A Midsummer Night's Dream
Welcome to The Old Globe and this production of A Midsummer Night’s Dream. 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.

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.

STATEMENT OF 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.

The Old Globe has embarked on a series of steps to intensify and accelerate necessary change at all levels of our institution. Learn more about this work, including our Social Justice Roadmap, at www.TheOldGlobe.org/Roadmap.

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe’s year-round activities.
In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

**PERFORMANCES**

**MAGAZINE**

**THE PLAY**

Shakespeare wrote 36 plays and had a collaborative hand in one or two more. Among them are many masterpieces, and even the lesser works are full of wit. The theatres that produce these plays, however, regard the canon slightly differently. For us, Shakespeare is summed up by the Golden 10: the truly famous, indisputably brilliant works that define this writer and his legacy, and that represent everything that's glorious about him. The Golden 10 are the famous plays: *Romeo and Juliet*, *Hamlet*, *Much Ado About Nothing*, *King Lear*, *Othello*, etc. These are the ones we return to again and again and produce the most frequently. And the number one play of the Golden 10 is tonight’s work: *A Midsummer Night’s Dream*.

The Dream, as we theatre folk call it, is everything that makes Shakespeare, Shakespeare. It’s full of delights: breathing poetry, characters that are both completely idiosyncratic and also totally relatable, outlandish situations that ask us to accept that there is more to our world than what we perceive with our senses, relationships and human situations that break our hearts, and comedy so raucous and hilarious that it is unparalleled in any other form. It’s not just the perfect Shakespeare play. It’s pretty much the perfect play. No wonder the Globe keeps scheduling it: this is our 12th production of *The Dream*.

‘The lunatic, the lover, and the poet / Are of imagination all compact,’ says Duke Theseus. That line expresses something essential about this play and about Shakespeare’s worldview. There’s an overlap among the imaginations of the madman, the romantic, and the artist. Lovers act crazy, artists are romantic, madmen are creative: the boundaries separating them tend to blur. The more we can come to understand the various avatars of the human imagination, the more we can know about what it is to be alive on this planet. That’s Shakespeare’s subject here: the fact that dream logic, sexual ecstacy, delusion, and artistic creativity are all points on a single spectrum. No work of fiction understands and dramatizes this insight more succinctly, nor more beautifully, than *A Midsummer Night’s Dream*.

Globe audiences are fortunate that tonight’s play is in the hands of a director who is an expert with it. Patricia McGregor, a Resident Artist here, has staged the play a number of times, most recently in our own Globe for All Tour around San Diego in 2018. That Patricia is taking on this greatest of Shakespeare’s plays is a gift to us, but it’s also bittersweet: this is her final work as a resident of The Old Globe. Just weeks ago she was appointed Artistic Director of Manhattan’s New York Theatre Workshop, one of the most important Off Broadway theatres and a nationally prominent home for excellent, field-changing work for the stage. We’ll miss her a lot, but we know she’d do great things there that will enrich us all, and we’re confident that our time collaborating together isn’t over. Great things are ahead for this spectacular theateemaker, and we’re thrilled for her.

Leaving San Diego with Patricia and their two magnificient children is her husband Freedome Brad-ley-Ballentine, the Globe’s Associate Artistic Director and Director of Arts Engagement. Happily, Freedome has landed an amazing job too. He’s been named As-sociate Artistic Director and Director of Artistic Pro-gams at The Public Theater. It’s huge and exciting appointment that will place him at the very top lead-ership tier of that consequential institution.

It’s hard to overstate the impact Freedom has made on this theatre and our city over the seven years he’s been here. Today the Globe is the national leader in bringing participatory theatre programming to community, and tens of thousands of people around San Diego County are genuinely part of our institu-tion who were not so before. And our breathtaking range of arts engagement work is only part of what Freedome has transformed here. As a leader he has encouraged and helped build a values-based and purpose-driven culture at the Globe. As an advocate he has been a hugely powerful voice in our ongoing social justice work. As a producer he has shepherded extraordinarily beautiful and significant work to ev-ery platform the Globe has. As a colleague he’s been warm and open and funny and supportive and smart and steadfast and incisive. And as a friend he’s been cherished, adored, and valued. Freedome is a man of integrity and grace. We’ll miss him. A lot.

