

performances

THE  LD GLOBE

APRIL 2019





MIKE HAUSBERG

Welcome to The Old Globe and this production of They Promised Her the Moon. 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.

OUR THANKS

PRODUCTION SPONSORS



ANN DAVIES

Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work on children's charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation and is a former board president of the San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored many productions, including *Twelfth Night*, *Love's Labor's Lost*, *Guys and Dolls*, and *Much Ado About Nothing*.

GLOBE GUILDERS

Founded by Craig Noel and Irma Macpherson in 1955 as a volunteer auxiliary, Globe Guilders has been an essential part of the Globe family for over 60 years. The organization has more than 200 members, and together they volunteer thousands of hours each year in areas throughout the theatre. Their contributions range from serving as Globe ambassadors in the community, to welcoming cast, crew, and staff with brunch at the first rehearsal for each production, to "adopting" each of the students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Guilders coordinate and run activities on our Copley Plaza during December Nights, and many of them can also be found volunteering in the Globe's administrative offices, costume shop, and Technical Center. Each year, their largest annual fundraiser is a beautiful fashion show, presented with Neiman Marcus, that raises over \$100,000 to support the Globe's artistic and arts engagement programs. The Guilders are always happy to welcome new members; you can find more information at www.GlobeGuilders.org.



ELAINE LIPINSKY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine Lipinsky was a stalwart supporter of The Old Globe, regularly attending performances and sponsoring plays and musicals. The Lipinsky family's tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents' love of the Globe and its service to the community, and she carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters, Kamaya Jane and Diane Zeps—a third generation of the Lipinsky family helping make theatre accessible and meaningful for all of San Diego. (Photos: Kamaya Jane and George Takei. Hal Linden and Diane Zeps. Photos by Douglas Gates.)

VIASAT

Viasat, a leading global broadband services and technology company headquartered in Carlsbad, is proud to give back to its local community. As one of the largest technology employers in North County San Diego, Viasat takes pride in supporting STEAM (science, technology, engineering, arts, and math) initiatives and uses its core competency as a technology company to inspire and instill a sense of excitement about the opportunities that exist in STEAM career paths. Recognizing the importance of the arts within STEAM education, Viasat participates in multiple programs that promote blended skillsets to help drive today's youth toward STEAM opportunities. Viasat has been one of the Globe's leading corporate donors since becoming a Production Sponsor in 2015, supporting *October Sky*, *The Old Man and The Old Moon*, *The Heart of Rock & Roll*, and *Clint Black's Looking for Christmas*.



EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

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Donald* and Darlene Shiley

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*In memoriam

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.

PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

The Old Globe is funded by the **County of San Diego**.

Special thanks to the **County of San Diego Board of Supervisors**.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you.
If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

For national, state, and county:

www.usa.gov/elected-officials

For San Diego:

www.sandiego.gov/city-hall

For County of San Diego:

www.sandiegocounty.gov/content/sdc/general/bos.html

THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

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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.

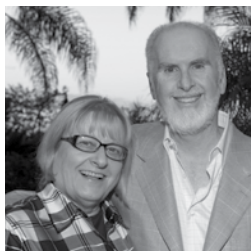
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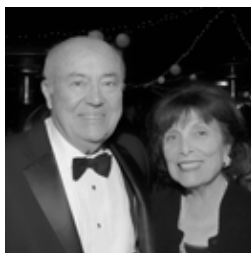
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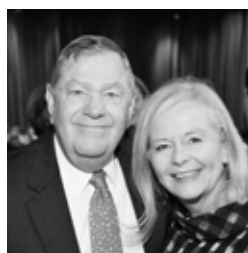
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†Charter Sponsor since 1995

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Save the Date for the Year's Best Party

THE 2019 GLOBE GALA September 21, 2019



Drinks, dinner,
and dancing
under the stars
on The Old Globe's
Copley Plaza.



Thanks to the lead underwriters of last year's celebration!

Audrey S. Geisel*
The Dr. Seuss Fund at the San Diego Foundation

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*In memoriam

Underwriting opportunities for 2019 are available.
Contact Eileen Prisby at (619) 684-4146 or
epрисby@TheOldGlobe.org.

Photos by Melissa Jacobs.

OUR THANKS

THE PLAY



Welcome to The Old Globe!

Theatre can do many things: entertain, educate, enrich, transform, connect. Sometimes, one show can do all of these things and more. *They Promised Her the Moon* is one of those shows. After experiencing Jerrie Cobb’s story together, we will all leave knowing more about a seldom-

told part of American history and the forces that can stop people from reaching their potential—a theme that is still so relevant today. I hope you enjoy the powerful performances and fascinating story of an incredible American life.

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships with our neighbors. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations and veterans, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter for more people. I’d love to hear your comments about this show and about all that we do at the Globe. Please email me at nclay@TheOldGlobe.org and let me know what you think.

