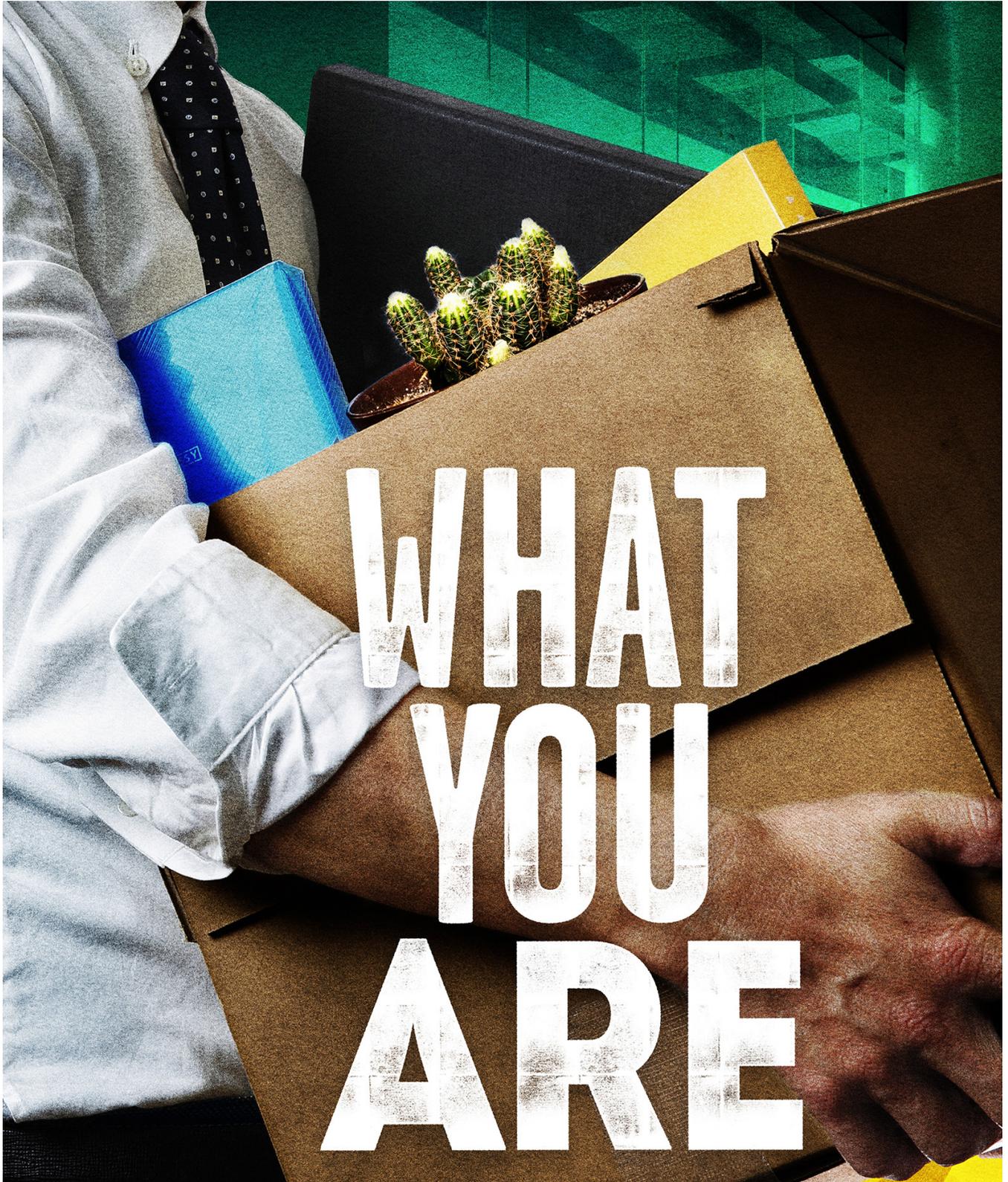


# performances

THE  LD GLOBE

JUNE 2019



# WELCOME



MIKE HAUSBERG

*Welcome to The Old Globe and this production of What You Are. 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



### PAULA AND BRIAN POWERS

Paula Powers joined the Globe's Board of Directors in 2011, and she currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula also sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including *In Your Arms, Rain, Guys and Dolls, Ken Ludwig's Robin Hood!, American Mariachi, The Wanderers,* and Ken Ludwig's *The Gods of Comedy*. They have a strong commitment to new work, and the Powers New Voices Festival is named for them in honor of their significant commitment as Artistic Angels of The Old Globe.

## 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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Anonymous (1)

\*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](mailto: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:  
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For San Diego:  
[www.sandiego.gov/city-hall](http://www.sandiego.gov/city-hall)

For County of San Diego:  
[www.sandiegocounty.gov/content/sdc/general/bos.html](http://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.

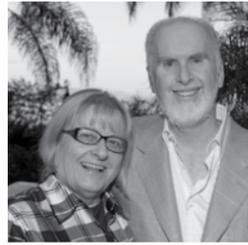
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THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND  
In memory of Erna Finci Viterbi



SHERYL AND HARVEY WHITE



# WHERE BLACK TIE MEETS TIE-DYE THE 2019 GLOBE GALA SEPTEMBER 21, 2019

Drinks, Dinner, and Dancing Under the Stars on The Old Globe's Copley Plaza

## The Year's Best Party

Supporting the Artistic and Arts Engagement Programs of The Old Globe

## Co-Chairs Ellise Coit and Karen Tanz

Underwriting opportunities are available.  
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Photos by Melissa Jacobs.

