THE Taming OF THE SHREWS
Welcome to The Old Globe and this production of The Taming of the Shrew. 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.

FROM BARRY

“He was not of an age, but for all time!”

Shakespeare’s contemporary Ben Jonson described his friend with this immortal line in the preface to the First Folio, the first complete works of Shakespeare, printed in 1623. It’s hard to think of a more influential statement about the English language’s greatest playwright. We regard Shakespeare’s timeliness as one of his most extraordinary characteristics: he seems to have understood human events centuries in advance, and his insights feel like they transcend history.

But in my decades of work on his plays, I’ve sometimes found it necessary to invert Jonson’s formula and suggest that Shakespeare was very much of his own age. Indeed, we can use Shakespeare’s plays as a way to measure just how much human society has changed since the 1590s when he first sat down to work.

In some ways, we’ve not changed at all: now as then, parents love their children. Now as then, the moon is beautiful in the night sky. Now as then, we feel a charge of new energy when the flowers bloom in spring. Shakespeare renders all of these in language that’s indelible and ineffable. And in some ways, we’ve changed massively over four centuries, and from our vantage point we can recognize in a handbook of Shakespeare’s plays a set of ideas that feel outdated and even retrograde. Othello, for example, encodes a frequently heightened view of race from which we’ve progressed. The Merchant of Venice has a vein of anti-Semitic bigotry running through it that we’re relieved to have (mostly, thankfully) left behind. And tonight’s play, The Taming of the Shrew, centers on a construction of gender that, at this moment in particular, can feel very problematic in a culture striving to address and dismantle systemic misogyny.

These plays, the ones that reveal a Shakespeare very much rooted in the attitudes and beliefs of early-modern Europe, are both the most exciting and also the most challenging to revive in the contemporary theatre. They require directors with great ideas, trenchant interpretations, and deep theatrical skill sets and tool kits.

Shana Cooper is such a director. An artist I’ve long admired, and one I’ve tried for years to bring to the Globe, Shana directed a thrilling and incisive Shrew in 2018 for the wonderful Hudson Valley Shakespeare Festival just north of New York City. I had the great good fortune to see that production, and I found it the best staging of this play I’d ever seen. The instant the lights blacked out on a breathtaking final moment, I asked Shana to restage the production here, in an expanded version (it had only six actors in New York, and minimal scenery). I’m so pleased she accepted my invitation.

Shana finds in this play’s DNA the imprint of the Italian folktale tradition of commedia dell’arte, and she runs with it. Shakespeare is very consciously riffing on this tradition in the play, embracing and extending its reliance on physical comedy, remaking its many archetypal characters, and celebrating its obsession with stereotypes and their implications. The play is deep and fundamentally comic in conception, and Shana’s insight is that this essential comic substructure is the key to decoding the plot’s complex gender formulations and upending its familiar “battle of the sexes” energy. Shana also finds deep love in the play, and conveys of Kate and Petruchio, the iconic couple at the center of the story, as outsiders who discover a unique bond that allows them to transcend the conventions and escape the anxieties of the conventional and limiting society around them. Shana’s work on this production makes me understand the play in a new way, or, more precisely, this is a production whose director has shown me that a play I thought I knew is actually one I didn’t know at all. That’s what great Shakespeare directing is supposed to do.

Shana’s ace design team and fearless and endlessly inventive cast bodied forth her brilliant interpretation with verve and delight. Proudly among that cast is our current cohort of actors-in-training at The Old Globe and University of San Diego Shiley Graduate Theatre Program. They, and directors like Shana Cooper, are the future of Shakespeare in America, and it’s in their hands that Shakespeare will fulfill his Jonsonian destiny and be a writer “for all time.” I’m deeply grateful to them all.

Thanks for coming. Enjoy the show.

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

PRESENTS

THE TAMING OF THE SHREW

BY

WILLIAM SHAKESPEARE

An earlier version of this production of The Taming of the Shrew premiered at Hudson Valley Shakespeare Festival (Davis McCallum, Artistic Director; Kate Liberman, Managing Director) in June 2018.

