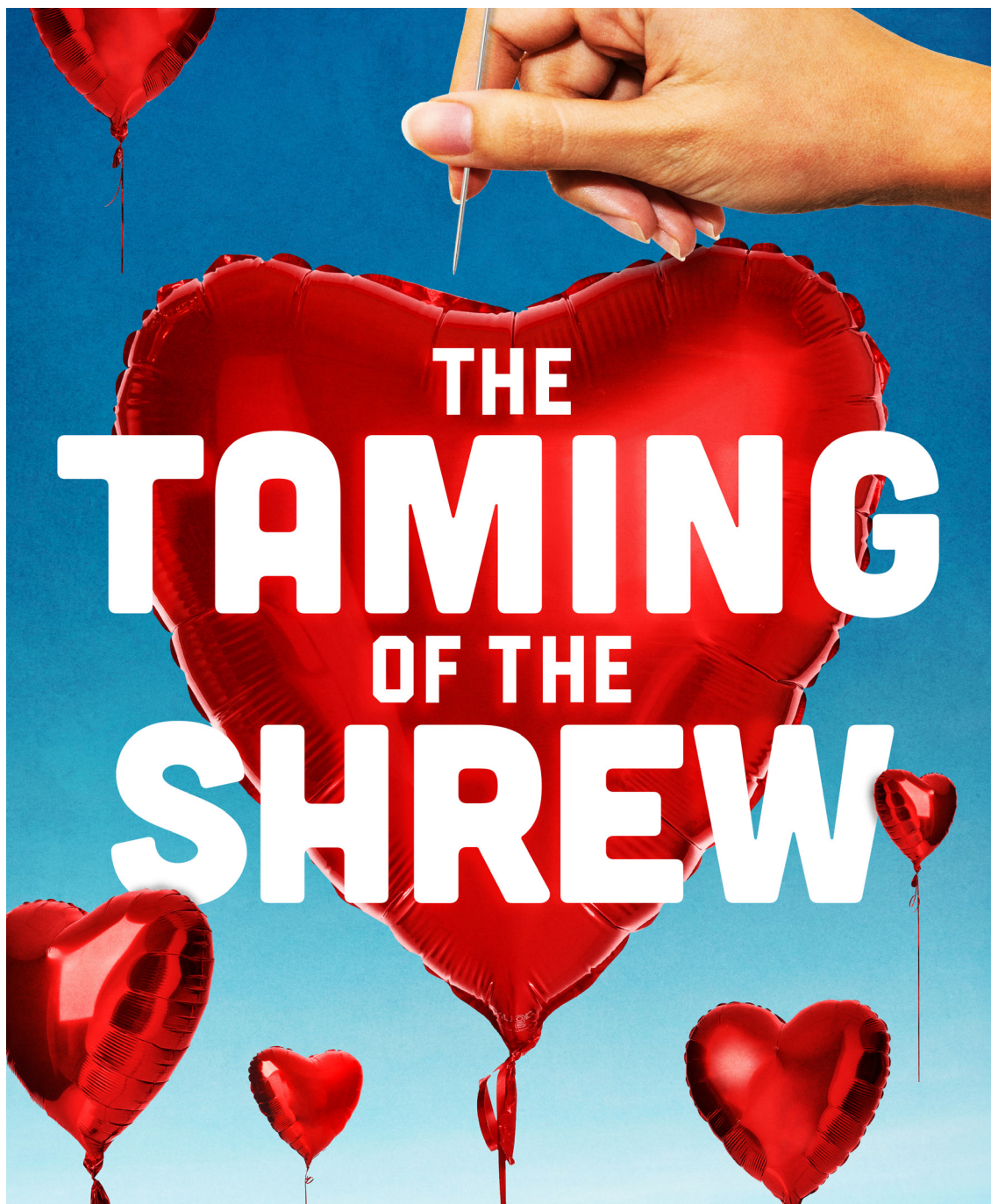


performances
MAGAZINE

THE  LD GLOBE

JUNE - JULY 2022





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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

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

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.

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†Executive Committee member

°Past Chair

*In memoriam

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José Cruz Gonzáles	Patricia McGregor	Gordon Greenberg	

ASSOCIATE ARTISTS

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

William Anton	Ralph Funicello	John McLain	David F. Segal
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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

“He was not of an age, but for all time!”

Shakespeare’s contemporary Ben Jonson described his friend with this immortal line in the preface to the First Folio, the first complete works of Shakespeare, printed in 1623. It’s hard to think of a more influential statement about the English language’s greatest playwright. We regard Shakespeare’s timelessness as one of his most extraordinary characteristics: he seems to have understood human events centuries in advance, and his insights feel like they transcend history.

But in my decades of work on his plays, I’ve sometimes found it necessary to invert Jonson’s formula and suggest that Shakespeare was very much of his own age. Indeed, we can use Shakespeare’s plays as a way to measure just how much human society has changed since the 1590s when he first sat down to work.

In some ways, we’ve not changed at all: now as then, parents love their children. Now as then, the moon is beautiful in the night sky. Now as then, we feel a charge of new energy when the flowers bloom in spring. Shakespeare renders all of these in language that’s indelible and ineffable. And in some ways, we’ve changed massively over four centuries, and from our vantage point we can recognize in a handful of Shakespeare’s plays a set of ideas that feel outdated and even retrograde. *Othello*, for example, encodes a frequently benighted view of race from which we’ve progressed. *The Merchant of Venice* has a vein of anti-Semitic bigotry running through it that we’re relieved to have (mostly, thankfully) left behind. And tonight’s play, *The Taming of the Shrew*, centers on a construction of gender that, at this moment in particular, can feel very problematic in a culture striving to address and dismantle systemic misogyny.

These plays, the ones that reveal a Shakespeare very much rooted in the attitudes and beliefs of early-modern Europe, are both the most exciting and also the most challenging to revive in the contemporary theatre. They require directors with great ideas, trenchant interpretations, and deep theatrical skill sets and tool kits.

