Summer has bloomed in Balboa Park! Travelers and locals alike are soaking up the sunshine, flocking to concerts at the organ pavilion, and enjoying late nights at the zoo. Here at The Old Globe, we’re delighted to kick off the return of one of San Diego’s longest-running summer traditions: the Globe’s annual Summer Shakespeare Festival.

This year, as we celebrate the Centennial of Balboa Park and the Globe’s 80th Anniversary, we are proud to offer a robust range of Shakespearean activities, both indoors and out. In addition to our Festival productions of *Twelfth Night* and *The Comedy of Errors* (directed by Tony and Emmy Award nominee Scott Ellis), the Globe is highlighting this anniversary year with a Summer Film Series, featuring free screenings of four of the best Shakespeare films ever made. On our outdoor Lowell Davies Festival Stage, enjoy *Henry V* (June 29) and *West Side Story* (August 24), and head indoors to the Old Globe Theatre in the Conrad Prebys Theatre Center for *Chimes at Midnight* (July 13) and *Much Ado About Nothing* (August 3). The Old Globe Theatre’s Donald and Darlene Shiley Stage will also be home to our production of *Kiss Me, Kate*, the classic musical inspired by Shakespeare’s *The Taming of the Shrew*.

Launching us into this jam-packed summer with abundant laughs and deep heart is director Rebecca Taichman’s unforgettable production of *Twelfth Night*. Globe audiences will remember Rebecca’s work from last season’s stunning *Time and the Conways*. We’re delighted to welcome her to our Festival Theatre for the first time. With her characteristic insight and visual inventiveness, she helms a brilliant creative team that includes scenic designer Riccardo Hernandez, costume designer David Reynoso, lighting designer Christopher Akerlind, sound designers Acme Sound Partners, and composer Todd Almond. Together with a crackerjack cast, they bring Shakespeare’s most perfect comedy to vivid life under the stars—a very special start to a very special summer at the Globe.

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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.
DIANE AND JOHN BEROL
Being aware of the fragile dependence of artistically driven theatre upon charitable support, Diane and John Berol are delighted to continue a tradition of sponsoring productions since 1995, including Dancing at Lughnasa, Voir Dire, Labor Day, Twelfth Night (2001 and 2000), Pericles, Much Ado About Nothing, The Two Noble Kinsmen, The Winter’s Tale (2004), Titus Andronicus, Measure for Measure, The Merry Wives of Windsor, The Taming of the Shrew, The Tempest, As You Like It, A Midsummer Night’s Dream, and last year’s The Winter’s Tale, which served as Artistic Director Barry Edelstein’s directorial debut at The Old Globe.

ANN DAVIES
Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work with children’s charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation and is a former Board President at San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored Rosencrantz and Guildenstern are Dead and last year’s Othello.

RHONA AND RICK THOMPSON
Rhona and Rick Thompson are honored to serve as sponsors of Twelfth Night. The Thompsons believe the humanities are a vital part of a complete education and recognize that theatre at its best can be transformative, delivering fresh perspectives on the news of the day. The Thompsons deeply appreciate the central role The Old Globe plays in the San Diego community and its standing on a national level. Serial entrepreneurs in the internet space, the Thompsons recently launched Signia Venture Partners, an early-stage venture capital fund. Rhona and Rick’s passion and philanthropic support for education and the arts have grown out of their conviction that creative, out-of-the-box thinking is essential to the lasting success of individuals, families, businesses, and communities. Rhona has been a longtime season ticket holder and, as a member of the Board of The Old Globe, looks forward to playing a role in the theatre’s future.

Qualcomm Foundation
The Old Globe is pleased to recognize and thank the Qualcomm Foundation as the 2015 Shakespeare Festival Sponsor. The Foundation has made yet another very generous grant in support of two summer productions in the Lowell Davies Theatre: Twelfth Night and The Comedy of Errors. The Qualcomm Foundation has served as a major sponsor of The Old Globe’s Shakespeare Festival and its many associated education programs since 2004, and this year it will also assist in funding Globe for All, a touring production of Much Ado About Nothing this fall that will reach over a thousand people who ordinarily would not be able to see a Shakespeare production. The Qualcomm Foundation’s leadership has helped to ensure that the work of Shakespeare will continue to grace the stages of The Old Globe year after year. The Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, and culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through its support of arts education and outreach programs, it helps young people develop innovative minds and expands cultural enrichment opportunities to in-need populations.