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†Charter Sponsor since 1995  
\*In memoriam



FEATURING ENTERTAINMENT FROM THE CAST OF *ALMOST FAMOUS*



Welcome to The Old Globe!

You are about to see a true Globe original. *What You Are* is a powerful story for our time, commissioned by this theatre. We are proud to have helped cultivate and now produce this work by the immensely talented JC Lee. Your ticket purchase, subscription, and—for our Friends of The Old Globe and Circle Patrons—financial support make it possible for the Globe to produce brand-new plays like this one, helping a vital story find its place in the canon of American theatre. Thank you.

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 central to the Globe's mission: 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, 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. I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at [nclay@TheOldGlobe.org](mailto:nclay@TheOldGlobe.org).

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

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*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
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George Deloy	Joseph Hardy	Katherine McGrath*	Marion Ross	David Ogden Stiers*	*In memoriam

## FROM BARRY

The Globe's commitment to new work for the American stage continues to deepen. As I write this, we have no fewer than a dozen commissions active, through which we've set established and emerging playwrights to work. These writers are based here in San Diego and also in cities around the country. Developmental workshops are becoming an increasingly important part of our annual producing calendar. Our Powers New Voices Festival, where we give our audience the chance to see and participate in the process of new play development, is bursting at the seams, and our New Voices in the Community program, which engages the Globe with playwrights in neighborhoods around the city, some exploring this pursuit for the first time, is a national model for this work.

Tonight's play, JC Lee's *What You Are*, is in many ways an exemplar of the Globe's work on new writing. We first met JC a number of years ago when we programmed his remarkable and intense play *Luce* in our annual reading series (at that point the generosity of Paula and Brian Powers, which put their imprimatur on the series, superpowering it, was still to come). We recognized in JC's voice a fervent determination to use the theatre as a vehicle to understand the anxieties and discomforts riving American life. In the wake of the 2016 elections, those anxieties reached a fever pitch, and we asked JC to accept a commission to write a play about the seismic forces buffeting our nation's civic balance. Sometime later he submitted this play, which we then developed and presented in the 2017 Powers New Voices Festival. Its riveting story and palpable urgency demanded a wider audience, so we programmed it in our season. We introduced JC to the director Patricia McGregor, and we provided them developmental resources, in the form of further dramaturgical consultation as JC sharpened the play, and finally, a weeklong workshop with actors. From commission to premiere took four years, two workshops, a public reading and a private one, countless hours of analysis and discussion, and writing and writing and writing. That's what it looks like when a major American theatre institution supports an exciting playwright with an important story to tell.

JC's subjects in *What You Are* are serious, and yet he illuminates them with a crackling theatrical energy that gives the play a remarkable and vital pulse. His particular concern is with white, male, working Americans, a group whom both our elected officials and also the media have placed at the center of our national discussion, and who, by many accounts, were the agents of the change in America's political trajectory in 2016. But JC isn't interested in them as political figures, nor in partisan politics per se. This play doesn't take sides in the 2016 election, or in the events before it or since.

JC is a dramatist, not a polemicist, and his currency is metaphor, not harangue. He values the stage as a place of imagination, not journalistic description. Don, JC's alienated and confused hero, isn't an avatar of a political movement, nor is he a stand-in for some red-versus-blue-state talking point. Don is an individual, a fully imagined person, with a series of problems to solve and choices to make as he solves them.

The dignity of the people in the play is what moves me most about it, and his gentle and loving concern for the humanity of his characters is what I think makes JC a significant American dramatist. He never judges Don, nor anyone else in the story. Instead he sets their lives in motion and then listens and watches as their fates play out. JC understands that the theatre's greatest power is its capacity to generate empathy, its magical ability to bring all of us in direct and personal contact with the subjective experiences of others. The empathy in this play is considerable and real and very moving. I boggle at and am grateful for JC's ability to help me know more about an America that is far from the one in which I live, and at the same time central to where my America is heading.

JC is in good hands with Patricia McGregor, a San Diego-based director whose star is quickly rising nationwide. She's done extremely imaginative and successful Shakespeare for the Globe, and I'm honored to welcome her to our subscription season. Patricia enjoys a reputation for being one of the most open and collaborative directors on the scene, and she and her team have made a production that I find distinctive and exciting in its visual approach. Too, she's cast a group of actors whose emotional commitment is fierce and thrilling to watch. She and JC have built a world together that is searingly intense and also quirkily human. *What You Are* is a special piece, and I suspect that it will enjoy a long and wonderful journey from Balboa Park onto stages nationwide.

I'm proud of the Globe's play-development programs and our ability to foster creativity at this level, and I'm grateful to our open and inquisitive audience for embracing new work.

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](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
MANAGING DIRECTOR

PRESENTS

# WHAT YOU ARE

BY  
JC LEE

Rachel Myers  
SCENIC DESIGN

Elisa Benzoni  
COSTUME DESIGN

Sherrice Mojgani  
LIGHTING DESIGN

Luqman Brown  
SOUND DESIGN

Henry Russell  
Bergstein, CSA/  
Joseph Gery  
CASTING

Chandra R.M.  
Anthenill  
PRODUCTION STAGE MANAGER

DIRECTED BY  
PATRICIA MCGREGOR

*What You Are* was originally commissioned by The Old Globe.

*What You Are* was developed at the Ojai Playwrights Conference,  
Robert Egan, Artistic Director/Producer.