I can’t imagine a better send-off for this powerful and brilliant couple than a magical Shakespeare play that celebrates love, creativity, and transformation. I know that everyone in the Globe’s orbit wishes them every good thing in their adventures ahead.

Thanks for coming. Enjoy the show.
This production is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre.

Lowell Davies Festival Theatre
July 31 – September 4, 2022

CAST
(in alphabetical order)

TITANIA ................................................................. Karen Aldridge*
HELENA ............................................................... Celeste Arias*
THESEUS, MUSTARDEED ................................. Brett Cassidy†
PEASEBLOSSOM ...................................................... Jacqui Dupré†
STARVELING ..................................................... Savannah Faye*
SNOUT ........................................................................... Komi M. Gbeblewou†
OBERON ................................................................. Paul James*
HIPPOLYTA, COBWEB ........................................ Camilla Leonard†
QUINCE ................................................................. Becca Lustgarten†
BOTTOM ............................................................... Jake Millgard†
EGUS ......................................................................... Victor Morris†
FAIRY ........................................................................... Carter Piggee
DEMETRIUS ............................................................. Jeffrey Rashad†
PUCK .......................................................................... Christopher Michael Rivera†
HERMIA ................................................................. Jamie Ann Romero†
LYSANDER .............................................................. Bernadette Sefic†
SNUG, FAIRY ........................................................... Jude Tibeau†
DJ ................................................................................. Miki Vale†
FLUTE ........................................................................... Nathan VanAtta†
MOTH, FIRST FAIRY ................................................ Maggie Walters†

UNDERSTUDIES .............................................. for Bottom – Brett Cassidy†;
for Titania, Starveling, Quince, Lysander – Jacqui Dupré†;
for Demetrius – Komi M. Gbeblewou†; for Theseus, Mustardseed, Peaseblossom, Snout, Cobweb,
Flute, Moth, First Fairy – Carter Piggee; for Oberon, Egeus – Jude Tibeau†;
for Puck – Nathan VanAtta†; for Helena, Hippolyta, Snug – Maggie Walters†

Production Stage Manager ........................................ Chandra R.M. Anthenill†
Assistant Stage Manager .......................................... Avery James Evans†

There will be no intermission.

PRODUCTION STAFF

Assistant Director and Intimacy Consultant .................. Kandace Crystal
Fight Consultant ...................................................... Ka’imi Kooha
Fight Consultant ...................................................... Jake Millgard
Assistant Scenic Design ............................................ Eileen McCann
Assistant Costume Design ...................................... Natalie Barshow
Associate Lighting Design ..................................... Joel Britt
Assistant Lighting Design ....................................... J.D. Hopper
Associate Sound Design ........................................ Paul Peterson
Assistant Sound Design .......................................... Caleb Foley
Stage Management Swing .................................... Allison Bailey†
Dance Captain ......................................................... Camilla Leonard†
Fight Captain ............................................................ Jake Millgard†
Stage Management Intern ..................................... Clarence Lightfoot
Stage Management Intern ..................................... Jonathan Pong

†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.
Becca Lustgarten, Jeffrey Rashad, and Jude Tibeau appear in this production courtesy of Actors’ Equity Association.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.
How would you describe the fairy world you envisioned?

It’s as if there were an Afro-punk festival at Burning Man, and Alexander McQueen did some of the design. When we were thinking about Titania and Oberon, we were asking, “How does their royalty manifest?” When I go to Afro-punk in New York, people are walking around in their royal power, and it is vibrant and sensual and powerful. So we took some of the energy of the kings and queens I’ve seen walking around there, and we’ve merged that with a fairy-tale element, a pop-up book quality that feels provocative and fantastical.

What is the experience you hope audiences will have watching the play?

I’d love for it to feel at first like you’ve been dropped into the middle of a big Marvel fight scene. And then there’s a shift, and you find yourself at a high court, where people are fighting for their rights and standing up for their authentic voices. Then you take a magic carpet ride into the woods, where a lot of mysterious, fantastical things happen, and finally Puck (your tour guide on the ride) brings you back to your seats in this beautiful theatre at the Globe. And I hope you feel transformed by the journey!

**A Love Letter to the Theatre**

Director Patricia McGregor discusses her vision for this year’s *A Midsummer Night’s Dream* and her personal connection to the play.

