Welcome to The Old Globe and this production of Trouble in Mind. 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.
Sure 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.

Alice Childress is prescient in her modern classic Trouble in Mind. She was not the only writer who knew in 1955 that race would endure as a defining American issue, but only she saw how the American theatre would become a unique crucible for a racial reckoning that would shake our country. This reckoning erupted into our art form and its institutions in the summer of 2020, and in the time since, it has been both consequential and productive for the field. Activist organizations such as We See You White American Theatre and Black Theatre United have initiated a movement that has called for and brought about deep change and redress. Childress’s work charted this terrain seven decades earlier, but then the forces of opposition proved too formidable, while today’s Black actors when they describe the systemic racial injustices they’ve encountered in the American theatre. That we can see images of ourselves reflected in Mind as three dimensional as they are idiosyncratic, and most of all, a powerfully beating heart. Trouble in Mind courses with wit and humor, warmth and love, a deep humanity, and the fervent belief that the theatre really is worth fighting for because it really does matter. It’s a joy to hear Childress’s voice ringing through our building, and a privilege to be part of a national reexamination and rediscovery of her work. As this captivating and absorbing play demonstrates, she belongs in the pantheon of 20th-century American drama, and the Globe is privileged to play its small part in enshrining her there. Trouble in Mind is directed by a San Diego treasure who, like Childress, is a champion of Black American theatre. Delicia Turner Sonnenberg is a Globe Resident Artist whose work has repeatedly graced our stages and whose artistry is important to us. She has assembled a team of hugely talented collaborators and in so doing has advanced the Globe’s commitment to inclusion in our teams of creative artists. I thank Delicia not only for her talent and advocacy, but also for her friendship, which I value greatly. With this excellent production of an unusually neglected American classic, Delicia helps guide the Globe into the next chapter of its history with a thoughtfulness and grace that is its own form of tribute to Childress and her legacy.

Thanks for coming. Enjoy the show.

Alas, sometimes what appears to be prescience is in fact the more sobering truth that little has changed. Wiletta Mayer and the other Black actors in Chaos in Belleville, the play-within-a-play whose rehearsals are the plot of Trouble in Mind, sound painfully like today’s Black actors when they describe the systemic racial injustices they’ve encountered in the American theatre. That we can see images of ourselves reflected in a 75-year-old mirror is hardly flattering, yet it is a very potent call to action. We honor Alice Childress at last by reviving her powerful and moving play, but we fulfill her vision of a just and equitable America when we ensure that Wiletta’s spirit, and Childress’s own, are remembered and celebrated as their heirs prosper in a field that really is worth fighting for. Trouble in Mind really does matter. It’s a joy to hear Childress’s voice ringing through our building, and a privilege to be part of a national reexamination and rediscovery of her work. As this captivating and absorbing play demonstrates, she belongs in the pantheon of 20th-century American drama, and the Globe is privileged to play its small part in enshrining her there.

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

CAST
(in alphabetical order)

HENRY ......................................................................................... Tom Bloom*
AL MANNERS .................................................................................. Kevin Isola*
WILETTA MAYER ........................................................................... Ramona Keller*
MILLIE DAVIS ................................................................................ Bibi Mama*
EDDIE FENTON ............................................................................... Jake Millgard*
SHELDON FORRESTER ..................................................................... Victor Morris*
BILL O’WRAY ................................................................................... Mike Sears*
JOHN NEVINS ................................................................................. Michael Zachary Tunstill*
JUDY SEARS .................................................................................... Maggie Walters*

UNDERSTUDIES .............................................................................
for Sheldon Forrester – Henian Boone†;
for Sheldon Forrester – Jude Tibeau†; for Henry, Bill O’Wray – Brett Cassidy†; for Henry,
Bill O’Wray – Joel Castellaw; for Judy Sears – Savannah Faye†; for Judy Sears –
Becca Lustgarten; for John Nevins – Komi M. Gbeblewou; for John Nevins –
Jeffrey Rashad; for Al Manners, Eddie Fenton – Nathan VanAtta†;
for Wiletta Mayer, Millie Davis – Desiree Clarke

Production Stage Manager ................................................................... Chandra R.M. Anthenill*
Assistant Stage Manager ..................................................................... Kendra Stockton*

SETTING
A Broadway theatre in New York City in fall 1957.

