Welcome to The Old Globe and this production of Twelfth Night. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

OUR MISSION
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.

OUR VALUES
The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION
Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION
The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE
Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY
Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT
Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

LAND ACKNOWLEDGMENT
We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman–Cochimí language family. The Kumeyaay have stewarded through generations the lands and waterways of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP
The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.
Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

Any feedback on tonight’s show or any of the Globe’s work?
Email Barry at HiBarry@TheOldGlobe.org and he’ll get back to you!
TWELFTH NIGHT

BY
WILLIAM SHAKESPEARE

PRODUCTION STAFF

Assistant Director ......................................................... Laura Zee
Assistant Associate Scenic Design ................................. Daniel Allen
Associate Costume Designer ...................................... Danielle DeLaFuente
Assistant Costume Designer ........................................ Katie Knox
Assistant Lighting Design ............................................ Joshua Heming
Assistant Lighting Design ............................................ J.D. Hopper
Assistant Sound Design ................................................ Caleb Foley
Fight Consultant ........................................................ Jake Millgard
Stage Management Swing ....................................... Kendra Stockton
Stage Management Apprentice ............................... Eleanor Haas
Stage Management Apprentice ............................... Charly McShane

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo 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.
Celebrating the 400th Anniversary of the First Folio

By Sonia Desai

This year marks an important milestone in the Shakespeare fandom: the 400th anniversary of the printing of the First Folio. Without this incredible book, the works of William Shakespeare might have been lost to future generations.

So what is the First Folio? During his lifetime, Shakespeare showed little interest in the relatively new field of publishing—he wrote his plays to be seen and experienced in a theatre, rather than read in isolation. While several of his plays were published in small books called quartos, it wasn’t until after his death in 1616 that his collaborators decided to collect his plays together for publication for the first time.

John Heminges and Henry Condell were fellow partners in the King’s Men, the theatrical troupe that Shakespeare belonged to. In his will, Shakespeare left the men money, and they invested it in creating the First Folio, ensuring that their friend’s legacy would live on. It took Heminges and Condell years to track down the full scripts of Shakespeare’s plays to put together, in 1623, the complete and definitive collection that survives to this day.

Without their efforts, we wouldn’t have half of Shakespeare’s plays: out of the 36 total plays in the First Folio, 18 had never been published before, including *The Tempest*, *Macbeth*, and tonight’s *Twelfth Night*. Heminges and Condell had no idea if there would be a market for a very expensive book of Shakespeare’s stage works, but their ingenuity certainly paid off and helped create the love of Shakespeare that continues to this day.

**What is a folio?**

During the 1600s, printers had one standard size sheet of paper they would use in the printing press. They would then fold this paper to make pages of a book. A folio is a book made of paper that has only been folded one time, whereas a quarto is made of paper that has been folded twice. So, a folio is a larger book that would use more paper, making it more expensive. It is also usually bound in leather, unlike the paper-bound quartos. This makes the folio far more durable, which probably accounts for why so many copies have survived to this day.

**How many First Folios were printed in 1623?**

Scholars estimate that about 750 copies were initially printed. In 1623, a bound copy of the First Folio would have cost approximately 20 shillings, which is about $200 today. That seems like a lot to spend on a book, but, in 2020, a copy of the First Folio went for $10 million at auction!

**How many First Folios are there now?**

There are currently 235 known First Folios in various collections across the world. The Folger Shakespeare Library in Washington DC has the biggest collection with 83 First Folios. You might have seen part of that collection on display here at The Old Globe in 2016!

**A note about the importance of the First Folio from Barry Edelstein, The Old Globe’s Erna Finci Viterbi Artistic Director:**

“The First Folio is the book that gave us Shakespeare. Without that volume, we’d not know that all the world’s a stage, because *As You Like It* is a Folio play. We’d not know that there’s a tide in the affairs of men, because *Julius Caesar* is a Folio play. And we’d not know that some are born great, some achieve greatness, and some have greatness thrust upon them, because *Twelfth Night* is a Folio play. We celebrate John Heminges and Henry Condell for gathering and publishing all of Shakespeare for the first time, and as we applaud Kathleen Marshall’s gorgeous production of *Twelfth Night*, we applaud the Folio too, for appearing 400 years ago and changing our world forever.”