Interview by Danielle Mages Amato

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You’ve directed *A Midsummer Night’s Dream* before. What keeps you coming back to this play?

The first production I ever saw, in the seventh grade, was a lightbulb moment for me about theatre. I was sitting in this auditorium with bad acoustics. I was a sports kid who got asthma and knew I wasn’t going to be to compete in the same way I used to. But then I saw this touring production of *A Midsummer Night’s Dream* and something woke up in me. I had always loved language and poetry and performance, but here were magical transformations and athletic language and a kind of visceral performance. It captivated me. I remember saying, “If I’m not doing sports, I want to do that!”

Luckily the next year in our middle school theatre class, we decided to do a play, and it was *A Midsummer Night’s Dream*. I ended up playing Puck. Kind of famously in our little circle, we went to a competition, and they left our costumes and everything behind. They almost canceled the production, but we said no. We tore up our clothes to be the costumes, we pulled some flowers to be the woods, we made what I like to call the simple magic that happens in this play, both in language and in these wonderful theatrical transformations.

*A Midsummer Night’s Dream* has always been a love letter to the theatre for me. And I think that right now, in this time where we’ve been through so much, we need love letters—to connection, to magical transformation, to the art form of theatre itself.

Is it a challenge to take on a play that’s so well known?

Sometimes people think, “Oh, I did that play in high school. I know that play.” And I think people can underestimate the power of *Midsummer*. There’s actually more meat on the bone than we think. Hermia, for example, is fighting against patriarchal oppression, with the consequence of death on the line. So yes, it’s delightful, it’s fun, it’s fairies, it’s all of those things. But it’s also a play about a young woman who’s saying, “I’m going to take agency in my life, I’m going to take control of my own destiny and my own definition of love.” Just like it’s important in *Hamlet* to get the humor right, I think it’s important in this humorous, delightful play to get the life-and-death stakes right.

What is new and different for you in this production of the play?

I think this pandemic has pushed people outside of their comfort zones—which means, in a funny way, it’s all of those things. But it’s also a play about a young woman who’s saying, “I’m going to take agency in my life, I’m going to take control of my own destiny and my own definition of love.” Just like it’s important in *Hamlet* to get the humor right, I think it’s important in this humorous, delightful play to get the life-and-death stakes right.

What would you say are the principles that guided your exploration?

I was thinking about San Diego and our connection to Comic-Con, and how the world of superhero films feels both very modern and also timeless at the same time. Working with David Reynoso on costumes and scenic design, we tried to create a neoclassical framework for the opening scenes of the play—something that feels very royal and angular and “capital S” Shakespearean—which is also inspired by Marvel movies and the timeless world they create. When we move into the woods, we break from that very structured, almost rectangular place and move into a world that’s more organic: a magical mystery woods. I wanted it to feel powerful and lush, like a playground for discovery. I love the Afrofuturist superhero world we’ve created.

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**WHAT IS AFROFUTURISM?**

By Sonia Desai

Director Patricia McGregor and designer David Israel Reynoso drew on the aesthetic and ideas of Afrofuturism to create the fairies’ world in *A Midsummer Night’s Dream*. Coinced by Mark Dery, the term Afrofuturism encompasses a vast array of art and literature that blends futuristic technologies with Black culture and aesthetics. Afrofuturism reimagines reality through a lens of radical equality and Black liberation. One of the foremost scholars in the field, Ytasha Lomax, sees Afrofuturism as a mode of self-healing and self-liberation. Artists like Octavia Butler and Janelle Monáe find power in imagining a future where Blackness equals power and freedom, and lives in harmony with technology. Think of the fictional country of Wakanda from Marvel’s *Black Panther*. With their high-powered technology fueled by vibranium, Wakanda is imagined as the most technologically advanced culture in the world. And, alongside that tech and science, live African aesthetics, ritual, and religion. The two work in harmony to create a world where Black peoples achieve greatness and thrive because of their culture, not despite it. Nova Sparks, an Afrofuturist author, says that Afrofuturism is “steeped in [Black] history, but also embraces our advancement.” As an artistic movement, Afrofuturism inspires and encourages artists and audiences to think of a new way forward into a future that is not tied to our current prejudices. On an aesthetic level, it embraces the collision of futuristic imagination and African culture. Whether it is in film, music, visual art, or literature, Afrofuturism shows the world a blueprint for how to move forward and imagine a new reality where Blackness is celebrated and current oppressive structures are dismantled.
A Midsummer Night’s Dream is one of the most produced Shakespeare plays at The Old Globe. Over the past nine decades, every director has brought a new and exciting vision to their production. Take a look at some of the fairies and lovers from our past productions.