There will be one 15-minute intermission.

LOCAL CASTING
Kim Heil, CSA and Lamar Perry

PRODUCTION STAFF
Dialect Coach ...................................................................................... Vanessa Dinning
Music Coach ...................................................................................... Leigh Scarritt
Assistant Director .............................................................................. Kandace Crystal
Assistant Scenic Design ...................................................................... Eileen McCann
Associate Costume Design .................................................................. Charlotte Deauw
Assistant Lighting Design .................................................................... Bryan Ealey
Stage Management Swing ................................................................... Anjee Nero*
Stage Management Intern ................................................................... Jazmine Kennedy-Bizup

*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 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.
You’ve directed Trouble in Mind twice now. What drew you to the play as a director the first time, and what made you want to return to it?

The first time I directed Trouble in Mind, I was at Moxie Theatre. I was looking for a classic that fit our mission—diverse, female playwrights whose works are relevant today. I did a lot of research on Childress, her life and her work, and learning more about her was so thrilling. Now, post-pandemic, post-George Floyd, post-We See You White American Theatre, the play feels more relevant than ever. One question it asks is: how much power does a Black female voice have in a field like the theatre?

I’m a person who’s had a lot of opportunities, but I’m having “trouble in mind” about the fact that a lot of Black women don’t feel empowered in our field. Using my voice to lift other voices is what I’m most interested in right now.

What about the play feels most relevant to you at this moment?

In this country we talk about “the dignity of work,” but oftentimes we ask workers to sacrifice dignity in order to work. Even in the theatre. Even now. Black artists have a passion to work in this field—and a financial necessity to take jobs. But what roles are they being offered? What plays are getting programmed?

With this production, I’m especially interested in the question: who gets to be the authority on a story about you? For a long time, we all just accepted that the director or the producer or the playwright was the ultimate authority on how the play should go, even if they didn’t belong to the culture that they were talking about. But representation without agency—or real power—stifles progress and perpetuates stereotypes. It’s not lost on me that a lot of Black female playwrights throughout our history became writers out of frustration about the roles being offered to them as performers.

Coming back to the play for the second time, what new ideas are you bringing to it?

Reading an essay by Mark Perry (“Who’s Afraid of Alice Childress?”), I came across a quote from Douglas Jones that really sparked my imagination when it came to this production. On the subject of Black performance, Douglas said: “Since performance sustained slavery and freedom, it could not be trusted nor neglected.” I really see those two things at work in the play, with all the levels of performance that are happening: there’s the performance the actors are rehearsing, there’s the performance the Black characters do for the director, there’s the way they perform for each other, and then there’s the stripping away of all that performance to get to deeper truths.

What would you say Alice Childress’s greatest strengths are as a dramatist?

Her honesty. The love and detail with which she writes each character.

I tend to think theatre at its best is subversive. This play certainly is. It explodes into its truths. We think we’re watching a comedy, and we are, but we also witness a quiet revolution. The play raises real questions, but in Childress’s work in general, she writes about ordinary people and treats their lives as worthy of theatre.

When you were putting together the design team for the show, what were you looking for?

I’ve been thinking a lot about pipeline questions: how do we give opportunity to a new group of people? And specifically, how do I help give voice to Black women in theatre? So what I was mostly looking for were designers of color who could take ownership of the story. Because this is really a story about what it’s like to be Black encountering an all-White, all-male power structure. I ended up with a diversity of designers from different backgrounds—some with a lot of television work, some with all theatre experience—but the play speaks strongly to all of them, and they are all excited about doing this play right now.

How about the cast? What skills do you think are required in actors to make this play come to life?

They have to have really strong language skills. And they have to be funny. I’m not funny myself, but I do have a sense of humor, so I can appreciate that skill in others. [laughs] And even though Trouble in Mind has a clear protagonist and antagonist, it’s still an ensemble piece. Which means I was looking not just for good actors but for good people, because the play requires a lot of hard conversations. And I want the environment for the whole team to be safe, to be a place where they can do their best work. Where we can have hard conversations but with grace.

What do you hope audiences come away with after watching the play?

The play is set in 1957, and the political events of that time bubble over into the play. In 2022 we have to take this opportunity to ask: how far have we come? We’re still having the same conversations, about race, about gender. We’re still having them. Even though we look back and say, “We’ve come so far”—we haven’t. Not far enough.

