

# performances

MAGAZINE

THE  LD GLOBE

AUGUST - SEPTEMBER 2022





*Welcome to The Old Globe and this production of A Midsummer Night's Dream. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

## STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

### TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

### INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

### EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

### STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

### IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

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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](http://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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†Executive Committee member

\*Past Chair

\*In memoriam

RESIDENT ARTISTS

Patricia McGregor	David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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COMMISSIONED ARTISTS

Ngozi Anyanwu	Jessica Hilt	Johanna McKeon	Tori Sampson
Chad Beckim	Dea Hurston	Jonathon Mello	Delicia Turner Sonnenberg
Inda Craig-Galvan	Justin Levine	Tony Meneses	Miki Vale
Thelma Virata de Castro	Melinda Lopez	Liza Jessie Peterson	James Vásquez
Justin Emeka	Donja R. Love	Mansa Ra	Whitney White
Nathan Englander	Mona Mansour	Heather Raffo	Craig Wright
Fiasco Theatre	Laura Marks	Steve Rosen and	Karen Zacarias
José Cruz Gonzáles	Patricia McGregor	Gordon Greenberg	

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
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
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Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
Wayland Capwell*	Mark Harelik	Ellis Rabb*	Conrad Susa*
Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
George Deloy	Tom Lacy	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	*In memoriam

FROM BARRY

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

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

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

Globe audiences are fortunate that tonight this play is in the hands of a director who is an expert with it. Patricia McGregor, a Resident Artist here, has staged the play a number of times, most recently in our own Globe for All Tour around San Diego in 2018. That Patricia is taking on this greatest of Shakespeare's plays is a gift to us, but it's also bittersweet: this will be her final work as a resident of San Diego. Just weeks

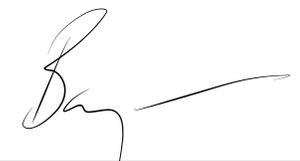
ago she was appointed Artistic Director of Manhattan's New York Theatre Workshop, one of the most important Off Broadway theatres and a nationally prominent home for excellent, field-changing work for the stage. We'll miss her a lot, but we know she'll do great things there that will enrich us all, and we are confident that our time collaborating together isn't over. Great things are ahead for this spectacular theatremaker, and we're thrilled for her.

Leaving San Diego with Patricia and their two magnificent children is her husband Freedom Bradley-Ballentine, the Globe's Associate Artistic Director and Director of Arts Engagement. Happily, Freedom has landed an amazing job too. He's been named Associate Artistic Director and Director of Artistic Programs at The Public Theater. It's a huge and exciting appointment that will place him at the very top leadership tier of that consequential institution.

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

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

Thanks for coming. Enjoy the show.



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

# A MIDSUMMER NIGHT'S DREAM

BY  
WILLIAM SHAKESPEARE

David Israel Reynoso  
SCENIC AND COSTUME DESIGN

Stephen Strawbridge  
LIGHTING DESIGN

Melanie Chen Cole  
SOUND DESIGN AND  
ADDITIONAL MUSIC

Miki Vale  
ORIGINAL MUSIC

Paloma McGregor  
CHOREOGRAPHY

Emmelyn Thayer  
VOCAL COACH

Alaine Alldaffer, CSA  
and Lisa Donadio  
CASTING

Chandra R.M. Anthenill  
PRODUCTION STAGE MANAGER

DIRECTED BY  
PATRICIA MCGREGOR

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

Lowell Davies Festival Theatre

July 31 – September 4, 2022

CAST  
(in alphabetical order)

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

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

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

*There will be no intermission.*

PRODUCTION STAFF

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

\*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.

Becca Lustgarten, Jeffrey Rashad, and Jude Tibeau appear in this production courtesy of Actors' Equity Association.

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



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

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

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

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

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

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

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

I think this pandemic has pushed people outside of their comfort zones—which means, in a funny way, it has pushed them into their own version of the woods outside Athens where the play takes place. So the question of what kind of transformations happen to us when we are in our woods—and who we are when we come out on the other side—is something that feels particularly relevant right now.