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

May 30 – June 30, 2019

CAST  
(in alphabetical order)

HECTOR..... Adrian Anchondo  
KATIE ..... Jasmin Savoy Brown  
SIGOURNEY ..... Omozé Idehenre  
RANDY ..... Mike Sears  
DON..... Jonathan Walker  
  
Production Stage Manager..... Chandra R.M. Anthenill

SETTING  
A small town in Nevada.

*There will be no intermission.*

PRODUCTION STAFF

Vocal Coach ..... David Huber  
Fight Consultant ..... Jake Millgard  
Assistant Director ..... Mekala Sridhar  
Associate Scenic Design ..... Amanda Knehans  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Katie Knox  
Assistant Lighting Design ..... Minjoo Kim  
Production Assistant..... Natalie Figaredo  
Stage Management Intern..... Alana Fineman

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.

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

# A QUIET REVOLUTION

**PLAYWRIGHT JC LEE AND DIRECTOR PATRICIA MCGREGOR  
DISCUSS THE NEW PLAY *WHAT YOU ARE*.**

Interview by Danielle Mages Amato

## **JC, what was the impetus for writing this play?**

**JC Lee:** The impetus came from two primary sources. I was in Europe a couple of years ago, during the Republican primary, and saw for the first time a speech from our now-current President, and I was mesmerized by it. I was very interested in trying to understand the roots of what his appeal was. The second was that my father, a very blue-collar guy, lost his job around the same time. He didn't just lose it; his job ceased to exist. The economy eliminated his job. He's a very stoic man, but he called me at one point, just completely adrift and lost, and said, "I don't know what I'm supposed to do with my life now. I'm 50; I have no idea what's going to happen." It was trying to understand the emotional energy beneath those two events that started me writing the play.

## **Patricia, what made this a piece you wanted to direct?**

**Patricia McGregor:** First of all, JC's writing is so smart; he puts words into characters' mouths that are the kinds of things you wish you had said after a conversation ends. He also gives his characters really interesting flaws. They challenge our preconceptions and our opinions—I've had my own opinions challenged at times. Also intersections of race and class are a thing that have always fascinated me. I'm interested in where our personal histories intersect with others' personal histories, and how those interactions play out in public spaces.



Playwright JC Lee and director Patricia McGregor. Photo by Jim Cox.

## **Both of you work not only in theatre but also in television and film—what keeps you coming back to theatre?**

**JCL:** I think theatre is one of the last refuges of community in our society. We're constantly being drawn into these smaller and smaller echo chambers that trigger our most intense passions and outrages—but tend to simultaneously isolate us. Theatre is one of the last places where you can actually put people in a room in real time with no distraction and tell a story.

## **Would you describe this as a political play? What does that mean to you?**

**PM:** Anytime anyone is onstage, it's political. There are politics behind the fact that we've put a lens on this particular person, and that we're presenting their stories in this particular space. In this play, I think we have both "capital-P" politics—the characters get into actual political debates—and also very personal "lowercase-p" politics that have to do with making space for these multiple characters and perspectives to breathe the same air with the audience. In some ways, "political" means just relevant to our times.

**JCL:** Just because a work of art is political, that doesn't mean it's trying to convince you that a particular argument is correct or incorrect. The best political art dissects an issue, looks at it from all sides, and then leaves you with a lot of questions to wrestle with. Part of why I write the plays I do is that I'm really trying to understand something. So when we talk about art being political, I think that we have to step away from the idea that people are trying to convince us of something, and be open to the idea that we the artists may not know. We can explore together, which I feel like is more productive anyway.

**PM:** I like the idea of making art as being a scientist, and we have this very peculiar, wonderful laboratory that people show up to, and we get to run this experiment together. And I think the strongest currency we have in the theatre is empathy—being able to elicit empathy on multiple sides and for multiple characters' points of view. We're forced to really consider conflicting perspectives and come to our own conclusions.

## **Are there particular benefits to doing this piece in the round?**

**PM:** I think intimacy is a benefit. I like the round because I grew up playing sports, and I like things to feel like the characters are in a match in some way. And for this show in particular, I like the idea that no one ever feels that they see absolutely everything. Somebody sitting in one section is going to get the straight-on reaction shot when news is revealed, and someone sitting in another section is going to get the opposite reaction shot, because those two characters are across from each other. I think it's exciting that there's that prismatic perspective; I think that adds to some of the drama of there being no one worldview.

## **What impact do you hope the play will have on audiences that come to see it?**

**JCL:** I always hope that people are entertained. I hope they have a good time, that they enjoy the story and the thrill ride of it. I feel that my first job as a writer is to entertain people and tell a fun story that is surprising. Beyond that, it's all a bonus to me. If it makes you feel something, or if it makes you question something, or if it just causes you to have an interesting conversation afterward, then I feel like we've done our job.