Thank you for coming out to The Old Globe—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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*In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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FROM BARRY

I was four years old when Neil Armstrong took his giant leap for mankind. My older brother David, whom I revered then and still do, was 11, and deep, deep into NASA geekdom. Our house was full of his scale models of the Saturn V and the Lunar Excursion Module, and on his bookshelves were volume after volume explaining the wonders of our space program. Those were some of the first books I remember reading. Tranquility Base and Buzz Aldrin and Mission Control and John Glenn were names and places as talismanic in my boyhood fantasies as Elsinore Castle and Prospero and Lear and his blasted heath are in my imaginative life today.

Those books, I now know, told a selective version of NASA and its activities, narrow in scope and not quite the whole truth. There were—if I may borrow a phrase—hidden figures who did not appear in the official history of America’s quest for space and whose stories are only today beginning to be told. Jerrie Cobb’s is one of those stories, and it’s a special thrill for me to be part of bringing it to life as the Globe produces the West Coast premiere of Laurel Ollstein’s remarkable play *They Promised Her the Moon*.

Alongside the famous Mercury 7 astronauts, there were other Americans in training to venture into the cosmos, 13 of whom were women. Jerrie Cobb was the best in her class, and were it not for institutional sexism and systemic gender bias, Neil Armstrong’s small step might well have been repeated, if not actually taken, by her. Laurel does Cobb, and indeed history itself, a great service by bringing Cobb out of the margins and placing her center stage.

But that’s the least of Laurel’s achievements. In chronicling the life of this unjustly forgotten American, Laurel breathes energetic new life into the genre of the biographical play. Writing with cinematic sweep and flair, she carries us back and forth across time, and into her hero’s head and then out again. As we watch this vivid play, we come to experience the same thrill of flight that Cobb discovered, and to understand her limitless ambitions as well as the formidable forces that aligned to flout them. The stage becomes Cobb’s unconscious as well as a kind of courtroom in which social injustices that governed American life in the 1960s (and that persist, alas, with remarkable endurance even today) are put robustly on trial.

The result is an evening of theatre that I find particularly exciting. It entertains us while it educates us; it asks us to consider a profound flaw in the way our beloved country once conducted its business even as it reminds us how much progress remains ahead. I’m glad to set this story alongside the deserved celebrations of Apollo 11’s 50th anniversary. Perhaps Cobb’s marginalization can bring a helpful context to those celebrations and inspire other intrepid biographers and artists to remind us of other lives whose stories we’ve overlooked.

I’m grateful to Laurel for entrusting her wonderful play to us and for allowing us to read it in our Powers New Voices Festival last year. That trajectory—from the desks of the Globe’s artistic department to the public platform of our new play festival to our mainstage—demonstrates the growing robustness of new play development at the Globe. After the show closes in the Sheryl and Harvey White Theatre, it will go on tour around San Diego County as part of our extraordinary Globe for All program. The theatre’s power to enlighten and inspire will impact audiences who do not enjoy the regular access to theatre that those of you reading this program tonight might take for granted. Jerrie Cobb’s optimism and hope will align with our own determination to make theatre matter to more people.

Finally, it’s my great honor to welcome back to the Globe the superb director Giovanna Sardelli. Her great skill and graciousness have been a pleasure to watch in action. The artists she has invited to join her in this work both onstage and off are in top form. Together they’ve made a production of which all of us at the Globe are very proud. It’s a joy to share it with you.

Thanks for coming. Enjoy the show.

Barry

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
MANAGING DIRECTOR

PRESENTS

THEY PROMISED HER THE MOON

BY
LAUREL OLLSTEIN

Jo Winiarski
SCENIC DESIGN

Denitsa Bliznakova
COSTUME DESIGN

Cat Tate Starmer
LIGHTING DESIGN

Jane Shaw
SOUND DESIGN

David Huber
DIALECT AND VOCAL COACH

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY
GIOVANNA SARDELLI

They Promised Her the Moon was developed and produced by Miranda Theatre Company in 2017.

They Promised Her the Moon was developed at TheatreWorks Silicon Valley as part of their New Works Festival.

They Promised Her the Moon is a recipient of a 2018 Social Impact Theatre Grant from
The Sheri and Les Biller Family Foundation.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

April 6 – May 12, 2019

CAST (in alphabetical order)

DR. RANDY LOVELACE AND OTHERS Matthew Boston
JACKIE COCHRAN Mary Beth Fisher
JERRIE COBB Morgan Hallett
HELENA COBB AND OTHERS Lanna Joffrey
HARVEY COBB AND OTHERS Michael Pemberton
JACK FORD AND OTHERS Peter Rini

UNDERSTUDIESfor Harvey Cobb and
Others – Carlos Angel Barajas'; for Jackie Cochran – Yadira Correa'; for Jack Ford and Others –
Jersten Seraile'; for Jerrie Cobb – Morgan Taylor'; for Helena Cobb and Others – Wenona Truong';
for Dr. Randy Lovelace and Others – Eric Weiman'

Production Stage Manager Jess Slocum

SETTING
The play begins February 14, 1960.
Albuquerque, New Mexico.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Kimberly Strassburger
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Fight Consultant Jake Millgard
Production Assistant Amy Funder
Stage Management Intern Kate D'Arcy

The Actors and Stage Manager employed in this production are members 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.