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

Lowell Davies Festival Theatre

June 5 – July 10, 2022

CAST

(in alphabetical order)

VINCENTIO .................................................................................................................................................. Henian Boone†
PETER ........................................................................................................................................................... Brett Cassidy†
TAILOR, NICHOLAS .............................................................. Jacqui Dupré†
BAPTISTA ................................................................................................................................................... Armando Durán†
PHILIP .......................................................................................................................................................... Savannah Faye†
NATHANIEL .................................................................................................................................................. Komi M. Gbeblewou†
TRANIO ......................................................................................................................................................... Felicity Jones Latta∗
WIDOW, JOSEPH ....................................................................................................................................... Becca Lustgarten†
GRUMIO ......................................................................................................................................................... Orville Mendoza∗
GREMIO ......................................................................................................................................................... Jesse J. Perez∗
HABERDASHER ......................................................................................................................................... Jeffrey Rashad†
CURTIS, POLICE OFFICER ............................................................ Bernadette Sefic∗
BLANCA ......................................................................................................................................................... Cassia Thompson∗
LUCENTIO ...................................................................................................................................................... Jude Tibeau∗
HORTENSIO, BIONDELLO, MERCHANT .................................................. John Tufts∗
PETRUCHIO ................................................................................................................................................. James Udom∗
SUGARSSP, POLICE OFFICER ................................................................. Nathan Vanatta∗
KATHERINE .................................................................................................................................................... Deborah Ann Well∗

ENSEMBLE .....................................................................................................................................................

∗Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Fight Captain ............................................................................................................................................... Jake Millgard
Assistant Director ........................................................................................................................................... Kian Klime-Chilton
Associate Scenic Design ........................................................................................................................... Row Rakhulchon
Assistant Scenic Design ............................................................................................................................ Eileen McCann
Assistant Costume Design .......................................................................................................................... Katie Knox
Associate Lighting Design .......................................................................................................................... Jason Bieber
Assistant Lighting Design ........................................................................................................................... Joel Britt
Stage Management Swing ............................................................................................................................ Jesse Slomun
Stage Management Intern............................................................................................................................ Jamie Boyd
Stage Management Intern............................................................................................................................ Alex Walker
Dance Captain .............................................................................................................................................. Cassia Thompson∗
Fight Captain ................................................................................................................................................. Savannah Faye∗

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírseala 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.

*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.

The Old Globe, Becca Lustgarten, Jeffrey Rashad, and Jude Tibeau appear in this production courtesy of Actor’s Equity Association.

There will be one 15-minute intermission.

* 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.
Why produce *The Taming of the Shrew*? In any time, but particularly in this time, as our society is doing the critical work of trying to reframe and redefine ourselves after a global pandemic? It is a play that has always ignited passionate feelings in audiences and artists, in part because of a debate about the author’s point of view. Is it a misogynistic play or a play about misogyny? Here’s what we know…

The world of *Taming of the Shrew* is one where men control the narrative: of how success is defined, of what makes a desirable woman and—equally important—what does not. It’s a world in which women are judged and punished for not adhering to the rules of the game as dictated by a patriarchal society, where love is a commodity, women are sold to the highest bidder, and wealth and power define what it is to be a man. And it’s a world in which anger in women is unacceptable and blamed wholly on the woman expressing it, never on the society and actions engendering it.

And in the world of *Taming*, it is a revolutionary act to forge a path for partnership outside the traditional system. It feels meaningful to me that the most successful marriage we witness in this story is that of two people who decide to create a new way of life and love. And those who have succeeded in the problematic mainstream approach end up miserable or alone. This has to tell us something about Shakespeare’s point of view. Would a writer who is celebrating the patriarchy make the members of that club the ultimate losers of the game? I wish we lived in a world where *Taming* felt dated and reflected a sexist and gendered time that we no longer inhabit. But it just doesn’t. The stakes of this play feel more raw and personal than ever before. From the 2016 election to the #MeToo movement to the radical inequities of how the pandemic has impacted people based on race, class, and gender, it has been revealed just how much the world of Padua is our own.

In Kate and Petruchio, Shakespeare gifts us two radical souls who possess the courage to fight for a new kind of love that flies in the face of (and plants the seeds to transform) the status quo. Our playwright is refreshingly honest about the challenges: most significantly, how do you begin to change the world when you are also a product of that world’s failings?