1937 Directed by Luther M. Kennett Jr.
1963 Directed by Ellis Rabb
1971 Directed by Eric Christmas
1985 Directed by Jack O’Brien
2001 Directed by Kyle Donnelly
2013 Directed by Ian Talbot

1930 1940 1950 1960 1970

KAREN ALDRIDGE

JACQUI DUPRÉ
(Seablossom) The Old Globe: The Taming of the Shrew. The Old Globe/USD Shiley M.F.A. Program: Mrs. Antrobus in The Skin of Our Teeth, Henry IV, Part I, A Midsummer Night’s Dream, Oedipus Tyrannus. Boston area: Stella in A Streetcar Named Desire (My Theatre Award for Best Supporting Actress in a Play), She Kills Monsters (Company One), Charles Mee’s Jesus (Heart + Dagger), The Tragic History of Dr. Faustus (Wax Wings Productions). Other work: wardrobe and props stylist for film and television, proud member of IATSE Local 481. jacquidupre.com.

SAVANNAH FAYE

KOMI M. GEBBELOWU

PAUL JAMES

JAKE MILLGARD

CELESTE ARIAS

BRETT CASSIDY

KAREN ALDRIDGE

BECCA LUSTGARTEN
(Quince) The Old Globe: Widow in The Taming of the Shrew. The Old Globe/USD Shiley M.F.A. Program: Lady Macbeth in Macbeth (Play On Shakespeare), Hostess, Blunt in Henry IV, Part I,Fortune Teller in The Skin of Our Teeth. Off Broadway: American Drum Circle (Primary Stages), Animals (Manhattan Rep), Celebration (UglyRhino/ Brooklyn Lyceum). One in Two, Two Gnomes, Tortufo (Berkeley Repertory Theatre, South Coast Repertory), 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, Otumoko. Education: B.F.A. from Boston University. becalust on Instagram.

JACQUI DUPRÉ

SAVANNAH FAYE

KOMI M. GEBBELOWU

PAUL JAMES
**ARTISTS**

**CHRISTOPHER MICHAEL RIVERA**

**JAMIE ANN ROMERO**

**MIKAYLA RODGERS**

**MIKE ROBERTS**
(Original Music) The Old Globe/Globe for All: *Measure for Measure*, *Midas Night’s Dream*, *Shakespeare: Call and Response*. Regional: *In Lieu of FLWRZ* (SoulKiss Theatre), mikivalethemc.com, @mikivalethemc on Instagram.

**NATHAN VANATTA**

**BERNADETTE SEFIC**

**PATRICIA MCGREGOR**

**DAVID ISRAEL RENOYOS**

**MAGGIE WALTERS**

**EMMELYN THAYER**

**MELANIE CHEN COLE**

**PALOMA MCGREGOR**

**BERNADETTE SEFIC**

**EMMELYN THAYER**

**MELANIE CHEN COLE**
ALAINA ALLDAFFER, CSA
(Casting) The Old Globe: The Taming of the Shrew, Casting Director for Playwrights Horizons; with Lisa Donadio: A Strange Loop (currently on Broadway), Grey Gardens (also Broadway), Clybourne Park (also Broadway), Circle Mirror Transformation (Drama Desk and Obie Awards for Outstanding Ensemble, Artios Award for casting), The Flick (also at Barrow Street Theatre). Television: ABC’s “The Knights of Prosperity” (aka “Let’s Rob Mick Jagger”). Regional theatre: Huntington Theatre Company, Studio Theatre, Williamstown Theatre Festival, Seattle Repertory Theatre, Berkeley Repertory Theatre, People’s Light, among others.

CHANDRA R.M. ANTHENIILL

AVERY JAMES EVANS
(Assistant Stage Manager) (she/her/hers) Education: M.F.A. in Stage Management from UC Irvine. Regional: Diversionary, (Cygnet), Wife, Bad Jews, Sons of the Prophet, True West, Fool for Love (also at Barrow Street Theatre). Television: Outstanding Ensemble, Artios Award for casting), Transformation (also Broadway), Oedipus (also Broadway), as an associate producer. Regional: Huntington theatre, People’s Light, among others.