**PM:** I'd love folks to leave debating what they've seen as they're on the car ride home. ■

NAME

## THEATRE AT WORK

By Danielle Mages Amato

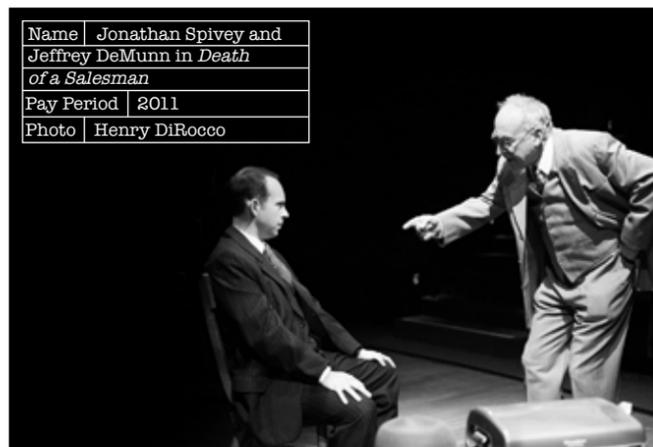
Over the course of the 20th century, American playwrights created an entire genre of plays about work and working people. Expressionist pieces like Elmer Rice’s *The Adding Machine* and Sophie Treadwell’s *Machinal* dramatized the stress and repetition of office jobs, while great dramatic classics like Arthur Miller’s *Death of a Salesman*, Clifford Odets’s *Waiting for Lefty*, and August Wilson’s *Jitney* took on the cultural and personal implications of work, especially for men. Musicals have not ignored the subject; *Working*, the adaptation of Studs Terkel’s famous oral history, explored the dignity and meaning of work in the lives of a wide range of Americans. Work remains a powerful subject for plays in the 21st century, from Dominique Morisseau’s powerful union tale *Skeleton Crew* to Pulitzer Prize winners like Lynn Nottage’s *Sweat* and Annie Baker’s *The Flick*.

JC Lee’s *What You Are* belongs to this ongoing trajectory of plays that examine American society through the lens of employment—and often, crucially, unemployment. *What You Are* thoughtfully explores how major changes in the structure of the American workforce in the last few decades affect how men in particular see themselves and shape their identities.

JC Lee says this idea was central to the creation of *What You Are*. “When I started writing this play, I was listening to a story by Adam Davidson, who’s a writer for *The New Yorker* and the founder of the ‘Planet Money’ podcast, and he was talking about a phenomenon in societies in which the unemployment

rate is high among men ages 35 to 50. As that rate rises, so too does instability in a society. I think it’s because in our culture—and in Western culture generally—male identity is strongly tied to work. And in this last century, work has changed tremendously. I think that when you go back to plays like *Death of a Salesman*, you see the same idea, which is that maleness has a relationship to work, and when work goes away, or is compromised, male identity becomes threatened. Societies are put in danger when groups of men have their identities threatened. So that’s a topic of fascination for me. I think that because I’m queer, and a person of color, I triangulate my identity between several markers, and work is not as significant. But I think that for a lot of heterosexual men, work is their primary identifier. And so I felt it was worth examining what happens when that gets removed, or threatened, or upended in some way. What happens to men when what they perceive as their core social function goes away or changes?”

*What You Are* follows its central character, Don, as he tries to make a living by stringing together part-time work, and as he tries to cope with losing the job he depends upon to keep his family afloat. In *What You Are*, as in many American plays about work, a job means more than money, more even than a roof over the characters’ heads and food on their tables. Having work is a major source of dignity, identity, and self-worth. It offers a sense of having a place in the world—and when it’s taken away, that place disappears with it. ■



Name	Jonathan Spivey and Jeffrey DeMunn in <i>Death of a Salesman</i>
Pay Period	2011
Photo	Henry DiRocco

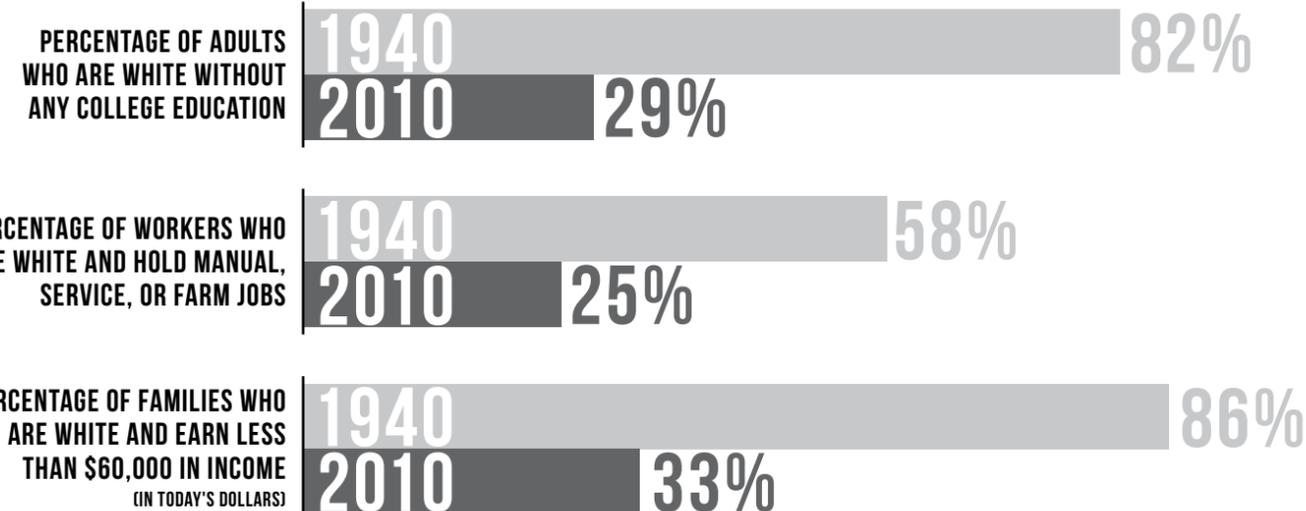


Name	Amari Cheatom and Tonye Patano in <i>Skeleton Crew</i>
Pay Period	2017
Photo	Jim Cox

## THE WHITE WORKING CLASS

### THE DECLINE

Following the 2016 elections, press reports focused on the role played in Donald Trump’s victory by the white working class. But the category has been hotly debated and defined in numerous ways. No matter what definition researchers use for the term “working class,” whether that be education-based (having no college education), income-based (earning at or less than the median national income), or occupation-based (holding blue-collar or low-level white-collar jobs), dramatic shifts in the American class structure have moved this group from being the solid and sometimes overwhelming majority of U.S. adults to being a minority.