Despite the limitations of their society, Kate and Petruchio create a unique game of life they can play together. In this, I hear Shakespeare proposing that if the system is broken, our job is to do the radical thing of creating a new one. That process may be messy. And we will likely fail many times along the way. But if we keep at it, we may just find something miraculous on the other side. —Shana Cooper, Director

In the critical history of Shakespeare’s plays, *The Taming of the Shrew* has inspired perhaps the most contentious and contradictory reactions. To this day, it offers a battleground of ideas to scholars, directors, and audiences. Here is a sampling of critical response to the play over the past 150 years.

“The last scene is altogether disgusting to modern sensibility. No man with any decency of feeling can sit it out in the company of a woman without feeling extremely ashamed.” —George Bernard Shaw, 1897

“It is not until [Petruchio] positively declares that the sun is the moon that the joke breaks upon [Katherine] in its full fantasy, and it is then that she wins her first and final victory by showing she has a sense of fun as extravagant as his own, and is able to go beyond him ... She has secured what her sister Bianca can never have, a happy marriage.” —Nevill Coghill, 1950

“The open end of *The Taming of the Shrew* is Katharina’s mind, undisclosed in soliloquy. And so it is appropriate that the play should end on a faint, but ominous, question mark.” —Ralph Berry, 1972

“Bianca’s rebellion is perhaps the most optimistic sign the play affords us. Even the Good Child, in her new role as wife, calls [the] exhibition of obedience ‘a foolish duty,’ and refuses to submit. But Kate herself is a living sacrifice to the pedagogy of patriarchal rule that holds her culture in thrall.” —Anne Barton, 1974

“The history of criticism of *The Taming of the Shrew* is dominated by feelings of unease and embarrassment, accompanied by the desire to prove that Shakespeare cannot have meant what he seems to be saying; and that therefore he cannot really be saying it … For Shakespeare’s plays show a steady, profound, and moving allegiance to the image of women’s integrity and intelligence, and an insistence on their oppression under patriarchy which runs counter to the conventions of the period.” —Stevie Davies, 1995

“I think there are three toxic plays that resist rehabilitation and appropriation that are written by Shakespeare. And they are *Merchant of Venice*, *Othello*, and *Taming of the Shrew*. And for each of them, there is a desire to recuperate them and make them progressive texts. But ultimately, those three end up kind of circling us back to a really regressive and uncomfortable standpoint.” —Ayanna Thompson, 2019

“Why do we produce *The Taming of the Shrew*? In any time, but particularly in this time, as our society is doing the critical work…"
Director Shana Cooper originally staged *The Taming of the Shrew* at the Hudson Valley Shakespeare Festival in 2018 with only six actors and minimal scenery. Here at The Old Globe, she revisits and reimagines that production on a larger scale, a rare opportunity for any director. The Globe production features a cast of 20; a bigger, broader palette of scenic elements; and the chance to explore the physical world of these characters in a whole new way.

Before that expanded design was brought to life by the Globe’s talented artisans, it began as ideas in the minds of the designers. This page features a look into the design process: the lively costume renderings of Ásta Bennie Hostetter, and the set model for Wilson Chin’s striking and playful scenic design.
Brett Cassidy  
(Engineer, Ensemble) The Old Globe/USD Shiley M.F.A. Program: second-year student; Falstaff and Peto in Henry IV, Part I, Crank Case in A Midsummer Night’s Dream, Shepherd in Oedipus Tyrannus. Washington DC area: Trunchbull in Matilda the Musical (NeastStone Company), AP in Columbus (First Stage; Helen Hayes Award nomination for Outstanding Supporting Actor in a Play), company member in King Kirby (Off the Quill). Television/film: Amazon Prime’s “The Thespian” and FAMM’s The Vanishing Trial. Other work: teaching artist at Imagine Stage, contributing artist at Art Ability. Education: B.A. in Theatre from The George Washington University. brettcassidyactor.com.

Jacqui Dupré  
(Tailor, Nicholas, Ensemble) 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.