Alice Childress once said: “People aren’t ahead of their time, they are choked during their time.” It’s lonely to be Wiletta, to be the person who is brave enough to tell the truth. That person often gets ostracized, not only by their adversary, but also by the people who should support them. They get labeled as “difficult” or as someone who “makes trouble.” So, I hope the audience leaves feeling empowered to be the one to take that step, or at the very least listen to and rally around the people who are brave enough to tell the truth. Like Alice Childress.

Photo: Director Delicia Turner Sonnenberg with cast during the first rehearsal table read. Photo by Mike Hausberg.
Anna Lucasta, but Childress knew her to complain only to her fellow Black

Like Wiletta, Burke had also done her fair share of mammy roles, and she would later appear in the original Broadway

It’s a familiar scenario, one Childress encountered herself as a young actress in the 1944 Broadway production of

Thanks to interfering White theatre makers and a Broadway unwelcoming to challenging Black art, things didn’t turn out as planned. But the content of the play, and its troubled production history, prove how rightly Trouble in Mind and its author should be celebrated as part of the canon.

And yet this author and play, a comedy-drama about an interracial cast rehearsing an anti-lynching play written by a White author and led by a White director, haven’t gotten their proper due in the decades since its premiere. Childress was supposed to be the first Black female playwright on Broadway, with a play critiquing the racism and misogyny of the theatre industry.

Thanks to interfering White theatre makers and a Broadway unwelcoming to challenging Black art, things didn’t turn out as planned. But the content of the play, and its troubled production history, prove how rightly Trouble in Mind and its author should be celebrated as part of the canon.

Like Wiletta, Burke had also done her fair share of mammy roles, and she would later appear in the original Broadway Porgy and Bess.

Burke had problems with the director of Anna Lucasta, but Childress knew her to complain only to her fellow Black actors; when it came to White directors and producers she kept quiet for the sake of her career.

In Trouble in Mind, Childress wrote a version of Burke who finally had to speak up.

“[Childress] was a woman of amazing integrity,” said Kathy Perkins, Childress’s friend and the editor of a major anthology of her plays. ‘She hated the saying ‘ahead of your time.’ Her thing was that people aren’t ahead of their time; they’re just chocked during their time, they’re not allowed to do what they should be doing.’

It’s this integrity—or, more accurately, the times choking a great writer of integrity—that cost Childress Broadway. In an ironic echo of the play’s plot, Childress found herself at odds with the would-be director when Trouble in Mind was slated for its Off Broadway premiere. Unwilling to budge, she took over as co-director, along with the actress Clarice Taylor, who starred as Wiletta.

The play premiered on November 5, 1955, at the Greenwich Mews Theatre, and ran for 91 performances.

But that version isn’t the version we know today.

The White producers were concerned about the play’s ending, which they thought was too negative. According to Perkins, as a relatively new playwright Childress was intimidated by these experienced producers.

And then there was the rest of the cast and crew to think about. Childress was a fierce advocate for union and workers’ rights, and feared that pulling the play would cost everyone their jobs. So she conceded, providing an ending of reconciliation and racial harmony, even though she maintained that it was unrealisitic.

Childress always regretted the change, and said she’d never compromise her artistic integrity again. So when Trouble in Mind was optioned for Broadway with the happy ending and a new title (So Early Monday Morning), Childress refused. She would have been the first Black female playwright to see her work there; instead, that honor would go to Lorraine Hansberry four years later, for A Raisin in the Sun.

Childress, who died in 1994, never had the financial success nor popular recognition that her work merited in her lifetime. It’s unfortunate because her plays are works of merit. Many of her works are confrontational without being pandering or preachy. Not simply about race, they are also about gender and class and artistry, and challenge their audiences to look at their own prejudices and misconceptions.

And they’re clever. The meta structure of Trouble in Mind makes Childress’s satire especially poignant; it’s both explicitly biting and subtly searing.

One reason Childress is often left out of conversations about the American canon is her style. In an essay in The Cambridge Companion to African American Theatre, the historian and dramaturg Adrienne Macki Braconi calls Childress a “transitional” writer, unheralded because her work reflects “the conventions of dramatic realism.”

