

performances

MAGAZINE

THE  LD GLOBE

SEPTEMBER – OCTOBER 2023

DISHWASHER DREAMS





CLARE MULLICART

Welcome to The Old Globe and this production of Dishwasher Dreams. 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.

OUR MISSION

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.

OUR 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.

LAND ACKNOWLEDGMENT

We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman-Cochimi language family. The Kumeyaay have stewarded through generations the lands and waters of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.

BOARD OF DIRECTORS

Evelyn Olson Lamden[†]
CHAIR

George C. Guerra[†]
INCOMING CHAIR

Paula Powers[†]
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Anthony S. Thornley[†]
TREASURER

DIRECTORS	Jennifer Greenfield	Karen Tanz	HONORARY	EMERITUS
Jules Arthur [†]	Dirk Harris	Rhona Thompson	DIRECTORS	DIRECTORS
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Barry Edelstein	Karen L. Sedgwick [†]			Wellcome*
Pamela A. Farr [†]	Jean Shekhter			
Harold W. Fuson Jr. ^{†*}	Timothy J. Shields			

[†]Executive Committee member

^{*}Past Chair

^{*}In memoriam

RESIDENT ARTISTS

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

Chad Beckim	José Cruz Gonzáles	Laura Marks	Tori Sampson
Shelley Butler	Keiko Green	Jonathon Mello	Delicia Turner Sonnenberg
Inda Craig-Galvan	Jessica Hilt	Tony Meneses	Miki Vale
Thelma Virata de Castro	Dea Hurston	Liza Jessie Peterson	James Vásquez
Justin Emeka	Justin Levine	Erika Phillips	Daniel J. Watts
Nathan Englander	Melinda Lopez and Joel Perez	Heather Raffo	Whitney White
Fiasco Theatre	Donja R. Love	Steve Rosen and	Craig Wright
Keelay Gipson	Mona Mansour	Gordon Greenberg	Karen Zacarias

ASSOCIATE ARTISTS

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton	Ralph Funicello	John McLain	David F. Segal
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
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Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta*	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	[*] In memoriam

FROM BARRY

The process of season planning at The Old Globe runs year round. We read plays, travel the country seeing things, and brainstorm projects we'd like to present on our stages. We also solicit input from a wide network of artists and their representatives, and our phone lines and inboxes are alive with recommendations about great projects being produced and planned all over the country. Sometimes a groundswell forms around one of these projects, and when the raves about that particular work reach a critical mass, we know we must pay attention.

That's what happened with *Dishwasher Dreams*. Colleagues around the country urged us to get to know it, and when we did, we fell in love. Certainly the artists on the project are in the top rank: the director Chay Yew is one of the eminences of the American stage, and we'd been hankering to have him at the Globe. Alaudin Ullah's comedic voice is unique and quite distinctive, and the idea of a solo show written and performed by this signal talent appealed immediately. We all got together and agreed that this show at this theatre seemed right, instinctive, and inevitable. We're delighted that it's here.

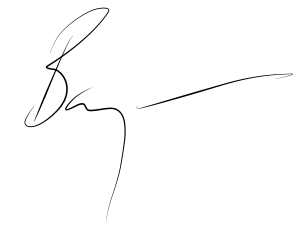
And I'm delighted that I have the great good fortune to watch it night after night, because *Dishwasher Dreams* demonstrates something about the theatre that I find awe-inspiring and magical. My decades working in this art form have taught me that in theatre, universality is a function of specificity. That is, the more concretely a story is rooted in a specific individual and cultural experience, the more likely it is that other, very different individuals from other, very different cultural backgrounds will find themselves reflected there. That's what happens to me when I watch this show: in Alaudin's story of his Bangladeshi family's immigrant journey toward Americanness, I see my own family's parallel transformation.

My Jewish family's story is from the 1920s, generations before Alaudin's. But the contours of our experiences are the same: exiles arriving here with nothing, working hard at the bottom of the class ladder, learning a new language, dreaming of a better life. Traditionalist parents clashing with assimilationist children. Baseball as the passport to participation in American life. California as a magical land that magnetically draws new Americans from every background and allows them to forge new selves. And, of course, a reverence for home that's imprinted permanently on us and that forever informs our identity. The patterns of America repeat. The new citizens of 1920 and 1980, so vastly different, nonetheless see themselves in each other. It's a kind of marvel.