Felicity Jones Latta  

Orville Mendoza  

Bernadette Seific  
(Curtis, Police Officer, Ensemble) The Old Globe/USD Shiley M.F.A. Program: Henry IV, Part I, The Skin of Our Teeth, Macbeth. Regional: Bite Size (Denver Center Off-Center), Everybody (Catamounts), Twelfth Night, Measure for Measure, Passion, Measure for Passion (Theatreworks), Elizabeth I: In Her Own Words (Godess Here Productions), Tempest, Midsummer Night’s Dream, Romeo and Breviart, Twelfth Pint (The Wit’s Shakespeare), Ladybits (Local Theater’s Local Lab), Celebration, Florida (square product theatre), Matt & Ben, Fefu and Her Friends (Boads Theatre), Macbeth, Wish You Were Her/e, Provisioning (The Wit). Comedy: Second City Chicago Conservatory, The Crowd, Chaos Bloom. Education: B.F.A. from University of Illinois Chicago.

Camilla Leonard  

Jesse J. Perez  
(Green Adler, Craig Noel Distinguished Professor and Program Director of The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Old Globe: El Borrocho, Romeo and Juliet. La Jolla Playhouse: Seize the King. San Diego Rep: JQA. Off Broadway: Party People (The Public Theater), The Father, A Doll’s House (Theatre for A New Audience), Informed Consent (Primary Stages), Triple Happiness (Second Stage Theatre), Barrio Grevil (Summer Play Festival). Recent events: Events (Playwrights Horizons), In The Penal Colony (Classic Stage Company), Up Against the Wind (New York Theatre Workshop). Regional: many credits across the country. Education: The Juilliard School.

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Jeffrey Rashad  
(Hendricker, Ensemble) Off Broadway: A Christmas Carol in Harlem (Classical Theatre of Harlem). Regional: Choir Boy (DCPA), Treasure Island (MSMT). Film: First Date (JazzieDreamer Ent.), Time to Leave (Before the Crow Production), 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. jeffreyjeff_ on Instagram.

Brennadee Seific  
(Curtis, Police Officer, Ensemble) (they/them) The Old Globe/USD Shiley M.F.A. Program: Henry IV, Part I, The Skin of Our Teeth, Macbeth. Regional: Bite Size (Denver Center Off-Center), Everybody (Catamounts), Twelfth Night, Measure for Measure, Passion, Measure for Passion (Theatreworks), Elizabeth I: In Her Own Words (Godess Here Productions), Tempest, Midsummer Night’s Dream, Romeo and Breviart, Twelfth Pint (The Wit’s Shakespeare), Ladybits (Local Theater’s Local Lab), Celebration, Florida (square product theatre), Matt & Ben, Fefu and Her Friends (Boads Theatre), Macbeth, Wish You Were Her/e, Provisioning (The Wit). Comedy: Second City Chicago Conservatory, The Crowd, Chaos Bloom. Education: B.F.A. from University of Illinois Chicago.
ARTISTS

of Colorado Boulder. bernadettesefic.com, @bernadettejolie on Instagram.

CASSIA THOMPSON
(Bianca) The Old Globe: debut. Regional: Lily in The Book Club Play (Indiana Repertory Theatre), #13 in The Wolves (Syracuse Stage), A Raisin in the Sun (Bay Street Theatre), The Man of Destiny, Our Country’s Good, Exit the King (American Players Theatre), Romeo and Juliet, Our Town (Alabama Shakespeare Festival), remount of The Tempest (Shakespeare Theatre Company), Safe House (Repertory Theatre of St. Louis). Education: B.F.A. in Acting from Conservatory at Webster University. cassiathompson.com, @cassia.thompson on Instagram.

JAMES UDOM
(Petruchio) Off Broadway: The Rolling Stone (Lincoln Center), Macbeth (Public), The Winter’s Tale (Pearl Theatre), Miss Julie (CSC), Tamburlaine the Great (TFANA), Revolving Circles... (Playwrights Realm). Regional: Father Comes Home from the Wars (Yale Rep, ACT; Bay Area Theatre Critics Circle Award), Romeo and Juliet (Elm Shakespeare), King Lear, Of Mice and Men (Hubbard Hall), Julius Caesar (Shakespeare & Company), Twelfth Night, The Odyssey (We Players), others. Film: Joel Coen’s Macbeth, Judas and the Black Messiah, Crown Heights. Television: “Echo S” (upcoming), “The Sandman” (upcoming), “The Rehearsal,” “Law & Order: SVU,” “Chicago P.D.,” “Evil.” Honors: 2017 Princess Grace Award (Grace LeVine Theatre Award). Education: M.F.A. from Yale School of Drama (Herschel Williams Prize).