Shana Cooper is such a director. An artist I’ve long admired, and one I’ve tried for years to bring to the Globe, Shana directed a thrilling and incisive *Shrew* in 2018 for the wonderful Hudson Valley Shakespeare

Festival just north of New York City. I had the great good fortune to see that production, and I found it the best staging of this play I’d ever seen. The instant the lights blacked out on a breathtaking final moment, I asked Shana to restage the production here, in an expanded version (it had only six actors in New York, and minimal scenery). I’m so pleased she accepted my invitation.

Shana finds in this play’s DNA the imprint of the Italian folk theatre tradition of *commedia dell’arte*, and she runs with it. Shakespeare is very consciously riffing on this tradition in the play, embracing and extending its reliance on physical comedy, remixing its many archetypal characters, and celebrating its obsession with stereotypes and their implications. The play is deeply and fundamentally comedic in conception, and Shana’s insight is that this essential comic substructure is the key to decoding the plot’s complex gender formulations and upending its familiar “battle of the sexes” energy. Shana also finds deep love in the play, and conceives of Kate and Petruchio, the iconic couple at the center of the story, as outsiders who discover a unique bond that allows them to transcend and even escape the anxieties of the conventional and limiting society around them. Shana’s work on this production makes me understand the play in a new way, or, more precisely, this is a production whose director has shown me that a play I thought I knew is actually one I didn’t know at all. That’s what great Shakespeare directing is supposed to do.

Shana’s ace design team and fearless and endlessly inventive cast body forth her brilliant interpretation with verve and delight. Proudly among that cast is our current cohort of actors-in-training at The Old Globe and University of San Diego Shiley Graduate Theatre Program. They, and directors like Shana Cooper, are the future of Shakespeare in America, and it’s in their hands that Shakespeare will fulfill his Jonsonian destiny and be a writer “for all time.” I’m deeply grateful to them all.

Thanks for coming. Enjoy the show.



Any feedback on tonight’s show or any of the Globe’s work? Email Barry at HiBarry@TheOldGlobe.org and he’ll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

THE TAMING OF THE SHREW

BY
WILLIAM SHAKESPEARE

Wilson Chin
SCENIC DESIGN

Ásta Bennie
Hostetter
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Paul Peterson and
Paul James
Prendergast
SOUND DESIGN

Paul James Prendergast
ORIGINAL MUSIC

Tiffany Rachele Stewart
MOVEMENT CONSULTANT

Ursula Meyer
VOICE AND TEXT COACH

Alaine Alldaffer, CSA
and Lisa Donadio
CASTING

Marie Jahelka
PRODUCTION STAGE
MANAGER

DIRECTED BY

SHANA COOPER

An earlier version of this production of *The Taming of the Shrew* premiered at Hudson Valley Shakespeare Festival (Davis McCallum, Artistic Director; Kate Liberman, Managing Director) in June 2018.

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

Lowell Davies Festival Theatre

June 5 – July 10, 2022

CAST
(in alphabetical order)

VINCENTIO Henian Boone[†]
 PETER Brett Cassidy[†]
 TAILOR, NICHOLAS..... Jacqui Dupré[†]
 BAPTISTA Armando Durán*
 PHILIP Savannah Faye[†]
 NATHANIEL Komi M. Gbeblewou[†]
 TRANIO Felicity Jones Latta*
 WIDOW, JOSEPH Becca Lustgarten[†]
 GRUMIO..... Orville Mendoza*
 GREMIO Jesse J. Perez*
 HABERDASHER..... Jeffrey Rashad[†]
 CURTIS, POLICE OFFICER..... Bernadette Sefic[†]
 BIANCA Cassia Thompson*
 LUCENTIO Jude Tibeau[†]
 HORTENSIO, BIONDELLO, MERCHANT John Tufts*
 PETRUCHIO James Udom*
 SUGARSOP, POLICE OFFICER..... Nathan VanAtta[†]
 KATHERINE..... Deborah Ann Woll*

ENSEMBLE Henian Boone[†], Brett Cassidy[†],
 Jacqui Dupré[†], Savannah Faye[†], Komi M. Gbeblewou[†], Camilla Leonard[†], Becca Lustgarten[†],
 Jeffrey Rashad[†], Bernadette Sefic[†], Nathan VanAtta[†], Maggie Walters[†]

UNDERSTUDIESfor Lucentio – Henian Boone[†]; for Vincentio, Baptista –
 Brett Cassidy[†]; for Curtis, Police Officer – Jacqui Dupré[†]; for Katherine – Savannah Faye[†];
 for Grumio, Gremio – Komi M. Gbeblewou[†]; for Tailor, Bianca – Camilla Leonard[†]; for Petruchio
 Servants – Becca Lustgarten[†]; for Hortensio, Biondello, Merchant – Jeffrey Rashad[†];
 for Baptista Staff – Bernadette Sefic[†]; for Haberdasher, Petruchio – Nathan VanAtta[†];
 for Tranio, Widow – Maggie Walters[†]

Production Stage Manager Marie Jahelka*
 Assistant Stage Manager Kendra Stockton*

There will be one 15-minute intermission.

PRODUCTION STAFF

Fight Consultant..... Jake Millgard
 Assistant Director Kian Kline-Chilton
 Associate Scenic Design..... Riw Rakkulchon
 Assistant Scenic Design..... Eileen McCann
 Assistant Costume Design Katie Knox
 Associate Lighting Design Jason Bieber
 Assistant Lighting Design Joel Britt
 Stage Management Swing Jess Slocum*
 Stage Management Intern..... Jamie Boyd
 Stage Management Intern..... Alex Walker
 Dance Captain..... Cassia Thompson*
 Fight Captain..... Savannah Faye[†]

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

[†]Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Henian Boone, Becca Lustgarten, Jeffrey Rashad, and Jude Tibeau appear in this production courtesy of Actor's Equity Association.

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

A NOTE FROM

DIRECTOR



SHANA COOPER

SHANA COOPER

DIRECTOR

Why produce *The Taming of the Shrew*? In any time, but particularly in *this* time, as our society is doing the critical work of trying to refind and redefine ourselves after a global pandemic? It is a play that has always ignited passionate feelings in audiences and artists, in large part because of a debate about the author's point of view. Is this a misogynistic play or a play about misogyny?