Alaudin's achievement here is to capture that sense of wonder. He chronicles his Bangladeshi American experience with wit and humor, irony and fury, incredulity and amazement. His portraits of his family and all the individuals who shaped who he is are drawn with great detail and even greater love. And the more concretely he renders his remembered sights, sounds, and smells, the wider he opens a door that all of us can step through to have a kind of imaginative rendezvous across time, history, and culture.

The theatre is the place in human society where we go to get a glimpse in three dimensions of the subjectivities of others. It's a gift to be able to do that, and Alaudin has offered it to us, wrapped in a bow of beauty, feeling, music, and light. We're grateful to him.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.
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

DISHWASHER DREAMS

WRITTEN AND PERFORMED BY
ALAUDIN ULLAH

MUSIC BY
AVIRODH SHARMA

Yu Shibagaki
SCENIC DESIGN

Izumi Inaba
COSTUME DESIGN

Anshuman Bhatia
LIGHTING DESIGN

Darlene Miyakawa
PRODUCTION STAGE
MANAGER

DIRECTED BY
CHAY YEW

Dishwasher Dreams was presented at Hartford Stage and Writers Theatre.

September 16 – October 15, 2023

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

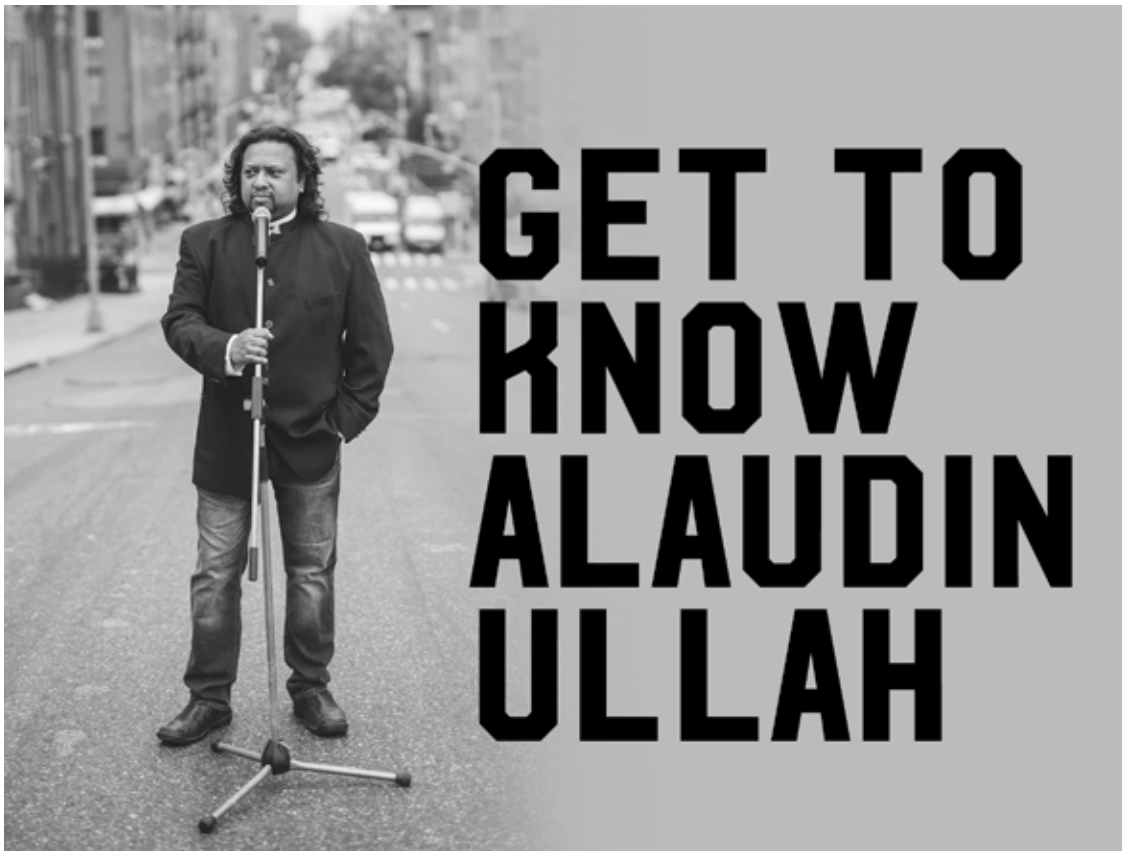
This production contains one act with no intermission.