NATHAN VANATTA

MAGGIE WALTERS

DEBORAH ANN WOLL

SHANA COOPER

WILSON CHIN

ÁSTA BENNIE HOSTETTER

PAUL JAMES PRENDERGAST

PAUL JAMES PRENDERGAST
TIFFANY RACHELLE STEWART

URSULA MEYER
(Voice and Text Coach) The Old Globe: 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.

ALAINA ALLDaffer, CSA

KENDRA STOckTON

BARRY EDELESTEin
(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include The Winter’s Tale, Othello, The Twenty-Seventh Man, the world premiere of Rain, Picasso at the Lapin Agile, Hamlet, the world premiere of The Wanderers, the American premiere of Life After, Romeo and Juliet, and, during the pandemic, Hamlet: On the Radio. He also directed All’s Well That Ends Well as the inaugural production of the Globe for all community tour, and he oversees the Globe’s Classical Directing Fellowship program. In addition to his recent Globe credits, he directed The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct The Wanderers Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of 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 2008 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 Vice 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 McCarthey Theatre Center (2009–2017); Milwaukee Repertory Theatre (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-Mellon University in his hometown of Pittsburgh, Pennsylvania.
Barry Edelstein discusses next year’s production of *Henry 6*, what makes it so special to the Globe, and the incredible community involvement it will feature.

Interview by Katherine Harroff

First, what made you decide to include the San Diego community in this project?

I’ve loved these plays for a long time and have always wanted to direct them. And when I got to the Globe 10 years ago, I discovered that they were the only plays by Shakespeare that this theatre had never done! So I thought, “Gotta do them!” They are wild, fun, dramatic, eventful plays that tell the story of a decades-long civil war in England centuries ago. But they feel very contemporary, because they deeply explore how history and huge national events play out in the lives of ordinary citizens. This made it seem right to include our community partners in the work, to help us dig more deeply into these themes and find ways to help them resonate for San Diego.

How do you plan to include San Diegans in this process next year?

We’re having a great time figuring that out. Certainly some San Diegans might participate directly on-stage in the show, either live in person or via filmed sequences that are incorporated into the show. Others might be backstage crew. And still others might take part in conceiving and executing the stage design or costume design for the show. We’re really trying to make the process of building the show an invitation to San Diego to explore theatre making and all that goes into it.

What are you looking forward to the most for this undertaking?

When the plays are produced, The Old Globe will join a very short list of American theatres that have produced the entire canon of Shakespeare. I’m so excited by that: this is a great Shakespeare theatre, but now it will find itself in some very rare air! I hope that San Diego takes pride in this achievement, and I’m looking forward to the feeling of satisfaction and exhilaration that comes when the shows are up and running.

What do you hope participating community members can take away from the experience?

We talk all the time about The Old Globe’s commitment to make theatre matter to more people, and that’s what I hope this does. I hope that the individuals who participate will find that theatre is a thing whose beauty and richness and complexity really enriches their lives. I hope people are surprised to find that these plays from centuries ago, produced in an artful and thoughtful way, can bring delight, growth, and possibility.

Is there anything else you’d like the community interested in participating to know about this experience?

We tend to think of Shakespeare as being this remote, elevated thing. *Henry 6* is all about how immediate and personal he is. There’s a great energy to these plays that I hope our community partners and everyone in San Diego find their own particular connection to. It’s what’s so special about Shakespeare; there’s a kind of electrical current running through his work that’s full of vitality, and brightness, and the truth that a life with art and theatre in it is exciting and fun and good.

Get involved with The Old Globe’s summer 2023 production of *Henry 6*!

First Series: Playing Henry! Play with the themes and characters of Henry 6 with this 10-week public workshop of fun exercises, warm-up games, and creative writing prompts. Come for one, come for all!

Chula Vista Public Library: Saturdays, 10:30 a.m. – 12:00 noon, May 7 – July 9

San Diego Central Public Library: Some Tuesdays, 6:00 p.m. – 7:30 p.m., May 17 – August 30

Oceanside Public Library: Saturdays, 10:30 a.m. – 12:00 noon, June 4 – August 6

Lemon Grove Public Library: Mondays, 6:00 p.m. – 7:30 p.m., June 6 – August 15

All locations have limited capacity.