Here's what we know...

The world of *Taming* is one where men control the narrative: of how success is defined, of what makes a desirable woman and—equally important—what does not. It's a world in which women are judged and punished for not adhering to the rules of the game as dictated by a patriarchal society, where love is a commodity, women are sold to the highest bidder, and wealth and power define what it is to be a man. And it's a world in which anger in women is unacceptable and blamed wholly on the woman expressing it, never on the society and actions engendering it.

And in the world of *Taming*, it is a revolutionary act to forge a path for partnership outside the traditional system. It feels meaningful to me that the most successful marriage we witness in this story is that of two people who decide to create a new way of life and love. And those who have succeeded in the problematic mainstream approach end up miserable or alone. This has to tell us something about Shakespeare's point of view. Would a writer who is celebrating the patriarchy make the members of that club the ultimate losers of the game?

I wish we lived in a world where *Taming* felt dated and reflected a sexist and gendered time that we no longer inhabit. But it just doesn't. The stakes of this play feel more raw and personal than ever before. From the 2016 election to the #MeToo movement to the radical inequities of how the pandemic has impacted people based on race, class, and gender, it has been revealed just how much the world of Padua is our own.

In Kate and Petruchio, Shakespeare gifts us two radical souls who possess the courage to fight for a new kind of love that flies in the face of (and plants the seeds to transform) the status quo. Our playwright is refreshingly honest about the challenges: most significantly, how do you begin to change the world when you are also a product of that world's failings?

Despite the limitations of their society, Kate and Petruchio create a unique game of life they can play together. In this, I hear Shakespeare proposing that if the system is broken, our job is to do the radical thing of creating a new one. That process may be messy. And we will likely fail many times along the way. But if we keep at it, we may just find something miraculous on the other side. ■ Photo by Jenny Baker.

The Critics on *The Taming of the Shrew*



In the critical history of Shakespeare's plays, *The Taming of the Shrew* has inspired perhaps the most contentious and contradictory reactions. To this day, it offers a battleground of ideas to scholars, directors, and audiences. Here is a sampling of critical response to the play over the past 150 years.

“The last scene is altogether disgusting to modern sensibility. No man with any decency of feeling can sit it out in the company of a woman without feeling extremely ashamed.”

—George Bernard Shaw, 1897

“It is not until [Petruchio] positively declares that the sun is the moon that the joke breaks upon [Katherine] in its full fantasy, and it is then that she wins her first and final victory by showing she has a sense of fun as extravagant as his own, and is able to go beyond him ... She has secured what her sister Bianca can never have, a happy marriage.”

—Nevil Coghill, 1950

“What Petruchio wants, and ends up with, is a Katharina of unbroken spirit and gaiety who has suffered only minor physical discomfort and who has learned the value of self-control and of caring about someone other than herself.” —Anne Barton, 1974

“The open end of *The Taming of the Shrew* is Katharina's mind, undisclosed in soliloquy. And so it is appropriate that the play should end on a faint, but ominous, question mark.

—Ralph Berry, 1972

“Bianca's rebellion is perhaps the most optimistic sign the play affords us. Even the Good Child, in her new role as wife, calls [the] exhibition of obedience ‘a foolish duty,’ and refuses to submit. But Kate herself is a living sacrifice to the pedagogy of patriarchal rule that holds her culture in thrall.”

—Katherine A. Sirluck, 1991

“The history of criticism of *The Shrew* is dominated by feelings of unease and embarrassment, accompanied by the desire to prove that Shakespeare cannot have meant what he seems to be saying; and that therefore he cannot really be saying it ... For Shakespeare's plays show a steady, profound, and moving allegiance to the image of women's integrity and intelligence, and an insistence on their oppression under patriarchy which runs counter to the conventions of the period.”

—Stevie Davies, 1995

“I think there are three toxic plays that resist rehabilitation and appropriation that are written by Shakespeare. And they are *Merchant of Venice*, *Othello*, and *Taming of the Shrew*. And for each of them, there is a desire to recuperate them and make them progressive texts. But ultimately, those three end up kind of circling us back to a really regressive and uncomfortable standpoint.”

—Ayanna Thompson, 2019

FROM SKETCH TO STAGE

A LOOK BEHIND THE DESIGN

Director Shana Cooper originally staged *The Taming of the Shrew* at the Hudson Valley Shakespeare Festival in 2018 with only six actors and minimal scenery. Here at The Old Globe, she revisits and reimagines that production on a larger scale, a rare opportunity for any director. The Globe production features a cast of 20; a bigger, broader palette of scenic elements; and the chance to explore the physical world of these characters in a whole new way.

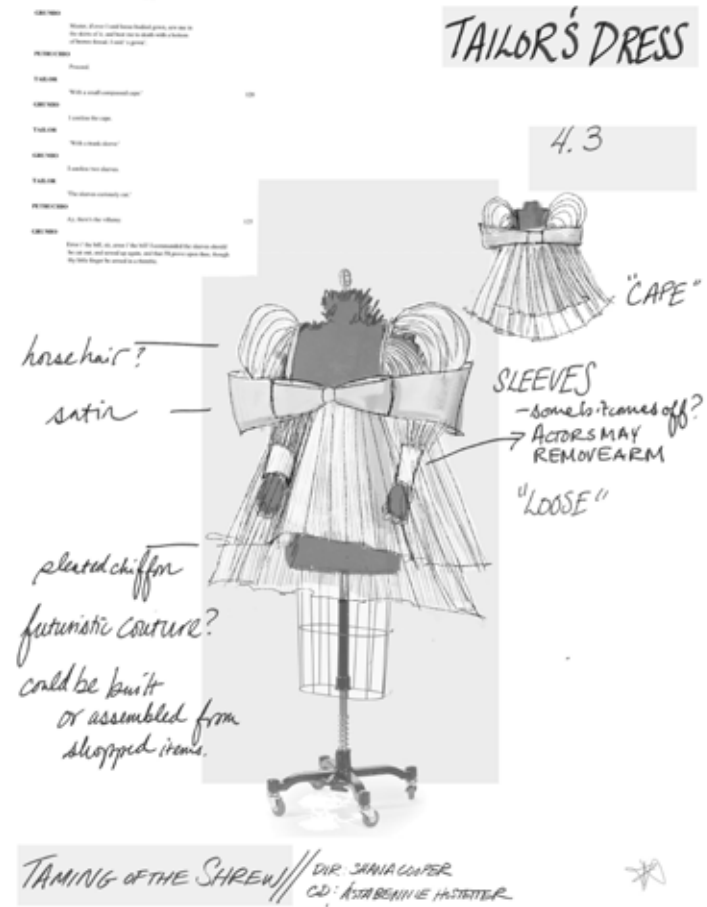
Before that expanded design was brought to life by the Globe's talented artisans, it began as ideas in the minds of the designers. This page features a look into the design process: the lively costume renderings of Ásta Bennie Hostetter, and the set model for Wilson Chin's striking and playful scenic design. ■