“Critics often overlook their subtle variations on the form, including such innovations as bold thematic content; assertive, complex female characters; and a focus on lower-class and middle-class blacks,” Macki Braconi wrote of Childress and the writer Eula Spence.

Sandra Shannon, a scholar of Black theatre and emeritus professor of African American literature at Howard University, maintained that Childress’s blend of naturalistic dialogue and social commentary put her “at the top of her game” among playwrights in the late ’40s and early ’50s. Her plays, Shannon said, “raise awareness, stop short of just getting out and marching in the streets.”

And La Vinia Delois Jennings, the author of the 1995 book Alice Childress and a distinguished professor in the humanities at the University of Tennessee, pointed out the “dynamism” of Childress’s works, which so often feature Black women taking agency. The stereotypical trope of the angry Black woman gets turned on its head, Jennings said, proving that anger can be “liberating—a force that brings about change.”

But for all of Childress’s dynamism, it still took over 60 years to get her work to a Broadway stage. ■

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**Photograph.** Childress, at left, with actors rehearsing the premiere of Trouble in Mind in 1955. Photo courtesy of Billy Rose Theatre Division, The New York Public Library for the Performing Arts.
**ARTISTS**

**TOM BLOOM**
(Henry) Broadway: Henry IV, Cyrano, Racing Demon. Off Broadway: Man from Nebraska (Second Stage), Smokefall (MCC), The Big Meal (Playwrights Horizons), Arms and the Man (Roundabout), Widow’s Blind Date (Circle in the Square), Lips Together (MTC), The Lights (Lincoln Center), Winter’s Tale (Classic Stage), Timon of Athens (NYSF), Al’s All’s (TFANA). Regional: ACT, Yale Rep, Guthrie, Shakespeare Theatre (DC), Hartford, Williamsonstown, Baltimore Center Stage, Portland Stage (ME), Portland Center Stage (OR), Huntington, McCarter, Two River, others. Film/television: *Thomas Crown Affair*, *Swan Song*, *Elementary,* “Bull,” “The Blacklist,” “Elementary.” *Film* (2020).

**KEVIN ISOLA**

**RAMONA KELLER**
(Willeta Mayer) The Old Globe: Familiar. Broadway: Snooky Joe’s Cafe, Brooklyn, Caroline, or Change. Off Broadway: Caroline, or Change, Party People (Public Theater), Little Shop of Horrors (NY City Center). Regional: Dreamgirls (Fox in Atlanta, tour), Hugh Jackman: In Time (Wynn in Las Vegas), Handel’s Messiah (rout), 1930s, Very Thorough Millie (Goodspeed). International Caroline, or Change (London National Theatre). Television: “The Good Fight,” “Unforgettable,” “Drama Queenz.” RamonaKeller.com, @RamonaKellerNY on Twitter and Instagram, @OfficialRamonaKeller on Facebook.

**BIBI MAMA**

**JAKE MILLGARD**

**VICTOR MORRIS**

**MIKE SEARS**
(Bill O’Reay) The Old Globe: What You Are, Rain, Kiss Me, Kate, Othello, Globe for All’s Twelfth Night. Off Broadway: When Words Fail (Houseman), Leap (Abingdon), To Have and to Hold (Bosakowski Theatre). Regional: Little Women (Dallas Theatre Center), Sideways, His Girl Friday, Hands on a Hard Body, Bonnie & Clyde (LJP), Pavilory Song (Backyard Renaissance; Critics Circle Award), A Behanding in Spokane, Man from Nebraska (Cygnet), Tortilla Curtain (SD Rep), Mystery of Love and Bird, A Gun of a Feather (Divisionary), Killer Joe (Compass Theatre), Tuesdays with Morrie (North Coast Rep). Television: “Law and Order: SVU.” Education: William Esper Studio NYC. mikesears.org, @mike.sears.5050 on Instagram.

**DELICIA TURNER SONNENBERG**
(Director) Founder and former Artistic Director of MOXIE Theatre for 12 acclaimed seasons (Des McAnuff New Visions Award for risk-taking leadership and body of work, 2015 Director of the Year Award from San Diego Theatre Critics Circle). Directing credits: The Old Globe, La Jolla Playhouse, Actors Theatre of Louisville’s Humana Festival, San Diego Repertory Theatre, Diversionary Theatre, Cygnet Theatre, New Village Arts, Centre. Honorable Communications Group’s New Generations Program grant, San Diego Theatre Critics Circle Awards, Women’s International Center Living Legacy Award, Second Stage Theatre’s Van Lier Fund fellowship, New York Drama League’s Directors Project.