**When it came to design, what were the principles that guided your exploration?**

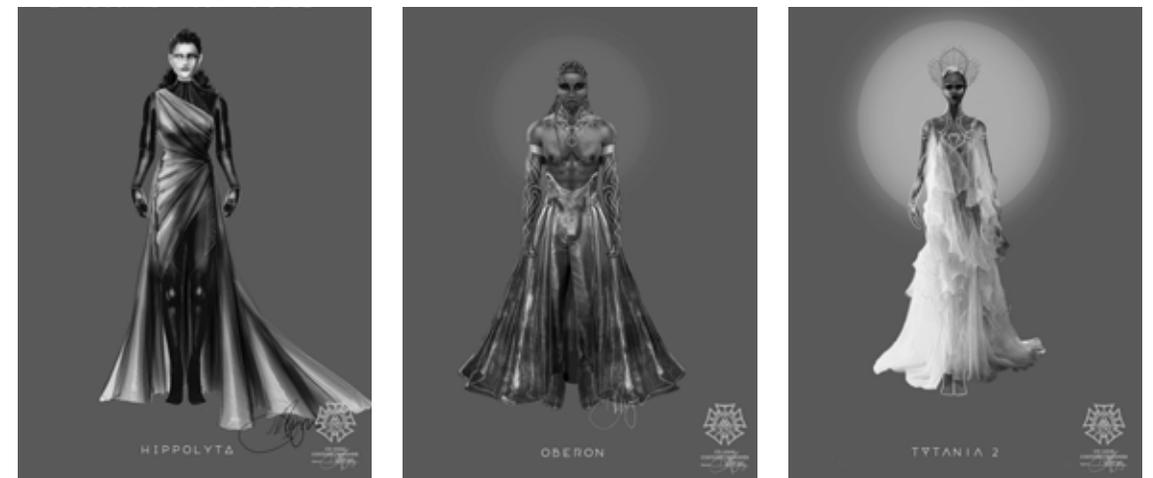
I was thinking about San Diego and our connection to Comic-Con, and how the world of superhero films feels both very modern but also timeless at the same time. Working with David Reynoso on costumes and scenic design, we tried to create a neoclassical framework for the opening scenes of the play—something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

**How would you describe the fairy world you envisioned?**

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

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

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



Costume renderings by David Israel Reynoso.

## WHAT IS AFROFUTURISM?

By Sonia Desai

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

PAST PRODUCTIONS OF  
**A Midsummer Night's Dream**

AT THE OLD GLOBE

*A Midsummer Night's Dream* is one of the most produced Shakespeare plays here at The Old Globe. Over the past nine decades, every director has brought a new and exciting vision to their production. Take a look at some of the fairies and lovers from our past productions.