SPACE
and
TIME

Playwright Laurel Ollstein and director Giovanna Sardelli on bringing history to life with *They Promised Her the Moon*.

Interview by Danielle Mages Amato



Laurel Ollstein

Laurel, what was the genesis of this piece?

Laurel Ollstein: It was when I heard that NASA was canceling their space shuttle program. And I thought, “What would it be like to give up everything to be an astronaut and then have the program canceled?” I started writing a short story about a woman astronaut at that point in her life. I didn’t know enough about female astronauts, so I googled it, totally expecting to have Sally Ride’s name pop up. But Jerrie Cobb’s name came up instead. I thought, “Who is she? Never heard of her!” It was like I went down a rabbit hole. I started reading about her, and I couldn’t believe I didn’t know the story. Couldn’t believe I’d never heard of the Mercury 13. And no one I knew had heard of them. So I felt like the story found me. And I had to write about it.

Gio, what made this a play that interested you as a director?

Giovanna Sardelli: I love hearing and collecting stories about amazing women changing history. Before I read this play, I had never heard of Jerrie or the Mercury 13, and that stunned me. I also love how the story is told. Laurel has done something really powerful by focusing on one woman in a way that makes us look at the personal aspect against the political backdrop of the times. As we’re meeting Jerrie, we’re also meeting America, the character of America. The play is so imaginative; it’s fun and playful, and everything about it excited me.



Giovanna Sardelli

What makes Jerrie such a compelling character to put at the center of a play like this?

LO: When I teach playwriting, we talk about what qualities make a great character, a great protagonist, and one of those is finding someone who’s stupendously hungry. And boy, that describes Jerrie. She wanted something badly, and she did everything she could to get it. She never wavered from that dream. That makes an incredible character. And Jackie Cochran is very much the same. These two women are both incredibly driven, but they’re also generations apart, which makes fascinating conflicts too.

What are the challenges of writing a play about a historical figure? How do you balance the facts with writing a compelling drama?

LO: There is so much research you can do for a play like this. But at a certain point, you just have to stop researching—it becomes too overwhelming. Certainly, there are scenes that are completely from my imagination. But there are also things that were so unbelievable that I couldn’t have possibly made them up. The journalists in the play who are reporting about Jerrie and the rest of the Mercury 13, and the things they say about them—I’ve had people say to me, “You went too far with that.” But all of those are real, historical quotes. And the congressional hearing in the play, what Jerrie and Jackie and the congressmen say, those are all quotes too. That’s all true.

Where did you most use your creative license?

LO: With the relationships. I made up the relationship with Jerrie’s father, for instance. There’s not a lot written about him, so I had to leap off what I found. That’s a relationship I just felt really deeply about after all the research I did. And he’s become the heart of the play in some ways. I love writing comedy too, so I had to make sure I had a few funny characters, funny situations. But even those are very much based in true experiences Jerrie had.

Is it difficult to bring a play like this to life on the stage, one that spans so many years and so many different locations?

LO: When I write, I always look for a central image. Because theatre is a visual art. And as soon as I heard that Jerrie was put in an isolation tank for almost 10 hours, while most of the men who underwent that test were out of there in four because they were hallucinating, I thought, “That is the perfect place to set a play.”

GS: With that central image, it means the play can be both literal and not literal. There’s a freedom to it. We had to figure out what we needed to be real and physical on stage in order to tell the story, and what could just exist in our imaginations.

I have to say, I have really loved working with our all-female design team. Jo Winiarski, our set designer, has done an incredible job of providing an elegant world that transforms from moment to moment, scene to scene. And I knew that lighting and sound were going to be incredibly important given this production, so we’re lucky to have Cat Starmer and Jane Shaw. Jane is so inventive with sound. She hears the play in the same detail with which a writer writes it, and she always does something unexpected. And Denitsa Bliznakova I met here at the Globe when I did *The Whipping Man*, and we’ve worked together many times since.

What are you hoping the audience will take away from Jerrie and her story?

LO: When I first wrote an early draft of the play and workshopped it at The University of Oklahoma, where Jerrie was from, the audience went out googling Jerrie Cobb, and that made me very, very happy. I love the idea that audiences would be fascinated and want to know more about the time and her story.

GS: First of all, I want them to leave the theatre and know they were told a good story and met some remarkable people. But I also want them to ask the question, “How different would the world be if we had let people back then—and people right now—actually achieve their fullest potential, regardless of gender or race or any other difference?” Because I think the play is about what happens when the story we’re telling ourselves is that there’s only so much room at the top. How can we support each other rather than hurt each other? Is there a different story we could be telling? ■

Looking to the Stars

A BRIEF HISTORY OF WOMEN IN SPACE

BY FRANCIS FRENCH

The 1960s were a time of great social change in the U.S., and great technological advances too. In eight years, America went from being able to send one pilot into space on a tiny rocket for five minutes, to landing two people on the moon during an eight-day mission. But social advances in space took much, much longer.

