

performances

MAGAZINE

THE  LD GLOBE

FEBRUARY – MARCH 2022



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.

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*In memoriam

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ASSOCIATE ARTISTS

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.

William Anton	Ralph Funicello	John McLain	David F. Segal
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Robert Foxworth	Katherine McGrath*	Richard Seer	

*In memoriam

FROM BARRY

Globe audiences who regularly see Shakespeare at this wonderful theatre are used to a certain quality this great writer routinely displays: prescience. Shakespeare makes us feel that he grasped certain contemporary ideas well before their most famous proponents first articulated them. Three centuries before Marx he writes about class conflict driving political change; four centuries before Freud he charts the psychological dynamics that inform human behavior. Perhaps prescience is a hallmark of all great playwrights of the past. We boggle at how they seemed able to foresee, ahead of everyone else, the way the seismic social forces operating in our world would play out over time.

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 ignited a movement that has called for and brought deep change and real reform. Childress's work charted this terrain seven decades earlier, but then the forces of opposition proved too formidable, as you can read about on other pages of this program. She is now at the vanguard of a major new flowering of Black American drama, and this could be called poetic justice, though its far-too-late arrival sounds a cautionary note.

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 finally hears what they were trying to tell us all along.

But I don't want to make *Trouble in Mind* sound like a piece of agitprop. It is so much more than that. Childress possessed real gifts for vivid theatrical storytelling, dialogue that zings, characters who are 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 unjustly 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.



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

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

TROUBLE IN MIND

BY

ALICE CHILDRESS

Lawrence E.
Moten III
SCENIC DESIGN

Nicole Jescinth
Smith
COSTUME DESIGN

Sherrice Mojgani
LIGHTING DESIGN

Luqman Brown
SOUND DESIGN

Kelly Gillespie, CSA
and Joseph Gery
CASTING

Chandra R.M.
Anthenill
PRODUCTION STAGE
MANAGER

DIRECTED BY

DELICIA TURNER SONNENBERG

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center

February 5 – March 13, 2022

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†

UNDERSTUDIESfor 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 Willetta 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 Devaux
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.

A QUIET REVOLUTION

Director Delicia Turner Sonnenberg reflects on her history with Alice Childress's work and bringing *Trouble in Mind* to the Globe.



Interview by Danielle Mages Amato

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 say 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.



Playwright Alice Childress.

ALICE CHILDRESS FINALLY GETS TO MAKE *TROUBLE* ON BROADWAY BY MAYA PHILLIPS

Willetta Mayer walks into the theatre already knowing how things will go. Smartly dressed, attractive and middle-aged (don't ask for a number, because "a woman that'll tell her age will tell anything"), she is a veteran actress who's played maids and mammies and knows how to cater to White directors and producers. You can call it "Uncle Tomming." Or you can call it plain common sense. Either way, it's a living.

Until enough is enough.

Alice Childress created Willetta Mayer, the protagonist of her 1955 play *Trouble in Mind*, to paint a realistic portrait of what it was to be Black in the theatre industry. Or to be more accurate: she wanted to portray what it is to be Black in theatre, because 66 years later, as the play opened on Broadway [in November 2021] in a Roundabout Theatre Company production, the words Childress wrote remain just as relevant.

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.

In the play, Willetta arrives for her part in *Chaos in Belleville* alongside a young Black actor named John; an older Black actor named Sheldon; a younger Black actress named Millie; and two White actors, Judy, a well-meaning yet naïve Yale graduate, and Bill, a neurotic character actor. The play within the play is about a Black man who dares to vote and is killed for it.

During rehearsals Willetta tries to give the newcomer John tips on how to survive as a Black actor in the business, but her own advice fails when the White director, Al Manners, pushes her to perpetuate stereotypes.

It's a familiar scenario, one Childress encountered herself as a young actress in the 1944 Broadway production of *Anna Lucasta*. She based Willetta on the character actress Georgia Burke, who appeared with her in that production. Like Willetta, 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 choked 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 Willetta.