(Source: Brookings Institute, *The Future of Red, Blue, and Purple America*, 2008.)

### DEATH OF DESPAIR

As the white working class has shrunk in size and economic opportunity, their mortality levels have risen, especially in midlife. Economists Anne Case and Angus Deaton published a major report in 2015 tracking the mortality and morbidity statistics of white Americans ages 45–55 in comparison to other class and racial groups. According to their research, mortality rates among “non-Hispanic black” and “Hispanic” Americans (the racial categories tracked by the Centers for Disease Control) age 45–55 have declined steadily since 1999, dropping 27 percent and 19 percent, respectively. Declines were also seen for white Americans with college degrees. However, during that same period, mortality rates for whites with a high school diploma or less rose 22 percent. The cause? Large increases in what Case and Deaton call “deaths of despair”: deaths caused by suicide, overdose, chronic liver disease, and cirrhosis. In 2017 the two economists revisited their earlier study and concluded that this trend was part of “a long-term process of decline” for the white working class. They conclude, “We can see this as a failure to meet early [family and social] expectations or, more fundamentally, as a loss of the structures that give life a meaning.”

**ADRIAN ANCHONDO**

(Hector) previously appeared onstage in *After the Revolution* and *The First Grade* (Aurora Theatre Company), *The Blue Room* and *The Witching Hour* (Williamstown Theatre Festival), *Don't Ask* (New Conservatory Theatre Center), *Love! Valour! Compassion!* and *Shakespeare's R&J* (Civic Theatre of Allentown), *Into the Clear Blue Sky* (Sleepwalkers Theatre), *The Play About the Naked Guy* and *The Fisherman's Wife* (Impact Theatre), and *Edenville* (Emerging Artists Theatre; New York Innovative Theatre Award nomination for Outstanding Actor in a Featured Role). He also understudied *Tiny Kushner*, *Arabian Nights*, and *The White Snake* (Berkeley Repertory Theatre) *A Midsummer Night's Dream* (California Shakespeare Theater). Mr. Anchondo's television credits include "How to Get Away with Murder," "NCIS: Los Angeles," "Hit the Floor," "Rebel" (recurring), "Looking," "Reverie," "Goliath," and "The Rookie." He has also made a name for himself with his viral music video parodies, for which he writes, directs, performs, and produces. Adrian Anchondo on YouTube, @javichondo on Twitter and Instagram.

**JASMIN SAVOY BROWN**

(Katie) was raised in Oregon and discovered her passion for the arts in church musicals. After stints with University of Oregon, Portland Shakespeare Project, Arts Umbrella, and Oregon Children's Choir, she trained in New York at CAP21 Conservatory's prestigious musical theatre intensive. In Los Angeles, Ms. Brown completed ABC's competitive training program, launching her film and television career. Best known as Evie Murphy on the acclaimed HBO series "The Leftovers," she played the historic figure Emilia Bassano on TNT's "Will." Currently, she stars in ABC's Shondaland drama "For the People." You may also recognize her voice in Disney's "Lego Star Wars: All-Stars." Her other credits include Freeform's "Stitchers," Netflix's "Love," ABC's "Grey's Anatomy," and Fox's "Brooklyn Nine-Nine," as well as the award-winning film *Lane 1974*. Ms. Brown is an advocate for women's healthcare, LGBTQ rights, and erasing mental-health stigma. This marks her debut with The Old Globe.

**OMOZÉ IDEHENRE**

(Sigourney) has appeared in *The Resistible Rise of Arturo Ui* (Classic Stage Company), *Her Portmanteau* (Boston Court Pasadena), *Good Grief* (Kirk Douglas Theatre), *runboyrun* (Magic Theatre), *Gem of the Ocean*, *The Convert*, and *Seven Guitars* (Marin Theatre Company), *The Comedy of Errors* and *Richard III* (Oregon Shakespeare Festival), *Black Odyssey*, *The Winter's Tale*, *Spunk*, and *Macbeth* (California Shakespeare Theater), and *Clybourne Park*, *The Caucasian Chalk Circle*, *Scorched*, *A Doll's House*, *A Midsummer Night's Dream*, and *Marcus; or The Secret of Sweet* (American Conservatory Theater). She was also seen in the film *On the Road*. Ms. Idehenre trained at American Conservatory Theater and The Groundlings. @omozeei on Instagram.