**LAWRENCE E. MOTEN III**
(Scenic Design) (he/him/his) Broadway: Chicken & Biscuits (Circle in the Square), What the Constitution Means to Me (also on tour; as associate). Regional: The West End (Cincinnati Playhouse), The Sound Inside (TheaterWorks Hartford), Hyde Man (ART, Company One), Gloria (ACT), STEW (Page 73). Hi, Are You Single? (Woolly Mammoth), Feeding Beatrice (Rep St. Louis), The White Chip (59E59), Native Son (Playmakers Rep), House of Joy (CallShakes), A

NICOLE JESCINTH SMITH
(Costume Design) Broadway: Venus in Fur (as associate costume designer). Film/television: “Ramy” season 3 (Hulu), “Kindred” pilot (FX), Hit and Run (Netflix; as associate costume designer), “Pose” season 2 (FX; as assistant costume designer), The Americans (FX; as assistant costume designer). Nominations: Emmy for Outstanding Period Costumes. Education: M.F.A. in Theatrical Costume Design from University of Tennessee, Knoxville, B.F.A. in Theatrical Costume Design from University of Miami. @nickystyles007 on Instagram.

SHERRICE MOJGANI

CHANDRA R.M. ANTHENILL

LUQMAN BROWN

KELLY GILLESPIE, CSA

BARRY EDELSTEIN
(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard’s plays. 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, and the world premiere of The Wanderers. He also directed All’s Well That Ends Well as the inaugural production of the Globe for All community tour. In January he oversaw the Globe’s inaugural Classical Directing Fellowship program. He recently directed The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall. 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 Wnap 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, which was reissued in a second edition in June, 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 2012. 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 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-Mellon University in his hometown of Pittsburgh, Pennsylvania.

**Taking Photos in the Theatre**

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production’s designers by including the names below.

Lawrence E. Moten III (Scenic Design) motendesigns.com @motendesigns, @motendesigns_
Nicole Jescinth Smith (Costume Design) @nickystyles007
Sherrice Mojgan (Lighting Design) smojgani.com
Luqman Brown (Sound Design) @DopeSagittarius

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.
UPCOMING EVENTS

UPCOMING IN 2022

Two Broadway-bound musicals, three world premiere plays, a Tony Award winner, two 20th-century classics, a California premiere, and two favorite Shakespeare comedies!

World premiere

**EL BORRACHO**
By Tony Meneses
Directed by Edward Torres
A world-premiere family dramedy about one family’s journey to come together so they can finally say goodbye.
*February 17 – March 20*

**BOB FOSSE’S DANCIN’**
Original Broadway production created, directed, and choreographed by Bob Fosse
Choreography by Bob Fosse
Direction and musical staging by Wayne Cilento
Produced in cooperation with Nicole Fosse
A Broadway-bound celebration of the art form that Bob Fosse loved, practiced, and changed forever.
*April 19 – May 29*

**MALA**
By Melinda Lopez
Directed by David Dower
A moving and deeply affecting look at what happens when we strive to be good but don’t always succeed.

*In our commitment to provide access to the widest San Diego audience, The Old Globe will present Mala in Spanish on selected dates.*
*May 7 – June 12*

**THE TAMING OF THE SHREW**
By William Shakespeare
Directed by Shana Cooper
Shakespeare’s hilarious battle of the sexes turns everything we think about love, marriage, and gender on its head.
*June 5 – July 10*

**COME FALL IN LOVE – THE DDLJ MUSICAL**
Directed by Aditya Chopra
Book and lyrics by Nell Benjamin
Music by Vishal Dadlani and Shekhar Ravjiani
Choreography by Rob Ashford
A Broadway-bound adaptation of India’s beloved romantic-comedy film.
*September 1 – October 16*

**WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK**
By Nathan Englander
Directed by Barry Edelstein
A captivating world-premiere comedy exploring how we see ourselves and how our friends see us.
*September 11 – October 23*

**FREESTYLE LOVE SUPREME**
Conceived by Anthony Veneziale
Created by Thomas Kail, Lin-Manuel Miranda, and Anthony Veneziale
Directed by Thomas Kail
Broadway’s Tony Award–winning hip-hop improv comedy event.
*June 21 – July 10*

