What We Talk About When We Talk About Anne Frank
Welcome to The Old Globe and this production of What We Talk About When We Talk About Anne Frank. 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.

First, of course, I’m grateful to Nathan Engleaber. He and I have a very special friendship and a very rare and meaningful professional relationship, and both continue to enrich my life. Our collaboration began a dozen years ago when I directed his stunning play The Twenty-Seventh Man at New York’s Public Theater. My son was born and I was appointed to this job during the rehearsal process; everyone who knows Nathan has stories of how proximity to him brings good luck. He’s a bright, warm light in the world.

He’s also a major talent and one of the leading American fiction writers of his generation. That Nathan has been chosen to deepen his relationship to the theatre with this big work about the state of our world, we live in a strange time, uncertain and unstable. Institutions often feel contingent on the whims of others? What do we do with our history of tragedy, and how can we learn to value the very powerful joy that’s at the heart of our faith when it’s so frequently challenged and buffeted?

Something Nathan manages to ask all of these questions even as he manages to tell a lot of jokes. That’s extraordinary play is a highlight in that body of work, and it means the world to me that it’s here. It almost didn’t make it. Originally scheduled to be directed at the Globe, meets the public. Sitting down to write about this play and why it’s in our season, I would like to note that range of other gratitudes.

As I near the 10-year anniversary of my tenure here, I’m grateful that a dozen times a year I’m afforded this space to communicate directly with The Old Globe’s audience about why we do the work we do. As I near the 10-year anniversary of my tenure here, I’ve come to feel that I’m in a genuine conversation with San Diego’s theatregoers as they respond to the work I’ve programmed, as well as to my own artistic output. Our audiences have learned my taste, and I theirs, and it’s fun to make discoveries together as we enjoy seasons of exciting and excellent theatre.

But this space is only one of a series of things for which I’m grateful as What We Talk About When We Talk About Anne Frank, the 12th production I’ve directed at the Globe, meets the public. Sitting down to write about this play and why it’s in our season, I would like to note that range of other gratitudes.

For the five breathtaking actors in this show, I’m grateful. To a design team of old friends and new collaborators, I’m grateful. It’s thrilling to be in the room with all of them.

Observant Jews offer a prayer the instant they open their eyes each morning. It expresses gratitude to God for, essentially, waking us up. For allowing us to be able to spend yet one more day on this glorious planet. Somehow Nathan manages to ask all of these questions even as he manages to tell a lot of jokes. That’s extraordinary play is a highlight in that body of work, and it means the world to me that it’s here.

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WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK

BY

NATHAN ENGLANDER

CAST
(in alphabetical order)

DEBBIE .................................................................................................................... Rebeca Creskoff*
MARK ........................................................................................................................... Greg Hildreth*
PHIL ............................................................................................................................ Joshua Malina*
TREVOR ....................................................................................................................... Nathan Salstone*
LAUREN ....................................................................................................................... Sophie von Haselberg*
UNDERSTUDIES ................................................................................................. for Trevor – Dylan August;
for Debbie, Lauren – Becca Lustgarten†; for Mark, Phil – John Tessmer

Production Stage Manager .................................................................................... Alyssa Escalante*

SETTING
South Florida, 2019.

There will be no intermission.

PRODUCTION STAFF

Assistant Director ................................................................................................... Yolanda Franklin
Assistant Scenic Design.......................................................................................... Eileen McCann
Assistant Costume Design...................................................................................... Katie Knox
Production Assistant .............................................................................................. Anna Klevit
Script Assistant ....................................................................................................... Stephanie Carrizales

What We Talk About When We Talk About Anne Frank is the 2020 winner of The Blanche and Irving
Laurie Theatre Visions Fund and is the recipient of an Edgerton Foundation New Play Award.

*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.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

September 11 – October 23, 2022
What made this story a good candidate to be adapted for the stage?

Honestly, I just saw it in my head—which doesn’t speak to the candidacy part of your question. Considering whether to invest years into transforming the story into a play is a whole separate matter. I always tell my grad students highfalutin things like, “A novel isn’t just a fat short story.” What I mean by that is things need to fit their forms. They need to earn the space they’re taking up. In this case, the ideas behind What We Talk About were still bouncing around my noggin long after the story came out. As I watched America change around me, as I watched it become ever harder for people of differing beliefs to communicate, to sit down at a table together (as they do in this play), I wanted to spend more time with those characters. I wanted to explore along with them the notions of trust that are at the heart of the story.

What keeps you coming back to writing for the theatre?