TAMING OF THE SHREW // DIR. SHANA COOPER
 CD: ÁSTA BENNIE HOSTETTER



TAMING OF THE SHREW // DIR. SHANA COOPER
 CD: ÁSTA BENNIE HOSTETTER



TAMING OF THE SHREW // DIR. SHANA COOPER
 CD: ÁSTA BENNIE HOSTETTER

**HENIAN BOONE**

(Vincentio, Ensemble) The Old Globe/USD Shiley M.F.A. Program: *The Skin of Our Teeth*, *Henry IV, Part I*, *Detroit '67*, *A Midsummer Night's Dream*.

Regional: *Ragtime* (Diamond Head Theatre), *Darius and Twig* (The Kennedy Center), *Choir Boy* (Studio Theatre), *Hurt Village* (Ira Aldridge Theater), *The Wizard of Oz* (Adventure Theatre MTC). Education: British American Drama Academy, Collaborative Arts Project 21, B.F.A. in Acting from Chadwick A. Boseman College of Fine Arts at Howard University. HenianBoone.com.

**BRETT CASSIDY**

(Peter, Ensemble) The Old Globe/USD Shiley M.F.A. Program: second-year student; Falstaff and Peto in *Henry IV, Part I*, Crank Case in *A Midsummer Night's Dream*, Shepherd in *Oedipus Tyrannus*.

Washington DC area: Trunchbull in *Matilda the Musical* (NextStop Theatre Company), AP in *Columbinus* (First Stage; Helen Hayes Award nomination for Outstanding Supporting Actor in a Play), company member in *King Kirby* (Off the Quill). Television/film: Amazon Prime's "Thespian" and FAMM's *The Vanishing Trial*. Other work: teaching artist at Imagination Stage, contributing artist at Art Ability. Education: B.A. in Theatre from The George Washington University. brettcassidyactor.com.

**JACQUI DUPRÉ**

(Tailor, Nicholas, Ensemble) The Old Globe/USD Shiley M.F.A. Program: Mrs. Antrobus in *The Skin of Our Teeth*, *Henry IV, Part I*, *A Midsummer Night's Dream*, *Oedipus Tyrannus*.

Boston area: Stella in *A Streetcar Named Desire* (My Theatre Award for Best Supporting Actress in a Play), *She Kills Monsters* (Company One), Charles Mee's *Jesus* (Heart + Dagger), *The Tragical History of Dr. Faustus* (Wax Wings Productions). Other work: wardrobe and props stylist for film and television, proud member of IATSE Local 481. jacquidupre.com.

**ARMANDO DURÁN**

(Baptista) Regional: Antony in *Antony and Cleopatra*, Caesar in *Julius Caesar*, Don Quixote in *Don Quixote*, Lorca in *Lorca in a Green Dress*, Lopakhin in *The Cherry Orchard*, Eddie Carbone in *A View*

from the Bridge (Oregon Shakespeare Festival), *The Hollow Lands*, *Our Town*, *La Posada Magica* (SCR), *Lydia* (Yale Rep), *By the Waters of Babylon* (Seattle Rep), *Pericles* (Guthrie Theater, Folger Theatre), *As You Like It* (Seattle Shakespeare), *Hamlet*, *Twelfth Night* (Tahoe Shakespeare). Education: M.F.A. from CSU Long Beach. Audiobooks: Gabriel García Márquez's *Love in the Time of Cholera*, John Irving's *Avenue of Mysteries*.

**SAVANNAH FAYE**

(Philip, Ensemble) (she/her) The Old Globe/USD Shiley M.F.A. Program: second-year candidate; Hotspur in *Henry IV, Part I*, Caroline in *Detroit '67*, Snug and Clutch in *A Midsummer Night's Dream*.

Texas native. Education: B.F.A. from Abilene Christian University. @savvyochran on Instagram.

**KOMI M. GBELLEWOU**

(Nathaniel, Ensemble) (he/him/his) The Old Globe/USD Shiley M.F.A. Program: *The Skin of Our Teeth*, *Henry IV, Part I*, *A Midsummer Night's Dream*, *Detroit '67*. Other: *70 Scenes of Halloween*,

Dog Sees God: Confessions of a Teenage Blockhead (UC Berkeley), *SantaCon 2019* (PianoFight). Education: B.A. from University of California, Berkeley. @komigee on Instagram.

**FELICITY JONES LATTA**

(Tranio) Broadway: *Metamorphoses*. Broadway tour: *The Curious Incident of the Dog in the Night-Time*. Off Broadway: *The Captain's Tiger* with Athol Fugard (MTC), *Measure for Measure* (NY Shakespeare Festival), *As You Like It* (The Acting Company). Regional: ACT, Berkeley Rep, Centerstage, Goodman, Hartford Stage, Huntington, La Jolla Playhouse, McCarter, Seattle Repertory, Westport Country Playhouse, Yale Repertory. Other: Artistic Associate with Theatre de la Jeune Lune (1985–1995), Associate Director

at Lattawork Productions, *Me Pluribus Unum*, 2014 Lunt-Fontanne Fellow. Film/television: *Signs*, *Julie & Julia*, "The Blacklist," "The Carrie Diaries," "Wonderland," "Deadline," "Ed," "Law & Order."

