward utility, and the parade uniform, which tends to be this really embellished, heightened piece of clothing that has nothing to do with combat. It’s a very romanticized, beautiful look at what it means to be a soldier. And that contrast really lends itself to this play. Our first soldier, Bluntschli, we see in the ravages of his combat uniform, and then later

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Were there specific things that the costumes for Arms and the Man needed to achieve?

Well, first and foremost, the show is a comedy. That doesn’t mean that you need to have circus colors on stage, but there is a degree of stylization in the look of the show. And we’ve set up throughlines for certain characters. For Raina and Louka, especially, there’s a kind of blossoming of color, from something more subdued in Act I to a vibrant, beautiful color that’s extremely saturated in Act III.

How is it a different challenge to costume a period show rather than a contemporary show? Do you enjoy one over the other?

I don’t think I have a preference for one over the other—there might be a period show that isn’t as interesting to explore, and there might be a contemporary piece that’s incredibly visually rich. Despite the fact that one actor might get a really flashy costume, while another gets a costume that seems more quiet, they all require just as much attention. It’s easy to assume that because someone is wearing a t-shirt and jeans, that must have been so easy to put on, but you don’t think about all the t-shirts and all the jeans that were tried out in order to find just the right ones to tell just the right story.

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SOYIA AKILOVA (Loluka) is delighted to make her Globes de - theatre debut and to return to New York City, where she has previously worked on Broadway, regional, and national theatre. She currently resides in Los Angeles.

TAKING CHANCE (Kevin Bacon (HHO)), Overture Films’ Stone with Robert De Niro, and the Showtime pilot “Pity Gor - "Grace" and "Extra Innings," and was nominated for both an Oscar and an Academy Award. She is a 2013 BAC/CalArts Fellow and a 2015-16 Fulbright Scholar to the UK.

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One of last year’s Globe productions of and 14 Drama Desk Award nominations.

His other previous Globe credits include Dr. Seuss’ How the Grinch Stole Christmas!, White Snake, The Twenty-seventh Man, Julius Caesar, and Timon of Athens; and Steve Martin’s WASP and Other Plays. He was also an Associate Director of the production of The Merchant of Venice starring Dr. Stockard Channing, and also starred as Feste in Shakespeare’s Measure for Measure at Classic Stage Company; A Raisin in the Sun; Catch Me If You Can; Compressionism, the Coast of Utopia (Tony Award), Dr. Seuss’ How the Grinch Stole Christmas!, Dirty Rotten Scoundrels (Tony nomination), Henry IV (Tony Award), HastyPry, (Tony nomination), Love Never Dies, (Olivier nomination), and The House of Blue Leaves (Tony Award). He earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Administration from the New School Graduate College, where he was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the San Diego Theatre League’s most distinguished actor award who shaped the city’s history, the Governor’s Award for the Arts, University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University Outstanding Alumnae, Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego 100. Mr. Murphy was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards of Excellence in Theatre named in honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation’s highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010, at age of 94.
The Old Globe’s Free Student Matinee program has inspired tens of thousands of students and their teachers for over a decade. Students emerge from our theatres filled with new ideas, new thoughts, and new outlooks. Their worldviews may shift. Their dreams may get bigger. Their visions of their futures may change in the space of one or two hours in a theatre.

Theatre, from its very beginnings in ancient cultures, has always served as a way to teach, comment, communicate, and expand our thinking. It entertains us and makes our minds work at the same time. It is ancient and new. It changes and stays the same. It embraces our sensibilities and pushes our beliefs. It surprises us and comforts us. It awakens our humanity.

Here in the Globe’s Education Department, we know that students are touched and strengthened by the experience of theatre when they come to see our shows.

To that end, we create in-school workshops that serve as a pathway to understanding our art form and the specific shows that the students will see. Just like our Insights Seminars, Post-Show Forums, Subject Matters, and In Conversation events serve our adult ticket buyers, our in-school workshops reach our student audiences.