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 —
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
Carolyn Torstenson-Wellcome
California Cultural & Historical Endowment
Stephen & Mary Birch Foundation, Inc.
Jeannie and Arthur Rivkin
Wells Fargo

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.

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California Cultural & Historical Endowment
Stephen & Mary Birch Foundation, Inc.
Jeannie and Arthur Rivkin
Wells Fargo

J. Dallas and Mary Clark*
Helen Edison*
Estate of Beatrice Lynds*
Anonymous

*In Memoriam
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 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
- Brian and Silvia Devine
  - Sponsors since 2012
- Paula and Brian Powers
  - Sponsors since 2012
- Ann Davies
  - Sponsor since 2013

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

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

- Paula and Brian Powers
  - Sponsors since 2012
- Diane and John Berol
  - Sponsors since 1996
- Elaine Lipinsky
  - Family Foundation Sponsor since 2012
- Elaine Lipinsky
  - Sponsor since 2012
- Diane and John Berol
  - the cast of A Midsummer Night’s Dream, 2013.

**Season Sponsors ($60,000 and higher)**

- Joan and Irwin Jacobs
  - Sponsors since 2002
- Valerie and Harry Cooper
  - Sponsors since 2005
- Gillian and Tony Thornley
  - Sponsors since 2009
- June E. Yoder
  - Sponsor since 2010
- Pam Farr and Buford Alexander
  - Sponsors since 2011
- Gloria Rasmussen
  - Sponsor since 2012
- Bhona and Rick Thompson
  - Sponsors since 2013
- Hal and Pam Fuson
  - Sponsors since 2013
- Vicki and Carl Zeiger
  - Sponsors since 2014
- Susan and John Major
  - Sponsors since 2014
- Joan Marcus
  - Sponsor since 2014
- June E. Yoder
  - Sponsor since 2010
- Pam Farr and Buford Alexander
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  - Sponsors since 2014
- Susan and John Major
  - Sponsors since 2014
Welcome to the Globe!

Tradition. Family. Continuity. In 1949, two actresses appeared in Twelfth Night who took widely divergent paths in our community—but remain part of the Globe family—and will be seeing this production during its run. Associate Artist Marian Ross (who played Olivia) went on to a successful acting career and would return to the Globe stage repeatedly. Virginia Richardson (who played Maria) chose to become a speech pathologist who taught locally and attended Globe productions with her husband. Many San Diego families share this tradition of Shakespeare under the stars, and we are delighted that you too can be part of our 80th Anniversary Summer Shakespeare Festival. This production marks the Globe's 10th Twelfth Night, often called Shakespeare's "most perfect" play.

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: John Berol, Ann Davies, Rhona and Rick Thompson, and Qualcomm Foundation. Join us on July 25 for the 2023 Globe Gala, in support of the theatre's education and artistic programs, and be bewitched by a one-night-only performance from Bright Star's Carmen Cusack, as well as dancing to the 15-piece Cab Calloway Orchestra, led by Cab's grandson, Calloway Brooks.

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 class the 45% 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 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.

Elaine Bennett Darwin
Chair, Board of Directors
PERFORMANCES

ADDITIONAL COSTUME DESIGN
Riccardo Hernandez

SCENIC DESIGN
David Israel Reynoso

COSTUME DESIGN
Christopher Akerlind

LIGHTING DESIGN
Todd Almond

SOUND DESIGN
Acme Sound Partners

ADDITIONAL COSTUME DESIGN
Miranda Hoffman

VOICE AND TEXT COACH
Ursula Meyer

CASTING
Jim Carnahan, CSA

PRODUCTION STAGE MANAGER
Samantha Greene

PRESENTS
TWELFTH NIGHT
BY
WILLIAM SHAKESPEARE

Lowell Davies Festival Theatre
June 21 – July 26, 2015

CAST
(in alphabetical order)

MARIA .......................................................... Amy Aquino*
ORSINO ...................................................... Terence Archie*
ANTONIO, SEA CAPTAIN .................................. Lowell Byers†
2ND OFFICER ............................................ Jamal Douglas†
FESTE .......................................................... Manuel Feliciano†
MALVOLIO ................................................ Robert Joy*
CURIO ......................................................... Tyler Kent†
ANDREW AGUECHEEK ................................ Patrick Kerr*
SEBASTIAN .............................................. LeRoy McClain†
SIR TOBY BELCH ...................................... Tom McGowan†
FABIAN ....................................................... Daniel Petzold†
OLIVIA ........................................................ Sara Topham*
VIOLA ....................................................... Rutaivi Wesley†
PRIEST ......................................................... Nathan Whitney†
VALENTINE, 1ST OFFICER ............................ Patrick Zeller†