That’s easy! And it’s especially easy to answer during rehearsals (which is when we’re talking). I love this process so much. It is so, so communal. When I write fiction, I do the lighting and the sound, I build the sets, I am the parents and the children, the husbands and wives. And the notion of all these people traveling to San Diego to build this world together is deeply moving to me. And deeply inspiring. To see each of the actors take what’s on the page and slowly transform that into a person they inhabit, a new, living person, and then to see the relationships build up between them. To see how that all changes when they’re up on their feet in a mocked-up set, holding props, half-costumed—it really is just fascinating and exhilarating. There’s this endless amount of craft that goes into getting us to right now, where someone is maybe reading this in their seat and waiting for the curtain to go up, waiting to enter this world we can all, for a time, live inside.

Do you think about the audience when you are writing?

Of course, of course! I’m writing for the audience only. But it’s always hard to explain exactly what that feels like inside my head. I talked about universality before, and if you break that idea down, if you think about what it means in practice, it’s that every person, each unique individual, should be able to experience about what it means to be Jewish in America. Then there’s this—whatever the specifics are, the specifics of this time, when people asked what I did for a living, they were shooting this promotional video, and they had to do 50 takes to get me to look into the camera and say, “My name is Nathan Englander, and I am a playwright.” I couldn’t do it. It felt so strange. Also, after a decade, it’s nice to have a second play. There were 10 years between my first and second book, and for all that time, when people asked what I did for a living, I’d have to say, “I write book.” So by the time anyone reads this I’ll be able to say, “I write books and play...” Which will feel really nice. Also, coming to work in Balboa Park every day is truly special. This is a magical place for a theatre to land—which is what I assumed happened. That it dropped out of the sky one day just like James and the Giant Peach.

Would you talk a little bit about your short story for the stage and returning to The Old Globe?

It’s an absolute joy to be back at the Globe and working with Barry again, and to have this dreamy set of actors onboard. I’m literally floating around the theatre. As for being a playwright, the process is as intense as always. But identifying as the writer is noticeably easier this time. When I did my first play at the Public, they were shooting this promotional video, and they had to do 50 takes to get me to look into the camera and say, “My name is Nathan Englander, and I am a playwright.” I couldn’t do it. It felt so strange. Also, after a decade, it’s nice to have a second play. There were 10 years between my first and second book, and for all that time, when people asked what I did for a living, I’d have to say, “I write book.” So by the time anyone reads this I’ll be able to say, “I write books and play...” Which will feel really nice. Also, coming to work in Balboa Park every day is truly special. This is a magical place for a theatre to land—which is what I assumed happened. That it dropped out of the sky one day just like James and the Giant Peach.

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REBECCA CRESKOFF

GREG HILDRETH

JOSHUA MALINA

NATHAN SALSTONE
(Trevor) Broadway: Harry Potter and the Cursed Child (original Broadway cast). First national tour: Hadestown. Regional: world premiere of Knoxville (Asolo Rep, original cast album), Rags (Goodspeed), Hair (Weston Playhouse), Rock of Ages (Pittsburgh CLO), Spring Awakening (TUTS). Education: Carnegie Mellon University. @nathan_salstone on Instagram.

NATHAN ENGLANDER

LINDSAY JONES

RUSSELL H. CHAMPA

ALYSSA ESCALANTE
(Production Stage Manager) The Old Globe: debut. Regional: A Wicked Soul in Cherry Hill (Geffen Playhouse), Spamilton (Musical Theatre West), All’s Well That Ends Well (A Noise Within), The Bacchae (Guthrie), Lizavatra, The Bacchae, Haunted House Party, Mojada, A Medea in Los Angeles (Getty Villa), Hold These Truths (San Diego Repertory), Fireflies, M Butterfly, Photograph 51, Culture Clash (Still) in America (South Coast Repertory), A Streetcar Named Desire, Happy Days, RII (Boston Court Pasadena), Criers for Hire (East West Players). Touring: (Eliza Tour). Education: Occidental College.

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 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.

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Joseph Grey

This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.

This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.

The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.

This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

A young protagonist seeks reconciliation with her deported father. Another discovers his true identity as a confident young man in a coming-of-age drama. And the loss of a loved one shakes a close-knit community to its core as told through the eyes of a 14-year-old girl who is falling in love for the first time. These may sound like classic Shakespeare texts, or even the plot of the latest hit Broadway musical. But they are actually the stories being told by middle school students who spent this past summer devising an original musical theatre piece based on their own personal stories as part of a visual and performing arts camp at Wilson Middle School in the City Heights neighborhood.

In partnership with the VAPA Foundation and the San Diego Unified School District, The Old Globe provided students at this camp with an opportunity to explore theatre-making skills through musical theatre, improv, and technical theatre disciplines. The result was a student-created original musical theatre show called Fearless in which five teenagers discover that it is okay to face and accept your fears as you learn how to be your true self. As part of the four-week camp, students found themselves discovering how to write their own theatrical story with the help of a seasoned playwright; how to run lights and sound for their school theatre with professional guidance from one of the nation’s largest regional theatres; and how to collaborate and connect with others through improvisation techniques. Students devised the story and rehearsed and performed the show for their community. Meanwhile, the technical theatre students built props and scenery, designed costumes, and ran lights and sound for the performance.