(from left): The title page of the First Folio, including one of the few known portraits of Shakespeare. A memorial to John Hemings and Henry Condell in London, England. Photo by Nicholas Jackson. The table of contents of the First Folio.
Twelfth Night is one of Shakespeare’s most popular plays. The Old Globe has produced the play 10 times on our stage and once as a Globe for All Tour. With its witty wordplay and cast of comedic characters, this play has spoken to Globe audiences since the first production, done on this very spot, in 1935. Here are some photos of past productions of *Twelfth Night* from The Old Globe’s archives.

**1961:** Clayton Corzatte as Feste, directed by William Ball.

**1967:** Katherine Henryk as Viola and Dixie Marquis as Olivia, directed by Edward Payson Call.

**1983:** Katherine McGrath as Olivia and G. Wood as Feste, directed by Jack O’Brien.

**2009:** Patrick Page as Malvolio, directed by Paul Mullins. Photo by Craig Schwartz.

**2015:** Sara Topham as Olivia and Rutina Wesley as Viola, directed by Rebecca Taichman. Photo by Jim Cox.

**2017:** Amara James Aja as Orsino and Jennifer Paredes as Viola in the Globe for All Tour. Photo by Jim Cox.


LUANA FONTE (Ensemble) The Old Globe/USD Shiley M.F.A. Program: first-year candidate; Measure for Measure. International: For Elise (DEART), Os Deuses do Olimpo (Teatro de Cultura Popular), Quando a Vela Apaga (Pinacoteca de Natal), Carne do Mundo (Clowns of Shakespeare). Education: B.A. in Law from Universidade Federal do Rio Grande do Norte, American Conservatory Theatre. @luanafontes on Instagram.


NAIAN GONZÁLEZ NORTVIND (Viola) Off Broadway: Her Reqium, How to Transcend a Happy Marriage (Lincoln Center), Iphigenia (Public Theater). Education: B.A. from University of California, Berkeley. camillaleonard.com, @miss.cleonard on Instagram.


ESCO JOULEY (Feste) Actor, singer, dancer, clown, movement artist, creator. Recent credits: "State of the Union" (Sundance), "Blindspotting" (Starz), "High Maintenance" (HBO), Inventing Anna (Netflix), "Monsterland" (Hulu), movement coach on "In a Man's World" (Bravo). Theatre credits: "Wolf Play, As You Like It, Interstate, Runaways, Goliath, Magic Theatre Players in The Denise, Beowulf. Other: resident actor at the historic Barter Theatre for three and a half years, alumn of the ABC Discovers: Talent Showcase.

JASON O’CONNELL (Sir Andrew Aguecheek) Off Broadway: Mr. Darcy in Pride and Prejudice (Primary Stages), Harold Ryan in Happy Birthday, Wanda June (Duke on 42nd Street), Judgment Day (Park Avenue Armory), Becomes a Woman (City Center), Edward Ferrars in Sense and Sensibility (Gym at Judson), Bottom, Puck in A Midsummer Night’s Dream (Pearl), Trigorin in The Seagull (Sheen Center). Playwright/performer: The Dork Knight (Joe’s Pub, Cherry Lane, Abingdon, others), Cyrano (Two River, Hudson Valley Shakespeare). Honors: NYIT Award for Outstanding Lead Actor for Don Juan in Hell. Other regional: Syracuse Stage, Hartford Stage, Cape Playhouse, Kansas City Rep, American Players, Florida Studio, Arkansas Rep, others. Television: "Search Party," "Law & Order: SVU," "Law & Order: CI" jason-oconnell.com, @jasono15 on Instagram.

BECCA LUSTGARTEN (Priest, Ensemble) The Old Globe: A Midsummer Night’s Dream, The Taming of the Shrew. The Old Globe/USD Shiley M.F.A. Program: Mother Courage and Her Children (Playwrights Horizons); Death of a Salesman (South Coast Repertory), Three Sisters, Small World (Williamstown Theatre Festival), Joseph and the Amazing Technicolor Dreamcoat (Hangar Theatre). Film: To Us, Mia’s Candy, Otomokpo. Education: B.F.A. from Boston University. @beccalust on Instagram.

CARTER PIGGEE (Office 2, Ensemble) (he/him) The Old Globe: A Midsummer Night’s Dream, The Taming of the Shrew. The Old Globe/USD Shiley M.F.A Program: 12 Ophelias, Other: founder, artistic director of Grace Productions, LLC. madelinejones.net, aesthetic_theosian on Instagram.