ENSEMBLE .................................................. Amy Blackman†, Lindsay Brill†, Charlotte Bydwell†, Lowell Byers†, Ally Carey†, Jamal Douglas†, Tyler Kent†, Makha Mthembu†, Daniel Petzold†, Megan M. Storti†, Nathan Whitmer†, Patrick Zeller†

UNDERSTUDIES ................................. For 1st Officer – Amy Blackman†, For Maria – Lindsay Brill†; For Olivia – Charlotte Bydwell†, For Violia – Ally Carey†; For Andrew Aguecheek and Sebastian – Jamal Douglas†; For Fabian and Malvolio – Tyler Kent†; For 2nd Officer – Makha Mthembu†, For Feste – Megan M. Storti†; For Sir Toby Belch, Curio, and Valentine – Nathan Whitmer†; For Orsino, Antonio, and Sea Captain – Patrick Zeller†

STAGE MANAGEMENT
Production Stage Manager .................................................. Samantha Greene*
Assistant Stage Manager ............................................... Eileen McCann
Stage Management Interns .................................. Natalie Figaredo, Chandler Payne

There will be one 15-minute intermission.

SETTING
The mythical land of Illyria.

PRODUCTION STAFF
Fight Director .............................................. George Ye
Assistant Director/Drama League Directing Fellow ................................ Emily Lyon
Associate Scenic Design ........................................ Kirsten Robinson
Assistant Scenic Design ........................................ Eileen McCann
Assistant Costume Design .................................. Shelly Williams
Assistant Lighting Design .................................. Jason Bieber, Walter Bo Tindell
Assistant Sound Design ........................................ Melanie Chen
Fight Captain ................................................ Megan M. Storti†
Assistant to the Composer ..................................... Britt Bonney
Production Assistance ........................................ T Charles Erickson

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Student in the Old Globe/University of San Diego Graduate Theatre Program.
Si desea una síntesis 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.
“Shakespeare shows us that life consists of tremendous contradiction—hope and despair, love and fear, pain and ecstasy.”

—Rebecca Taichman

You’ve directed Twelfth Night before. What made you want to work on it again?

Twelfth Night is—truly—the perfect comedy. I fell in love with it when I was 19 and played Viola at McGill University. I fell in love with it again when I directed it at the Shakespeare Theatre, and again at the McCarter. I’m falling in love with it yet again at The Old Globe.

I like to think of it as a kind of “Mozartian Comedy”—filled with laughter and tears. There’s a “Mozartian Comedy”—filled with hope and despair, love and fear, pain and ecstasy—and often simultaneously. There can be terrible grief and beautiful love. There can be hysterical laughter and profound sadness.

Most of the characters contain opposites within themselves: Toby is drunk and wild, but also deeply angry and sad; Malvolio is terribly repressed but also wanting love, etc.

The play presents to directors a place of imagination and invites a counterpoint the simple, humble human truth Feste’s songs embody.

The first line of Twelfth Night is “If music be the food of love, play on.” Music is at the heart of the play. Our composer, Todd Almond, understands musically how to combine longing with romance, pain with beauty. We are lucky to have him. He encompasses melancholy and playfulness with grace and tremendous ease. He and his music are huge inspirations.

Do you think it makes a difference to be doing the play outdoors?

Yes, it’s a whole different experience. Your senses change: you notice the trees, and you hear the wind. The stars shine above. The air embraces you. It’s different to hear this language, the beauty of verse, outside and in relation to the natural world. Of course, it also creates challenges: animals will undoubtedly wander through, airplanes pass. But being outdoors yields so very much more than it takes away. Twelfth Night can truly blossom under the California sky in gorgeous Balboa Park. We are lucky to be here indeed.

We are very lucky to have concert violinist Manoel Felciano play Feste. He makes it possible to follow this idea through.

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MAKING IT REAL:
Artisans Turn Ideas into Reality

Interviews by Danielle Mages Amato

SCENIC DESIGN

“The Twelfth Night set consists of three clearly identifiable visual elements: there’s the angel image on the curved wall; there’s a green grass floor; and there’s a small pond upstage of the green floor. Because there are only three things to look at, each element has to be as perfect as we can get it. Making a curved wall smooth is tricky. We cut all the pieces using a computer-controlled router so that they are as smooth as possible, then we bring them up in 8 foot-wide pieces—each one 16 feet tall—and we attach them together.