This work was led by a team of Old Globe Teaching Artists, who are dedicated to community building and fostering creative exploration in young people. Playwright Gill Sotu facilitated student conversations and curated their writing to help develop a story based on a student-selected theme. When students weren’t writing and sharing their own stories, they were rehearsing musical theatre numbers to include in the show with co-directors Randall Eames and Valeria Vega. Designers Mayté Martinez and improv performer Veronica Burgess were also on hand to give students tools to increase confidence and spark imagination. These Teaching Artists exemplified our theatre’s belief that student-centered and student-led work is essential to building meaningful community.

This work matters because it gives young people the tools to tell their own stories with conviction and commitment. With access to professional artists through camps such as these, young people discover that creative expression and exploration are a means to building confidence, curiosity, collaboration, and community. The future of musical theatre is being sparked in a new generation as they learn that all stories, and especially theirs, matter.

(above) VAPA Camp students with Teaching Artists Valeria Vega and Veronica Burgess. Photos by Valeria Vega.
UPCOMING HOLIDAY HAPPENINGS

The 25th year!

Dr. Seuss’s
HOW THE GRINCH STOLE CHRISTMAS!

Spend the holidays in Who-ville with The Grinch, Max, and Cindy-Lou!

Book and lyrics by Timothy Mason
Music by Mel Marvin
Original production conceived and directed by Jack O’Brien
Additional lyrics by Theodor S. Geisel
Additional music by Albert Hague
Original choreography by John DeLuca

Dr. Seuss’s How the Grinch Stole Christmas! is a wonderful, whimsical musical based upon the classic Dr. Seuss book. Back for another incredible year, the family favorite features the songs “Santa for a Day,” “You’re a Mean One, Mr. Grinch,” and “Welcome, Christmas (Fah Who Doraze),” the delightful carol from the popular animated version of How the Grinch Stole Christmas! Celebrate the holidays as the Old Globe Theatre is once again transformed into the snow-covered Who-ville, right down to the last can of Who-hash.

November 9 – December 31, 2022

Tickets available online Wednesday, September 21 at 12:00 noon and in person and by phone on Friday, September 23 at 12:00 noon.

Learn more at www.TheOldGlobe.org

Back by popular demand!

Ebenezer Scroogees Big San Diego Christmas Show

The hilarious family-friendly twist on the Dickens Christmas classic returns!

By Gordon Greenberg and Steve Rosen
Based on A Christmas Carol by Charles Dickens

It’s back! San Diego has another show in its Christmas stocking with this fast, funny, and highly theatrical reimagining of one of the most beloved holiday stories ever told. All the traditional elements of Dickens’s A Christmas Carol are intact—including the iconic ghosts of Christmas Past, Present, and Future—but with a comic local twist. Audiences of all ages will cheer Ebenezer Scrooge’s rediscovery of the Christmas spirit in this riotous Dickens mash-up filled with music and laughter—all set in “wintery” San Diego.

November 18 – December 24, 2022

Tickets available on Friday, October 7 at 12:00 noon.

Learn more at www.TheOldGlobe.org

IN HONOR/IN MEMORIAM

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

Marguerite Jackson Dill, in memory of George Dill
Cindy and Larry Fields, in honor of Pam Wagner and Hans Tegebo
Hal and Pam Fuson, in honor of Randy Tidmore
Mary Fuson, in honor of Harold and Pam Fuson
Elaine Galinson, in blessed memory of Joseph and Beverly Glickman
Elaine Galinson and Herb Solomon, in memory of J. Stacy Sullivan
James and Gregory Garcia, in memory of George Kuby
Pat and Norm Gillespie, in appreciation for Darlene Davies, Joan Pollard, and Patricia Whalen
Suzi and Chuck Gold, in honor of Pam Farr
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Delores Grittani, in honor of Vicki Zeiger
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Regina Kurtz, in loving memory of Al Isenberg
Pamela Hamilton Lester, in memory of Jim Lester
Leanne Lynn, in memory of Dr. David Lynn
Christopher Menkov and Jennifer Fisher, in memory of Elizabeth Meyer
Ilene Mittman, in memory of Dr. Charles Mittman
The Prine family, remembering our brother Peter Foreman Prine
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Yes! I would like to make a tribute gift to the Annual Fund of: $

In honor/memory of ________________________________

Name ________________________________

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28 PERFORMANCES MAGAZINE

PERFORMANCES MAGAZINE 21
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performances.

ASSISTED LISTENING SYSTEM

Theatre.

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Tickets@TheOldGlobe.org

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Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.