**CAMILLA LEONARD**

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

**BECCA LUSTGARTEN**

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

**ORVILLE MENDOZA**

(Grumio) The Old Globe: *The Heart of Rock & Roll*, *Ebenezer Scrooge's BIG San Diego Christmas Show* (2019, 2021). Broadway: *Pacific Overtures*, *Peter and the Starcatcher*. Off Broadway: *Road Show*, *Romeo and Juliet*, *Timon of Athens* (The Public), *Passion*, *Pacific Overtures* (Classic Stage), *Found* (Atlantic), *Adrift in Macao* (Primary Stages; Drama Desk nomination). Regional: *Adrift in Macao* (Philadelphia Theatre Company; Barrymore Award), *Annie Get Your Gun* (Goodspeed, Bay Street), *Guys and Dolls* (Muny), *A Christmas Story* (5th Avenue), *Side by Side by Sondheim* (Kansas City Rep). Television: "Billions," "The Blacklist,"

"Law & Order: Criminal Intent," *John Mulaney & the Sack Lunch Bunch*, "Marvelous Mrs. Maisel." orvillemendoza.com.

**JESSE J. PEREZ**

(Gremio) Craig Noel Distinguished Professor and Program Director of The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Old Globe: *El Borracho*, *Romeo and Juliet*. La Jolla Playhouse: *Seize the King*. San Diego Rep: JQA. Off Broadway: *Party People* (The Public Theater), *The Father*, *A Doll's House* (Theatre for a New Audience), *Informed Consent* (Primary Stages), *Triple Happiness* (Second Stage Theater), *Barrio Grrrr!* (Summer Play Festival), *Recent Tragic Events* (Playwrights Horizons), *In the Penal Colony* (Classic Stage Company), *Up Against the Wind* (New York Theatre Workshop). Regional: many credits across the country. Education: The Juilliard School.

**JEFFREY RASHAD**

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

**BERNADETTE SEFIC**

(Curtis, Police Officer, Ensemble) (they/them) The Old Globe/USD Shiley M.F.A. Program: *Henry IV, Part I*, *The Skin of Our Teeth*, *Macbeth*. Regional: *Bite Size* (Denver Center Off-Center), *Everybody* (Catamounts), *Twelfth Night*, *Measure for Measure*, *Passion Play* (Theatreworks), *Elizabeth I: In Her Own Words* (Goddess Here Productions), *Tempest*, *Midsummer Night's Dream*, *Romeo and Brewliet*, *Twelfth Pint* (The Wit's Shakesbeer), *Ladybits* (Local Theater's Local Lab), *Celebration*, *Florida* (square product theatre), *Matt & Ben*, *Fefu and Her Friends* (Broads Theatre), *Macbeth*, *Wish You Were Her/e*, *Provisioning* (The Wit). Comedy: Second City Chicago Conservatory, The Crowd, Chaos Bloom. Education: B.F.A. from University

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



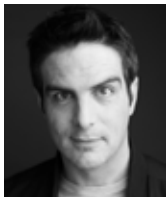
CASSIA THOMPSON

(Bianca) The Old Globe: debut. Regional: Lily in *The Book Club Play* (Indiana Repertory Theatre), #13 in *The Wolves* (Syracuse Stage), *A Raisin in the Sun* (Bay Street Theater), *The Book of Will*, *The Man of Destiny*, *Our Country's Good*, *Exit the King* (American Players Theatre), *Romeo and Juliet*, *Our Town* (Alabama Shakespeare Festival), remount of *The Tempest* (Shakespeare Theatre Company), *Safe House* (Repertory Theatre of St. Louis). Education: B.F.A. in Acting from Conservatory at Webster University. cassiathompson.com, @cassia.thompson on Instagram.



JUDE TIBEAU

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



JOHN TUFTS

(Hortensio, Biondello, Merchant) Off Broadway: *Pride and Prejudice* (Primary Stages; Lucille Lortel nomination), *Fashions for Men* (Mint Theater, Lucille Lortel nomination), *Virtual Meditation* (Ensemble Studio Theatre). Oregon Shakespeare Festival: 13 seasons; *Henry V*, *Head Over Heels*, *The Cocoanuts*, *A Midsummer Night's Dream*, *Romeo and Juliet*, more. Regional: *The Cocoanuts* (Guthrie Theater), *Bernhardt/Hamlet* (Goodman Theatre), *Equivocation* (Arena Stage, Seattle Rep), *Sleuth* (McCarter Theatre); productions at Actors Theatre of Louisville, PlayMakers Rep, Chicago Shakespeare Theater. Author: *Fat Rascals: Dining at Shakespeare's Table*. Television: "Bad Teacher," *Fashions for Men*. Awards: John Arthur Kennedy Award, Indy Award for *I Am My Own Wife*. Education: B.F.A. from Carnegie Mellon University. john-tufts.com, @johnnymtufts.



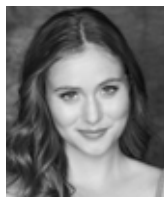
JAMES UDOM

(Petruccio) Off Broadway: *The Rolling Stone* (Lincoln Center), *Macbeth* (Public), *The Winter's Tale* (Pearl Theatre), *Mies Julie* (CSC), *Tamburlaine the Great* (TFANA), *Revolving Cycles...* (Playwrights Realm). Regional: *Father Comes Home from the Wars* (Yale Rep, ACT; Bay Area Theatre Critics Circle Award), *Romeo and Juliet* (Elm Shakespeare), *King Lear*, *Of Mice and Men* (Hubbard Hall), *Julius Caesar* (Shakespeare & Company), *Twelfth Night*, *The Odyssey* (We Players), others. Film: Joel Coen's *Macbeth*, *Judas and the Black Messiah*, *Crown Heights*. Television: "Echo 3" (upcoming), "The Sandman" (upcoming), "The Rehearsal," "Law & Order: SVU," "Chicago P.D.," "Evil." Honors: 2017 Princess Grace Award (Grace LeVine Theatre Award). Education: M.F.A. from Yale School of Drama (Herschel Williams Prize).