The image is on a printed banner that’s 60 feet wide and 16 feet tall. It’s created on a grand format printer that outputs a 5-meter roll of canvas. They send it to us as one big roll, and we do everything we can to attach it in one smooth, perfect piece. If we were attaching it to a flat wall, it would be easier, because we could stretch it. But you can’t stretch a curve without it hourglossing and distorting the image. We build the deck right on stage, but the walls were built at our tech center in Southeastern San Diego and brought over to the theatre.”

–Old Globe Technical Director
Ben Thoron

COSTUME DESIGN

“When we get the costume sketches from the designer, if it’s a piece that we’re building in our shop, our drapers start by developing a paper pattern. Then they sew a mock-up out of muslin, and the designer looks at it and gives feedback. We make adjustments to the mock-up, and then we fit it on the actor. That becomes the pattern we use to sew the final garment. In the meantime, Shelly Williams, our design assistant, has been swatching: collecting fabrics for the designer to choose from. She calls places in New York and Los Angeles to request swatches, and she visits our local vendors. When she calls, she might say something like: “I want black brocades that are geometric”—giving enough information to be helpful, but also enough of a range that we get other things that fit into the same world. For the ladies of Olivia’s court, we’re pairing purchased bodices with built skirts, so we had to look for fabric that could be dyed—there’s a lot of dye work on this show. Once we choose a final fabric for each piece, we can budget out the construction. Of course, we don’t just build costumes; we also pull pieces from our stock. For the men of Orsino’s court, for example, we found some great pieces in stock that we could use, and then we’ve made sashes, belts, and embellishments that link them to the world of the play.”

–Old Globe Costume Director
Stacy Sutton

(opposite) The Twelfth Night set being built at The Old Globe’s Technical Center.

(top) Lace samples. (middle) Pattern pieces being cut. (right) Swatches and fabric. (below) Costume sketch and dress built in muslin.
this year’s. Before her cur- 

LOUVELY BRID (Antonio, Tea Captain) appeared 

MANOEL FELICIANO (Late in life) has appeared in several 

ARTISTS

T. Schreiber Studio). He 

ARTISTS

LOUVELY BRID (Antonio, Tea Captain) appeared 

MANOEL FELICIANO (Late in life) has appeared in several 

SITI Company. His latest regional credits include 

“Freaks and Geeks,” “Felicity,” and SyFy’s 

tolling relief, and as, and others. 

LEROY MCCLAIN (Sebastian) previously appeared on 

ROBERT JOY (Malvolio) began his professional career de-

JAMAL DOUGLAS (Pier4) is a New York MFA candidate 

JAMAL DOUGLAS (Pier4) is a New York MFA candidate 

AMY AQUINO (Maria) worked on the New York stage in 

patron at the Old Globe/USD M.F.A. Program. His recent stage 

patron at the Old Globe/USD M.F.A. Program. His recent stage 

patron at the Old Globe/USD M.F.A. Program. His recent stage 

TYLER KENT (Curt) has appeared on the Old Globe in 

TYLER KENT (Curt) has appeared on the Old Globe in 

ROBERT JOY (Malvolio) began his professional career de-

MADAM BRILL holds a B.A. in Dramatic Arts 

MADAM BRILL holds a B.A. in Dramatic Arts 

ARTISTS

PERFORMANCES
ARTISTS from Drake University in Des Moines, Iowa. Ms. Mthembu received her B.F.A in Acting Her regional credits include Catherine (Teatro Vista), and Judith Smith in in Tom Stoppard’s trilogy, and Brooke in (Roundabout Theatre Company) and has premiere of Love Me Do women including Juliet, Rosalind, Cordelia, and Ann Boleyn, as well as Célimène in Shakespeare’s international. Her Chicago credits include productions of Shakespeare Now! Theatre Company, a Romeo and Juliet (Maine Shakespeare Festival), and Edward II (Globe/USD M.F.A. Program). She performed in and regionally such as Manhattan Theatre Club and regionally such as Shakespeare in the Park, The Salt Plays and A Christmas Carol (Texas Shakespeare Festival), John Proctor in The Crucible (Rory Regional Theatre). He received his R.F.A. from Ohio University.