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 unions 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 unrealistic.

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 Eulalie 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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(Photo) 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.

**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), *All's Well* (TFANA). Regional: ACT, Yale Rep, Guthrie, Shakespeare Theatre (DC), Hartford, Williamstown, Baltimore Center Stage, Portland Stage (ME), Portland Center Stage (OR), Huntington, McCarter, Two River, others. Film/television: *Thomas Crown Affair*, *Swan Song*, "Elementary," *Joshua*, *Emperor's Club*, *Sly Like a Fox*, *Best Thief in the World*, "Law & Order: SVU," "Criminal Intent," "Ed," "Max Bickford," "The Jury," "Wonderland."

**KEVIN ISOLA**

(Al Manners) The Old Globe: *The Glass Menagerie*. Broadway: *Brooklyn Boy*. Off Broadway: *Life Sucks* (Wheelhouse), *Our Lady of 121st Street* (Signature), *Almost, Maine* (Transport Group), *By the Way*, *Meet Vera Stark* (Second Stage), *Water Children* (Playwrights Horizons), *Twelfth Night*, *Venus*, *WASP and Other Plays* (NYSF/The Public Theater), *Everett Beekin* (Lincoln Center). Regional: *The Panties*, *The Partner and The Profit* (STC), *Disgraced* (Guthrie, McCarter), *Forum* (Two River), *Twelfth Night* (McCarter), *Accidental Death of an Anarchist* (STNJ), *Brooklyn Boy* (South Coast Rep), *The Rainmaker* (Center Stage), *Venus* (Yale Rep). Film: *Miles*, *The Grinch* (2020). Television: "The Equalizer," "Marvelous Mrs. Maisel," "Billions," "Bull," "The Blacklist," "Elementary."

**RAMONA KELLER**

(Willetta Mayer) The Old Globe: *Familiar*. Broadway: *Smokey 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 Rocks* (tour), *Thoroughly Modern 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**

(Millie Davis) (she/her) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *Romeo and Juliet*, *As You Like it*. Off Broadway: *Caps for Sale the Musical* (The New Vic), *Owen and Mzee* (Vital Theatre). Regional: *Julius Caesar* (The Gallery Players), *Four Little Girls: Birmingham 1963* (The Kennedy Center), *Richard III*, *Enchanted April*, *Pride@Prejudice* (The Theatre at Monmouth), *Cloud 9* (Studio Theatre). Education: M.F.A. in Acting from Globe/USD Shiley Program, B.F.A. in Musical Theatre. bibi-mama.com, @heybibimama on Instagram.

**JAKE MILLGARD**

(Eddie Fenton) The Old Globe: *The Underpants*, *Barefoot in the Park*, *A Midsummer Night's Dream*, *Benny and Joon*, *Guys and Dolls*, *Macbeth*, *Love's Labor's Lost*, *The Comedy of Errors*, *Measure for Measure*, *Arms and the Man*. Regional: *Fly* (La Jolla), *Dracula*, *A Christmas Carol* (Actors Theatre of Louisville), *Pride and Prejudice* (Cygnets), *A Christmas Story* (SDMT). Television/film: "Danger Force," "Grimm," "Packed," *The Basics of Love*. Education: M.F.A. from Globe/USD Shirley Graduate Theatre Program. JakeMillgard.com, @jakemillgard on Instagram and Twitter.