Second Series: Making Henry! Interested in technical theatre design? Learn from and participate with the nationally recognized designers of Henry 6. Designers and Globe professional artisans will develop with you some of the props and set design elements for the stage. More information at www.TheOldGlobe.org/SecondSeries.

To learn how to get involved with *Henry 6*, visit www.TheOldGlobe.org/H6EpicWorkshopSeries.

“The Old Globe is one of North America’s great Shakespeare companies, and in its 87 years it has produced almost every Shakespeare play, some many times,” said Erna Finci Vitierbi Artistic Director Barry Edelstein. “But three plays have remained undone: *Henry VI, Parts I, II, and III*. Over the past two years I’ve had the privilege to adapt these three plays into two, and to conceive a production of them that embraces their full sweep, from drama to comedy, from the personal to the political, and from the intimate to the epic. *Henry 6* will be a work of professional Shakespeare at the high level Globe audiences have come to expect, but it will also weave our nationally renowned arts engagement programming into our work in new ways, as community members participate in the making of the show throughout every part of the process. This will be a grand adventure for the Globe and me, and I’m thrilled to share it with San Diego.”

Erna Finci Vitierbi Artistic Director Barry Edelstein at the Shakespeare in Prisons Conference, 2018. Photo by Rich Shaeberl II.
SUMMER AT THE GLOBE

FREESTYLE LOVE SUPREME
Conceived by Anthony Veneziale
Created by Thomas Kail, Lin-Manuel Miranda, and Anthony Veneziale
Directed by Thomas Kail

Before Hamilton, before In the Heights, there was Freestyle Love Supreme. Now—direct from Broadway—the original hip-hop musical improv phenomenon is coming to San Diego!

June 21 – July 10

ON BECKETT
Conceived and performed by Bill Irwin

In this intimate 90-minute evening, Bill Irwin explores a performer’s relationship to Samuel Beckett, mining the physical and verbal skills acquired in his years as a master clown and Tony Award-winning actor.

July 14–17

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.

July 21 – August 21

A MIDSUMMER NIGHT’S DREAM
By William Shakespeare
Directed by Patricia McGregor

Filled with magic, humor, music, and spectacle, Shakespeare’s most joyful and popular comedy unfolds in an enchanted forest where anything can, and does, happen!

July 31 – September 4

PLUS, COME FALL IN LOVE – THE DDLJ MUSICAL AND WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK BEGIN IN SEPTEMBER!

Learn more at www.TheOldGlobe.org.

MORE HAPPENINGS WITH ARTS ENGAGEMENT!

Join The Old Globe’s Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit www.TheOldGlobe.org/Arts-Engagement to learn more.

June 18: AXIS/coLAB: Juneteenth Celebration
Sixth annual celebration, in collaboration with the George L. Stevens Senior Center, showcasing performance pieces inspired by the holiday.

July 16: AXIS: Globe PRIDE
Our annual free AXIS event featuring performances and surprises!

August 27: Word Up!
Get creative with a real-time Mad Libs-inspired artistic collaboration with a San Diego artist and the audience.

PUBLIC WORKSHOP
FREESTYLE LOVE SUPREME ACADEMY

Monday, June 20, 5:30 – 7:00 p.m.
Lowell Davies Festival Theatre
Learn how to do improv and hip-hop freestyle with the multitalented artists from the Freestyle Love Supreme Academy for only $25!

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FROM LEFT) Morgan Reilly, Kaila Mullady, Anthony Veneziale, and Jay Ellis in Freestyle Love Supreme.
Photo by Joan Marcus.

Dates and details subject to change.
The Old Globe simply won’t be the same without John Berol. A generous philanthropist and former member of our Board of Directors, John was a lover of theatre and a dedicated supporter of the Globe. Endlessly curious, eyes sparkling with delight, he could talk for hours about his passion for this artform, engaging in lively conversations about how shows are produced, choices directors make when staging classics, or interpretations of Shakespeare. With a big smile and an even bigger heart, he hosted events for the Globe at his home, supported theatre projects he cared about, and connected the Globe to his family and others who shared his love of theatre.

We will miss him, but his family is our family. We extend our condolences and love to his wife Diane, his stepdaughter Leah, and his son and grandsons.

“We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.”

—The Tempest
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.

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