

# performances

MAGAZINE

THE  LD GLOBE

SEPTEMBER - OCTOBER 2022

# What We Talk About When We Talk About Anne Frank





*Welcome to The Old Globe and this production of What We Talk About When We Talk About Anne Frank. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

The Old Globe has embarked on a series of steps to intensify and accelerate necessary change at all levels of our institution. Learn more about this work, including our Social Justice Roadmap, at [www.TheOldGlobe.org/Roadmap](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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\*Past Chair

\*In memoriam

RESIDENT ARTISTS

|                   |                      |                           |               |
|-------------------|----------------------|---------------------------|---------------|
| Patricia McGregor | David Israel Reynoso | Delicia Turner Sonnenberg | James Vásquez |
|-------------------|----------------------|---------------------------|---------------|

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|                         |                   |                      |                           |
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| 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      |
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| Robert Foxworth     | Katherine McGrath*    | Richard Seer       | *In memoriam        |

FROM BARRY

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

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

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

He's also a major talent and one of the leading American fiction writers of his generation. That Nathan has chosen to deepen his relationship to the theatre with this, his second play, is a very good thing for our art form, and an honor for the Globe. Adapted by Nathan from his celebrated short story, the play delights me and moves me, shocks me and shakes me. It's an intimate story of two old friends reuniting, but it's also a big work about the state of our world. We live in a strange time, uncertain and unstable. Institutions are teetering, trust is scarce, and, post-pandemic, we're all exhausted and truly anxious. That anxiety is Nathan's subject here. As he has from the beginning of his career, Nathan sees it as a central feature of the Jewish culture that he's anatomized in so much of his writing. The Jewish experience has always been

an anxious one, and Jewish thought wrestles with this theme. Where are Jews at home? Where are we secure? How do we preserve our culture when it so often feels contingent on the whims of others? What do we do with our history of tragedy, and how can we learn to value the very powerful joy that's at the heart of our faith when it's so frequently challenged and buffeted?

Somehow Nathan manages to ask all of these questions even as he manages to tell a lot of jokes. That's the real coup of *What We Talk About*: it's a funny play about some really serious stuff. I just love it, and it's another reason I'm grateful. Throughout my career and especially in my time at the Globe, I've been privileged to explore my Jewish faith by making art about it. That's a gift, and I don't take it for granted. Nathan's extraordinary play is a highlight in that body of work, and it means the world to me that it's here.

It almost didn't make it. Originally scheduled to begin rehearsal in April 2020, the play's been waiting patiently for its moment to arrive. The Globe has stood by it throughout these tumultuous two years, and this institution's unwavering commitment is another thing for which I'm grateful.

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

Observant Jews offer a prayer the instant they open their eyes each morning. It expresses gratitude to God for, essentially, waking us up. For allowing us to spend yet one more day on this glorious planet. I've known this prayer for a long time, but in this moment, working on this play, with these artists, in this place, I understand it in a profound new way. It's lovely to feel so much gratitude.

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

# WHAT WE TALK ABOUT WHEN WE TALK ABOUT ANNE FRANK

BY  
NATHAN ENGLANDER

Paul Tate dePoo III  
SCENIC DESIGN

Katherine Roth  
COSTUME DESIGN

Russell H. Champa  
LIGHTING DESIGN

Lindsay Jones  
ORIGINAL MUSIC AND  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Alyssa Escalante  
PRODUCTION  
STAGE MANAGER

DIRECTED BY  
BARRY EDELSTEIN

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

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

September 11 – October 23, 2022

CAST  
(in alphabetical order)

DEBBIE .....Rebecca Creskoff\*  
MARK .....Greg Hildreth\*  
PHIL .....Joshua Malina\*  
TREVOR .....Nathan Salstone\*  
LAUREN .....Sophie von Haselberg\*

UNDERSTUDIES ..... for Trevor – Dylan August;  
for Debbie, Lauren – Becca Lustgarten<sup>1</sup>; for Mark, Phil – John Tessmer

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

SETTING  
South Florida, 2019.

*There will be no intermission.*

PRODUCTION STAFF

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

\*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.  
<sup>1</sup>Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.  
Becca Lustgarten appears 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.



Photo by Joshua Meier.