A few days before students come to the theatre, our Teaching Artists visit each class to deliver highly participatory experiences that teach directly about the shows. Students speak lines from the plays, create improvisational scenes that align with the plots, consider themes that relate to their own lives and experiences, and grapple with ideas that may differ from their own. They see images of costumes, scenic designs, and actors from the shows and learn about how the design and directors come together to tell a story. By learning about the show ahead of time, they can ignore the distraction of what, for many, is a new experience of attending live theatre. They become informed audiences who can take in the fullness of the spectacle of the performance with deeper understanding.

We take our responsibility to these students seriously and, though the shows and workshops are given freely to them, they repay us with their unbridled enthusiasm and their thoughtful reflections on the shows. We see our productions through their eyes and are changed and pushed and surprised and awakened by their way of seeing and understanding.

In the 1950s and 1960s, The Old Globe went through a series of major changes that would mark its transition from a beloved community institution to a nationally renowned professional theatre. The first came in 1953 with director Craig Noel’s landmark production of *Mister Roberts*. Thomas Heggen and Joshua Logan’s Broadway hit evoked life on a Navy cargo ship during WWII. San Diego was a Navy town, and Noel jumped at the opportunity to stage the show. He held auditions at military bases across the county, assembling a final cast that included many active-duty Navy personnel. Several roles were double-cast to accommodate the servicemen’s other duties.

The show was a smash. It ran for 13 weeks, and attendance exceeded 27,000. In a 1985 interview with Beth Mohr, Craig Noel recalled, “The success of *Mister Roberts* was the turning point in the history of the theatre. We cleared $70,000—more money than we had ever had at one time. The Globe was never, ever again in danger of going under or fearing it would be unable to produce a next season.”

The theatre built on that phenomenal success. In 1959, the summer Shakespeare productions began to use professional actors, members of the Actors’ Equity Association. For nearly 25 years, the theatre operated as a professional company in the summer, with a winter season produced by the community theatre organization—a practice that continued until 1982.

The theatre grew in other ways as well. As early as 1950, the Globe began staging productions outside of its main theatre space. Falstaff Tavern, originally a restaurant, was used throughout the 1950s as a second stage. In the 1960s, bleacher-style seats were arranged around a central stage in the Tavern, and in 1969, the Cassius Carter Centre Stage officially opened. (In 2009, the Carter was replaced by a new state-of-the-art theatre, the Sheryl and Harvey White Theatre.) And a third stage was just over the horizon...
Las Patronas Partnering with the San Diego Community since 1946

The Old Globe gratefully acknowledges the generous support of Las Patronas, a philanthropic organization that has enhanced the quality of life in the community for decades. Founded in 1946, Las Patronas has donated more than $17 million to over 1,000 non-profit organizations throughout San Diego County in the areas of health, education, social services, and cultural arts. This year, The Old Globe will be a major beneficiary of the 69th annual Las Patronas Jewel Ball, one of San Diego’s most enduring social, cultural, and philanthropic traditions.

For more information, please visit www.laspatronas.org.

JOIN THE CRAIG NOEL LEAGUE and Ensure the Globe’s Future with Your Legacy Gift Today!

You are invited to join the Craig Noel League, an association of Globe patrons who understand the importance of a strong endowment and believe that their testamentary gifts ensure the Theatre’s future stability. These gifts are vital to The Old Globe’s artistic and programming excellence and allow the Globe to create great theatre for generations to come. League members receive benefits and recognition opportunities and are invited to events that feature actors, directors, and other Globe artists.

“We recently joined the Craig Noel League because we want to leave a legacy gift to The Old Globe and help ensure its future. We’ve been coming to the Globe for decades with our theatre group for both summer and winter seasons and love being part of the Globe family. We hold the theatre very close to our hearts.”

— Robert and Pamela Brooks

Include The Old Globe in your estate plan, and join us as we celebrate the theatre’s 80th Anniversary in 2015!