**1937**  
 Directed by Luther M. Kennett Jr.



**1963**  
 Directed by  
 Ellis Rabb



**1971**  
 Directed by  
 Eric Christmas



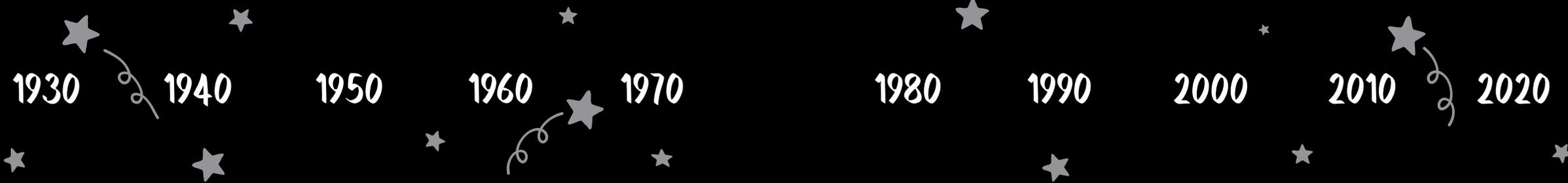
**1985**  
 Directed by  
 Jack O'Brien



**2001**  
 Directed by  
 Kyle Donnelly



**2013**  
 Directed by Ian Talbot



**1956**  
 Directed by  
 Peter Bucknell



**1978**  
 Directed by  
 Jack O'Brien



**2006**  
 Directed by  
 Darko Tresnjak



**2018**  
 Directed by  
 Patricia McGregor  
 for the Globe for  
 All Tour

Photos: Wendy Mackenzie, Vincent Romeo, Susan Becker, and Ronald Lane, 1956. Ed Flanders and Susan Willis, 1963; photo Harry Frazier. The Mechanicals, 1971. Deborah Taylor and Ellen Tobie, 1978; photo by Bill Reid. Jeffrey Combs, Kandis Chappell, and David Ogden Stiers, 1985; photo by J. P. Weiss. Orlando Pabotoy and Rosalie Tenseth, 2001; photo by Craig Schwartz. Michael Urie, Chip Brookes, and Jonathan Peck, 2006; photo by Craig Schwartz. Krystel Lucas and Miles Anderson, 2013; photo by Jim Cox. Kimberly Monks and Jake Millgard, 2018; photo by Ken Howard.

**KAREN ALDRIDGE**

(Titania) Broadway: original Mrs. Phelps in *Matilda The Musical*. International tours: *Le Costume* (2001–2002), *Battlefield* (2017–2018), both directed by Peter Brook. Chicago: extensive work at A Red Orchid Theatre (ensemble member), Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf Theatre, Writers Theatre, Next Theatre Company. Recurring television: Zelmara Roulette in season 4 of *Fargo* (FX), Regabhi in “Severance” (Apple TV), Adele Kipling in “The Get Down” produced and directed by Baz Luhrmann (Netflix) Dr. Kendra in “Chicago Fire” and “Chicago Med” (NBC), Dr. Ella Harris in Golden Globe-winning “Boss” (Starz). Film: *Mother’s Milk* directed by Miles Joris-Peyrafitte (upcoming).

**CELESTE ARIAS**

(Helena) The Old Globe: *Uncle Vanya*. Off -Broadway: Anatomy of a Suicide (Atlantic Theater Company), *Uncle Vanya* (Hunter Theater Project). Off Off Broadway: *Superstitions* (New Ohio), *The Three Seagulls* (HERE Arts). Regional: *The Fairytale Lives of Russian Girls* (Yale Rep). Film: *The Post*, *The Big Sick*, *Rebel in the Rye*, *Kate Can’t Swim*. Television: “Paper Girls” (Amazon), “NOS4A2” (AMC), “Evil,” “Bull,” “The Code,” “The Good Wife” (CBS). Education: B.F.A. from NYU, M.F.A. from Yale School of Drama.

**BRETT CASSIDY**

(Theseus, Mustardseed) The Old Globe: *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: second-year student; Falstaff and Peto in *Henry IV, Part I*, Shepherd in *Oedipus Tyrannus*. Washington DC area: Trunchbull in *Matilda The Musical* (NextStop Theatre Company), AP in *Columbinus* (First Stage; Helen Hayes Award nomination for Outstanding Supporting Actor in a Play), company member in *King Kirby* (Off the Quill). Television/film: Amazon Prime’s “Thespian” and FAMM’s *The Vanishing Trial*. Other work: teaching artist at Imagination Stage, contributing artist at Art Ability. Education: B.A. in Theatre from The George Washington University. [brettcassidyactor.com](http://brettcassidyactor.com).

**JACQUI DUPRÉ**

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

**SAVANNAH FAYE**

(Starveling) (she/her) The Old Globe/USD Shiley M.F.A. Program: second-year candidate; Hotspur in *Henry IV, Part I*, Caroline in *Detroit ’67*, Snug, Clutch in *A Midsummer Night’s Dream*. The Old Globe: Phillip, ensemble in *The Taming of the Shrew*. Education: B.F.A. from Abilene Christian University. @savvyochran on Instagram.

**KOMI M. GBEBLEWOU**

(Snout) (he/him/his) The Old Globe: Nathaniel, ensemble in *The Taming of the Shrew*, John Nevins understudy in *Trouble in Mind*, Actor 1 understudy in *Ebenezer Scrooge’s BIG San Diego Christmas Show*. The Old Globe/USD Shiley M.F.A. Program: *The Skin of Our Teeth*, *Henry IV, Part I*, *A Midsummer Night’s Dream*, *Detroit ’67*. Other: *70 Scenes of Halloween*, *Dog Sees God* (University of California, Berkeley), *SantaCon 2019* (PianoFight). Education: B.A. from University of California, Berkeley. @komige on Instagram; [komigbeblewou.com](http://komigbeblewou.com).