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 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 earlier periods 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-Mellon University in his hometown of Pittsburgh, Pennsylvania.
A PLACE
TO BELONG

Seven years ago, I ran into Barry Edelstein at Vassar College, and he said, “You know, I have a job you would be perfect for.” I had seen the job posting—my wife Patricia showed me the job posting, her sister Paloma sent me the job posting—but I remained unconvinced. Would I want to be a Director of Arts Engagement? I thought of my father, who often told me, “Don’t fight the universe.”

The Globe was at the beginning of figuring out how it could further integrate itself into the lives of more San Diegans. A few weeks later, I sat in Barry’s office overlooking Balboa Park; he shared with me the direction he wanted the plane to go. He and several Globe staffers had written a tremendous grant proposal to The James Irvine Foundation. “If we get these funds, it will be an absolute game-changer.”

A week after I accepted the position, Barry called me and said, “Your job just got easier,” but that funding was never why I decided to join the Globe. I joined the Globe because of the people and the idea that this great institution had a responsibility to San Diego. The Globe mattered to some people; it needed to matter to more people. I knew that the Globe must achieve greater ubiquity as San Diego’s flagship arts organization. It needed to meet people where they were.

I spoke to dozens of people the first few months after I arrived. Some worked at the Globe for decades and talked about how special it was. I spoke to Board members, patrons, and volunteers who offered their time, treasure, and talents. They shared their excitement that I was here and wondered about my plans. I spoke to community members thrilled that the Globe would bring Shakespeare productions to their neighborhoods. They dreamt of programs that went deeper, spoke more closely to their experiences, and lasted longer.

“We are a values-based company, and that vision compels us to act... We don’t just make theatre: we make an impact on society through theatre.”

We revived Community Voices, our playwriting class that offers novice writers a chance to tell stories of their communities and families. We refocused our Summer Shakespeare Studio (thank you, Pam Farr). I knew we would offer free programs on Copley Plaza when our doors were closed so people wouldn’t need to buy a ticket to recreate themselves in the arts, and that we would offer Behind the Curtain so veterans and others could learn how to make theatre. I didn’t know that we would build the largest and most comprehensive program for people who were justice-involved, incarcerated, or reentering society; Reflecting Shakespeare transformed the way people interacted with the arts, and illustrated theatre as a public good, unlike any program we created.

We are a values-based company, and that vision compels us to act. In March 2020, at the outset of a pandemic, the Globe was one of the first theatre companies in America to offer comprehensive online theatre. The Globe was there when people were feeling isolated—not only in San Diego, but worldwide—and looking for connection. We don’t just make theatre: we make an impact on society through theatre. When there was an outcry from our community in the aftermath of George Floyd’s murder, we created our Social Justice Roadmap. It exemplifies how theatre can be a stabilizing force, a way to democratize art and bring more people into our field. When it seemed like the world was disintegrating, we supported not just this nearly 90-year-old institution but the people who work here and the community we serve.

I’m proud to have been a part of this institution. Thank you all for supporting my family and me over these impactful years. Coming to San Diego was one of the best choices I ever made. Friendships forged here will last a lifetime, and although I am returning home, I will never leave the Globe. I am and will be a company member until the day I die. The Globe is a special place, a place to belong. I want the people of San Diego to feel as passionately about the Globe as they feel about their favorite sports team. To be proud that the theatre art produced here by the best artisans and administrators in America happens both in transitional housing and on Broadway. I want them to know this world-class theatre is theirs.

Freedome Bradley-Ballentine and his partner Patricia McGregor will assume leadership positions at two of New York City’s most prestigious theatres: The Public Theater, where he will be Associate Artistic Director and Director of Artistic Programs, and New York Theatre Workshop, where she will become Artistic Director. Katherine Harroff has agreed to become Interim Director of Arts Engagement while the Globe conducts a national search for a new Director.
### DIAL M FOR MURDER

**By Frederick Knott**  
Adapted by Jeffrey Hatcher  
Directed by Stafford Arima

An edge-of-your-seat, world-premiere adaptation of the celebrated murder mystery that inspired Hitchcock’s masterpiece.