**VICTOR MORRIS**

(Sheldon Forrester) The Old Globe: *The Ruby in Us*. Regional: *1222 Oceanfront: A Black Family Christmas* (New Village Arts), *Trouble in Mind* (MOXIE), *His Girl Friday* (La Jolla Playhouse), *Storyville* (SD Rep), *Othello* (Artists Rep), *Twelfth Night* (Oregon Shakes), *Evita* (5th Avenue), *Bat Boy* (Portland Center Stage), *Sunday in the Park with George* (Seattle Rep), *Nana* in *Peter Pan* (Pioneer Theatre Company). Film/television: Stephen King's *Gray Matter*, Gus Van Sant's *Restless*, *Sleepless in Seattle*, *Surviving the Game*, "American Vandal," "Criminal Minds," "Grimm," "Leverage." Music: SD Opera Ensemble. Principal trumpet with

Westminster Orchestra. Proficiency: Dramatic tenor (Franco Corelli, Grace Bumbry, George Shirley), trumpet, tuba, soprano saxophone, Lakota flute.

**MIKE SEARS**

(Bill O'Wray) 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 Theater Center), *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, *Bonnie & Clyde* (LJP), *Parlour Song* (Backyard Renaissance; Critics Circle Award), *A Behanding in Spokane*, *Man from Nebraska* (Cygnets), *Tortilla Curtain* (SD Rep), *Mystery of Love and Sex*, *Birds of a Feather* (Diversionary), *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.

**MICHAEL ZACHARY TUNSTILL**

(John Nevins) *To Kill a Mockingbird*, *As You Like It* (Will Geer's Theatrum Botanicum), *Othello* (Ghost Players Theatre), *The Merchant of Venice* (Looseleaf Theatre), *A Midsummer Night's Dream* (Encore Productions), *Ma Rainey's Black Bottom* (NYU). Education: NYU Grad Acting (2019).

**MAGGIE WALTERS**

(Judy Sears) The Old Globe and University of San Diego Shiley Graduate Theatre Program: *Henry IV, Part I*. Broadway: Kristin Chenoweth's *My Love Letter to Broadway*. myShakespeare: *Helena* in *A Midsummer Night's Dream*. Juilliard: *Cinderella* in *Into the Woods*, *Bolingbroke* in *Richard II*, *Masha* in *Three Sisters*, *Rita Hayworth* in *Rita También Rita*. *Marina* in *Pericles*, *Queens Boulevard*, *Julius Caesar*, *Top Girls*, *Our Lady of 121st Street*, others. Honors: British American Drama Academy award. Education: B.F.A. in Theatre from The Juilliard School. maggiewalters.wixsite.com/maggiewalters.

ALICE CHILDRESS

(Playwright) (1916–1994) was an American playwright, novelist, and actress. Throughout her

career, she examined the true meaning of being Black, and especially of being Black and female, in America. Childress grew up in Harlem, where she acted with the American Negro Theatre in the 1940s. There she wrote, directed, and starred in her first play, *Florence* (1949), about a Black woman who, after meeting an insensitive White actress, comes to respect her daughter's attempts to pursue an acting career. *Trouble in Mind* (1955), *Wedding Band* (1966), *String* (1969), and *Wine in the Wilderness* (1969) all examine racial and social issues. Among Childress's plays with music are *Just a Little Simple* (1950), *Gold Through the Trees* (1952), *The African Garden* (1971), *Gullah* (1984; based on her 1977 play *Sea Island Song*), and *Moms* (1987). Childress also wrote children's literature. *A Hero Ain't Nothin' but a Sandwich* (1973; film 1978) is a novel for adolescents about a teenage drug addict. Similarly, the novel *Rainbow Jordan* (1981) concerns the struggles of poor Black urban youth. Also written for juveniles were the plays *When the Rattlesnake Sounds* (1975) and *Let's Hear It for the Queen* (1976). Her other novels include *A Short Walk* (1979), *Many Closets* (1987), and *Those Other People* (1989).

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, Cygnets Theatre, New Village Arts, more. Honors: Theatre 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), *Hype 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* (CalShakes), *A*

Human Being, of a Sort (Williamstown), *The Royale* (Capital Rep), *Behind the Sheet* (Ensemble Studio Theatre). Lecturer: Princeton University. Member: USA 829, Wingspace Theatrical Design. Education: B.F.A. from Ithaca College. Motendesigns.com.