PATRICK ZELLER

RUTINA WESLEY

DANIEL PETZOLD

Megan M. Storti

Riccardo Hernandez

LAVITSA HELLO

REBECCA TAICHMAN

NATHAN WHITEMER

Miranda Hoffman

MIRANDA HOFFMAN (Additional Costume Design) designed the Broadway revival of Godspell and the Broadway premieres of Rock of Ages and opera companies in New York and regionally such as Manhattan Theatre Club, Phoenix Theatre Workshop, Oregon Shakespeare Festival, Gloucester Stage Company, and regionally such as Manhattan Theatre Club, The Public Theater, City Center Encores!, Second Stage, and regionally such as Manhattan Theatre Club, The Public Theater, and regionally such as Manhattan Theatre Club, The Public Theater. His recent credits include Acme's musical, Acme is Tom Clark, Mark Menard, and Stevin Severson.

TODD ALMOND

Christoph Akrelin

Theater’s Player Company and Resident Acting Company he appeared in over 25 productions including the Runtz in The 20 Stays, Cliff in Cabaret, Jim in the Young Frankenstein, and Sam Speed in Who Murdered Love (Theatre of the Two Gentlemen of Verona). His other regional credits include A Christmas Carol, Reckless, and The Taming of the Shrew (Shake...
JIM CARNAHAN, CSA
(Casting) is Director of Artistic Casting, where he works year-round at Roundabout Theatre Company, the Second Stage Theatre and the Signature Theatre. He has been designated an Artistic Director Emeritus of the American Society of Casting Directors and Choreographers, an independent national labor union.

BRUCE KABAT
(General Manager) joined Roundabout Theatre Company in 1998. In addition to his role as General Manager, in 2000 he was appointed Managing Director of Second Stage Theatre. Bruce is a President and founding member of the Roundabout Theatre Company family of companies.

TOM MCKEEVER
(Co-Founder/Artistic Director) founded the company in 1983. He is the Co-Founder of the Second Stage Theatre. Tom was also the Founder of the also defunct New Globe Company. He has directed or co-directed over 50 productions, and is a member of the Theatre Hall of Fame. Tom has won an Obie Award for direction of the Second Stage production of A Walk in the Woods. He is a member of SDCF with 24 years of service.

PATRON INFORMATION

TICKET SERVICES HOURS
Telephone: Tuesday – Sunday: Noon – last curtain

Ordering tickets by phone:

- Visa, MasterCard, American Express, and Discover cards are accepted. Please include your mailing address when ordering tickets by phone. The Old Globe does not accept cash, checks, or American Express cards.
- A 2.5% service charge applies to all telephone orders. Orders placed directly through the Old Globe do not include sales tax. Sales tax is included on orders placed through Ticketmaster at Ticketmaster.com.
- All ticket sales are final. Refunds and exchanges are not available unless the演出 is cancelled or rescheduled.

ORDERING TICKETSCANCE/ADDRESS

To order tickets, call 1-800-843-0200 or visit www.TheOldGlobe.org.

UNABLE TO ATTEND?
If you are unable to attend, call 1-800-843-0200 or visit www.TheOldGlobe.org.

FURNITURE

The Old Globe does not assume liability for items left behind on the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Sheryl and Harvey White Theatre. A limited number of the Sheryl and Harvey White Theatre is available upon request. Please ask an usher.

SEATING OF LATECOMERS

Although late seating is offered at a premium, the seating of latecomers is limited. Latecomers may be seated in an alternative seating, and may be seated as an alternative seating at an appropriate time.

Carrie Gardner, CSA

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ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatever, or any other use of the performance as a whole or in part, is expressly prohibited.

ASSISTED LISTENING SYSTEM

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the Sheryl and Harvey White Theatre, as well as all in-seat hookups, 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: most Saturdays and Sundays. Reservations are required. For information/reservations, call (619) 238-0043 x2145.
SHAKESPEARE FOR THE AGES

By Roberta Wells-Famula

Here at the Globe, we embrace our historic relationship with all things Shakespeare, and our education programs reflect that affection and respect. The Old Globe was created quite simply to bring Shakespeare to the San Diego community, and it was from that goal that the Globe became what it is today. Our audiences return year in and year out, eager to wrangle with challenging text and listen until the words sound natural to them and they are caught up in the tale. Even those who know perfectly well how the stories end are lured in with familiar lines, haunting verses, and finely wrought characters. Whether Shakespeare is new to our guests or is an old friend, it is the magic of these stories, the Bard’s great gift to us all, that touches all who pass through our doors.