**What's it like to be back in the playwright's chair for your second play, after your first, *The Twenty-Seventh Man*, ran both at The Public Theater in New York and here at The Old Globe?**

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

**Would you talk a little bit about your short story on which the play is based? Where did that story come from?**

For our whole lives, my sister and I had a kind of shorthand to represent trust. When we'd meet someone new, we'd say, "Oh, yeah, him? He'd hide us." That is, in the event of a second Holocaust, we believed that this individual would save us. I was maybe 40 years old before I thought, "That's pretty pathological." It's a mindset that was very much a product of our education. And it just seemed like a jumping-off point to explore ideas of Jewish culture and heritage and education, and what it means to be Jewish in America as opposed to Israel. On a universal front—which is something I deeply care about; if a story isn't universal it isn't functioning—it's about how all these things work together in a general sense too. Ideas of friendship and family and memory and history and the anxieties so many of us are feeling about the vast distance between folks these days.

**What made this story a good candidate to be adapted for the stage?**

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

**What keeps you coming back to writing for the theatre?**

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

**Do you think about the audience when you are writing?**

Of course, of course! I'm writing for the audience only. But it's always hard to explain exactly what that feels like inside my head. I talked about universality before, and if you break that idea down, if you think about what it means in practice, it's that every person, each unique individual, should be able to experience a production as if it were made just for them and them alone. I can still remember dreaming of being a writer and sitting on the couch with a book and just being amazed that the story I was reading existed. Thinking it was so clearly written just for me and knowing, yes, who else is a book written for but the reader, whoever that may be. So that's it. This play is for each and every person who comes to see it. That's who I wrote it for. ■



(from left) Robert Dorfman, Ron Orbach, Eli Gelb, and Hal Linden in *The Twenty-Seventh Man* at The Old Globe, 2015. Photo by Jim Cox.



(from left) Director Barry Edelstein with Nathan Englander. Photo by Mike Hausberg.

**REBECCA CRESKOFF**

(Debbie) Broadway: *Losing Louie*. Off Broadway: *Picasso at the Lapin Agile* (Promenade), *All-American* (LCT3), *The Sleeping Hippo* (Theatre Row). Regional: *Arms and the Man*, *Our Town*, *Downed American* (Williamstown), *Miss Julie*, *Enter Laughing* (Berkshire), *A Midsummer Night's Dream* (Baltimore Center Stage). Film: *I Melt with You*, *Friends and Family*, *Finding North*, *Knucklehead*, *The Suspect*, *ClearMind* (upcoming). Television: "Curb Your Enthusiasm," "Justified," "Mad Men," "How I Met Your Mother," "Party Down," "Parenthood," "The West Wing," "Claws," "Single Parents," "Bates Motel," "Law & Order," "Law & Order: SVU," "Hung." Education: B.A. from University of Pennsylvania, M.F.A. from NYU Graduate Acting Program.

**GREG HILDRETH**

(Mark) The Old Globe: *Love's Labor's Lost*, *Arms and the Man*. Broadway: *Company*, *The Rose Tattoo*, *Frozen*, *Rodgers + Hammerstein's Cinderella*, *Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*. Off Broadway: *Moscow Moscow Moscow Moscow* (MCC), *The Robber Bridegroom* (Roundabout; Lucille Lortel Award nomination), *Peter and the Starcatcher* (New York Theatre Workshop), *Bloody Bloody Andrew Jackson* (The Public), *Hell House* (St. Anne's Warehouse). Film/television: *Maestro*, *Teenage Mutant Ninja Turtles: Out of the Shadows*, *Wall Street: Money Never Sleeps*, "The Americans," "The Good Wife," "Royal Pains," "Kings," "Last Week Tonight with John Oliver." Education: Boston University, London Academy of Music and Dramatic Arts.

**JOSHUA MALINA**

(Phil) Broadway: *A Few Good Men*. Los Angeles: *Distant Fires*, *Pillow Talk*, *Hidden in This Picture*, *Snuff*. Film: *Bulworth*, *The American President*, *A View from the Top*, *In the Line of Fire*, *The First Time*, *The Young Kieslowski*, *Knights of Badassdom*, *A Few Good Men*. Television: *Inventing Anna*, "Shameless," "Scandal," "The West Wing," "The Big Bang Theory," "Sports Night." Education: Yale University Theater Studies. chutzpod.com, @joshmalina on Twitter.