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

(Lighting Design) The Old Globe: *What You Are, Skeleton Crew*. Regional: *The Heiress*, *Two Trains Running* (Arena Stage), *Spunk*, *Ain’t Misbehavin’*, *The Scottsboro Boys* (Signature Theatre), *A Few Good Men*, *Sweat* (Pittsburgh Public Theater), *Roz and Ray*, *Black Pearl Sings*, *Outside Mullingar* (San Diego Repertory Theatre), *Blue Door*, *Trouble in Mind*, *Mud Blue Sky* (MOXIE Theatre). Teaching: Assistant Professor at George Mason University. Education: B.A. in Theater Arts from UC Santa Cruz, M.F.A. in Lighting Design from UC San Diego. smojgani.com.

LUQMAN BROWN

(Sound Design) The Old Globe: *What You Are*. Off Broadway/New York: *Hot Wing King*, *Hurt Village* (Signature Theatre), *Revolving Cycles Truly and Steadily Roll’d* (The Duke), *Three Musketeers* (Classical Theatre of Harlem), *Peculiar Patriot* (National Black Theatre), *Adoration of the Old Woman* (INTAR Theatre), *Detroit ’67* (Julliard), *Cockfight* (Fordham University Theatre), *12 Angry Men* (Billie Holiday Theatre). Regional: *The Garden* (La Jolla Playhouse, Baltimore Center Stage), *Legacy Land* (KC Rep), *Everybody Black* (2019 Humana Fest), *Skeleton Crew* (TheatreSquared), *The Parchment Hour* (Guthrie Theater). Film: *The Forty-Year-Old Version*. Honors: 2017 and 2018 Audelco Awards. luqmanbrown.nyc.com.

KELLY GILLESPIE, CSA

(Casting) Manhattan Theatre Club: Casting Director; *Skeleton Crew*, *Prayer for the French*

Republic, *Ink*, *Choir Boy*, more. WP Theater: *Our Dear Dead Drug Lord*, *What We’re Up Against*, *Sundown Yellow Moon*, *Ironbound*. 13P: *Melancholy Play*, *A Map of Virtue*, *The Zero Hour*, *Monstrosity*. Foundry and Public Theater: *Good Person of Szechwan*. Ensemble Studio Theatre: *Photograph 51*. Actors Theatre of Louisville: *The Curious Incident of the Dog in the Night-Time*, *Angels in America*, *Residence*, *Seven Guitars*, *4000 Miles*, *Dot*, *The Roommate*, *Eat Your Heart Out*. Others: TACT and Keen Company. B.A. University of Michigan.

CHANDRA R.M. ANTENILL

(Production Stage Manager) The Old Globe: *Krapp’s Last Tape*, *What You Are*, *Tiny Beautiful Things*, *Globe for All* (2017–2021), *Dr. Seuss’s The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, *The Comedy of Errors*. Regional: *The Garden*, *POP Tour* (2020), *Junk: The Golden Age of Debt* (La Jolla Playhouse), *Fun Home*, *Beachtown*, *Roz and Ray*, *Into the Beautiful North*, *Outside Mullingar*, *The Oldest Boy*, *Oedipus El Rey*, *Honky* (San Diego Repertory Theatre), *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cygnet Theatre Company), *Pippin* (Diversionsary Theatre).

KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *Hair*, *Almost Famous*, *As You Like It*, *Ken Ludwig’s The Gods of Comedy*, *Familiar*, *Clint Black’s Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss’s How the Grinch Stole Christmas!* (as production assistant). Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionsary Theatre), *miXtape* (Lamb’s Players Theatre), *Irving Berlin’s White Christmas* (San Diego Musical Theatre).



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 *WASP and Other Plays*. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased 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 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.



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-826, IATSE.

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 Mojgani (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 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



The original cast of Bob Fosse's Dancin'.