When NASA chose its first astronauts, it did not specify gender on the job application. The agency did, however, require every applicant to have a significant amount of jet-piloting time and to be a graduate of a test-pilot school. In this way, NASA would have the best pilots the country could offer as it set out for unknown horizons. These requirements also meant that successful candidates would only be male.

The reason for this had nothing to do with NASA—it was the choice of the military. In World War II, women had flown aircraft with distinction behind the front lines, bringing battle-damaged airplanes back home for repairs and performing many other risky supporting roles. When the war was over, though, women were barred from flying the most cutting-edge aircraft. It was perhaps the worst possible time, as the latest innovation, the jet, was coming into service. These remarkable pilots were relegated to finding whatever work they could flying propeller planes in civilian life—if they could find flying work at all. Most could not, as the best jobs were routinely given to men.

There were a few women who worked out creative ways to bend the rules. The most successful was Jackie Cochran. She had been the key person pushing for women to fly for the American military in World War II, succeeding by sheer force of will and by working her extensive connections in Washington DC. By 1953 she had used this influence to gain access to a jet, and she became the first woman to break the sound barrier. But for others without her connections,



such opportunities seemed impossible. So when the Space Race began, it seemed American women would not have an opportunity to fly in space because they had no way to acquire the needed qualifications.

The Space Race, however, was never just about technology; America and the Soviet Union were in a battle for supremacy. For the first time in history, a head-on battle was judged to be suicide for both sides because of a new invention: the nuclear bomb. The fight would have to take place through other means.

The answer was a “cold war,” one fought with propaganda, with impressive feats, with the flexing of technological muscle. With such a war, would the nation who put a woman in space first be seen as superior? Certainly the first country to do so would grab the headlines. Many women across the U.S. strongly suggested that the country make such a move and show that American society had greater equality for its people than the Communist USSR did. The social and political forces that shaped the space program, and that prevented female pilots like Jackie Cochran and Jerrie Cobb from playing their part, were formidable and dramatic. As is seen in *They Promised Her the Moon*, women who dreamed of space faced a difficult struggle.

Six decades later, our world is technologically transformed. No one under the age of 18 has lived in a world without there being someone in space every day of their lives. Today, there are women pilots in every avenue of aviation. Women flew aboard the

space shuttle from the earliest days of its 30-year program lifespan. The first women to graduate military test-piloting schools looked immediately to NASA; one of them, Eileen Collins, became the first woman to pilot the space shuttle and then to command a space mission.

In the Columbia tragedy of 2003, the U.S. lost a shuttle on reentry, resulting in the deaths of all its crew. It was a sobering reminder that space flight would always be a very dangerous endeavor. It was fitting that NASA looked to Collins to command the very next flight, return America to space, and continue the work of exploring and living in the new frontier. A few years later, Peggy Whitson became the first woman to command the International Space Station, considered to be humankind’s greatest (and most expensive) scientific achievement. When space shuttle Discovery, commanded by Pam Melroy, docked with the station, much was made in the media of the two women commanders being in space at the same time. The images of them floating there together, and the joint television press conference they gave about how women living in space had become routine, inspired large numbers of young girls wishing to follow in their footsteps.

Most women pilots are flying much more earthly routes, such as commanding passenger jets. A shortage of pilots in the Asian Pacific region has seen women rushing to fill the positions, greatly increasing the number of women pilots worldwide and changing social expectations in many cultures. Women now also fly regular combat missions for America’s armed forces.



(left) Jerrie Cobb poses next to a Mercury spaceship capsule. Photo courtesy of NASA via Wikipedia. (above) Jerrie Cobb.

The world is very different, and much of the success is due to the early efforts of pioneering aviators like Jackie Cochran, who took on what was very much considered a man’s profession and proved the case for women time and again with reason and with piloting skill. It is quite likely that the first person to set foot on Mars will be a woman with the same personal drive to succeed. ■



MATTHEW BOSTON

(Dr. Randy Lovelace and Others) has New York and regional credits that include leading roles at such theatres as Folger Theatre, South Coast Repertory, Yale Repertory Theatre, Hartford Stage, American Conservatory Theater, Berkeley Repertory Theatre, Intiman Theatre, Huntington Theatre Company, Trinity Repertory Company, TheaterWorks, Mosaic Theater Company, The Repertory Theatre of St. Louis, Portland Center Stage, George Street Playhouse, Baltimore Center Stage, Dallas Theater Center, A Contemporary Theatre, Two River Theater, Cleveland Play House, Great Lakes Theater, The Shakespeare Theatre of New Jersey, Alabama Shakespeare Festival, The Human Race Theatre Company, Northern Stage, Kitchen Theatre Company, 59E59 Theaters, Soho Rep., Working Theater, and many others. His television and film credits include “Elementary,” “The Blacklist,” “The Mysteries of Laura,” “Blue Bloods,” “Law & Order,” *The Kitchen* (upcoming), *In the Family*, *Ghost Ship*, *Into the Blue*, *Camp Wilderness*, “One Life to Live,” and “All My Children.”