**Now through August 28**

### WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK

**By Nathan Englander**  
Directed by Barry Edelstein

A world-premiere comedy about a hilarious and emotional reunion between friends that explores the way we see ourselves and how our friends see us.

**September 11 – October 23**

### COME FALL IN LOVE

Directed by Aditya Chopra  
Book and lyrics by Nell Benjamin  
Music by Vishal Dadlani and Sheykhar Ravjiani  
Choreography by Rob Ashford

Take a whirlwind trip from Boston to Europe to India in the stage musical adaptation of the beloved romantic-comedy film Dilwale Dulhania Le Jayenge, set to the beat of all-new songs created for the stage.

**September 1 – October 16**

### UNLOCKING THE MASTERS

**By Nathan Englander**  
Directed by Aditya Chopra

A world-premiere adaptation of the celebrated murder mystery that inspired Hitchcock’s masterpiece.

**Now through August 28**

### SUMMER AT THE GLOBE

### Word Up!: Connection
**Saturday, August 27**  
4:00 p.m. to 6:00 p.m.

Collaborate with co-host Valeria Vega and guest artists Jassiel Santillán and Veronica Burgess on a Mad Libs—inspired art piece as co-host and creator Laura Zee guides conversations on connection through art.

**AXIS: Mexican Independence Day Celebration**  
**Saturday, September 17**  
11:00 a.m. to 1:30 p.m.

All AXIS events are free and outdoors on our Copley Plaza. For more information, go to www.TheOldGlobe.org/AXIS.

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A world-premiere comedy about a hilarious and emotional reunion between friends that explores the way we see ourselves and how our friends see us.

**September 11 – October 23**

### CREATIVE YOUTH STUDIO:

**Playback Theatre with Erika Malone and Catherine Hanna Schrock**  
**Saturday, August 6**  
10:30 a.m. to 12:00 noon in Hattox Hall

Learn a rare style of improv designed to promote community connection and discovery. Together we will share stories from our lives and play them back for each other through improvisational forms. You will have the chance to be both storyteller and actor!

### GLOBE LEARNING:

**Theatre Lesson Plan Design**  
**with Marjorie Treger, VAPA Theatre Resource Teacher, SDUSD**  
**Saturday, September 10**  
10:00 a.m. to 12:00 noon in Hattox Hall

Sign up for an interactive tutorial on lesson plan design that highlights the essentials for building more authentic, relevant, and engaging activities to align with California Arts Standards. Suitable for all levels of learners, novice to experienced.

To register for $25 and for more information, go to www.TheOldGlobe.org/GlobeLearning.

### SUMMER AT THE GLOBE

**PERFORMANCES MAGAZINE**

### UPCOMING EVENTS

**UPCOMING ARTS ENGAGEMENT EVENTS**

**FOR FAMILIES**

**Word Up!: Connection**  
**Saturday, August 27**  
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Collaborate with co-host Valeria Vega and guest artists Jassiel Santillán and Veronica Burgess on a Mad Libs—inspired art piece as co-host and creator Laura Zee guides conversations on connection through art.

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All AXIS events are free and outdoors on our Copley Plaza. For more information, go to www.TheOldGlobe.org/AXIS.

### FOR HIGH SCHOOLERS AND RECENT GRADUATES

**Creative Youth Studio:**  
**Playback Theatre with Erika Malone and Catherine Hanna Schrock**  
**Saturday, August 6**  
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Learn a rare style of improv designed to promote community connection and discovery. Together we will share stories from our lives and play them back for each other through improvisational forms. You will have the chance to be both storyteller and actor!

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### FOR EDUCATORS

**Globe Learning:**  
**Theatre Lesson Plan Design**  
**with Marjorie Treger, VAPA Theatre Resource Teacher, SDUSD**  
**Saturday, September 10**  
10:00 a.m. to 12:00 noon in Hattox Hall

Sign up for an interactive tutorial on lesson plan design that highlights the essentials for building more authentic, relevant, and engaging activities to align with California Arts Standards. Suitable for all levels of learners, novice to experienced.

To register for $25 and for more information, go to www.TheOldGlobe.org/GlobeLearning.

Dates and details subject to change.