When you attend either Twelfth Night or The Comedy of Errors in the Lowell Davies Festival Theatre this summer, you will immediately notice new comfortable seating in our beloved outdoor theatre.

Thirty years ago, when the Davies Theatre was re-built after a fire, generous San Diegans helped fund the new facility, and their names are embossed to this day upon many seats. The replacement of these decades-old seats, however, was an expensive endeavor, costing the Globe more than $120,000. Again, many generous San Diegans stepped forward with support, including Las Patronas, which raised funds to cover half of these costs.

Today a few seats remain where your name can be memorialized.

We ask you to consider a $5,000 seat-naming gift to “fund a seat” in the Lowell Davies Festival Theatre. If your gift is received prior to June 5, your plaque can be installed before the first Shakespeare performance. Plus, we will invite you to an on-stage reception later this summer.

For further information or to support this campaign, please contact Keely Tidrow at (619) 231-1941 x2309 or ktidrow@TheOldGlobe.org.

CRAIG NOEL LEAGUE MEMBERS

Anonymous (20)
Bobbe Ball
Diana Baird*
Jan Bart
Nancie Bollore
Alan Bonnaars
Barbara Boudin
Nancy Bruell
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*In Memoriam

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, at (619) 231-1941 x2312 or bwear@TheOldGlobe.org.
The Old Globe celebrated the openings of its first productions of 2015: the musical comedy *Murder for Two* opened on January 29, and the powerful play *The Twenty-seventh Man* opened on February 19. The festivities began with pre-show dinners for Circle Patron donors, Board members, sponsors, and members of the artistic teams.

**LONDON:**
- Roundtrip Air from San Diego
- 5 Nights First-Class Hotel
- 3 Theatre Productions
- Daily Breakfast and Two Dinners
- Afternoon Tea and Theatre Talk
- Cabinet War Rooms
- Westminster Abbey
- Royal Opera House and National Theatre Tours
- Hampton Court
- Guided Walking Tours

**BATH:**
- 2 Nights First-Class Hotel
- Coach Tour of the West Country
- Salisbury Cathedral
- A Theatre Royal Bath Production
- Daily Breakfast
- One Dinner and One Lunch
- Roman Baths and Costume Museum Tours
- Bath Abbey and Walking Tours
- Jane Austen Reading in Georgian Home

**STRATFORD-UPON-AVON:**
- 2 Nights First-Class Hotel
- Coach Tour of the Cotswolds
- A Royal Shakespeare Company Production
- Royal Shakespeare Company Theatre Backstage Tour
- Daily Breakfast
- One Dinner and One Lunch
- Blenheim Palace Tour
- Stratford’s Historic Sites
- Walking Tour

Cost is $5,295 per person (double occupancy), plus applicable air tax and fuel charges of approximately $595.

The 2015 Spring Tour to New York sold out – make your reservation for the 2015 Fall London Tour today!
Contact The Old Globe at (619) 231-1941 x2317 or TheatreTours@TheOldGlobe.org.
**OUR THANKS**

**CIRCLE PATRON MEMBERSHIP**

**ADD TO YOUR GLOBE EXPERIENCE**

Circle Patrons are vital supporters of The Old Globe. Their gifts allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide.

When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe’s mission and partake in a bevy of benefits, such as:

- Invitations to Opening Night Dinners.
- Valet service along Old Globe Way.
- Parking service
- Complimentary admission for two to the Board of Directors Annual Dinner
- Voucher for one use of the Globe VIP valet parking service
- Access to Globe facilities for private meetings or events

**Exclusive Circle Patron luncheons with Globe Artists:**

- Craig Noel Circle: $2,500
  - Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
  - Personal VIP ticketing and subscription services
  - Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists
  - Complimentary admission for two to the Opening Night event of your choice

- Founder Circle: $5,000
  - All benefits at Craig Noel Circle, plus:
    - Admission for two to the complimentary Founder Circle Dinner in the fall
    - Invitation for two to the Board of Directors Annual Dinner
    - Personal VIP ticketing for productions at participating theatres in New York
    - Voucher for one use of the Globe VIP valet packing service

- Director Circle: $10,000
  - All benefits at Founder Circle, plus:
    - Complimentary Globe valet parking for each production
    - Personal VIP ticketing for productions at participating theatres in London
    - Invitation for two to the Board of Directors Founder Circle Dinner in the fall
    - Access to Globe facilities for private meetings or events

**WHAT THE GLOBE MEANS TO US**

“Getting to know our M.F.A. students is one of the many joys of Globe involvement. It is an exceptionally dedicated, energetic, talented, and delightful group.”