**DIAL M FOR MURDER**
By Frederick Knott
Adapted by Jeffrey Hatcher
Directed by Stafford Arima
A new version of the edge-of-your-seat thriller that inspired Hitchcock’s masterpiece.
*July 21 – August 21*

**A MIDSUMMER NIGHT’S DREAM**
By William Shakespeare
Directed by Patricia McGregor
Fall under the spell of Shakespeare’s most joyful and popular comedy, filled with magic, humor, music, and spectacle.
*July 31 – September 4*

**WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK**
By Nathan Englander
Directed by Barry Edelstein
A captivating world-premiere comedy exploring how we see ourselves and how our friends see us.
*September 11 – October 23*

Dates and details subject to change.
The Old Globe’s youth programs have been popular for many years, but they’ve also evolved over time in wonderful ways. In an effort to provide youth opportunities in our art form, the Globe created the Summer Shakespeare Intensive in 2008, a training program where students auditioned to secure a spot, played specific parts, and, after four weeks of instruction and rehearsals, performed in the Old Globe Theatre, an honor not everyone gets to put on their resume.

Years later, however, following the introduction of our trailblazing Arts Engagement Department in 2015, the newly named Pam Farr Summer Shakespeare Studio has transformed into an ensemble-centered, multi-cast program where every student being their journey with an interview for a spot in the program. Each student is given a chance to be a lead, a comedian, or a role outside their comfort zone, working together to create a one-of-a-kind production.

Spring of 2020 then saw the creation of Theatre Design Studio, a program geared toward students interested in the technical side of theatre. We saw success in the overwhelming response during the application process, and then in our second year, when we hired program alumni as interns.

This momentum helped us launch Creative Youth Studio later that year, a professional development program aimed at providing youth access to industry experts to deepen their artistic repertoire. Old Globe staff curated the first season, pairing a professional with each young participant working in the same discipline. The second season progressed as four interns created a program for youth, by youth. Not only did they curate the guest list, write the scripts, and film the final product, they also selected the topics most important to them and their peers.

Now that we’re back to in-person work, we’ve pivoted again to live programming. Creative Youth Studio will have its in-person debut in the form of workshops, while Theatre Design Studio will do the same with three one-week sessions focusing on props, costumes, and scenic design. And the Pam Farr Summer Shakespeare Studio will return in person after two years of virtual performances.

The best part of our programs, whether online or on our stages, is that no experience is necessary, only curiosity and drive to participate fully. Consider applying for Theatre Design Studio or Summer Shakespeare Studio—applications are open now—or join us on campus for our Creative Youth Studio workshops in February, May, August, and November 2022. It’s a sweet Studio Suite life!
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.

**EXTRAORDINARY LEADERSHIP**

- **$25 million and higher**
  - The Theodor and Audrey Geisel Fund
  - Donald* and Darlene Shiley
- **$11 million and higher**
  - Conrad Prebys*
  - City of San Diego Commission for Arts and Culture
- **$9 million and higher**
  - Karen and Donald Cohn
- **$8 million and higher**
  - Sheryl and Harvey White
- **$7 million and higher**
  - Kathryn Hattox*
  - Viterbi Family and The Erna Finci Viterbi Artistic Director Fund
- **$4 million and higher**
  - The James Irvine Foundation
  - The Shubert Foundation
- **$3 million and higher**
  - David C. Copley Foundation
  - County of San Diego
- **$1 million and higher**
  - Joan and Irwin Jacobs
  - The Kresge Foundation
  - The Lipinsky Family
  - Estate of Beatrice Lynds*
  - National Endowment for the Arts
  - Victor H.* and Jane Ottenstein
  - Paula and Brian Powers
  - Price Philanthropies Foundation
  - Estate of Dorothy S. Prough*
  - Qualcomm
  - Jeannie and Arthur Rivkin
  - Jane and Gary Shekhter
  - Karen and Stuart Tanz
  - Theatre Forward
  - Gillian and Tony Thornley
  - Wells Fargo
  - Carolyn Yorston-Wellcome*
  - Vicki and Carl Zeiger
  - Anonymous (1)
  - *In memoriam
  - In memoriam

**PUBLIC SUPPORT**

The California Office of the Small Business Advocate

Financial support is provided by The City of San Diego.