PRODUCTION STAFF

Associate Director Jacob Janssen
Associate Scenic Design Randy Wong-Westbrooke
Assistant Scenic Design Audrey Casteris
Assistant Costume Design Katie Knox
Production Assistant Kali Boston
Stage Management Swing Kendra Stockton

The Actor and Stage Managers employed in this production are members of Actors' Equity Association,
the union of Professional Actors and Stage Managers in the United States.

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.



MOHAMMED AMIR HANZA

Favorite comedians (or comedy specials) of all time?

George Carlin and Richard Pryor. *Richard Pryor: Live on the Sunset Strip* is the greatest solo show of all time! This was his first concert after he had that incident where he almost died from freebasing cocaine. You can see he is in the midst of a crossroads in his life. He confesses about his addiction and he is so honest. There has never been an artist this honest in a performance. His bit about going back to Africa is beautiful, and Pryor bares his soul in that concert. You can feel him struggling with being vulnerable but it's a brilliant performance by a master.

Who is an artist who inspires you—an artistic role model or artistic hero?

I'd say the great filmmaker Satyajit Ray because he was a trailblazer, an innovator, with lots of courage. While India was immersed in shallow escapist Bollywood films, he made films that touched the soul and were heartfelt. He went

against the grain. He was brave in trying to create films that showed how the Bengalis in villages live a humble life. He showed the beauty, the poetry of how the village people existed in a world where they were dismissed by the upper class. He was like Picasso on film. His films of Bengali people were breathtaking as he gave the people a humanity that was missing. He gave a voice to those who never got a chance to be heard. His films provided a glimpse to the forgotten people of India. While Bollywood glamorized the upper class in India, Ray's films of the common people were breathtaking. His films of the lower caste were captivating. His films showed Bengali people in an authentic way, unlike most films in India that did not go near social commentary.

His approach to art is something I try my best to achieve as a writer and performer. He left a body of work that challenged the status quo yet made Bengalis human when no else cared how we lived.

Who is your funniest family member?

My mother. She had great timing but never really knew how funny she was. She was an outsider here in America, but her observations about America were hilarious. Like when I was a kid, I tried to share my love of baseball with her, but she kept on saying, "Why do I want to watch a bunch of grown men in pajamas playing with sticks?"

What's the best piece of advice you've ever gotten? Who gave it to you?

My father. He said, "Just find someone who loves you. I don't care what color or what religion they are—just make sure they are good to you. And don't be a bum. Find someone and something you love and work hard." It was simple, but these are words to live by.

What food reminds you of home?

Whenever I smell curry, it reminds me of home! Samosas especially. Lamb biryani and daal make me feel like I'm in mother's kitchen again. I feel like I'm five years old again.

Favorite New York City subway stop on the MTA?

The 4 Train to 161st Street–Yankee Stadium. Like I say in the play, there is an excitement as the train is approaching the stadium. When you see that little opening in the park, it's like a tease, a preview of hope into a world like Oz or like you are going to see Willy Wonka and the chocolate factory. I felt like that as a little kid, and I still get excited when that 4 Train goes to Yankee Stadium. It is like catching a glimpse of heaven.

What is your dream?

I'm in grad school and I'd like to graduate. That is my short-term goal. My long-term dream is simple: I would love to continue writing and performing stories that give joy and a humanity to people who haven't been represented with dignity and humanity in film, TV, and theatre. I'd like to stop this minstrel show of demonizing Muslims and immigrants as the boogiemans and to create a world where I can show that our stories are profound and captivating. Not to mention *funny*! I'd just like to keep working nonstop. That would be a nice dream come true.

What's surprised you most about working on this play?