**MIKE SEARS**

(Randy) has appeared Off Broadway in *When Words Fail* (John Houseman Theatre), *Leap* (Abingdon Theatre Company), and *To Have and to Hold* (Phil Bosakowski Theatre). His other New York credits include American Globe Theatre, Boomerang Theatre Company's Summer Shakespeare, New Dramatists, New York International Fringe Festival, The Present Company, Musical Theatre Works, Producer's

Club Theatres, and The Duplex. Regionally he has been seen in the Globe for All Tour of *Twelfth Night*, *Rain*, *Othello*, and *Kiss Me, Kate* (The Old Globe), *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, and *Bonnie & Clyde* (La Jolla Playhouse), *Parlour Song* (Backyard Renaissance, San Diego Theatre Critics Circle Award), *A Behanding in Spokane* and *Man from Nebraska* (Cygnet Theatre Company), *Tortilla Curtain* (San Diego Repertory Theatre), *The Mystery of Love and Sex* and *Birds of a Feather* (Diversionary Theatre), *Killer Joe* (Compass Theatre), *The Foreigner*, *The Glory Man*, and *Rehearsal for Murder* (Lamb's Players Theatre), *Simpatico* (New Village Arts), *Good Boys* (Mo'olelo Performing Arts Company), and *Tuesdays with Morrie* (North Coast Repertory Theatre). He is a graduate of the William Esper Studio in New York City. mikesears.org.

**JONATHAN WALKER**

(Don) previously appeared at The Old Globe in *Hamlet*, *King Lear*, and *Much Ado About Nothing*, all directed by Jack O'Brien. His Broadway credits include *Rocky*, *The Assembled Parties* with Judith Light, *Twentieth Century* with Alec Baldwin, and Arthur Miller's *After the Fall* with Carla Gugino and Peter Krause. His Off Broadway credits include *Still at Risk*, *Catch the Butcher*, *The Divine Sister*, *Fran's Bed* with Mia Farrow and Julia Stiles, Donald Margulies's Pulitzer Prize winner *Dinner with Friends*, *The Third Story* with Kathleen Turner, *When She Danced* with Elizabeth Ashley and Robert Sean Leonard, *Cinders* with Christopher Walken, and *Richard III* with Kevin Kline. Mr. Walker has been seen regionally at Guthrie Theater, Berkeley Repertory Theatre, Williamstown Theatre Festival, Westport Country Playhouse, McCarter Theatre Center, Yale Repertory Theatre, and Huntington Theatre Company. His television credits include "Quantico," "Blue Bloods," "The Blacklist," "Daredevil," "The Following," "Madam Secretary," "Person of Interest," "The Mysteries of Laura," "Elementary," "The Good Wife," and numerous "Law & Order" series. Mr. Walker's films include *The Chaperone*, *Bridge of Spies*, *It Has to Be You*, *Man on a Ledge*, *Michael Clayton*, *Vampire's Kiss*, *American Blue Note*, *Far from Heaven*, and *People I Know*.

**JC LEE**

(Playwright) writes for theatre, film, and television. His play *Luce* received its world premiere at Lincoln Center Theater (with development supported by The Old Globe), and he co-wrote the film adaptation, starring Octavia Spencer and Naomi Watts, that premiered at the 2019 Sundance Film Festival. His other plays include *Relevance* (MCC Theater), *warplay* (New Conservatory Theatre Center), and *Pookie Goes Grenading* (Azuka Theatre). He has received commissions from The Old Globe, South Coast Repertory, Manhattan Theatre Club, Second Stage Theater, The Playwrights Realm, and New Conservatory Theatre Center. His television credits include Apple's new "The Morning Show" starring Reese Witherspoon and Jennifer Aniston, "How to Get Away with Murder," "Looking," and "Girls." He is currently adapting Stephen King's "Bad Little Kid" into a feature film for Chernin Entertainment. Mr. Lee is a graduate of Bloomsburg University and The Juilliard School. @jcleel230.

**PATRICIA MCGREGOR**

(Director) is an acclaimed director and writer from St. Croix, U.S. Virgin Islands. Her directing credits include *A Midsummer Night's Dream* and *Measure for Measure* (The Old Globe's Globe for All Tour), *Lights Out: Nat "King" Cole* (also book) and *Skeleton Crew* (Geffen Playhouse), *Place* (Brooklyn Academy of Music), *Good Grief* (Center Theatre Group), *The Parchman Hour* (Guthrie Theater), *Hamlet* (The Public Theater), *Ugly Lies the Bone* (Roundabout Theatre Company), *A Raisin in the Sun*, *The Winter's Tale*, and *Spunk* (California Shakespeare

Theater), and *Hurt Village* (Signature Theatre Company). For several years Ms. McGregor directed *The 24 Hour Plays* on Broadway. Additionally she was consultant for J. Cole's *4 Your Eyez Only* tour. She is a Paul & Daisy Soros Fellow and a New York Theatre Workshop Usual Suspect. She is also the co-founder of Angela's Purse with her artist/activist sister Paloma McGregor, and she was Artistic Director of Yale Cabaret.

**RACHEL MYERS**

(Scenic Design) is a designer for stage, film, and live events. Her regional credits include Geffen Playhouse (2019 Ovation Award for Best Scenic Design for *Skeleton Crew*), Center Theatre Group, South Coast Repertory, Brooklyn Academy of Music, Los Angeles Philharmonic, Shakespeare Theatre Company, Getty Villa, The Watermill Center, Williamstown Theatre Festival, Rattlestick West, IAMA Theatre Company, Boston Court Pasadena, and VS. Theatre Company. Her award-winning experiential design company, 3 Penny Design, has conceived and produced live events, brand activations, and interiors for Crayola in Times Square, the Emmy Awards, the Golden Globe Awards, VidCon, and more. Her film *Wendy's Shabbat* premiered at the 2018 Tribeca Film Festival and was broadcast on PBS. Her production-design credits include the films *Kim Possible* (Disney), the award-winning *Short Term 12*, and *The Drowning*, as well as television series for Hulu, MTV, Netflix, Lionsgate, and Lifetime. She is currently in production on the feature film *Desperados* for Netflix. She received her M.F.A. from Yale School of Drama, and she is a member of Art Directors Guild Local 800 and United Scenic Artists Local 829. 3pennydesign.com, rachelmyersdesign.com.