MARY BETH FISHER

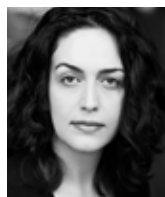
(Jackie Cochran) has many Chicago credits, including *Blind Date*, *Vanya and Sonia and Masha and Spike*, *The Little Foxes*, *Luna Gale*, and *The Seagull* (Goodman Theatre), *Domesticated*, *Dead Man’s Cell Phone*, and *The Dresser* (Steppenwolf Theatre Company), and *Guess Who’s Coming to Dinner*, *Long Day’s Journey Into Night*, *Three Tall Women*, *The Year of Magical Thinking*, and *The Wild Duck* (Court Theatre). She has worked in regional theatres all over the country, most recently as Nora in *A Doll’s House, Part 2* for Berkeley Repertory Theatre and Boston’s Huntington Theatre Company. Her New York credits include *Frank’s Home* (Playwrights Horizons), *Boy Gets Girl* and *The Radical Mystique* (Manhattan Theatre Club), *The Night of the Iguana* (Roundabout Theatre Company), and *Extremities* (Westside Theatre). Her television and film credits include “Sense8,” “Chicago Fire,” “Chicago Justice,” “Without a Trace,” “Numb3rs,” “Prison Break,” “NYPD Blue,” “Profiler,” and “Dragonfly.” Ms. Fisher has received two Joseph Jefferson Awards, a Los Angeles Drama Critics Circle Award, and Chicago’s Leading Lady Award from the Sarah Siddons Society, as well as Drama Desk, Lucille Lortel, and San Francisco Bay Area Critics Circle Award nominations. She was a Beinecke Fellow at Yale University and a Lunt-Fontanne Fellow at the Ten Chimneys Foundation.



MORGAN HALLETT

(Jerrie Cobb) previously appeared at The Old Globe in *Time and the Conways*. Her Broadway credits include *The Present* directed by John Crowley, *Translations* directed by Garry Hynes, and *Long Day’s Journey Into Night* directed by Robert Falls. Her Off Broadway credits include *When the Rain Stops Falling* (Lincoln Center Theater) and *Rebel Voices* (Culture Project). She has appeared regionally in *Quartermaine’s Terms* (Williamstown Theatre Festival), *Translations* (McCarter Theatre Center), *Love, Janis* (Actors Theatre of Louisville), *The Ladies Man* (Indiana Repertory Theatre, Geva Theatre Center), *Lost Highway* (Cincinnati Playhouse in the Park), and *A Death in the House Next Door*

to *Kathleen Turner’s House on Long Island* (Alliance Theatre). Ms. Hallett spent five seasons at Denver Center Theatre Company, where her credits included *Noises Off*, *Love’s Labour’s Lost*, *The Lonesome West*, *Pierre*, *Hamlet*, *Much Ado About Nothing*, *The Cripple of Inishmaan*, and *Tantalus* directed by Sir Peter Hall. Her television and film credits include “Law & Order: Criminal Intent,” “The Good Wife,” “Deception,” “Unforgettable,” *Population 436*, and *The Reader*. She holds an M.F.A. from National Theatre Conservatory.



LANNA JOFFREY

(Helena Cobb and Others) is an actor, spoken-word performer, and writer working in the U.K. and the U.S. She appeared at the Globe last season in *A Thousand Splendid Suns* directed by Carey Perloff (Craig Noel Award for Outstanding Dramatic Production, BroadwayWorld San Diego Award for Best Play). Her select performances include *The Profane* (Playwrights Horizons), *Troilus and Cressida* and *Timon of Athens* (The Factory Theater), *Muse of Fire* and *Sonnet Walks* (Shakespeare’s Globe), *Cause* (Vault Festival), *The Soulless Ones* (Hammer House of Horror Live), *I Call My Brothers* (Gate Theatre), *Sad and Merry Madness* directed by Barry Edelstein and *Measure for Measure* (The Public Theater), *9 Parts of Desire* (The Lyric Stage Company of Boston; IRNE Award), and *1001* (Denver Center for the Performing Arts Theatre Company; *Denver Post* Ovation Award). Her critically acclaimed verbatim play *Valiant* traveled the U.K. and the U.S.—going to Edinburgh Festival Fringe, Theatre503, Women and War Festival, WOW Folkestone Festival, and InterAct Theatre Company—and earned a FringeNYC Award. Her spoken word has been featured online and in print. She received her M.A. in Acting from the Royal Central School of Speech & Drama, and her B.F.A. in Acting from Syracuse University. lannajoffrey.com.