Learn more at www.TheOldGlobe.org.
The Old Globe honors and fondly remembers Darlene Gould Davies, whose affiliation with The Old Globe spanned almost 70 years. At 14, she acted in the Globe’s Junior Theatre Wing, which later became San Diego Junior Theatre. In the years that followed, Darlene served on the Boards of The Old Globe and the Globe Guilders and chaired both the annual Globe Gala and Guilders Fashion Show. As the Globe’s historian, she wrote about the Globe for local publications, and compiled and curated Globe memorabilia for the 2016 First Folio exhibition at the San Diego Central Library and the 2018 Muses of The Old Globe exhibit at the Women’s Museum of California. Her love and dedication to the Globe knew no bounds. The entire Old Globe family pays tribute to her legacy and will miss her immensely. Rest in peace, dear Darlene.

“My heart is ever at your service.”
—Timon of Athens
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.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. 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 to create productions on our three stages and our programs in the community.

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Anonymous (1)

*In memoriam

PUBLIC SUPPORT

The California Office of the Small Business Advocate
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Financial support is provided by The City of San Diego.

THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading not-for-profit theatres. A full list of funders can be found at TheOldGlobe.org/Theatre-Forward.

For information on how to leave a legacy gift to the theatre, please call Associate Director of Philanthropy, Legacy Giving, Bridget Cantus Wear at (619) 684-4144 or email bcantuwear@TheOldGlobe.org.
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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- Terry Atkinson and Kathy Taylor
- Karen and Donald Cohn
- The Theodore and Audrey Geisel Fund
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**Ovation Circle** ($60,000 to $99,999)

**Producer Circle** ($30,000 to $59,999)

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In order to make theatre matter in the lives of more people, The Old Globe—a not-for-profit theatre—relies on the support of our community. We thank our Circle Patrons and Friends of The Old Globe members for these generous annual fund gifts that help us deliver great theatre and life-changing arts engagement programs.

Artistic Angels ($200,000 and higher annually)

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Barry Edelstein
Erna Finci Viterbi Artistic Director

ARTISTIC
Justin Waldman · Associate Artistic Director
Freemede Bradley-Ballentine · Associate Artistic Director
Kim Heil, Lamar Perry · Associate Producers
Camryn Burton · Interim Associate Producer

ARTS ENGAGEMENT
Freemede Bradley-Ballentine · Director of Arts Engagement
Katherine Harroff · Associate Director of Arts Engagement
Lisel Gordell-Getz · Associate Director of Arts Engagement Learning
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James Pillar · Program Associate
Juliana Gassol · Arts Engagement Programs Coordinator
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Eugene Landsman · Payroll Administrator
Trish Tisch · Vendor Accountant
Lisa Sanger-Greshko · Accounts Payable/Payroll Assistant

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Alexandra Hisserich · Associate General Manager
Grace Herzog · Interim General Management/Coordinator
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Orenata Lopes, Jason McNab, Carlos Perez, Victor Quizor, Vicente Ramos, Andrey Repetskiy, Brock Roser · Building Staff

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Justin Brown · Systems Administrator
Brittany Summers · Information Technology Assistant

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Maria Smith · Associate Front of House Manager
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Tanya Lizarraga · Human Resources Assistant

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Sonja Desai · Literary Associate

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Bridge Cantu Wear · Associate Director of Philanthropy, Legacy Giving
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Reggie Garcia · Donor Engagement Manager
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Jillian Davis · Events Director
Jothiy Doughman · Events and Suite Supervisor
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Nathan Wetter · Donor Services Coordinator
Caren Dufour · Philanthropy Assistant
Juliana Gio · Grant Writer

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PRODUCTION
Robert Drane · Senior Producer
Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Jennifer Watte · Associate Company Manager
Talon Cooper · Company Management Assistant
Jeryl Hammerness · Production Office Coordinator

TECHNICAL
Joe Powell · Technical Director
Brian McVicker, Todd Piedad, Lucas Skoug · Assistant Technical Directors
Carolie Payette · Costume Supervisor
Eileen McDann · Resident Design Assistant
Diana Rendon · Scene Shop Supervisor
Gillian Kellard · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, Festival
Brandon Reisenbek · Stage Carpenter/Head Rigger, Globe
Jason Chohan · Charge Carpenter, White
Max Johngen · Automation Carpenter
Preston Brown, Chris Chauvet, Keri Ciesielski, Eric Conger, Evan Gove, Eddie Hernandez, Sloan Holly, Michael Prebyquel, Alben Rubidoux, Dominic Santarelli, John Simmons, William Slaybaugh, Patric Potier, Jazen Sveum · Carpenters
W. Adam Bernard, Torrey Hyman · Lead Scenic Artists