**ELISA BENZONI**

(Costume Design) is thrilled to be back designing for The Old Globe, where she previously designed *Constellations* and where she has designed the fall show with The Old Globe and University of San Diego Shiley Graduate Theatre Program for the past five years. She has worked all over Southern California as well as internationally. Her select credits include *Sex with Strangers* (Geffen Playhouse), *Photograph 51* (South Coast Repertory), *The Who & The What*, *Our Town*, *Tall Girls*, *Brahman/i*, and *Sam Bendrix at the Bon Soir* (La Jolla Playhouse), *Sweat and Aubergine* (San Diego Repertory Theatre), *Chapatti* (Laguna Playhouse), and *Hedwig and the Angry Inch*, *The Hour of Great Mercy*, *The Loneliest Girl in the World*, *The Happiest Place on Earth*, *Ballast*, *The Mystery of Love and Sex*, and *Homos, or Everyone in America* (Diversionary Theatre). Ms. Benzoni has also been the resident designer at North Coast Repertory Theatre for three years, working on Craig Noel Award-nominated productions. She holds a Costume Design M.F.A. from UC San Diego. elisabenzoni.com.

**SHERRICE MOJGANI**

(Lighting Design) recently designed *Skeleton Crew* (The Old Globe), *The Heiress* and *Two Trains Running* (Arena Stage), *Ain't Misbehavin'* and *The Scottsboro Boys* (Signature Theatre Company), *Roz and Ray*, *Black Pearl Sings*, and *Outside Mullingar* (San Diego Repertory Theatre), and *Blue Door*, *Trouble in Mind* and *Mud Blue Sky* (MOXIE Theatre). Ms. Mojgani is an Assistant Professor at George Mason University in northern Virginia. She holds a B.A. in Theater Arts from UC Santa Cruz and an M.F.A. in Lighting Design from UC San Diego. smojgani.com.

**LUQMAN BROWN**

(Sound Design) designed *The Corpse Washer*, *How to Defend Yourself*, and *We've Come to Believe* and created original music for *Everybody Black*, all for the 2019 Humana Festival. His regional theatre credits include *Detroit '67* (The Juilliard School), *Skeleton Crew* (TheatreSquared), *The Three Musketeers* (Classical Theatre of Harlem),

*The Elaborate Entrance of Chad Deity* (Asolo Repertory Theatre), *Sense & Sensibility* (Cape Fear Regional Theatre), *The Parchman Hour* (Guthrie Theater), and *Adoration of the Old Woman* (INTAR Theatre). His Off Broadway credits include *Revolving Cycles Truly and Steadily Roll'd* (The Duke on 42nd Street) and *Hurt Village* (Signature Theatre Company). Mr. Brown won both the 2017 and 2018 AUDELCO Awards for Sound Design. As a professional musician, he has performed in numerous bands and produced many others. luqmanbrown.nyc.

**HENRY RUSSELL BERGSTEIN, CSA**

(Casting) cast Broadway's *The Lyons*, and he has cast Off Broadway for Vineyard Theatre, where his productions include *Good Grief*, *Harry Clarke*, *Gloria* (also Goodman Theatre), *Dot*, *The Landing*, *Can You Forgive Her?*, *Kid Victory* (also Signature Theatre Company), *Arlington*, *The North Pool*, *Outside People*, *Checkers*, *Middletown*, *The Metal Children*, *Wig Out*, *Somewhere Fun*, and *Picked*. His other New York theatre credits include *Small Mouth Sounds* (with Lauren Port; Ars Nova, Off Broadway), *The Wildness* and the original production of *Natasha, Pierre & The Great Comet of 1812* (Ars Nova), *Preludes* (with David Caparelliott; LCT3), *3C* (Rattlestick Playwrights Theater), and *Gorilla Man* (PS122). He also cast for Sundance Institute Theatre Lab for five seasons. Mr. Bergstein's television credits include "Black Mirror" (U.S. casting), Comedy Central's "The Other Two" (with Allison Estrin), HBO's "Succession," and Amazon's "Mozart in the Jungle" (with Douglas Aibel). His film credits include *Saturday Church* (Tribeca Film Festival 2017); *Beauty Mark* (LA Film Festival 2017); *It Felt Like Love* (Sundance NEXT FEST 2013); and *3rd Street Blackout*; as well as *Love After Love* (Tribeca 2017), *Grandma*, *How to Talk to Girls at Parties* (Cannes Film Festival 2017), and *November Criminals* (all with Mr. Aibel); and *Spider-Man Homecoming* (New York casting, with Ms. Estrin). Mr. Bergstein also cast the first two seasons of the podcast "Homecoming."