**NATHAN SALSTONE**

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

**SOPHIE VON HASELBERG**

(Lauren) Off Broadway: *Billy & Ray* (Vineyard). Regional: *The Cat and the Canary* (Berkshire Theatre Festival), *A Streetcar Named Desire* (Yale Repertory Theatre). Film/television: *Equity*, *Irrational Man*, *Ask for Jane*, *A Woman A Part*, *Halston*, "Pose," "American Crime Story: Versace," "American Princess," *The Wizard of Lies*, "House of Cards." Upcoming film: *Give Me Pity!*, *Love... Reconsidered*, *The Raging Heart of Maggie Acker*. Education: B.A. from Yale University, M.F.A. from Yale School of Drama. @sophievonhaselberg on Instagram.

**NATHAN ENGLANDER**

(Playwright) Theatre: *The Twenty-Seventh Man* (The Public, 2012, The Old Globe, 2015). Books: *kaddish.com*, *Dinner at the Center of the Earth*, *What We Talk About When We Talk About Anne Frank*, *The Ministry of Special Cases*, *For the Relief of Unbearable Urges* (all from Knopf). Selected honors: Guggenheim Fellowship, PEN/Malamud Award, Frank O'Connor International Short Story Award, Pulitzer Prize finalist, Premio Fernanda Pivano, Berlin Prize. Teaching: Distinguished Writer in Residence (New York University). @nenglander on Instagram.

**BARRY EDELSTEIN**

(Director, 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.

**PAUL TATE DEPOO III**

(Scenic Design) Scenic, projection, production designer based in New York. The Old Globe: debut. Recent/selected credits: production designer for Usher's Las Vegas residency; scenic and projection resident designer for Broadway Center Stage series (The Kennedy Center); Helen Hayes Award recipient for *Grand Hotel* (Signature Theatre); designer of the world's largest opera *Turandot* (Vienna, 2021); creative director for the digital production of *The Great Work Begins: Scenes from Angels In America*, benefitting amfAR's Fund to Fight COVID-19 (*The New York Times* top 10 productions of 2020). pauldepoo.com.

**KATHERINE ROTH**

(Costume Design) The Old Globe: *Picasso at the Lapin Agile*, *Rain*, *The Twenty-Seventh Man*, *Othello*, *The Rainmaker*, *Dracula*, *Rough Crossing* (San Diego Theatre Critics Circle Award). Broadway: *Come Fly Away*. New York: Alliance Theatre, Encore Theatre at Wynn Las Vegas, People's Light, Signature Theatre, Williamstown Theatre Festival, Vineyard, TFANA, Cherry Lane, Women's Project, Primary Stages, INTAR, Bat Theatre Company, Rattlestick Playwrights Theater. Regional: California Shakespeare Theater (San Francisco Bay Area

Theatre Critics Circle Award), Dallas Theater Center (Leon Rabin Award), many more. Film/television: two Daytime Emmy Awards for Costume Design for "All My Children."

**RUSSELL H. CHAMPA**

(Lighting Design) The Old Globe: *The Imaginary Invalid*, *The Twenty-Seventh Man*, *Rain*, *The Winter's Tale*, *Back Back Back*, *The Four of Us*. Recent: *Romeo y Juliet* (Cal Shakes), *Fefu and Her Friends* (ACT), *Wintertime* (Berkeley Rep), *About Alice* (TFANA), *Everest* (Kansas City Opera), *Thresh|Hold* (Pilobolus). Broadway: *China Doll* (Gerald Schoenfeld Theatre), *In The Next Room, or the vibrator play* (Lyceum Theatre/Lincoln Center Theater), *Julia Sweeney's God Said "Ha!"* (Lyceum Theatre). New York: Playwrights Horizons, Lincoln Center Theater, The Public, Second Stage, Manhattan Theatre Club, MCC, Julliard, New York Stage and Film. Regional: Steppenwolf, The Wilma, Trinity Rep, Mark Taper Forum, The Kennedy Center.

**LINDSAY JONES**

(Original Music and Sound Design) Broadway: *Slave Play* (Tony nominations for Best Original Score, Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, *A Time to Kill*. Off Broadway: *Privacy* (Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), many others. Regional: Guthrie, Center Stage, ACT, Hartford Stage, Alliance, Goodman, Arena Stage, Chicago Shakespeare, Steppenwolf, many others. International: Stratford Festival (Canada), Royal Shakespeare Company (England), many others. Audio dramas: Marvel, Audible, Next Chapter Podcasts, award-winning "The Imagine Neighborhood." Film/television scoring: HBO Films's *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subjects). Other: Co-Chair of Theatrical Sound Designers and Composers Association (TSDCA). lindsayjones.com.