MICHAEL PEMBERTON

(Harvey Cobb and Others) is very happy to make his debut at The Old Globe. He has appeared on Broadway in *The Farnsworth Invention*, *I’m Not Rappaport*, *Not About Nightingales*, *Mamma Mia!*, *Picnic*, and *Hedda Gabler*. His Off Broadway credits include *Sundown*, *Yellow Moon*; *Insignificance*; *Dinner with Friends*; *Saturday Night*; *Outward Bound* (Drama Desk Award nomination); *You Never Can Tell*; and *Black Snow*. His regional theatre credits include Yale Repertory Theatre, Alley Theatre, Cincinnati Playhouse in the Park, City Theatre, Alabama Shakespeare Festival, Williamstown Theatre Festival, Geva Theatre Center, The Wilma Theater, The Wilbur, and George Street Playhouse. Mr. Pemberton has been seen in the films *Bridge of Spies*, *Brooklyn’s Finest*, *The Family Stone*, and *Forbidden Steps* (upcoming). His television credits include “New Amsterdam,” “The Punisher,” “Madam Secretary,” “The Affair,” “The Good Wife,” “Veep,” “Damages,” “Blue Bloods,” “Elementary,” “Sleepy Hollow,” and three “Law & Order” series. Mr. Pemberton is also a songwriter and a New York City bandleader. themichaelpemberton.com.



PETER RINI

(Jack Ford and Others) is thrilled to make his debut at The Old Globe. On Broadway he has appeared in *A View From the Bridge*, *Tartuffe: Born Again*, and the original company of Neil Simon’s *Proposals*. His Off Broadway credits include *The Talls* (Second Stage Uptown), *Naked* (Classic Stage Company), *The Old Boy* (Keen Company), *Things You Shouldn’t Say Past Midnight* (Promenade Theatre), and others. His select regional theatre credits include *An Enemy of the People* (Shakespeare Theatre Company; Helen Hayes Award winner for Outstanding Resident Play), *Glengarry Glen Ross* (Dallas Theater Center), *The Provoked Wife* (American Repertory Theater), and *Heaven Can Wait* (Westport Country Playhouse). Mr. Rini has been seen on television in “Orange Is the New Black,” “The Blacklist,” “NCIS: New Orleans,” “Quantico,” *Killing Kennedy*, and Netflix’s upcoming *When They See Us*. His films include *Boiler Room*, *Sleepers*, *The Juror*, and the upcoming indie *What Breaks the Ice*. He is a graduate of New York University’s Graduate Acting program and is thrilled to be working with fellow NYU alumna Giovanna Sardelli.

LAUREL OLLSTEIN

(Playwright) is an award-winning playwright, director, and actor whose produced plays include *Laughter*, *Hope and a Sock in the Eye*; *CHEESE*; *Esther’s Moustache*; *Unhappily Married in Valencia*; *OPA! the Musical*; *Dorothy Parker Is in the Bath*; *Blackwell’s Corner*; *The Dark Ages*; *Bias Cut*; and *Showing Our Age*, a play with music about aging. She has written commissions for About...Productions, Virginia Avenue Project, New Jersey Repertory Company, Playwrights’ Arena, and Clark Library, and she has developed plays with TheatreWorks Silicon Valley, The Actors’ Gang, Cornerstone Theater Company, Ensemble Studio Theatre, The Road Theatre Company, The Barrow Group, Miranda Theatre Company, and Playwrights’ Center. Her awards include grants from the National Endowment for the Arts and California Arts Council, as well as Ovation, Garland, and *LA Weekly* Theater Awards. She wrote the first draft of *They Promised Her the Moon* at The University of Oklahoma, where she was a Faith Broome Playwright-in-Residence. Ms. Ollstein also directs playwrighting programs serving mature adults and teens, provides writing and arts education in schools, and creates plays on social justice themes. She has been an adjunct faculty at California Institute of the Arts, UCLA, Loyola Marymount University, University of Redlands, and Otis College of Art and Design.

GIOVANNA SARDELLI

(Director) returns to The Old Globe, where she previously directed *The Whipping Man* and the world premiere of *Somewhere*, both by Matthew Lopez. She directed the world premiere of *Archduke* (Mark Taper Forum) and *Guards at the Taj* (Geffen Playhouse; 2016 Ovation Award for Best Production of a Play), both by Rajiv Joseph, as well as Nick Payne’s *Constellations* (Geffen Playhouse). She is an award-winning director who has worked on numerous plays by Mr. Joseph (over 12 productions), including the recent world premiere of *Describe the Night* (Alley Theatre, Atlantic Theater Company). She has also directed world premieres of plays by Theresa Rebeck, Lynn Rosen, Joe Gilford, Jeff Augustine, Lauren Yee, Zayd Dohrn, Melissa Ross, Lila Rose Kaplan, and Zoe Kazan, among others. Ms. Sardelli works extensively with new plays and has been part of Lark Play

Development Center since it was first formed. She spent several years on the faculty of the Dance Department and the Graduate Acting program of New York University, the program from which she received her M.F.A. She is also a graduate of their Directors Lab. Though based in New York City, Ms. Sardelli is the Director of New Works for TheatreWorks Silicon Valley.