**CHANDRA R.M. ANTHENILL**

(Production Stage Manager) has worked on the Globe productions of *Tiny Beautiful Things*, *A Midsummer Night's Dream* and *Twelfth Night* (Globe for All), *Dr. Seuss's The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, and *The Comedy of Errors*. Her credits as production stage manager include *Fun Home*, *Beachtown*, *Roz & Ray*, *Into the Beautiful North*, *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*, *Outside Mullingar*, *The Oldest Boy*, *Everybody's Talkin': The Music of Harry Nilsson*, *Oedipus El Rey*, and *Honky* (San Diego Repertory Theatre), *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, and *Company* (Cygnet Theatre Company), and *Pippin* (Diversionary Theatre). Her credits as assistant stage manager include *Junk: The Golden Age of Debt* (La Jolla Playhouse); *In the Next Room, or the vibrator play*; *The Who's Tommy*; *Walter Cronkite Is Dead*; *Tortilla Curtain*; and *Zoot Suit* (San Diego Repertory Theatre); and *Dirty Blonde* (Cygnet Theatre Company). Ms. Anthenill is a proud member of Actors' Equity Association.

**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*, *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

Henry Russell Bergstein, CSA  
Joseph Gery

### 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.

Rachel Myers, Scenic Design  
3pennydesign.com  
rachelmyersdesign.com

Elisa Benzoni, Costume Design  
elisabenzoni.com

Sherrice Mojgani, Lighting Design  
smojgani.com

Luqman Brown, Sound Design  
luqmanbrown.nyc

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.

### 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.

## PATRON INFORMATION

### TICKET SERVICES HOURS

Monday: Closed

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Hours subject to change. Please call ahead.

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FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

### ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

### ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

### UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

### RESTROOMS

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

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

### SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. 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.

### ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

### ASSISTED LISTENING SYSTEM

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

### PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

### LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll 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.

# OPENING THE THEATRE DOORS



(left) Vietca Do. Photo by Alejandra Enciso-Dardashti.

By Vietca Do,  
Arts Engagement Programs Manager at The Old Globe

When I was eight years old, I was the first in a single-file line following my teacher into a semi-dark room, a theatre. My surroundings were old, but to me all new and exciting. I ran my fingers along the seats' armrests, feeling the coolness of the nameplates, making up a story for each one as I went. K108—the seat from where I would gain some new perspective. I felt small, making me nervous and slightly terrified, all while wondering, “Where has this been all my life?” The stage, big and wide like my eyes, stared back at me, inviting me into the world that would become my first live theatre experience, right here at The Old Globe.

My story echoes those of the 4,500 students who come through our doors each year for the Globe's Free Student Matinee Program, with over half hailing from Title I schools. Several matinees are dedicated to first- and second-grade classrooms to attend the classic *Dr. Seuss's How the Grinch Stole Christmas!*, while many more are for high schoolers who see our productions throughout the year.

The program supports school efforts to introduce young people to live theatre and help them gain an appreciation for the art form. To have the highest quality, most well-rounded experience, each matinee also comes with a preshow workshop, where a professional Teaching Artist engages with the students in the classroom to prepare them for their big day at the Globe. They learn about the story they are about to witness as well as theatrical production concepts, all tied into the school's curriculum guidelines.

The program is designed to make theatre matter to more people by creating accessibility that hasn't always been present. As education budgets are cut, more arts organizations are filling the void by going to the community, or by bringing the community



(above) Free Student Matinee group at *Dr. Seuss's How the Grinch Stole Christmas!*, 2018. Photo by Vietca Do.

to them. Thanks to our incredibly generous donors, our matinee program provides free tickets and transportation to participating schools, mitigating the largest barriers for classroom field trips.

After one of our matinees for *Familiar* earlier this year, every student from one of the high schools in attendance emailed me directly to thank me for the opportunity to attend a show. On top of the surprise from the influx of dozens of new emails in a two-hour period, the outpouring of gratitude was rejuvenating. One of the students, Samai, was delighted to share with me how much she appreciated the show. “I was submerged into the play because it covered important subjects like one's roots and the giving up of one's culture. The set was beautiful, and all the tiny details were covered, like the projected lights of a TV, and the snow and tree outside the door. I just want to say thank you for inviting our school to see a play at The Old Globe.”

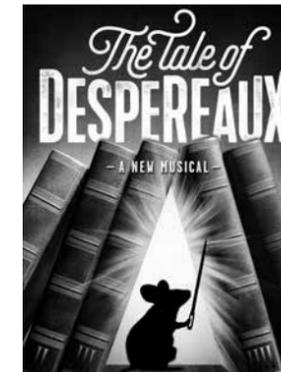
I always wondered what my relationship with the arts would be had it not been for the kindness of those who made my first theatre experience possible. There are few ways to instantly connect a room full of strangers across all ages and backgrounds, and this is one of them. I am thankful not only for that experience, but also for knowing that life has come full circle: I am now in a position to grant this beautiful and creative world to thousands of students across San Diego County. Who knows? Maybe one day, my name will be on one of those cool nameplates for another young child to discover. ■



The cast of *Much Ado About Nothing*, 2018. Photo by Jim Cox.



**AS YOU LIKE IT**  
By William Shakespeare  
Directed by Jessica Stone  
**JUNE 16 – JULY 21**  
Lowell Davies Festival Theatre



**THE TALE OF DESPEREAUX**  
Book, music, and lyrics by PigPen Theatre Co.  
Based on the novel by Kate DiCamillo and the Universal Pictures animated film  
Directed by Marc Bruni and PigPen Theatre Co.  
**JULY 6 – AUGUST 11**

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



**THE UNDERPANTS**  
By Steve Martin  
Adapted by *Die Hose* by Carl Sternheim  
Directed by Walter Bobbie  
**JULY 27 – AUGUST 25**  
Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center



**ROMEO AND JULIET**  
By William Shakespeare  
Directed by Barry Edelstein  
**AUGUST 11 – SEPTEMBER 15**  
Lowell Davies Festival Theatre

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