NATHAN VANATTA

(Sugarsop, Police Officer, Ensemble) (he/him/his) The Old Globe/USD Shiley M.F.A. Program: *The Skin of Our Teeth*, *Henry IV, Part I*, *A Midsummer Night's Dream*, *Oedipus Tyrannus*. Other: *The Game's Afoot*, *Angels in America*, *Almost, Maine*, *The Man Who Shot Liberty Valance*, *1984*, *Restoration Comedy*, *Jeremy Thatcher: Dragon Hatcher* (Western Michigan University). @vanattanathan on Instagram.



MAGGIE WALTERS

(Ensemble) The Old Globe: *Trouble in Mind*. myShakespeare: Helena in *A Midsummer Night's Dream*. Juilliard: Cinderella in *Into the Woods*, Bolingbroke in *Richard II*, Masha in *Three Sisters*, Rita Hayworth in *Rita También Rita*. Marina in *Pericles*, *Queens Boulevard*, *Julius Caesar*, *Top Girls*, *Our Lady of 121st Street*, others. Honors: British American Drama Academy award. Education: B.F.A. in Theatre from The Juilliard School. maggiewalters.wixsite.com/maggiewalters.



DEBORAH ANN WOLL

(Katherine) Regional theatre: Amalia in *Parfumerie*. Film: *Ida Red*, *Escape Room*, *Ruby Sparks*, *Catch .44*, *Running Blind*. Television: "True Blood,"

"Daredevil," "The Punisher," "Relics and Rarities." Education: B.F.A. from School of Theatre at University of Southern California, Shakespeare Intensive at Royal Academy of Dramatic Art.

SHANA COOPER

(Director) Credits: shows spanning classics and new work across the country; Theatre for a New Audience, The COOP, Oregon Shakespeare Festival, Chicago Shakespeare, ACT, Yale Rep, Court Theatre, Studio Theatre, Seattle Rep, Cal Shakes, American Players Theatre, PlayMakers Rep. Other: Assistant Professor at Northwestern University's Directing M.F.A. program (2017 – present), Woolly Mammoth Company Member (2016 – present), Associate Artistic Director of Cal Shakes (2000–2004), Co-Founder of New Theater House (2008 – present). Honors: 2014 Leadership U Grant, 2010 Princess Grace Award, Drama League Stage Directing Fellowship. Upcoming: *All's Well That Ends Well* (Chicago Shakespeare Theater). Education: M.F.A. from Yale School of Drama. shanacooper.com.

WILSON CHIN

(Scenic Design) The Old Globe: *Shutter Sisters*, *Tiny Beautiful Things*, Ken Ludwig's *Baskerville*, *Rich Girl*, *Othello*, *The Winter's Tale*, *Anna Christie* (Craig Noel Award nomination). Broadway: *Pass Over* (Lortel Award nomination), *Next Fall*. Off Broadway: *Cost of Living* (Manhattan Theatre Club), *Wild Goose Dreams* (The Public Theater, La Jolla Playhouse), *The Thanksgiving Play* (Playwrights Horizons), *Teenage Dick* (Ma-Yi Theater Company, The Public Theater), *My Mañana Comes* (The Playwrights Realm). Opera: *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera Company; Dora Mavor Moore Award). Film/television: *Pass Over* directed by Spike Lee, "Blindspot" (NBC). @wilsonchindesign.

ÁSTA BENNIE HOSTETTER

(Costume Design) Recent work: *Gnit* (Theatre for a New Audience). Favorite New York world premieres: *Mrs. Murray's Menagerie* (Mad Ones), *Usual Girls* (Roundabout Underground), *Dance Nation*, *Men on Boats* (Playwrights Horizons), *The Wolves* (Lincoln Center), *John* (Signature). Regional: *Goodnight Nobody* (McCarter), *A Midsummer Night's Dream* (Cal Shakes), *The Curious Incident of the Dog in the Night-Time* (KC Rep), *El Coquí Espectacular* (Two River). Upcoming: directing the September world premiere of Julia Jarcho's *Marie It's Time* at HERE Arts Center with her company minor theater.

Member: USA 829, Target Margin, The Mad Ones.

STEPHEN STRAWBRIDGE

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

PAUL PETERSON

(Sound Design) The Old Globe: over 100 shows, including *Dr. Seuss' How the Grinch Stole Christmas!*, *The Brothers Size*, *Nobody Loves You*, *Kingdom*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *Moonlight and Magnolias*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*. Regional: Milwaukee Repertory Theater, San Jose Repertory Theatre, Center Stage, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), San Diego Repertory Theatre. Radio plays: *Hamlet: On the Radio*. Podcasts: *Gather Round*, *Cocktails with the Canon*. Education: B.A. in Drama with an emphasis in Technical Design from San Diego State University.

PAUL JAMES PRENDERGAST

(Original Music and Sound Design) Broadway: *All the Way*, *The Great Society*. Regional: Oregon Shakespeare Festival (25 productions), Guthrie, Seattle Rep, Arena Stage, Mark Taper Forum, South Coast Rep, Long Wharf, Geffen, Hartford Stage, Cal Shakes, Berkeley Rep, American Conservatory, American Repertory, La Jolla Playhouse, Alley, Alliance, Kennedy Center, Cincinnati Playhouse, Baltimore Center Stage. Commercial work: extensive theme park and museum installations, multiple national tours with Diavolo Dance Theater. Awards: Grammy, Drama Desk nominations; BroadwayWorld, Ovation, Drama-Logue, Garland, Gregory, Footlight, Gypsy Awards. Other: work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.