Jessica Amador, Hannah Murdoch, Madison McColl, Archi Roza, Courtney Ware · Scenic Artists

COSTUMES
Stacy Sutton · Costume Director
Charlotte Devaux Shields · Resident Design Associate
Annie Stoup · Assistant to the Costume Director
Katie Knox · Design Associate/Shopper
Natalie Barshaw, Regan McKay · Design Assistants
Alexis Sarabia · Costume Assistant
Erin Cass, Elena Ham, Katie Taylor · Drapers
Su-Lin Chen, Ingrid Helton · Tailors/Drapers
Mary Jill Anderson, Laura Dillmuth-Kozak, Allison McCann, Susan Sachs, Abigail Zeilke · Assistant Cutters
Ashley Bowen, Bonnie Clingan, Yolanda Dolkar, Monika Goebl, Nunzia Pecoraro, Heather Premo, Rosa Sanchez, Veronica von Borstel, Taryn Wyns · Stitchers
Kristin Womb · Craft Supervisor/Dyer/Painter
Aurora Cenyon · Interim Craft Painter
Sharon Granieri, Christine Jones, Sadie Rothenberg, Christian Woods · Craft Artists
Alison Reyes · Wig and Makeup Supervisor
Megan Woodley · Assistant Wig and Makeup Supervisor
Jasmine Choi, Jeremy Horng, Stephanie Kwik · Wig Assistants
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento · Wardrobe Crew Chief, Globe
Carissa Ohm · Wardrobe Crew Chief/Wigs Run, White
Ruby Hays, Spencer Tuchuck-Hart · Wardrobe Crew, White
Debbie Callahan · Wardrobe Crew Chief, Festival
Maximilian Sutzi Callahan, Jacob Cooper, Rue Jarrett, Teresa Jove, Grace-Jong, Wardrobe Crew, Festival
Melissa Dewey · Wardrobe Swing, White/Festival

PROPERTIES
David Bues · Properties Director
Kristin Steva Campbell · Associate Properties Director
Savannah Moore · Properties Manager
Jaye Sampson · Prop Shop Manager
Quinn Becker, Stephanie Kwik, McKenna Perry, Jeff Rockey, Annelise Rowe · Properties artisans
Suzi McDonnell · Property Head, Globe
Richard Ross · Stage and Properties Head, White
James Ramirez · Property Head, Festival
Phil Roy · Property Crew Run

LIGHTING
Stevie Agnew · Lighting Director
Stephanie Lasater · Assistant Lighting Director
Deanna Trethewey · Lighting Assistant
Ryan Osborn · Head Electrician, Globe
Michael Lowe · Head Electrician, White
Ashley McFall · Head Electrician, Festival
Sandra Navarro, Evan Rayder · Follow Spot Operators
Dylan Carter, Jess Dean, Brycen Deters, Jasmin Guldin · Stage Properties Head, White
Eyen Rayder, Edan Shay, Sierra Sherves, Robert Thomann, Alko Whitmore · Electricals

SOUND
Paul Peterson · Sound Director
Evan Eason · Assistant to the Sound Director
Colin Whitely · Head Sound Technician, Globe
Matt Leasault-Wold · Head Sound Technician, White
Jennifer Lopez · Head Sound Technician, Festival
Brooke Raives · Deck Audio, Globe
Rachel Eaves, Clayton Nicodemus, Zac Ordene, Tamrah Osborne, Argyle Stone · Sound Advisor
Steina Walker, Chrissy Wolff · Sound Technicians

PROFESSIONAL SAFETY
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Shana Wilde · Program Coordinator
Danielle Mages Amato, Ray Chambers, Gerhard Gessner, Ka’imi Kuoha, Scott Ripples, Jeret Seraile, Emmelyn Thayer, Eileen Troberman, James Vasques · MTA, Public Safety
Joshua Bruce, Corwin Johnson, Dana McNalley, Nate Parde, Nicole Ries, Robin Sanford Roberts · MTA, Production Staff
Jack O’Brien · Artistic Director Emeritus
Craig Noel · Founding Director

Boldface type denotes members of senior leadership team.