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



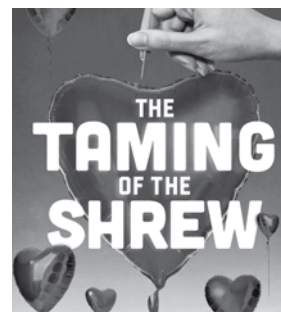
Playwright Melinda Lopez.

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



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

(from left) Kaila Mullady, Utkarsh Ambudkar, Anthony Veneziale, Ashley Pérez Flanagan, and Aneesa Folds with Kurt Crowley and Arthur Lewis in *Freestyle Love Supreme*. Photo by Joan Marcus.



Globe-commissioned world-premiere adaptation

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

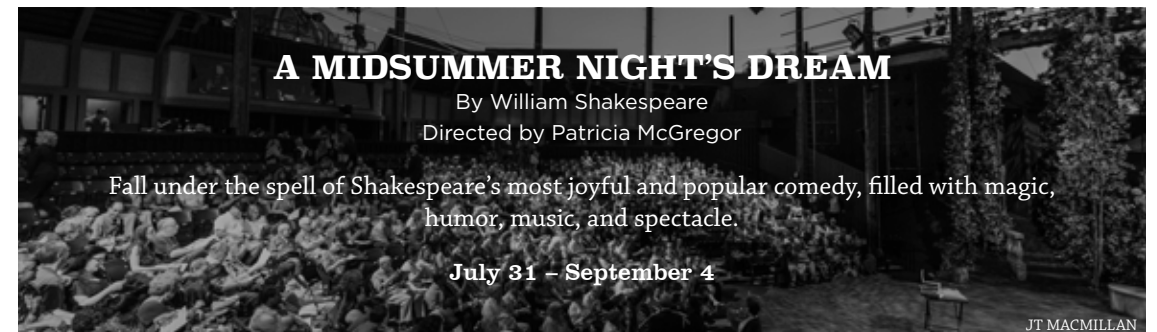


A MIDSUMMER NIGHT'S DREAM

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



JT MACMILLAN



World premiere

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



World premiere

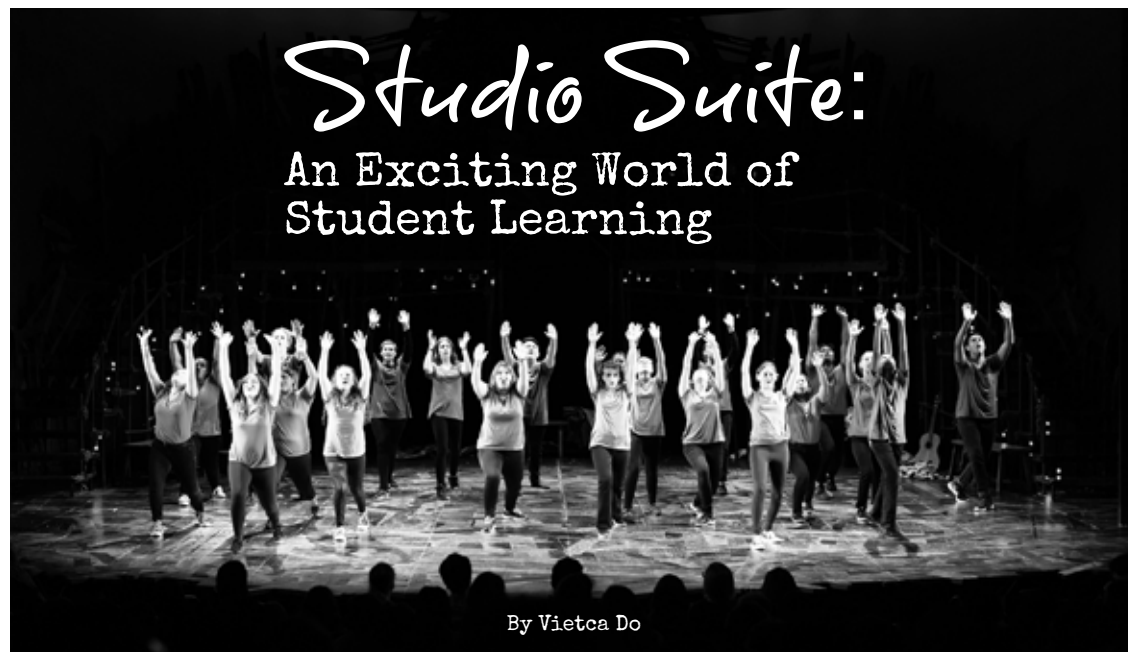
WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK

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! ■

2022 ARTS ENGAGEMENT EVENTS

Join The Old Globe's Arts Engagement Department for a 2022 lineup chock-full of exciting events and learning opportunities. These are just a few of the happenings in store for this year.

Visit www.TheOldGlobe.org/Arts-Engagement to learn about more events as they become available.

JANUARY 3 – MARCH 31

Pam Farr Summer Shakespeare Studio and Theatre Design Studio applications available



FEBRUARY

Creative Youth Studio workshop

February 1: AXIS:
Lunar New Year 2022

February 26: Globe Learning:
Audition Bootcamp: Callbacks and Sides

MARCH

March 20: AXIS: *Nowruz:
A Celebration of Persian Culture*

APRIL

April 16: AXIS:
*Happy Birthday,
Mr. Shakespeare!*



MAY

Creative Youth Studio workshop

May 21: Word Up!

JUNE

June 4: Globe Learning:
Clowning in the Classroom

June 19: AXIS/coLAB:
Juneteenth Celebration



JULY

July 16: AXIS: *Globe PRIDE*

Pam Farr Summer Shakespeare Studio and Theatre Design Studio

AUGUST

Creative Youth Studio workshop

August 26: Word Up!

SEPTEMBER

September 10: Globe Learning:
Standards-Based Theatre Lesson-Plan Design

September 17: AXIS: *Mexican Independence Day Celebration*

OCTOBER

October 29: AXIS/coLAB: *Día de Muertos/Day of the Dead Celebration*



DECEMBER

December 3: Globe Learning event

December 11:
AXIS: *Grinch Sensory-Friendly
AXIS Event*



NOVEMBER

Creative Youth Studio workshop
Globe for All Tour

Photos: Students in Pam Farr Summer Shakespeare Studio, 2019. *Happy Birthday, Mr. Shakespeare!* AXIS event, 2018. *Juneteenth Celebration* at the Fourth District Seniors Resource Center, 2019. *Día de Muertos/Day of the Dead Celebration* AXIS event, 2019. (from left) Sofia Jean Gomez, Eddie R. Brown III, Christopher Michael Rivera, Anne Son, and Miki Vale in the Globe for All Tour of *Shakespeare: Call and Response*, 2021. Photos by Rich Soublett II.

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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.

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*In memoriam

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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.

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We regret any omissions or errors.

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This list is current as of December 3, 2021.



Photos: (left) Free Student Matinee of *August Wilson's Jitney*, 2020; photo by Keely Tidrow. (right, top and bottom) Young San Diegans enjoy a student matinee of *The Importance of Being Earnest*, 2018; photos by Alex Grechman.

OUR THANKS

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

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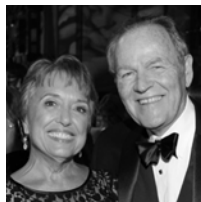
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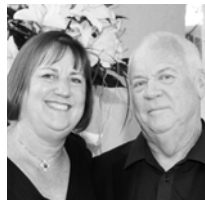
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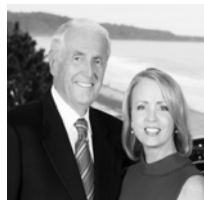
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Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.



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Monday: Closed
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PHONE (619) 23-GLOBE (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.

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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.

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