**CAPARELLIOTIS CASTING**

(Casting) The Old Globe: *Dial M for Murder*, *Mala*, *Shutter Sisters*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Select Broadway: *Macbeth*, *The Minutes*, *Who's Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall*

*Women, Meteor Shower, A Doll's House Part 2, Jitney, The Glass Menagerie, Blackbird, Fish in the Dark, Disgraced, Bengal Tiger at the Baghdad Zoo.* Additional theatre: MTC, Signature, Atlantic, McCarter, Goodman, Berkeley Rep. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

### ALYSSA ESCALANTE

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



### TIMOTHY J. SHIELDS

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998-2009); and Geva Theatre Center in Rochester, New York (1992-1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

**CASTING**  
CAPARELLIOTIS CASTING  
David Caparelliottis, CSA  
Joseph Gery



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



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



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



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

### 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.

Paul Tate dePoo III (Scenic Design)  
[www.pauldepoo.com](http://www.pauldepoo.com)

Katherine Roth (Costume Design)

Russell H. Champa (Lighting Design)

Lindsay Jones  
(Original Music and Sound Design)  
[www.lindsayjones.com](http://www.lindsayjones.com)

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.

By Lisel Gorell-Getz, Associate Director of Arts Engagement Learning

# LISTENING TO THE FUTURE OF MUSICAL THEATRE



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



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

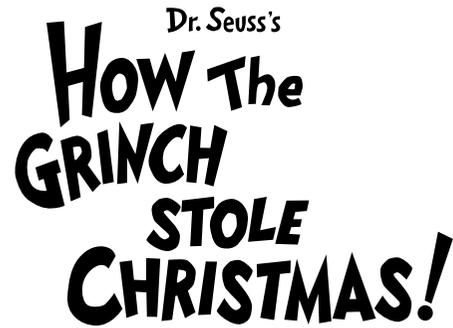
theatres; and how to collaborate and connect with others through improvisation techniques. Students devised the story and rehearsed and performed the show for their community. Meanwhile, the technical theatre students built props and scenery, designed costumes, and ran lights and sound for the performance.

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

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

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

The 25th year!



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

Book and lyrics by **Timothy Mason**  
Music by **Mel Marvin**

Original production conceived and directed by **Jack O'Brien**

Additional lyrics by **Theodor S. Geisel**  
Additional music by **Albert Hague**  
Original choreography by **John DeLuca**

*Dr. Seuss's How the Grinch Stole Christmas!* is a wonderful, whimsical musical based upon the classic Dr. Seuss book.

Back for another incredible year, the family favorite features the songs "Santa for a Day," "You're a Mean One, Mr. Grinch," and "Welcome, Christmas (Fah Who Doraze)," the delightful carol from the popular animated version of *How the Grinch Stole Christmas!* Celebrate the holidays as the Old Globe Theatre is once again transformed into the snow-covered Who-ville, right down to the last can of Who-hash.

**November 9 -  
December 31, 2022**

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

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

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Back by popular demand!



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

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

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

**November 18 -  
December 24, 2022**

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

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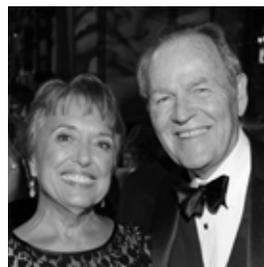
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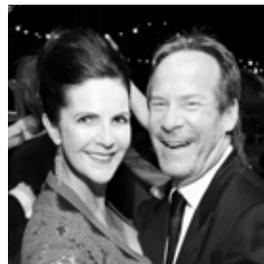
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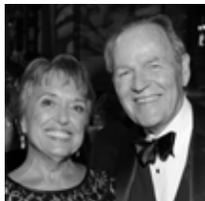
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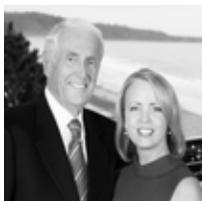
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Monday: Closed  
Tuesday – Sunday: 12:00 noon – last curtain  
PHONE (619) 23-GLOBE (234-5623)  
FAX (619) 231-6752  
EMAIL [Tickets@TheOldGlobe.org](mailto:Tickets@TheOldGlobe.org) or [Info@TheOldGlobe.org](mailto:Info@TheOldGlobe.org)  
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Monday – Friday: 9:00 a.m. – 5:00 p.m.  
PHONE (619) 231-1941

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

**ASSISTED LISTENING SYSTEM**

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

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

**YOUNG CHILDREN**

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

**LOST AND FOUND**

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

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Natural herb cough drops are available upon request. Please ask an usher. (Courtesy of Ricola USA, Inc.)