TIFFANY RACHELLE STEWART

(Movement Consultant) Broadway: *The Curious Incident of the Dog in the Night-Time*. Off Broadway: *Twilight: Los Angeles, 1992* (Signature), *Sugar in Our Wounds* (MTC), *Pericles* (Public), *Julius Caesar* (TFANA). Regional: *The House That Will Not Stand* (Berkeley Rep, Yale Rep), *The Winter's Tale* (Alley), *Animal Farm* (Baltimore Center Stage, Milwaukee Rep), *Vera Stark* (Alliance), *Love's Labour's Lost*, *The African Company Presents...* (Oregon Shakespeare). Television/film: "The Blacklist," "Law & Order: SVU," "Black Rose," "All My Children," "Royal Pains," *Hotel Pennsylvania*. Awards: NYTVF Best Actress in a Drama for "Black Rose," AUDELCO for Outstanding Ensemble for *Sugar in Our Wounds*, Lortel nomination for *Twilight: Los Angeles, 1992*. Education: M.F.A. in Acting from Yale.

URSULA MEYER

(Voice and Text Coach) The Old Globe: *Othello*, *Love's Labor's Lost*, *Much Ado About Nothing*, *Twelfth Night*, *The Comedy of Errors*, more. Other: Head of the M.F.A. Acting program at UC San Diego, Chair of the Mentorship Committee for Voice and Speech Trainers Association, over 35 years of teaching voice and coaching Shakespeare. Education: graduated with distinction from Royal Central School of Speech and Drama, designated Linklater teacher. Professional credits: La Jolla Playhouse, South Coast Rep, Yale Rep, Guthrie, Shakespeare Theatre Company, 16 seasons with Oregon Shakespeare Festival.

ALAINE ALLDAFFER, CSA

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

MARIE JAHELKA

(Production Stage Manager) The Old Globe: *Shutter Sisters*, *The Underpants*, *Native Gardens*, *The Wanderers*, Powers New Voices Festival (2016–2018), *Red Velvet*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *Once on This Island* (Oregon Shakespeare Festival), *Put Your House in Order*,

Hollywood, Ether Dome (La Jolla Playhouse), *A Chorus Line* (Moonlight Stage Productions), *The Humans*, *Aubergine*, *Evita*, *Violet* (San Diego Repertory Theatre), *The Last Five Years*, *HIR*, *Shakespeare's R&J*, *Mistakes Were Made* (Cygnet Theatre Company), *Hairspray*, *The Full Monty* (San Diego Musical Theatre). Education: B.A. in Theatre Arts from University of San Diego.

KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, Ken Ludwig's *The Gods of Comedy*, *Familiar*, *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* (as production assistant). Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players Theatre), *Irving Berlin's White Christmas* (San Diego Musical Theatre).

**BARRY EDELSTEIN**

(Erna Finzi Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he

was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

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



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

Alaine Alldaffer, CSA
Lisa Donadio

SPECIAL THANKS

Delicia Turner Sonnenberg

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.

Wilson Chin (Scenic Design)
@wilsonchindesign

Ásta Bennie Hostetter (Costume Design)

Stephen Strawbridge (Lighting Design)

Paul Peterson and Paul James Prendergast
(Sound Design)

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

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

For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

THE H6 EPIC WORKSHOP SERIES

Barry Edelstein discusses next year's production of *Henry 6*, what makes it so special to the Globe, and the incredible community involvement it will feature.

Interview by Katherine Harroff

First, what made you decide to include the San Diego community in this project?

I've loved these plays for a long time and have always wanted to direct them. And when I got to the Globe 10 years ago, I discovered that they were the only plays by Shakespeare that this theatre had never done! So I thought, "Gotta do them!" They are wild, fun, dramatic, eventful plays that tell the story of a decades-long civil war in England centuries ago. But they feel very contemporary, because they deeply explore how history and huge national events play out in the lives of ordinary citizens. This made it seem right to include our community partners in the work, to help us dig more deeply into these themes and find ways to help them resonate for San Diego.

How do you plan to include San Diegans in this process next year?

We're having a great time figuring that out. Certainly some San Diegans might participate directly on-stage in the show, either live in person or via filmed sequences that are incorporated into the show. Others might be backstage crew. And still others might take part in conceiving and executing the stage design or costume design for the show. We're really trying to make the process of building the show an invitation to San Diego to explore theatre making and all that goes into it.

Get involved with The Old Globe's summer 2023 production of *Henry 6*!

First Series: *Playing Henry!* Play with the themes and characters of *Henry 6* with this 10-week public workshop of fun exercises, warm-up games, and creative writing prompts. **Come for one, come for all!**

Chula Vista Public Library: Saturdays, 10:30 a.m. – 12:00 noon, May 7 – July 9	San Diego Central Public Library: Some Tuesdays, 6:00 p.m. – 7:30 p.m., May 17 – August 30	Oceanside Public Library: Saturdays, 10:30 a.m. – 12:00 noon, June 4 – August 6	Lemon Grove Public Library: Mondays, 6:00 p.m. – 7:30 p.m., June 6 – August 15
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All locations have limited capacity.

Second Series: *Making Henry!*

Interested in technical theatre design? Learn from and participate with the nationally recognized designers of *Henry 6*. Designers and Globe professional artisans will develop with you some of the props and set design elements for the stage. More information at www.TheOldGlobe.org/SecondSeries!

What are you looking forward to the most for this undertaking?

When the plays are produced, The Old Globe will join a very short list of American theatres that have produced the entire canon of Shakespeare. I'm so excited by that: this is a great Shakespeare theatre, but now it will find itself in some very rare air! I hope that San Diego takes pride in this achievement, and I'm looking forward to the feeling of satisfaction and exhilaration that comes when the shows are up and running.

What do you hope participating community members can take away from the experience?

We talk all the time about The Old Globe's commitment to make theatre matter to more people, and that's what I hope this does. I hope that the individuals who participate will find that theatre is a thing whose beauty and richness and complexity really enriches their lives. I hope people are surprised to find that these plays from centuries ago, produced in an artful and thoughtful way, can bring delight, growth, and possibility.