**PAUL JAMES**

(Oberon) Regional: *Really Really* (Signature Theatre), *Romeo and Juliet* (Syracuse Stage). Film/television: *Unlovable*, *Spinning into Butter*, *Bad Fan*, *The Architect*, *Cry\_Wolf*, “I Love That for You” (Showtime), “Soundtrack” (Hulu), “Nash Bridges” (USA), “The Hot Zone” (Nat Geo), “The Path” (Hulu), “The Last Ship” (TNT), “Greek” (ABC Family; NAACP Image Award nomination). Education: B.F.A. from Syracuse University.

**CAMILLA LEONARD**

(Hippolyta, Cobweb) The Old Globe: *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: first-year candidate; Lady Macbeth in *Macbeth*, Hotspur in *Henry IV, Part I*, Gladys in *The Skin of Our Teeth*. Regional: Melissa in *Princess Ida* (Lamplighters Music Theatre), Wendla in *Spring Awakening* (The Left-Hand Theatre Co.), Emma in *Stupid F\*\*king Bird* (UC Berkeley), *The Threepenny Opera* (West Edge Opera). Honors: Grace Sprague Pillsbury and Josephine Park Pillsbury Award. Education: B.A. from University of California, Berkeley. [camillaleonard.com](http://camillaleonard.com), @miss.camilla on Instagram.

**BECCA LUSTGARTEN**

(Quince) The Old Globe: Widow in *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: Lady Macbeth in *Macbeth* (Play On Shakespeare), Hostess, Blunt in *Henry IV, Part I*, Fortune Teller in *The Skin of Our Teeth*. Off Broadway: *American Drum Circle* (Primary Stages), *Animals* (Manhattan Rep), *Celebration* (UglyRhino/Brooklyn Lyceum). Regional: *One Man, Two Guvnors*, *Tartuffe* (Berkeley Repertory Theatre, South Coast Repertory), *Death of a Salesman* (South Coast Repertory), *Three Sisters*, *Small World* (Williamstown Theatre Festival), *Joseph and the Amazing Technicolor Dreamcoat* (Hangar Theatre). Film: *To Us*, *Mia’s Candy*, *Otumokpo*. Education: B.F.A. from Boston University. @beccalust on Instagram.

**JAKE MILLGARD**

(Bottom) The Old Globe: *Trouble in Mind*, *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* (Cygnet), *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](http://JakeMillgard.com), @jakemillgard on Instagram and Twitter.

**VICTOR MORRIS**

(Egeus) The Old Globe: *Trouble in Mind*, *Regular* (2022 Powers New Voices Festival), *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), *Peter Pan* (Pioneer Theatre). 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 Tubist with Westminster Orchestra. Proficiency: dramatic tenor (Franco Corelli, Grace Bumbry, George Shirley), trumpet, tuba, soprano saxophone, Lakota flute.

**CARTER PIGGEE**

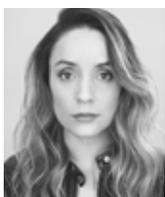
(Fairy) (he/him) The Old Globe: *The Taming of the Shrew*, readings of *Henry 6*, *Game Night*, *The Red and the Black*. Regional: *Abigail’s Party*, *Dry Powder* (Backyard Renaissance), *One in Two* (Diversionsary Theatre), *Miss Bennet: Christmas at Pemberley* (New Village Arts), *Ironbound* (MOXIE). Education: B.F.A. in Theatre Performance from San Diego State University (spring 2017), M.F.A. from The Old Globe and University of San Diego Shiley Graduate Theatre Program (upcoming). @cjcentric on Instagram.