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

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### MARKETING

**Dave Henson** · Director of Marketing and Communications  
**Patty Onagan Consulting** · Public Relations Director  
**Mike Hausberg** · Associate Director of Communications  
**Nina Garin** · Associate Director of Marketing  
**Joyelle Cabato** · Marketing Manager  
**Chanel Cook** · Digital and Print Publications Designer  
**Rita Corona** · Communications Associate  
**Eve Alita Childs** · Marketing Associate  
**Katie Rodriguez** · Marketing Assistant

### SUBSCRIPTION SALES

**Scott Cooke** · Subscription Sales Manager  
**Arthur Faro, Janet Kavin, Ken Seper, Cassandra Shepard, Grant Walpole** · Subscription Sales Representatives

### TICKET SERVICES

**Bob Coddington** · Ticket Services Director  
**Marsi Bennion** · Associate Ticket Services Director  
**Kathy Fineman, Caryn Morgan, Matt Pequeno** · Lead Ticket Services Representatives  
**Manuel Aguilar, Kari Archer, Tyler Blevins, Hannah Frederick, Caroline Hyatt, Franco Martini, Taylor Olson** · Ticket Services Representatives

### NEW PLAYS AND DRAMATURGY

**Danielle Mages Amato** · Director of New Plays and Dramaturgy  
**Sonia Desai** · Literary Associate

### PHILANTHROPY

**Llewellyn Crain** · Director of Philanthropy  
**Bridget Cantu Wear** · Associate Director of Philanthropy, Legacy Giving  
**Sam Abney, Monée Gardner** · Associate Directors of Philanthropy, Individual Giving  
**Reggie Garcia** · Donor Engagement Manager  
**Doug Oliphant** · Interim Philanthropy Operations Director  
**Jillian Davis** · Events Director  
**Janet Myott** · Philanthropy Administrator  
**Nathan Wetter** · Donor Services Coordinator  
**Caren Dufour** · Philanthropy Assistant  
**Courtney Oliphant** · Institutional Giving Manager  
**Juliana Choi** · Grant Writer

### DONOR SERVICES

**Corinne Bagnol, Connie Jacobson, Felicita Johnson, Robert Lang, Barbara Lekes, David Owen, Bianca Peña, Ilana Queiroz, Stephanie Reed, Barry Rose** · Suite Concierges

### PRODUCTION

**Robert Drake** · Senior Producer  
**Benjamin Thoron** · Production Manager  
**Leila Knox** · Associate Production Manager and Production Stage Manager  
**Debra Pratt Ballard** · Producing Associate  
**Ron Cooling** · Company Manager  
**Jennifer Watts** · Associate Company Manager  
**Talon Cooper** · Company Management Assistant  
**Jerilyn Hammerstrom** · Production Office Coordinator

### TECHNICAL

**Joe Powell** · Technical Director  
**Brian McVicker, Todd Piedad, Lucas Skoug** · Assistant Technical Directors  
**Carole Payette** · Charge Scenic Artist  
**Eileen McCann** · Resident Design Assistant  
**Diana Rendon** · Scene Shop Buyer  
**Gillian Kelleher** · Head Shop Carpenter  
**Matt Giebe** · Head Shop Carpenter, Festival  
**Brandon Resenbeck** · Stage Carpenter/Head Rigger, Globe  
**Jason Chohon** · Charge Carpenter, White  
**Max Johngren** · Automation Carpenter  
**Preston Brown, Chris Chauvet, Keri Ciesielski, Eric Conger, Evan Gove, Eddie Hernandez, Sloan Holly, Michael Przybylek, Albert Rubidoux, Dominic Santarelli, John Simmons, William Slaybaugh, Patrick Sotier, Jazen Sveum** · Carpenters  
**W. Adam Bernard, Torrey Hyman** · Lead Scenic Artists  
**Jessica Amador, Hannah Murdoch, Madison McColl, Archi Rozas, Courtney Ware** · Scenic Artists