JO WINIARSKI

(Scenic Design) is a set designer and art director who made her Globe debut last season with *The Absolute Brightness of Leonard Pelkey*. Her Off Broadway credits include *The Absolute Brightness of Leonard Pelkey*; *Love, Loss, and What I Wore*; multiple shows with The Pearl Theatre Company; *The Jewish American Princess of Comedy*; and *I Love You Because*. Other New York theatre companies she has designed for are New Georges, The New Group, Keen Company, Clubbed Thumb, Relentless Theatre Company, and Roundtable Ensemble. Her regional design credits include 12 seasons and 30 shows at Utah Shakespeare Festival, Guthrie Theater, Arizona Theatre Company, Oregon Shakespeare Festival, Dallas Theater Center, Geva Theatre Center, and Cincinnati Playhouse in the Park. Ms. Winiarski is the art director on “Late Night with Seth Meyers,” and she received an Emmy Award nomination for art direction for *A Colbert Christmas: The Greatest Gift of All*.

DENITSA BLIZNAKOVA

(Costume Design) is happy to return to The Old Globe, where she has designed *The Last Match*, *The Royale*, *Good People*, *Anna Christie*, *Groundswell*, *Jane Austen’s Emma* — *A Musical Romantic Comedy*, *The Whipping Man*, *Opus*, and *The Merry Wives of Windsor*. Her theatre design work has been seen nationwide at venues including Geffen Playhouse, Mark Taper Forum, La Jolla Playhouse, Denver Center for the Performing Arts Theatre Company, The Kennedy Center, Cleveland Play House, A Noise Within, Williamstown Theatre Festival, and others. Ms. Bliznakova’s work for opera includes *Carmen* (LA Opera) and *Murder in the Cathedral* and *All is Calm* (San Diego Opera). Her costume design and stylist credits for other media include films and music videos for various artists. She has received nominations for Outstanding Costume Design from LA STAGE Alliance’s Ovation Awards and Colorado Theater Guild’s Henry Awards. Ms. Bliznakova is a professor in the School of Theatre, Television, and Film at San Diego State University and is the head of the M.F.A. Design and Technology program. Denitsa.com.

CAT TATE STARMER

(Lighting Design) recently designed *Frankenstein* (Guthrie Theater), *Hold These Truths* (TheatreWorks Silicon Valley, Guthrie Theater, PlayMakers Repertory Company), and Off Broadway’s *The Winning Side* (Epic Theatre Ensemble). She has designed for many New York City-based companies, including The Civilians, Ensemble Studio Theatre, Working Theater, and HERE Arts Center. She has been a guest lecturer and designer at Yale University, Princeton University, Brown University, Barnard College, and Bard College. Ms. Starmer designed the architectural lighting for Plaza 33, a pedestrian plaza near Penn Station in New York. She received two Lumen Awards and a SOURCE Award for her architectural work with Focus Lighting. She is currently a lecturer in lighting design at Rutgers University’s Mason Gross School of the Arts, and company manager for the August Wilson Monologue Competition. She

received her M.F.A. from Yale School of Drama.

JANE SHAW

(Sound Design) made her Globe debut with last season's *The Wanderers*. Her recent designs include *Vanity Fair* (Shakespeare Theatre Company), *Engagement Party* (Hartford Stage), *The Price of Thomas Scott* (Mint Theater Company), the premiere of *Actually* (Manhattan Theatre Club, Williamstown Theatre Festival), *I Was Most Alive with You* (Playwrights Horizons), and *Sweat* (Cleveland Play House). Her other New York work includes *The Killer* (Theatre for a New Audience), *Men on Boats* (Clubbed Thumb, Playwrights Horizons), and *Ironbound* (Rattlestick Playwrights Theater, Women's Project Theater). Ms. Shaw has received a Drama Desk Award, Connecticut Critics Circle Awards, NEA/TCG Career Development grant, Henry Award, 2012 Premios ACE Award, and Bessie Award. She has been nominated for Lortel, Henry Hewes Design, and Elliot Norton Awards. Ms. Shaw is a graduate of Harvard College and Yale School of Drama. She is a member of USA 829 and the Theatrical Sound Designers and Composers Association.

DAVID HUBER

(Dialect and Vocal Coach) has worked on 34 Globe productions since 2014, including *Tiny Beautiful Things*, *Barefoot in the Park*, *The Tempest*, *Native Gardens*, *A Thousand Splendid Suns*, *The Wanderers*, *Uncle Vanya*, *The Importance of Being Earnest*, *Hamlet*, Ken Ludwig's *Robin Hood!*, *Picasso at the Lapin Agile*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, and *Bright Star*. He has also served as a dialect/voice coach at La Jolla Playhouse and Diversionsary Theatre. His regional theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REpertory Company, Lookingglass Theatre Company, Odyssey Theatre Ensemble, and Opera Pacific, among many others. Mr. Huber coaches voice, speech, and acting privately and at several local colleges, and he also works with special-needs clients. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto and an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast for The Old Globe for the past five seasons, including *Tiny Beautiful Things*, *Familiar*, *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, *The Importance of Being Earnest*, *Picasso at the Lapin Agile*, and *Skeleton Crew*. Their Broadway casting credits include *King Lear*, *Hillary and Clinton*, and *Ink*, as well as *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Saint Joan*, *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their

film and television credits include "New Amsterdam" (series casting, NBC), "American Odyssey" (series casting, NBC), "How to Get Away with Murder" (pilot, ABC), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM

(Production Stage Manager) has worked on over 40 productions at the Globe, including *Familiar*, *Dr. Seuss's How the Grinch Stole Christmas!*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, and *Robin and the 7 Hoods*. Her regional credits include *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), and *Post Office* (Center Theatre Group). She is a graduate of Vanderbilt University and a proud member of Actors' Equity.



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 most 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), Mr. 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

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has 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. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the

boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons* (upcoming), *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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.

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA
Joseph Gery

Yadira Correa appears in this production
courtesy of Actors' Equity Association.

SPECIAL THANKS
David Neville at San Diego Air & Space Museum

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.

Jo Winiarski, Scenic Design

Denitsa Bliznakova, Costume Design
www.denitsa.com

Cat Tate Starmer, Lighting Design
 @lightmkr

Jane Shaw, Sound Design

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 patron information about ticketing, performances, parking, transportation, and more, please visit
www.TheOldGlobe.org/patron-information.

LET'S ALL DO OUR PART!
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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.



A DEEP COMMITMENT

By Erika Phillips

Erika Phillips. Photo by Rich Soublet II.

The Old Globe launched its free Globe for All Tour program in 2014, bringing free professional productions of Shakespeare to community centers, homeless shelters, veterans' facilities, and other venues—places where our work would have the greatest impact by reaching our most isolated neighbors. For this reason, it was important to include Las Colinas Women's Detention and Reentry Facility, San Diego County's only women's jail, and an institution focused on its population's rehabilitation and reentry into society. Unfortunately, at that time Las Colinas was undergoing a rebuilding process, and we had to delay for a year.

It was worth the wait. The first tour at Las Colinas, 2015's *Much Ado About Nothing*, was a smashing success, and soon after we deepened our relationship with them by bringing our Reflecting Shakespeare program to their classrooms. Reflecting Shakespeare is a 12-week program that uses the Bard's text as an entry point for team building and reflection. It allows the women to unite over a shared challenge: reading and acting Shakespeare, and in the process, learning to take risks, push comfort zones, discover new skills, and create community.

According to Jennifer Montiel, a counselor at Las Colinas, "For the bulk of the women who participate in the program, they feel, 'Yeah, I was nervous, but I did it.' It's a rare opportunity in jail to do something that people are going to applaud you for."

Montiel admits she was skeptical at first about Shakespeare classes. "But now I see that every program has been beneficial for the women. These individuals are gaining confidence, and they're learning to be supportive of one another. They're gaining tools they can use when they get out, even if they never have another connection to a theatre activity."

Karen Ann Daniels, Associate Director of Arts Engagement at The Old Globe, adds, "We're introducing them to new kinds of choices that, for whatever reasons, they've never been able to consider. Plus, with their determination as they work through our programs, something is being transformed in how they think about themselves."

The women who are eligible to take part in our programs (which now also includes our Community Voices playwriting classes) are individuals who have shown a deep commitment for self-growth through classwork and programming, and who have earned the right to care for the facility through a variety of jobs. The Old

Globe's programming therefore often serves a community of women who are hungry to use any new tool for their personal transformation.

Working with these women can be incredibly inspiring, and in the fall of 2018 we saw the happy convergence of multiple programs at the site. Halfway through working on *A Midsummer Night's Dream* in Reflecting Shakespeare, The Old Globe brought a performance of the play to Las Colinas through the Globe for All Tour. The women relished the opportunity, and it was one of the most responsive audiences on the entire tour. Some of the women even mouthed their lines along with the professional actors.

When it came time for the women's own *Midsummer* performance, they shared their reflections on the themes of the play, including its happy ending. One participant said, "It's time to step up to the plate. How? By not allowing this wrong turn I made to determine my life. So here I stand before you to tell you: you too can receive the same benefits I did to make the necessary changes starting from within. This experience has been an incredibly humbling life lesson to say the least." ■

"SOMETHING IS BEING TRANSFORMED IN HOW THEY THINK ABOUT THEMSELVES"



Old Globe Teaching Artist James Pillar at Las Colinas, 2017.
Photo courtesy of San Diego Sheriff Twitter account (@SDSheriff).

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Joel Javines Security Manager
Sherisa Eselin Security Officer
Karen Cole, Jeff Howell, Joseph Lapira, Janet Larson,
Bryan Lodahl, Dana L. Matthews, Eleuterio Ramos,
Yaphet Yokley Security Guards
Shea Husted, Joseph Lapira VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director