**JEFFREY RASHAD**

(Demetrius) Off Broadway: *A Christmas Carol in Harlem* (Classical Theatre of Harlem). San Diego: *The Taming of the Shrew* (The Old Globe). Regional: *Choir Boy* (DCPA), *Treasure Island* (MSMT). Film: *First Date* (JazziDreamer Ent.), *Time to Leave* (Before the Crown Productions), *Generational Curses* (Fly in Rice Media/Black Hours). Education: B.F.A. in Musical Theatre from Howard University, Current: The Old Globe/USD Shiley M.F.A. Program candidate. [jrashadpugh@gmail.com](mailto:jrashadpugh@gmail.com), @jeffryjeff\_ on Instagram.


**CHRISTOPHER  
MICHAEL RIVERA**

(Puck) Theatre: *Henry IV, Parts I and II, Romeo and Juliet, The Merchant of Venice, The Winter's Tale* (Shakespeare Center of L.A.), *Macbeth, Much Ado, Don Quixote, Coriolanus, Midsummer* (Oregon Shakespeare Festival), *A Very Old Man with Enormous Wings* (CTG), *Othello* (Hartford Stage Company), *Up Against the Wind, The Loyal Opposition, Glow* (New York Theatre Workshop), *Romeo and Juliet, Much Ado* (The Pearl Theatre), *Blind Mouth Singing* (Eugene O'Neill Theater), *Romeo and Juliet* (McCarter Theatre Center).


**JAMIE ANN ROMERO**

(Hermia) (she/hers) First national tour: *The Play That Goes Wrong*. Off Broadway: *Dracula* (Classic Stage Company), *Mary Page Marlowe* (Second Stage Theater). Select regional: *Vanya and Sonia and Masha and Spike* (Paper Mill Playhouse), world premiere of *The Legend of Georgia McBride*, others (Denver Center Theatre Company), U.S. premiere of *Shakespeare in Love*, others (Oregon Shakespeare Festival), Utah Shakespeare Festival, Colorado Shakespeare Festivals. International: Maxim Gorky Theater in Vladivostok, Russia. Television: "The Punisher," "New Amsterdam," "House of Cards." Film: *Viper Club, Sunday 1287*. @annjamie on Instagram.


**BERNADETTE SEFIC**

(Lysander) (they/them) The Old Globe: *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: *Henry IV, Part I, The Skin of Our Teeth, Macbeth*. Regional: *Bite Size* (Denver Center), *Everybody* (Catamounts), *Twelfth Night, Measure for Measure, Passion Play* (Theatreworks), *Elizabeth I: In Her Own Words* (Goddess Here Productions), *Tempest, Midsummer Night's Dream, Romeo and Juliet, Twelfth Night, Much Ado About Nothing, Hamlet, King Richard II, Double Indemnity, Othello, The Two Gentlemen of Verona*. Over 200 productions on and Off Broadway, regionally, and at most major U.S. opera houses. International: Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, Wrocław. Awards/nominations: American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Critics Circle, Drama Desk, Helen Hayes, Hewes Design, Lucille Lortel. Other: Chair of the Lighting Program at David Geffen School of Drama at Yale.

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


**JUDE TIBEAU**

(Snug, Fairy) Off Broadway: *Dead Dog Park* (59E59). Regional: *The Taming of the Shrew* (The Old Globe), *Brother Toad* (KC Rep), *Road Weeps...* (Perseverance), *Ruined* (Arena Stage), *Twelfth Night* (Shakespeare Theatre). Television: "Elementary," "Happy!" Education: B.F.A. in Musical Theatre from Howard University. @mrbeau24 on Instagram.


**MIKI VALE**

(DJ, Original Music) The Old Globe/Globe for All: *Measure for Measure, A Midsummer Night's Dream, Shakespeare: Call and Response*. Regional: *In Lieu of FLWRZ* (SoulKiss Theater), mikivalethemc.com, @mikivalethemc on Instagram.


**NATHAN VANATTA**

(Flute) (he/him/his) The Old Globe: *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: *The Skin of Our Teeth, Henry IV, Part I, A Midsummer Night's Dream, Oedipus Tyrannus*. Other: *Angels in America, The Man Who Shot Liberty Valance, 1984, Restoration Comedy* (Western Michigan University). @vanattanathan on Instagram.