Just how exhausting it is to perform it. It is grueling. Also, just how much I'm learning each day of what my parents went through. It's one thing to have academic conversations about history, but when you are inhabiting characters, you are embodying those characters every night. I'm reliving their journey and I'm feeling it. I feel I'm going so deep into character sometimes it's like they are channeling through me.

We take our parents for granted. I know I did. I'm a New Yorker born and bred to the 10th power. Having to play immigrants each night has given me a deeper appreciation of my parents' generation, who came to this country with nothing and built a foundation so I can live a better life. As children we don't think about immigration that much. My identity was always as a New Yorker who loved the Yankees and hip-hop. Playing my parents and the many other colorful characters in this play has made me feel a connection to all immigrants. What parents left behind and what they had to sacrifice is what I'm still learning about. This play is forcing me to marinate all those complicated feelings that immigrants confront, and many times conceal, in order to create a better life for their children. These revelations are moving, but they happen sometimes right there on that stage when I'm performing. Sometimes when the show is over, I have to take a moment backstage to let it process. It's something I didn't expect when I began writing this, but every night I feel that. ■

Reprinted with permission from Hartford Stage.

**ALAUDIN ULLAH**

(Writer and Performer) As a writer: member of The Public Theater's inaugural Emerging Writers Group; workshops and productions at The Public Theater, New York Theatre Workshop,

Lark Play Development Center, Schomburg Center for Research in Black Culture, LAByrnth Theater Company, New Federal, Cape Cod Theatre Project, Silk Road Rising, Victory Gardens. As an actor: his solo show *Dishwasher Dreams* (Writers Theatre, Hartford Stage, Castillo Theatre). Film: co-starred in *American Desi*, several voices in the award-winning animated *Sita Sings the Blues*. Television: one of the first South Asian comedians featured nationally on HBO, MTV, BET, PBS, Comedy Central; featured in "Uncle Morty's Dub Shack" (IATV). Other: Vivek Bald's book *Bengali Harlem* was inspired by Ullah's plays and his family's journey to America; co-director of the documentary of the same name on PBS. bengaliharlem.com.

CHAY YEW

(Director) New York credits: The Public Theater, Playwrights Horizons, New York Theatre Workshop, Signature Theatre, City Center Encores!, Playwrights Realm, Audible Theater, Rattlestick Theater, Ensemble Studio Theatre, National Asian American Theatre, Ma-Yi Theater Company. Regional credits: Goodman Theatre, Oregon Shakespeare Festival, American Conservatory Theater, Berkeley Rep, Arena Stage, La Jolla Playhouse, Alley Theatre, South Coast Rep, Center Theatre Group, Denver Center Theatre, Huntington Theatre, Seattle Rep, Cincinnati Playhouse, Kennedy Center, Humana Festival, Woolly Mammoth Theatre, Portland Center Stage, East West Players, Singapore Repertory Theatre, others. Honors: Obie Award for Direction. chayyew.com.

**AVIRODH SHARMA**

(Original Music) One of the leading tabla players and percussionists from the West Indies and United States. Credits: work with Karsh Kale, Ayaan and Amaan Bangash, Borromeo Quartet, Mira Nair, Fazal Qureshi, Christylez Bacon, Kailash Kher, Vikku Vinayakram and Selvaganesh from Shakti, David Bowie's drummer Sterling Campbell, many others. Recent credits: resident percussionist for the world premiere of Mira Nair's

Monsoon Wedding the Musical; Dishwasher Dreams in Chicago. Albums: *Crossing Continents* featuring Vikku Vinayakram, Fazal Qureshi, Parsons Dance Company, Selvaganesh, NV Tassa Ambassadors (Top 10 music charts across the world); upcoming album will be released in December.