When I read Shakespeare I am struck with wonder that such trivial people should muse and thunder in such lovely language.”

– D. H. Lawrence

The remarkable thing about Shakespeare is that he is really very good - in spite of all the

– Robert Graves

Souls of the Age!
The applause! delight!
The wonder of our stage!

– Ben Jonson

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.

Forty-fifth grade students huddle around their scripts. The words on the page are as foreign to them as if they were grappling with simple English again, as many of them did mere months ago. Most of these students learned English as a second or even third language and now that language they thought they were mastering is again confounding them. The words look like English but they are tangled on the page in sentences that seem to have toppled from a shelf and been swept back onto the page and left for someone else to sort out.

A patient Old Globe teaching artist gently guides them into place with questions, games, tableaus, and, yes, even dictionaries. The students slowly discover the rhythms and the structure of the text and, magically, a story unfolds. A thrilling story of witches and kings and ghosts and war. A story of mystery and ambition and horror and grief. They speak words that do not fall easily from their lips. They repeat them until they feel natural and easy. They remember them—perhaps for the rest of their lives.

Some 75 high school students take their turns intoning rhyming couplets before a panel of directors hoping that their take on Twelfth Night or Iago will make them one of the 34 chosen for The Old Globe’s Summer Shakespeare Intensive. Whispered coaching from their teachers or parents echoes in their ears. And then the words exahle from their mouths, voicing deep longings in a language that transcends those they speak and hear every day. They revel in the thought that they are surrounded by people who share their joy in voicing this archaic language that wafts through the room and soars around before finding its way into our souls.

Six hundred adults lean forward in their seats as Barry Edelstein coaches three actors on the mysteries of antithesis and iambic pentameter—words that may have baffled them in their high school English classes but now that language they thought they were mastering is again confounding them. In 1938, only one. Over the next 11 years, the Globe produced two of Shakespeare’s plays. In 1937, the theatre—and his very first production directed by Jack O’Brien. O’Brien would go on to become the Globe's Artistic Director and a major figure in the history of the theatre—and his very first production at the Globe was a memorable staging of The Comedy of Errors. Indeed, during 1935 and 1936, the theatre staged the works of Shakespeare exclusively. But in the decade that followed the close of the California Pacific International Exposition, the Globe switched to a focus on more contemporary work. In 1957, the Globe produced two of Shakespeare’s plays. In 1938, only one. Over the next 11 years (which included a break in production due to World War II), it staged none.

Then in 1949, the Globe hired a young Broadway talent to direct in the Festival for the first time: Jack O’Brien. O’Brien opened on the Festival stage this summer.

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.

The San Diego National Shakespeare Festival quickly rose to national prominence. Acclaimed directors came from across the country to stage Shakespeare at the Globe. In 1959, Festival productions began using professional Equity actors, and in its first 25 years, Festival productions boasted appearances by performers like Christopher Walken, Dennis Hopper, David Ogden Stiers, Victor Buono, and Christopher Reeve. In 1960, the Globe hired a young Broadway talent to direct in the Festival for the first time: Jack O’Brien. O’Brien

Marian Ross as Olivia in The Old Globe’s inaugural Shakespeare Festival production of Twelfth Night, 1949.

The applause! delight!
The wonder of our stage!

– Ben Jonson

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.
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.

The Old Globe lost a very special friend and advocate this year in Sister Sally Furay, R.S.C.J., who passed away on January 10, 2015. An educator and attorney, and the Academic Vice President and Provost at the University of San Diego for 25 years, Sister Sally was elected to the Globe’s Board of Directors in 1981 and served as Board President and Treasurer for many years. Her ongoing generosity and wise counsel—in matters of finance, law, and human resources—was instrumental to the Globe’s success. Her close friendship with Globe founder Craig Noel and their joint sense of the Globe’s need for trained classical actors led to the establishment of the prestigious Old Globe/University of San Diego Graduate Theatre Program, one of the most lauded programs in the U.S., with myriad students going on to perform locally, in regional theatres, and on Broadway.

She also took steps to ensure the future of The Old Globe by encouraging the creation of a well-resourced endowment fund—another of Craig Noel’s most cherished goals. It is difficult to measure the huge impact she had on The Old Globe. There will never again be another Sister Sally Furay—a woman who, through her love, compassion, wisdom, grace, brilliance, and genuine passion for the dramatic arts, immensely assisted the Globe well into the 21st century as the theatre was growing at an astronomical rate. Her place in history is confirmed, as an extraordinary leader who changed the world for scores of people and institutions throughout the country.