We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people and who have sustained us throughout this challenging time.

**THEATRE FORWARD**

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. A full list of funders that support Theatre Forward’s contributions to The Old Globe can be found at TheOldGlobe.org/Theatre-Forward.
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 to The Old Globe, please contact Bridget Cantu Wear, Associate Director of Philanthropy, Legacy Giving, at (619) 684-4144 or bcantuwear@TheOldGlobe.org.

GENEROUS GIFTS TO THE ENDOWMENT FUND 2019–2021

The Old Globe is sincerely grateful for the philanthropy of those who make a gift to our endowment, sustaining the Globe for generations to come. To make a gift to The Old Globe’s endowment, please contact Bridget Cantu Wear, Associate Director of Philanthropy, Legacy Giving, at (619) 684-4144 or bcantuwear@TheOldGlobe.org.

— $100 and higher —
Gretchen and Donald Cosgrove in memory of Jordine Von Wantoch
Jane Cowgill
Silvija and Brian Devine in memory of Jordine Von Wantoch
Joanne Morrison Ehly
The Theodor and Audrey Geisel Fund
Cathryn Golden
Globe Guilders
The Kathryn Hattix Charitable Trust
Jill Holmes in memory of Jordine Von Wantoch
Jo Ann Kilty in memory of Jordine Von Wantoch
James and Janice LaGrone
Marsha McAvoy Bergman in memory of Jordine Von Wantoch
Peggy and Robert Matthews Foundation
Carol Spielman-Ewan and Joel Ewan
Jonathan and Ruth Ruskin
The Estate of Ann E. Steck
Peter Stovin
Helen Galen Whitney
James Wilson and Kevin Lustik in memory of Jordine Von Wantoch

This list is current as of December 3, 2021.
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.

### Artistic Angels ($200,000 and higher annually)

<table>
<thead>
<tr>
<th>Name</th>
<th>Image</th>
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<tr>
<td>Terry Atkinson and Kathy Taylor</td>
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<td>Karen and Donald Cohn</td>
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<td>Paula and Brian Powers</td>
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<td>Jean and Gary Shekhter</td>
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<td>Darlene Marcos Shiley</td>
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<td>Benvitovglio Family Fund</td>
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<td>Kathryn Hattox Charitable Trust</td>
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<td>Anonymous</td>
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### Benefactors ($100,000 to $199,999)

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<th>Name</th>
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<tr>
<td>Diane and John Berol</td>
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<td>Ann Davies</td>
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<td>Pamela Farr and Buford Alexander</td>
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<td>Pamela J. Wagner and Hans Tegbe</td>
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<td>Sheryl and Harvey White Foundation</td>
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<td>Vicki and Carl Zeiger</td>
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<tr>
<td>In memory of Annette and Dick Ford</td>
<td><img src="https://example.com" alt="In memory of Annette and Dick Ford" /></td>
</tr>
</tbody>
</table>

See the Globe's government supporters on page 18 and corporate supporters on page 19.

*Charter Sponsor since 1995

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)**
- Terry Atkinson and Kathy Taylor
- Bentivoglio Family Fund
- California Department of Corrections and Rehabilitation
- The City of San Diego Commission for Arts and Culture
- Karen and Donald Cohn Extravision
- The Conrad Prebys Foundation
- The Theodore and Audrey Geisel Fund
- Kathryn Hattox Charitable Trust
- HM Electronics, Inc.
- Paula and Brian Powers
- Jean and Gary Shlechter
- Darlene Marcus Shiley, in memory of Donald Shiley
- The Shubert Foundation
- The Erna Finci Viterbi Artistic Director Fund
- The Estate of Jeffrey E. White

**Benefactors ($100,000 to $199,999)**
- Diane and John Berol
- Elaine and Dave* Darwin
- Ann Davies
- Pamela Farr and Ruford Alexander
- In memory of Annette and Dick Ford
- Hal and Pam Fusions
- Price Philanthropies Foundation
- Qualcomm
- The Estate of Mickey Stern
- Karen and Stuart Tanz
- Gillian and Tony Thornley
- Pamela J. Wagner and Hans Yegbo
- The Estate of Marilyn Rogers
- Nina and Robert Doede
- Globe Guilders
- Richard and Jennifer Greenfield
- George C. Guerra
- The Kathy Hattox Designated Endowment Fund at the San Diego Foundation
- Daphne H. and James D. Jameson
- The Estate of Annette E. Steck
- Subaru of El Cajon
- Evelyn Mack Truitt
- The Estate of Jeffrey E. White (Anonymous 1)