**MAGGIE WALTERS**

(Moth, First Fairy) The Old Globe: *The Taming of the Shrew, Trouble in Mind*. 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.

**PATRICIA MCGREGOR**

(Director) (she/her/hers) Artistic Director of New York Theatre Workshop. The Old Globe: Resident Artist; *Shakespeare: Call and Response, Krapp's Last Tape, What You Are, A Midsummer Night's Dream, Measure for Measure*. Selected directing: *Lights Out: Nat "King" Cole* (Geffen Playhouse, People's Light), *Last of the Love Letters* (Atlantic), *Skeleton Crew* (Geffen Playhouse), *Good Grief* (Center Theatre Group), *Hamlet* (Public Theater), *Place* (BAM, LA Phil), *The Parchman Hour* (Guthrie), *Ugly Lies the Bone* (Roundabout), *A Raisin in the Sun, The Winter's Tale, Spunk* (California Shakespeare Theater), *Hurt Village* (Signature). Broadway: *24 Hour Plays*. Tour consultant: J. Cole, Raphael Saadiq, Adam Driver's Arts in the Armed Forces. Education: M.F.A. from Yale School of Drama (Paul and Daisy Soros Fellow, Artistic Director of Yale Cabaret).

**DAVID ISRAEL REYNOSO**

(Scenic and Costume Design) The Old Globe: *El Borracho, Scrooge, Hair, As You Like It, The Tempest, The Wanderers, Red Velvet, The Blameless, Tokyo Fish Story, Constellations, Twelfth Night, Arms and the Man, Water by the Spoonful, Time and the Conways, Double Indemnity, Be a Good Little Widow*. Theatre: *Optika Piñata, Portaleza, Las Quinceañeras, Waking La Llorona* (as creator/director, Optika Moderna/La Jolla Playhouse), *Sleep No More* (Punchdrunk), ACT, ART, Arena, Finnish Ballet, Portland Center Stage, WP, Seattle Rep, others. Further work: *Teatro Piñata* (New Children's Museum), *Hostile Terrain 94, PostSecret, Living with Animals* (Museum of Us). Obie Award, Creative Catalyst Grant. davidreynoso.com, @designreynoso on Instagram.

**STEPHEN STRAWBRIDGE**

(Lighting Design) The Old Globe: *The Taming of the Shrew, Romeo and Juliet, As You Like It, Much Ado About Nothing, Hamlet, King Richard II, Double Indemnity, Othello, The Two Gentlemen of Verona*. Over 200 productions on and Off Broadway, regionally, and at most major U.S. opera houses. International: Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, Wrocław. Awards/nominations: American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Critics Circle, Drama Desk, Helen Hayes, Hewes Design, Lucille Lortel. Other: Chair of the Lighting Program at David Geffen School of Drama at Yale.

**MELANIE CHEN COLE**

(Sound Design and Additional Music) (she/her) The Old Globe: *Noura, Tiny Beautiful Things, The Imaginary Invalid*. The Old Globe/USD Shiley M.F.A. Program: *Henry IV, Part I, Detroit '67, Oedipus Tyrannus, A Midsummer Night's Dream, The Promise, The Visit, Twelfth Night, Stupid F\*\*king Bird, Our Town, Cloud 9, Three Sisters, Romeo and Juliet, The Two Gentlemen of Verona, Pericles*. Regional: Alabama Shakespeare Festival, Alley Theatre, Cincinnati Playhouse in the Park, Dallas Theater Center, Geffen Playhouse, Goodman Theatre, Huntington, Indiana Rep, La Jolla Playhouse, PlayMakers Rep, South Coast Rep, Utah Shakespeare Festival. Education: M.F.A. in Theatre and Dance from UC San Diego. melaniesound.com, @melaniechencole.