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
- Theatre Talk
- Walking Tour

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

Saturday, July 18, 2015
Speckled Organ Pavilion, Balboa Park
For more information, please visit www.PatronsofThePrado.org.
The Old Globe celebrated the openings of *The White Snake* on March 26 and *Buyer & Cellar* on April 9. The festivities began with pre-show dinners for Annual Fund and Circle Patron donors, Board members, sponsors, and members of the artistic team. The celebrations continued after the performances with the addition of cast and crew members at the opening night cast party.

**YOUR SEAT AWAITS YOU...**

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 Lowell Davies Festival Theatre was rebuilt after the 1978 fire, generous San Diegans helped fund the new facility, and their names are engraved 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 those 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. Your plaque can be installed during this summer’s Shakespeare Festival. Plus, we will invite you to an onstage 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.

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**OPENING NIGHT: THE WHITE SNAKE AND BUYER & CELLAR**

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**The White Snake**
1. Production Sponsor Leonard Hirsch and Barbara Hoffer.
2. Artist Sponsor Jeanette Stevens, Artistic Director Barry Edelstein, and *The White Snake* creator and director Mary Zimmerman.
4. Globe Guilders, Season Sponsors of *The White Snake*, with the cast and creative team of the show.

**Buyer & Cellar**
8. Circle Patrons Buzz and Irene Bouchien.

*Member of the Old Globe Board of Directors.
We love The Old Globe for the wonderful theatre it provides us. It is not only thought-provoking; it is also emotionally stimulating and a joy to behold. It allows us to live in and visit other worlds not always accessible in reality but always available through our imagination. It is great entertainment.

—Ron Leonardi and Ruth Wilberg Leonardi
Craig Noel Circle Patrons, Craig Noel League members

The Dream

To keep Craig’s dream alive, Associate Artist Robert Forrester and Jordin Von Wantoch—both of whom are Globe Board members and together co-chair the Craig Noel League—encourage you to include the Globe in your estate plans, which will help ensure a strong and stable future for this beloved theatre.

—CRAIG NOEL LEAGUE MEMBERS—

For further information, contact Associate Director of Development Bridget Cunali Wear at (619) 231-1941 x 2312 or bcunaliwear@theoldglobe.org.

Who Else Is Supporting The Old Globe?

Supporting The Old Globe has been an enriching experience for us. We enjoy being part of the Globe family, getting to know the attentive and considerate staff and meeting fellow San Diego playgoers at shows and events. At the heart of it all is the excitement of live theatre—entertaining, moving, thought-provoking, and always creatively staged. That is what keeps us returning year after year!

—Joel Ewan and Carol Spielman-Ewan
Founder Circle Patrons, former Globe Board member

We’ve been subscribers for 25 seasons; it’s one of our favorite regional theatre companies in the country! We’re impressed by the broad audience their productions and programs bring together, and how, by embracing its patrons, the Globe still keeps its warmth and intimacy.

—Anne Turberville and Michael Perkins
Craig Noel Circle Patrons

We’ve been going to The Old Globe since we were teenagers; it’s one of our favorite regional theatre companies in the country! We’re impressed by the broad audience their productions and programs bring together, and how, by embracing its patrons, the Globe still keeps its warmth and intimacy.

—Shelby and Jeff Lipinsky
Production Sponsors, Board member

This year the Globe celebrates Craig Noel’s 100th birthday, which is the perfect opportunity to honor this legacy with your memory gift. Join today and have the satisfaction of knowing that your gift will have a lasting impact on the community. New members will also receive a complimentary invitation to Craig’s 100th Birthday Celebration on Monday, August 17.

For further information, contact Associate Director of Development Bridget Cunali Wear at (619) 231-1941 x 2312 or bcunaliwear@theoldglobe.org.

Keep Craig Noel’s Dream Alive—Join the Craig Noel League Today!

“I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come.” —Craig Noel

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GLOBE DIAMOND ($20,000 - $29,999)

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THE PRADO AT BALboa PARK

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National Corporate Theatre Fund is a not-for-profit created to increase and strengthen support from the business community for the country’s most distinguished professional theatre. The following donors support these theatres through their contributions to NCTF.

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

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