—Alexa Hirsch, Founder Circle Patron, Globe Docent, Globe Guilder

“We enjoy the top quality productions and the amazing people we have met through The Old Globe. We feel very fortunate to be a part of this wonderful community.”

—Steve Bjorg and Brigitte Krantz, Director Circle Patrons, Globe Guilder

“The Old Globe has taken us on an extraordinary journey through the world of theatre and the performing arts, and it has given us many special gifts to share with our family and friends. During our 50 years as part of the Globe experience, we have come to deeply appreciate the theatre’s numerous cultural achievements, contributions, and commitment to the arts and entertainment in the San Diego community and beyond. Bravo to The Old Globe!”

—Irene and Buzz Boschken, Craig Noel Circle Patrons

“I was introduced to theatre and The Old Globe about 10 years ago, and it has been a love affair ever since. I’ve been on several Globe New York Theatre Tours and look forward to it every year. As a member and officer of the Globe Guilders, I am happy to say that many of the members have become my closest friends. The theatre has become an important part of my life—I love it!”

—Barbara Bolt, Craig Noel Circle Patron, Globe Guilder, Craig Noel League member

To learn more about the Globe’s Circle Patron program, call Major Gifts Officers Keedy Tidrow or Rachel Plummer in the Development Department at (619) 231-1941.

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**Per Formances Magazine**

24 PERFORMANCES MAGAZINE
Corporate Partners Giving Back to San Diego

More than 30 years ago, The Old Globe began its first relationships in the business community. Since then, these partnerships have benefitted the Theatre and San Diego, through Board leadership and expertise, technical assistance, in-kind gifts, and, of course, financial support. Today the Corporate Partners are led by a group of Board members, who value The Old Globe and what it offers to San Diegans and the larger American Theatre.

In return, the Globe provides benefits, recognition and services to connect the company, its clients and employees with the Theatre. The goal is not only to thank these partners but also to provide them with tools they can use as ambassadors for the Theatre within their own networks in San Diego.

Corporate partnerships begin with an annual commitment of $3,000 and range up to sponsorship levels and higher, with a myriad of benefits and activities along the way, including:

- Client entertainment
- Hosted corporate events
- Employee benefits and recognition
- VIP ticket services
- Access to special events with artists
- Networking opportunities
- Recognition and marketing
- VIP valet parking
- ...and much more

Photo Captions: 1. KPMG LLP Managing Director Beth Altman and family at KPMG’s yearly Grinch holiday event at the Globe. 2. Show sponsor Bank of America’s executives with students prior to a free matinee of Dr. Seuss’ How the Grinch Stole Christmas! 3. Corporate Sponsor recognition for Higg Fletcher Mack at an event entertaining clients and employees prior to a performance of The Grinch. 4. Corporate Sponsor recognition at The Old Globe. 5. Maxwell Technology employees celebrate their annual Inventor Awards Night.

For more information about a Corporate Partnership, contact Bridget Cantu Wear, Associate Director of Development, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.
CORPORATE DONORS

Lead Season Sponsors ($7,000 or more)

Season Sponsors ($60,000 - $74,999)

Production Sponsors ($30,000 - $59,999)

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Craig Noel Circle ($2,500 - $4,999)

Cubic Corporation

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.

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.

Benefactors ($100,000 and above)

Mary Beth Ashley
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City of San Diego Commission for Arts & Culture
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Season Sponsors ($60,000 to $99,999)

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