JASON O’CONNELL (Sir Andrew Aguecheek) Off Broadway: Mr. Darcy in Pride and Prejudice (Primary Stages), Harold Ryan in Happy Birthday, Wanda June (Duke on 42nd Street), Judgment Day (Park Avenue Armory), Becomes a Woman (City Center), Edward Ferrars in Sense and Sensibility (Gym at Judson), Bottom, Puck in A Midsummer Night’s Dream (Pearl), Trigorin in The Seagull (Sheen Center). Playwright/performer: The Dork Knight (Joe’s Pub, Cherry Lane, Abingdon, others), Cyrano (Two River, Hudson Valley Shakespeare). Honors: NYIT Award for Outstanding Lead Actor for Don Juan in Hell. Other regional: Syracuse Stage, Hartford Stage, Cape Playhouse, Kansas City Rep, American Players, Florida Studio, Arkansas Rep, others. Television: "Search Party," "Law & Order: SVU," "Law & Order: CI" jason-oconnell.com, @jasono15 on Instagram.
JEFFREY RASHAD

(Valentine) Off Broadway: A Christmas Carol in Harlem (Classical Theatre of Harlem), San Diego: A Midsummer Night’s Dream, The Taming of the Shrew (The Old Globe/USD Shiley M.F.A. Program). Regional: Chain of Hope (DCPA), Treasure Island (MSMT). Film: First Date (JazzizDreamer Ent.), Time to Leave (Before the Crown Productions), Generational Curses (Fly in Rice Media/Black Hours). Education: B.F.A. in Musical Theatre from Howard University. Current: The Old Globe/USD Shiley M.F.A. Program candidate. jrasadpugh@gmail.com, @jefryjeff_ on Instagram.

BERNADETTE SEFIC

(Fabian) (they/them) The Old Globe: A Midsummer Night’s Dream, The Taming of the Shrew, The Old Globe/USD Shiley M.F.A. Program: Mother Courage, Measure for Measure, Henry IV, Part I, The Skin of Our Teeth, Macbeth. Regional: Bite Size (Denver Center), Everybody (Catamounts), Twelfth Night, Measure for Measure (Theatreworks), Elizabeth I (Godess Here Productions), Tempest, Midsummer Night’s Dram, Romeo and Jullet, Twelfth Pint (The Wit’s Shakeseeber), Ladybits (Local Theater), Celebration (square product theatre), Matt & Ben, Felu and Her Friends (Broads Theatre), Macbeth, Wish You Were Here/E, Provisioning (The Wit). Comedy: Second City Chicago, conservatory, The Crowd Chicago, Chaos Bloom Denver. Education: B.F.A. from University of Colorado Boulder. bernadettesefic.com, @bernadettjeolie on Instagram.

MEDINA SENGHORE

(Rebecca) Regional: Mayme in Ruined (Arena Stage), Twelfth Night (Shakespeare Theatre). Television: “Elementary,” “Happy!” Education: B.F.A. in Musical Theatre from Howard University. @mbrea24 on Instagram.

MICHAEL UNDERHILL


MAGGIE WALTERS


CORNEL WOmach


MICHAEL KRASS


STEPHEN STRAWBRIDGE


MELANIE CHEN COLE
(Sound Design) (she/her) The Old Globe credits: A Midsummer Night’s Dream, Othello, Tiny Beautiful Things, The Imaginary Invalid. Regional theatre credits: Alabama Shakespeare Festival, Alley Theatre, Alliance Theatre, Cincinnati Playhouse in the Park, Cleveland Playhouse, Dallas Theater Center, Denver Center, Geffen Playhouse, Goodman Theatre, Huntington Theatre, Indiana Rep, La Jolla Playhouse, Milwaukee Rep, Northern Stage, PlayMakers Rep, South Coast Rep, Studio Theatre, Utah Shakespeare Festival. Education: M.F.A. in Theatre and Dance from UC San Diego. melaniesound.com | @melaniechencole

MIIRAM STURM

MICHAEL BODEEN

MORGAN CARBERRY
(Music Director, Violinist) (she/her) The Old Globe: debut. Regional: Fräulein Kost, MD, piano in Cabaret (tony; SDCF nomination), Gladys in Memphis, Miranda Lane, assistant MD, piano in Miracle on 34th Street (Moonlight), Miss Watson, violin in Big River (NVA), understudy for Alice Ripley in the world premiere of Everybody’s Talking’ (SD Rep), Dead Mum in Billy Elliott (SDMT), Susan, MD, piano in Company (Cottiers), MD, singer for The Exchequer a cappella group (Yale Zoo). Honors: Marshall Scholarship. Education: M.F.A. in Musical Theatre Performance from Royal Conservatoire of Scotland, M.A. in European Classical Acting from Drama Centre London. morgancarberry on Instagram.