YU SHIBAGAKI

(Scenic Design) (she/her) NYC-based set designer originally from Nagoya, Japan. The Old Globe: *Exotic Deadly: Or the MSG Play*. Recent designs: *Madama Butterfly* (Boston Lyric Opera), *Lucy and Charlie's Honeymoon*, *Villette*, *Her Honor Jane Byrne* (Lookingglass Theatre), *1919* (Steppenwolf Young Adults), *Heroes of the Fourth Turning* (Studio Theatre), *Dishwasher Dreams* (Hartford Stage), *School Girls; Or, The African Mean Girls Play* (Goodman Theatre), *I, Banquo, I, Cinna* (Chicago Shakespeare Theater), more. Upcoming designs: *Simona's Search* (Hartford Stage), *Dracula* (Cincinnati Playhouse in the Park), *Dishwasher Dreams* (Merrimack Repertory Theatre), more. yushibagaki.com.

IZUMI INABA

(Costume Design) The Old Globe: debut. Off Broadway: *How to Defend Yourself* (New York Theatre Workshop). Recent regional: *Sanctuary City* (Steppenwolf Theatre Company), *Origin Story* (Cincinnati Playhouse in the Park), *Clue* (Indiana Repertory Theatre), *Ring of Fire* (Drury Lane Theatre). Other: member of United Scenic Artists Local USA 829, represented by Gersh Agency.

ANSHUMAN BHATIA

(Lighting Design) Designs for opera, theatre, dance: Arena Stage, Atlantic, Austin Opera, Bard Music Festival, Beijing's National Centre for the Performing Arts, Chautauqua Theater Company, Classic Stage Company, Dublin's Civic Theatre, Hartford Stage, HERE Arts Center, Keen Company, Kentucky Opera, LoftOpera, Lyric Opera of Kansas City, Ma-Yi Theater Company, Madison Opera, Opera Columbus, Opera Omaha, Opera San Jose, Pacific Symphony, Palm Beach Opera, Park Avenue Armory, Primary Stages, Puerto Rican Traveling Theater, Repertory Theatre of Saint Louis, Santa Fe Opera, Soho Rep, The Juilliard School, The McKittrick Hotel, The Public, Virginia Arts Festival, WP Theater, Writers Theatre. Member: USA 829. Education: M.F.A. from NYU. bhatiadesign.com.

DARLENE MIYAKAWA

(Production Stage Manager) Member: Actors' Equity Association, American Guild of Musical Artists. Recent regional: Geffen Playhouse, South Coast Repertory, Geva Theatre Center, L.A. Dance Project, Barrington Stage Company, Long Beach Opera, The Watermill Center Festival, Playwrights' Arena, Piedmont Opera, Opera San Jose, California Symphony, Fort Worth Opera, Opera Memphis, Tri-Cities Opera, New York City Opera, Opera San Antonio, Los Angeles Philharmonic, LA Opera, East West Players, Getty Villa, TheatreWorks Silicon Valley.

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, 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 Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

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

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



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.

Yu Shibagaki, Scenic Design

Izumi Inaba, Costume Design

Anshuman Bhatia, Lighting 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 more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

SPECIAL THANKS

Hartford Stage Theatre Costume Collections & Rentals



John Treacy Egan as Old Max, Andrew Polec as The Grinch, and Tommy Martinez as Young Max in *Dr. Seuss's How the Grinch Stole Christmas!*, 2021. Photo by Rich Soublet II.



Elizabeth Nestlerode, Bill Buell, Dan Rosales, and Jacque Wilke in *Ebenezer Scrooge's Big San Diego Christmas Show*, 2022. Photo by Jim Cox.

Dr. Seuss's
**How The
GRINCH
STOLE
CHRISTMAS!**

Book and lyrics by Timothy Mason
Music by Mel Marvin

Original production conceived
and directed by Jack O'Brien
Original choreography by John DeLuca
Directed by James Vásquez

November 8 - December 31

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

Back for its 25th 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.

Dr. Seuss Properties TM & © 1957 and 2023. Dr. Seuss Enterprises, L.P.
All Rights Reserved.

**EBENEZER
SCROOGE'S
BIG
San Diego
CHRISTMAS
SHOW**

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

November 17 - December 24

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.



Mattie Love, Karli Dinardo, and Joana Alfonso in *Bob Fosse's Dancin'*. Photo by Julieta Cervantes.

See how our work ——— lives beyond the stage.



Gill Sotu at Juneteenth Celebration AXIS event. Photo by Beto Soto.

Beyond the stage is where our work begins.