## Timothy J. Shields

Audrey S. Geisel Managing Director

### COSTUMES

**Stacy Sutton** · Costume Director  
**Charlotte Devaux Shields** · Resident Design Associate  
**Anne Stoup** · Assistant to the Costume Director  
**Katie Knox** · Design Assistant/Shopper  
**Natalie Barshow, Regan McKay** · Design Assistants  
**Alexis Sarabia** · Costume Assistant  
**Erin Cass, Elena Ham, Kathie Taylor** · Drapers  
**Su-Lin Chen, Ingrid Helton** · Tailors/Drapers  
**Allison McCann, Susan Sachs, Abigail Zielke** · Assistant Cutters  
**Bonnie Clinnin, Yangchen Dolkar, Monika Goebel, Nunzia Pecoraro, Heather Premo, Rosa Sanchez, Veronica von Borstel, Taryn Wyss** · Stitches  
**Kristin Womble** · Craft Supervisor/Dyer/Painter  
**Aurora Kenyon** · Interim Craft Supervisor/Dyer/Painter  
**Sharon Granieri, Sadie Rothenberg, Christian Woods** · Craft Artisans  
**Alison Reyes** · Wig and Makeup Supervisor  
**Megan Woodley** · Assistant Wig and Makeup Supervisor  
**Stephanie Kwik** · Wig Assistant  
**Beth Merriman** · Wardrobe Supervisor  
**Kelly Marie Collett-Sarmiento** · Wardrobe Crew Chief, Globe  
**Jazmine Choi** · Lead Wig/Hair Runner, Globe  
**Jerome Horng, Kim Parker** · Wig/Hair Runners, Globe  
**Maggie Allen, Anna Campbell, Terrie Cassidy, Stephanie Castro, Sunny Haines, Chanel Mahoney** · Wardrobe Crew, Globe  
**Ashley Bowen-Piscopo** · Wardrobe Swing, Globe  
**Ruby Hays** · Wardrobe Crew Chief, White  
**Debbie Callahan** · Wardrobe Crew Chief, Festival  
**Maximillian Sutaí Callahan, Jacob Cooper, Rue Jarrett, Teresa Jove, Tyler Nii, Grace Wong** · Wardrobe Crew, Festival  
**Melissa Dewey** · Wardrobe Swing, White/Festival

### PROPERTIES

**David Buess** · Properties Director  
**Kristin Steva Campbell** · Associate Properties Director  
**Savannah Moore** · Properties Buyer  
**Jacob Sampson** · Prop Shop Foreperson  
**Quinn Becker, Stephanie Kwik, McKenna Perry, Jeff Rocky, Annelise Rowe** · Properties Artisan  
**Suzi McDonnell** · Head Properties, Globe  
**Richard Rossi** · Stage and Properties Head, White  
**James Ramirez** · Properties Head, Festival  
**Val Philyaw** · Properties Run Crew

### LIGHTING

**Stevie Agnew** · Lighting Director  
**Stephanie Lasater** · Assistant Lighting Director  
**Deanna Trethewey** · Lighting Assistant  
**Ryan Osborn** · Head Electrician, Globe  
**Sandra Navarro** · Interim Head Electrician, White  
**Ashley McFall** · Head Electrician, Festival  
**Brycen Deters, Aaron Pavlica, Jenner Price, Reef Randall, Evan Rayder, Eden Shay** · Electricians

### SOUND

**Paul Peterson** · Sound Director  
**Evan Eason** · Assistant to the Sound Director  
**Colin Whitely** · Head Sound Technician, Globe  
**Matt Lescault-Wood** · Head Sound Technician, White  
**Jennifer Lopez** · Head Sound Technician, Festival  
**Brooke Rains** · Deck Audio, Globe  
**Ashley Stone** · Deck Audio, Festival  
**Aaron DeMuth, Rachel Eaves, Clayton Nicodemus, Zac Ordene, Tanner Osborne, Argyle Stone, Sam Stone, Tia Walker** · Sound Technicians

### PROFESSIONAL TRAINING

**Jesse Perez** · Director of Professional Training  
**Nicole Ries** · Program Coordinator  
**Danielle Mages Amato, Ray Chambers, Gerhard Gessner, Ka'imi Kuoha, Scott Ripley, Jersten Serale, Emmelyn Thayer, Eileen Troberman, James Vásquez** · M.F.A. Faculty  
**Jacob Bruce, Corey Johnston, Dana McNeal, Nate Parde, Nicole Ries, Robin Sanford Roberts** · M.F.A. Production Staff  
**Jack O'Brien** · Artistic Director Emeritus  
**Craig Noel** · Founding Director