**PALOMA MCGREGOR**

(Choreography) (she/her/hers) Off Broadway: *Shakespeare: Call and Response, Hamlet* (The Public's Mobile Unit) *brownsville song (b-side for tray)* (LCT3). Regional: world premiere of *Jazz*, world premiere of *Marley, Pride and Prejudice, A Civil War Christmas* (Center Stage), world premiere of *The House That Will Not Stand* (Yale Rep, Berkeley Rep), world premiere of *Blood Dazzler* (Harlem Stage), world premiere of *Building a Better Fishtrap* (BAAD! Bronx Academy of Arts and Dance). Awards: New York Dance and Performance Bessie Award, Soros Arts Fellowship, Dance/USA Fellowship to Artists, Urban Bush Women Choreographic Center Initiative Fellowship.

**EMMELYN THAYER**

(Vocal Coach) The Old Globe: *Dial M for Murder*. Regional: *Noises Off, Sweeney Todd, Man from Nebraska, Private Lives, History Boys* (Cygnet Theatre), *Good People* (Carlsbad Playreaders), *Frozen* (ion theatre company). USD Department of Theatre: *Rosencrantz and Guildenstern Are Dead, Mrs. Bob Cratchit's Wild Christmas Binge, The Mail Order Bride, Arcadia*. The Old Globe and University of San Diego Shiley Graduate Theatre Program: Voice and Speech faculty; *Cloud 9, Rites of Passage, Zevon*. Workshops: UC San Diego Extension, San Diego Mesa College, The Bishop's School, San Diego Junior Theatre, San Dieguito Academy. Honors: Horrigan Award, Craig Noel M.F.A. Fellowship. emmelynthayer.com.

**ALAINE ALLDAFFER, CSA**

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

**CHANDRA R.M. ANTHENILL**

(Production Stage Manager) (she/her/hers) The Old Globe: *Trouble in Mind*, *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*, 2020 POP Tour, *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 Rep), *Mud Row*, *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cynet), *Pippin* (Diversionary).

**AVERY JAMES EVANS**

(Assistant Stage Manager) (he/him) Education: M.F.A. in Stage Management from UC Irvine. Recent credits: *A Grand Night for Singing* (Musical Theatre West), *The Folks at Home* (Baltimore Center Stage), West Coast premiere of *Rebecca Oaxaca Lays Down a Bunt* (UCI). Mission: making change ethically in the industry, focusing on representation, equity, youth and community outreach.

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural

production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves

as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's 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**

Alaine Alldaffer, CSA  
Lisa Donadio



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.

**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.

**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.

David Israel Reynoso  
(Scenic and Costume Design)  
davidreynoso.com, @designreynoso

Stephen Strawbridge (Lighting Design)

Melanie Chen Cole  
(Sound Design and Additional Music)  
melaniesound.com, @melaniechencole

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.

**PATRON INFORMATION**

For more information about ticket policies and patron services, please visit  
[www.TheOldGlobe.org](http://www.TheOldGlobe.org).

# A PLACE TO BELONG



By **Fredome Bradley-Ballentine**

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

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

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

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

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

We revived Community Voices, our playwriting class that offers novice writers a chance to tell stories of their communities and families. We refocused our Summer Shakespeare Studio (thank you, Pam

Farr). I knew we would offer free programs on Copley Plaza when our doors were closed so people wouldn’t need to buy a ticket to recreate themselves in the arts, and that we would offer Behind the Curtain so veterans and others could learn how to make theatre. I didn’t know that we would build the largest and most comprehensive program for people who were justice-involved, incarcerated, or reentering society; Reflecting Shakespeare transformed the way people interacted with the arts, and illustrated theatre as a public good, unlike any program we created.

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

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

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



# SUMMER AT THE GLOBE



## DIAL M FOR MURDER

By Frederick Knott  
Adapted by Jeffrey Hatcher  
Directed by Stafford Arima

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

Now through August 28

## COME FALL IN LOVE

THE DDLJ MUSICAL

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



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

September 1 – October 16



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

By Nathan Englander  
Directed by Barry Edelstein

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

September 11 – October 23

Learn more at [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

# UPCOMING ARTS ENGAGEMENT EVENTS

FOR FAMILIES

## Word Up!: Connection

Saturday, August 27  
4:00 p.m. to 6:00 p.m.

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



All AXIS events are free and outdoors on our Copley Plaza. For more information, go to [www.TheOldGlobe.org/AXIS](http://www.TheOldGlobe.org/AXIS).