**Ovation Circle ($60,000 to $99,999)**
- Nikki and Ben Clay
- The Joseph Cohen and Martha Farish New Play Development Fund
- Elizab...
Fan ($250 to $499) (continued)

Radecki • Eve Raftery • Paula Rattigan • Ron Reff and Barbara Pollack • June Rider • Ida Rigby • Arthur and Mary Robertson •Jodyne Rosen • Stuart Rosenwasser • David Rubin • Dr. Steven and Lisa Ruderman • Scott and Kimberly Ruinak • Jeffrey and Suzanne Russell • Mr. and Mrs. Todd Ruth • George and Karen Sachs • Mark Sadoff • Donna Valerie • Lillian Schaefer • Phyllis Schwartz • John Seitzman and Joan Iven • Tom Selgas and Jocelyne Marshall • Alyssa Sepinwall and Steve Goldstein • Bruce Shirer • Eva Shored • Richard and Eleanor Shorter • Allen and Julie Shumate • Mitchell and Elizabeth Siegler • Kathie Adams and Myke Smith • Abby Snyder • Paul and Margaret Speckart • Ann Spira • Dr. and Mrs. Bradley Spitz • John Paul Spring • Hiltun and Deb Strowd • Marcia Kern and James Stern • Shauna Stokes • David and Hannah Stoner • Mary Lou Stone • David and Janet Storm • Robert H. Street • Leslie H. Stupp • James Sutorius • The Swayeses • Mrs. J. B. (Cruz) Swedlus • Diane Saikhon-Szekely • Darlene and Ernest Tamayo • Brian and Janet Taylor • Virginia Taylor • Judith Thomas • Bill Tobin • Bill and Cindy Trepanier • Sandy Troya • Laurel Trujillo and Dennis MacBain • Anita Tuchrello • Melinda Underkoffler • Edward Underwood • Melissa Usher • Lee Van Orden • Karen T. Vandenberg • Glen and Lisa Vista • Mary D. • Maj. and Mrs. J.B. Wallace • Nancy Ward • Jeannine Watkins • Theodore Weathers and Terry McEachen • Rosanne and Dean Weiman • Kevin and Robin Werner • Margaret West • Charles White • Leslie Wiegand • Pamela Willis and Warren Shafter • Don Wilson • John* and Lenora Witt • Craig and Barbara Wolf • William F. and Norah D. Wolf • Karyn Womack • Kathy Woodworth and Allison Woodward • Clarence R. Woods • Rich Wooldes and Amy Hitchcock • Jon Wreschinsky • Bennett Wright • Lynn Yah • James and Suzy Yates • Cathy Young and Mary O’Tousa • Maria L. Zadorozny • Ellen and Jack Zyroff • Anonymous (43)∆

For our full list of donors, please visit www.TheOldGlobe.org/Donors.

*In memoriam

♥Globe Sustainers: donors who have pledged multiyear gifts
∆Supporters: donors who supported the Making Theatre Matter Campaign

This list is current as of December 13, 2021. We regret any omissions or errors. Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.

PATRON INFORMATION

TICKET SERVICES HOURS
Monday: Closed
Tuesday – Sunday: 12:00 noon – last curtain
PHONE  (619) 23-GL-OBE (234-5623)
FAX  (619) 231-6752
EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS
Monday – Friday: 9:00 a.m. – 5:00 p.m.
PHONE  (619) 231-1941

RESTROOMS
Restrooms are located in the lower lobby of the Old Globe Theatre, in the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

ASSISTED LISTENING SYSTEM
For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

SEATING OF LATECOMERS
Although we understand parking is often at a premium, latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN
Children under five years of age will not be admitted to performances. (Children age three and up are admitted to Dr. Seuss’s How the Grinch Stole Christmas!)

LOST AND FOUND
If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or our Public Safety team as soon as possible. If we are unable to locate your item, we will happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

LET’S ALL DO OUR PART!
We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment. As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.
BOLDFACE type denotes members of senior leadership team.