URSULA MEYER
(Voice and Text Coach) The Old Globe: The Taming of the Shrew, Othello, Love’s Labor’s Lost, Much Ado About Nothing, Twelfth Night, The Comedy of Errors, more. Other: Head of the M.F.A. Acting program at UC San Diego. Chair of the Mentorship Committee for Voice and Speech Trainers Association, over 35 years of teaching voice and coaching Shakespeare. Education: graduated with distinction from Royal Central School of Speech and Drama, designated Linklater teacher. Professional credits: La Jolla Playhouse, South Coast Rep, Yale Rep, Guthrie, Shakespeare Theatre Company, 16 seasons with Oregon Shakespeare Festival. Awards: UCSD Distinguished Teaching Award, Anti-Racist Change-maker Fellow.

TARA RUBIN CASTING

JESS SLOCUM
(Production Stage Manager) The Old Globe: Under a Baseball Sky, Dr. Seuss’s How the Grinch Stole Christmas!, Dial M for Murder, El Borracho, Hurricane Diane, Noura; they Promised Her the Moon, Familiar, The Imaginary Invalid, Picasso at the Lapin Agile, Love’s Labor’s Lost, Tokyo fish story. In Your Arms, Bright Star, Othello, Water by the Spoonful, Pygmalion, A Room with a View, Robin and the 7 Hoods, over 30 more. Regional: Noura (Shakespeare Theatre Company); Kristina Wong, Sweatshop Overload; Indecent; Side Show; Ruined; The Third Story; Memphis (La Jolla Playhouse), Education: Vanderbilt University.

CHLOE ROSE SCHWEIZER

KENDRA STOCKTON

BARRY EDELESTEIN
(Broadway: 27) (Viferi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include The Winter’s Tale, Othello, The Twenty-Seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens, and Steve Martin’s WASP and Other Plays. He was also Associate Producer of The Public’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book Thinking Shakespeare is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

TIMOTHY J. SHIELDS
(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce’s LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vic President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey’s McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998-2009); and Geva Theatre Center in Rochester, New York (1992-1998). He has also held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre
Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee’s Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Carnegie Mellon University in his hometown of Pittsburgh, Pennsylvania.

ARTISTS

Xavier Rubiano, CSA; Kevin Metzger-Timson, CSA; Peter Van Dam, CSA; Felicia Rudolph, CSA; Merri Sugarman, CSA; Claire Burke, CSA; Olivia Paige West; Frankie Ramirez.

PERFORMANCES

RICH SOUBLET II

REFLECTING THE POWER OF THEATRE

By Erika Phillips, Arts Engagement Programs Manager

In 2015, after The Old Globe brought a Shakespeare production to prisons on its first Globe for All Tour, our partners asked us to provide a program for incarcerated populations that would promote self-growth. We created Reflecting Shakespeare, a transformational weekly program that uses the Bard as a launch point for exploring deeply human themes within ourselves and finding community in sharing those insights through playmaking. Over the years, the program has grown beyond prison walls to include adults and children in the community.

Today, four talented individuals, who have lived experience of using theatre as a growth tool during incarceration, proudly serve on The Old Globe’s staff, showing the world why theatre matters to them.

How did theatre matter to you while you were incarcerated?

R: For the most part, theatre got me to bring out my inner child and get past all the seriousness, having that numb mask on. Theatre helped me channel and flow with different emotions, not just anger. It relieved a lot of stress. Whether I was mad, sad, scared, or happy, I could play.

H: For me, it allowed what was in me always wanting to come out, to come out. It gave it an opportunity for expression, in a way that nothing else allowed. It allowed me not to come out of my comfort zone, but to get into my comfort zone. It was amazing.

L: I had no interest in theatre. My motivation was to make amends. Someone in my life loved theatre, and I wanted to honor them the best way I could. So, I challenged myself to be selfless and to exercise vulnerability. That took me to a place I had never experienced before. It was a gift. It grew me on so many levels, and it has fueled my soul and my purpose and has given me worth.

E: Theatre was my lifeline, a journey about healing. It gave me an opportunity to tell my story and not be ashamed. And it felt so good because it allowed me to be free mentally. The first time at Reflecting Shakespeare, everyone was apprehensive. But it’s amazing to see how people change. It’s almost like you become a butterfly. People realize, wow, I can be me, I’m safe in this space.