## AXIS: Mexican Independence Day Celebration

Saturday, September 17  
11:00 a.m. to 1:30 p.m.

FOR HIGH SCHOOLERS AND RECENT GRADUATES



## Creative Youth Studio: Playback Theatre with Erika Malone and Catherine Hanna Schrock

Saturday, August 6

10:30 a.m. to 12:00 noon in Hattox Hall  
Learn a rare style of improv designed to promote community connection and discovery. Together we will share stories from our lives and play them back for each other through improvisational forms. You will have the chance to be both storyteller and actor!

To register for \$25 and for more information, go to [www.TheOldGlobe.org/StudioYouthPrograms](http://www.TheOldGlobe.org/StudioYouthPrograms).

FOR EDUCATORS

## Globe Learning: Theatre Lesson Plan Design with Marjorie Treger, VAPA Theatre Resource Teacher, SDUSD

Saturday, September 10

10:00 a.m. to 12:00 noon in Hattox Hall  
Sign up for an interactive tutorial on lesson plan design that highlights the essentials for building more authentic, relevant, and engaging activities to align with California Arts Standards. Suitable for all levels of learners, novice to experienced.



To register for \$25 and for more information, go to [www.TheOldGlobe.org/GlobeLearning](http://www.TheOldGlobe.org/GlobeLearning).

Dates and details subject to change.

LEAD PRODUCTION SPONSOR



DARLENE MARCOS SHILEY  
In memory of Donald Shiley

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VICKI AND CARL ZEIGER

THE JEANNIE POLINSKY RIVKIN ARTISTIC FUND



REMEMBERING  
DARLENE GOULD DAVIES

1939-2022



EDUARDO CONTRERAS/THE SAN DIEGO UNION-TRIBUNE

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

"My heart is ever at your service."

—Timon of Athens



The Old Globe is deeply grateful to the many patrons who have made plans to leave a legacy to the theatre they cherish. These gifts ensure that The Old Globe will continue to flourish in the years ahead. Thank you.

Bobbie Ball  
Sandra D. Barstow  
Jan Bart  
Barbara Beaumont  
Nancine Belfiore  
Alan Benaroya  
The Binford Family  
Barbara Bolt  
Richard J. Bonacci  
Nancy Brock  
Robert and Pamela Brooks  
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Doris and Wayne Christopher  
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Joseph Cohen and Martha Farish  
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Ann Davies  
Darlene Gould Davies\*  
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Douglas Druley and Judee Sedler  
Bernard J. Eggertsen  
and Florence Nemkov\*  
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Marcy Goldstone  
Jim and Linda Good

Cherie Halladay Tirschwell  
Bernard\* and June Harland  
Ellie Lynch and Patrick Harrison  
David and Debbie Hawkins  
Liz and Gary Helming  
In memory of Mack Lewis  
Char Hersh  
Jill Denison Holmes  
Jeff and Thao Hughes  
Craig and Mary Hunter  
Sonia and Andy\* Israel  
Janis N. Jones  
David K. Jordan  
Robert Kilian and Kathleen M. Slayton\*  
Marilyn Rogers Kneeland\*  
Bill and Linda Kolb  
Regina Kurtz,  
in loving memory of Al Isenberg  
James and Janice LaGrone  
Jean\* and David Laing  
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Pamela Hamilton Lester  
in memory of Jim Lester  
Heather Manion  
Cynthia McIntyre  
Thomas and Randi McKenzie  
Judith Menzel  
Chris and Jill Metcalf  
Paul I. and Margaret W. Meyer  
Paul Miller and Julie Greb  
Chuck and Angela Mol  
Laurie D. Munday  
Michael G. Murphy  
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Gale and James Petrie  
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We regret any omissions or errors.

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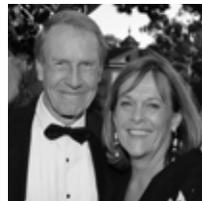
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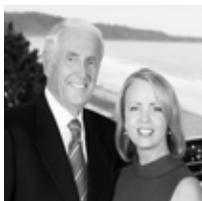
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