When a fire burned The Old Globe to the ground in 1978, it sparked something else: a passion in our city. Children donated money from their paper routes. Strangers held fundraisers. And together, we rebuilt.

That spark still lights our way today. It drives us to do more than put on shows. It inspires us to enrich our community beyond our four walls.

One world-class production at a time, we entertain San Diegans and fuel the local economy. We tell stories that spark new perspectives, and we train the artists who will stage them. We represent cultures and listen to voices that reflect our vibrant and diverse city.

And we don't just act. We interact. We create theatre in places where it's seldom seen: community centers, shelters, correctional facilities, and beyond, making theatre accessible to all. We serve the public through theatre.

Our programming touches lives and lifts spirits—so that we might all find joy, beauty, and vulnerability within ourselves, each other, and the world around us.

We make theatre matter, to more people and in more places.

Join us in *theatre that lives beyond the stage.*



theoldglobe.org/beyond

VETERAN'S VISIONS

BY GILL SOTU, ARTS ENGAGEMENT PROGRAMS MANAGER



Since I was a child, I've always thought of San Diego as a military town. My father was stationed here in the Navy, so my family drove from Chicago to San Diego when I was six months old. Eighteen years later, I was reporting for duty as a seaman myself at the naval station at 32nd Street. And 20 years after enlisting, now I'm a Teaching Artist at The Old Globe.

So I am honored to be a part of the team that is highlighting, teaching, encouraging, and giving voice to those who previously served our country at Veterans Village of San Diego (VVSD). Each year VVSD helps thousands of our most vulnerable veterans reclaim their lives through programs that offer transitional and permanent housing, mental health counseling, substance use treatment, and employment and training services.

Since 2012 The Old Globe's Arts Engagement Department has run a myriad of theatre programs at VVSD. Behind the Curtain is an interactive workshop that showcases all that goes on behind the scenes at both our large and smaller productions. Globe for All brings one of Shakespeare's plays to life each year with our M.F.A. graduates and presents it directly to the VVSD facility—it's about as intimate as you can get with the Bard's work. coLAB is a program where theatre makers conduct a series of workshops in an attempt to understand the stories from this community, and create works together with participants to represent them. Our Veterans Apprentice Program brings folks from VVSD into

the Globe to work behind the scenes to learn the craft of theatre. (In fact, a lot of people have moved on to carve out careers in theatre with us and other companies because of this program.)

And one program in particular stands out. Community Voices is a 10-week playwriting program that equips veterans with the building blocks of storytelling through the short play format. At the end of the program, we bring in professional actors to perform a reading of all the works created in class for the participants and their guests. As a fellow creator, I can tell you there is something magical about having something you write come alive in front of you. It is a jolt of your own essence brought to life. Since I have taught at VVSD, I have heard participants tell me how much they enjoy creating their own stories, engaging in the different theatre exercises, and really getting a chance to be themselves and play.

What I have seen in real time not only allows our veterans to tell their stories, from the silly to the gravely serious, but it also enables San Diego's thriving artistic community to interact with veterans in an authentic way.

I am a proud resident of both worlds: the veteran and the artistic. Being a part both sides, seeing them support, champion, and learn from each other, is something I never saw coming, but wouldn't trade for anything. ■

ARTS ENGAGEMENT EVENTS

Join The Old Globe's Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit www.TheOldGlobe.org/Arts-Engagement to learn more.

SEPTEMBER

Saturday, September 16: AXIS:
Mexican Independence Day Celebration

Mexican Independence Day festivities will come to life at The Old Globe! Bring the whole family for food, cultural presentations, kids' crafts, and more, all for free on the Globe's plaza.

OCTOBER

Beginning Tuesday, October 17: Globe for All Tour: *The Comedy of Errors*

A talented company of artists will bring a stirring, free-admission production to various economically, geographically, and culturally diverse communities throughout San Diego County, including Old Globe Community Partner venues from San Ysidro to Oceanside and south of the border in Tijuana, Mexico.

Sunday, October 29: AXIS:
Día de Muertos/Day of the Dead Celebration

Join us for the *Día de Muertos/Day of the Dead* AXIS event as we celebrate with an exciting lineup of cultural offerings inspired by the holiday, including live music, dance performances, workshops and more!