How does theatre matter to you now?

R: It’s part of my being now. I can’t see myself outside of the theatre. Being an Old Globe Teaching Artist gives me a platform to show others how theatre could change lives. I’m going back inside. I’m giving hope. It’s point blank: this is what you’re missing, come get some, you’re gonna need this.

H: The six years I was with Reflecting Shakespeare, it’s magic. The experiences we have in life inevitably inform who we are today. Who I am today has something to do with the right community, with purpose, with intention, with the right reasons, with all the right people, building the right theatre that much more valuable.

L: As a Reflecting Shakespeare Teaching Artist since 2020, the thing that makes it so rewarding to me is the feeling of support, the building of the community, watching it flourish, and creating those safe spaces where we can experience personal growth. I feel like I’m doing exactly what I’m supposed to be doing for all the right reasons, with all the right people, building the right community, with purpose, with intention, with genuine heart, and with passion. That’s what makes theatre so great. We are so genuine in the desire to hold this precious space with and for each other. It makes the theatre that much more valuable.

E: Being a part of this community. This is my family. Reflecting Shakespeare will always be like family to me. 

(Titles have been changed to initials to maintain anonymity.)
PASSengers
A production by The 7 Fingers
Conceived and directed by Shane Carroll

July 1 – July 30

Experience a train trip like never before with Montreal-based contemporary physical theatre troupe The 7 Fingers. This innovative show blends acrobatics, theatre, music, and dance in a truly magical performance about strangers in transit. Rather than sit in silence, the passengers on this train express their dreams and visions through the exuberance of their bodies, telling human stories with superhuman skills. "This train is bound for glory," cheered The Boston Globe, and it's one ride you won’t want to miss!

CRIME AND PUNISHMENT, A COMEDY

By Gordon Greenberg and Steve Rosen
Directed by Gordon Greenberg

July 15 – August 13

Dostoevsky’s turn-of-the-century masterpiece is reimagined as a 90-minute romp of a morality tale, performed by five ridiculously talented actors who play over 50 zany characters, riffing on the famous novel—and all of Russian literature. The brilliant comic team of Gordon Greenberg and Steve Rosen (Ebenezer Scrooge’s BIG San Diego Christmas Show) brings to 1860s Russia the same whacked-out sensibility they gave to Dickens in this world-premiere, Globe-commissioned comedy. This classic story follows Raskolnikov, an impoverished student who becomes a murderer in order to save his family. Based on the book you didn’t actually read in high school, this is literature retold like you’ve never seen it before.

THE MERRY WIVES OF WINDSOR

By William Shakespeare
Directed by James Vásquez

July 30 – September 3

Shakespeare meets "I Love Lucy" in this 1950s spin on one of the Bard’s wildest and most appealing comedies. The notorious John Falstaff, larger-than-life in every way, leaves the big city to work his charms on the suburban inhabitants of Windsor. Always hustling for his next buck, he sets his sights on two of Windsor’s ladies-who-lunch, but when they figure out Falstaff’s game, they decide to teach him a lesson he won’t forget. Under the direction of Globe Resident Artist James Vásquez, mistaken identities, romance, and an unforgettable gallery of Shakespeare’s most vivid characters fill the stage for a theatrical rollercoaster ride that’s raucous, kooky, and entirely bewitching.

Our 2023 Season features four world-premiere plays, uproarious comedies, dance and acrobatics, music, and two of Shakespeare’s best. Learn more at www.TheOldGlobe.org!
OUR THANKS

PERFORMANCES MAGAZINE

The Old Globe thanks those generous donors who give in honor or in memory of a special person or to mark a special occasion. Thank you for paying tribute by giving to the Globe.

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The Old Globe is deeply grateful to the many patrons who have made plans to leave a legacy to the theatre they cherish. These gifts ensure that The Old Globe will continue to flourish in the years ahead. Thank you.

For information on how to leave a legacy gift to the theatre, please call Associate Director of Philanthropy, Major Gifts and Legacy Giving, Bridget Cantu Wear at (619) 684-4144 or email bcantuwear@TheOldGlobe.org.

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Please join The Old Globe’s generous family of donors and help make theatre matter to more people. For more information on how to get involved with the Friends of The Old Globe or Circle Patrons, contact the Globe’s Philanthropy Department at (619) 684-4145 or cdufour@TheOldGlobe.org, or give online at www.TheOldGlobe.org/Donate.

All donors receive special benefits and behind-the-scenes experiences that bring you closer to the theatre you love.

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

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