(from top) Globe Learning Play! Workshop with Jesse Perez, 2020; photo by Nick Abadilla. AXIS Mexican Independence Day Celebration, 2022; photo by Brandon Salas. AXIS *Día de Muertos/Day of the Dead* Celebration, 2021; photo by Rich Soublet II.

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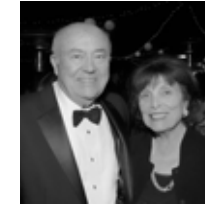


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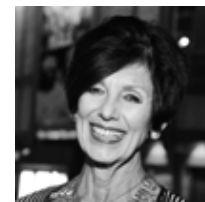
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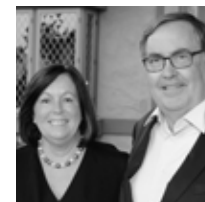
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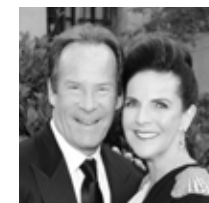
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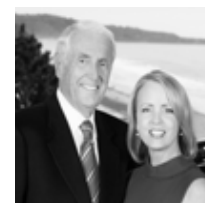
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*In memoriam
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Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.

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Timothy J. Shields
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Rebecca Myers · Interim Associate Producer

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Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Jennifer Watts · Associate Company Manager
Jerilyn Hammerstrom · Production Office Coordinator
Grace Herzog · Company Management Assistant

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Lucas Skoug · Assistant Technical Director
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, Festival
Brandon Resenbeck · Stage Carpenter/Head Rigger, Globe
Jason Chohon · Charge Carpenter, White

Chris Bridges, Keri Ciesielski, Danny Clark, Evan Gove, Gilbert Guzman, Sloan Holly, David Johnson, Stephen Longfellow, Michael Lovett, Hugo Mazariegos, Warren Pelham, Michael Przybylek, Heather Rawolle, Albert Rubidoux, William Slaybaugh, Jazen Sveum · Carpenters
W. Adam Bernard · Lead Scenic Artist
Jamie Boyd, Alyssa Kane, Sami Leon, Hannah Murdoch, Archi Rozas, Kaitlyn Thompson · Scenic Artists

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Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Shopper
Natalie Barshow, Regan McKay · Design Assistants
Erin Cass, Kathie Taylor · Drapers
Allison McCann, Abigail Zielke · Assistant Cutters
Nunzia Pecoraro, Heather Premo · Stitchers
Kristin Womble · Craft Supervisor/Dyer/Painter
Christian Woods · Lead Craft Artisan
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento · Wardrobe Crew Chief, Globe
Jazmine Choi · Lead Wig/Hair Runner, Globe
Terrie Cassidy, Sunny Haines · Wardrobe Crew, Globe
Maggie Allen · Wardrobe Swing, Globe
Ruby Hays · Wardrobe Crew Chief, White
Ashley Bowen-Piscopo · Wardrobe Swing, White

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Jeff Rocky · Lead Properties Artisan
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Jorge Nunez Bahena · Properties Warehouse Supervisor
James Ramirez · Properties Head, Globe
Richard Rossi · Stage and Properties Head, White
Val Philyaw · Properties Head, Festival
Kevin Orlof · Automation Operator
Cain Hause, Marie Mateo, Kendell Northrop · Properties Run Crew

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Stephanie Lasater · Assistant Lighting Director
Deanna Trethewey · Lighting Assistant
Ryan Osborn · Head Electrician, Globe
Jessica Dean · Head Electrician, White
Ashley McFall · Head Electrician, Festival
Brycen Deters, Bradlee Kingston, Xavier Luevano, Kevin Orlof, Jenner Price, Aiko Whitmore · Electricians

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Evan Eason · Assistant Sound Director
Colin Whitely · Head Sound Technician, Globe
Matt Lescault-Wood · Head Sound Technician, White
Marilynn Do · Deck Audio, Globe
Jennifer Lopez · Head Sound Technician, Festival
Camille Houze · Deck Audio, Festival
Aaron Demuth · Audio Swing
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