Is there anything else you'd like the community interested in participating to know about this experience?

We tend to think of Shakespeare as being this remote, elevated thing. *Henry 6* is all about how immediate and personal he is. There's a great energy to these plays that I hope our community partners and everyone in San Diego find their own particular connection to. It's what's so special about Shakespeare: there's a kind of electrical current running through his work that's full of vitality, and brightness, and the truth that a life with art and theatre in it is exciting and fun and good. ■



Erna Finci Viterbi Artistic Director Barry Edelstein at the Shakespeare in Prisons Conference, 2018. Photo by Rich Soublett II.

"The Old Globe is one of North America's great Shakespeare companies, and in its 87 years it has produced almost every Shakespeare play, some many times," said Erna Finci Viterbi Artistic Director Barry Edelstein. "But three plays have remained undone: *Henry VI, Parts I, II, and III*. Over the past two years I've had the privilege to adapt these three plays into two, and to conceive a production of them that embraces their full sweep, from drama to comedy, from the personal to the political, and from the intimate to the epic. *Henry 6* will be a work of professional Shakespeare at the high level Globe audiences have come to expect, but it will also weave our nationally renowned arts engagement programming into our work in new ways, as community members participate in the making of the show throughout every part of the process. This will be a grand adventure for the Globe and me, and I'm thrilled to share it with San Diego."

To learn how to get involved with *Henry 6*, visit www.TheOldGlobe.org/H6EpicWorkshopSeries.

SUMMER AT THE GLOBE

FREESTYLE LOVE SUPREME

Conceived by Anthony Veneziale
Created by Thomas Kail, Lin-Manuel Miranda, and Anthony Veneziale
Directed by Thomas Kail

Before *Hamilton*, before *In the Heights*, there was *Freestyle Love Supreme*. Now—direct from Broadway—the original hip-hop musical improv phenomenon is coming to San Diego!

June 21 – July 10

Photo by Joan Marcus.

ON BECKETT

Conceived and performed by Bill Irwin

In this intimate 90-minute evening, Bill Irwin explores a performer's relationship to Samuel Beckett, mining the physical and verbal skills acquired in his years as a master clown and Tony Award-winning actor.

July 14–17

Photo by Craig Schwartz.



DIAL M FOR MURDER

By Frederick Knott
Adapted by Jeffrey Hatcher
Directed by Stafford Arima

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

July 21 – August 21



A MIDSUMMER NIGHT'S DREAM

By William Shakespeare
Directed by Patricia McGregor

Filled with magic, humor, music, and spectacle, Shakespeare's most joyful and popular comedy unfolds in an enchanted forest where anything can, and does, happen!

July 31 – September 4



Photo by JT MacMillan.

Plus, *Come Fall in Love – The DDLJ Musical* and *What We Talk About When We Talk About Anne Frank* begin in September!

Learn more at www.TheOldGlobe.org.

MORE HAPPENINGS WITH ARTS ENGAGEMENT!

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.



Juneteenth Celebration at the George L. Stevens Senior Center, 2019. Photo by Rich Soublet II.



Word Up! Pride with Jaye Piper Rosewell, Laura Zee, and Farah Dinga. Photo by Beto Soto, 2021.



Word Up! host Laura Zee, 2021. Photo by Rich Soublet II.

JUNE

June 18: AXIS/coLAB: Juneteenth Celebration
Sixth annual celebration, in collaboration with the George L. Stevens Senior Center, showcasing performance pieces inspired by the holiday.

JULY

July 16: AXIS: Globe PRIDE
Our annual free AXIS event featuring performances and surprises!

AUGUST

August 27: Word Up!
Get creative with a real-time Mad Libs-inspired artistic collaboration with a San Diego artist and the audience.



(from left) Morgan Reilly, Kaila Mullady, Anthony Veneziale, and Jay Ellis in *Freestyle Love Supreme*. Photo by Joan Marcus.

PUBLIC WORKSHOP

FREESTYLE LOVE SUPREME ACADEMY

Monday, June 20, 5:30 – 7:00 p.m.
Lowell Davies Festival Theatre

Learn how to do improv and hip-hop freestyle with the multitalented artists from the Freestyle Love Supreme Academy for only \$25!

SIGN UP NOW AT THEOLDGLOBE.ORG

Dates and details subject to change.

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In memory of Erna Finci Viterbi

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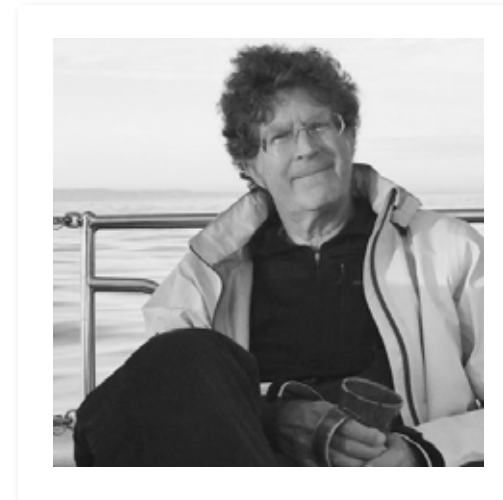
FOR SHANA COOPER (DIRECTOR)



REMEMBERING

JOHN ALFRED BEROL

1948-2022



The Old Globe simply won't be the same without John Berol. A generous philanthropist and former member of our Board of Directors, John was a lover of theatre and a dedicated supporter of the Globe. Endlessly curious, eyes sparkling with delight, he could talk for hours about his passion for this artform, engaging in lively conversations about how shows are produced, choices directors make when staging classics, or interpretations of Shakespeare. With a big smile and an even bigger heart, he hosted events for the Globe at his home, supported theatre projects he cared about, and connected the Globe to his family and others who shared his love of theatre.

We will miss him, but his family is our family. We extend our condolences and love to his wife Diane, his stepdaughter Leah, and his son and grandsons.

“We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.”

—The Tempest



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

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Laurie D. Munday
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We regret any omissions or errors.

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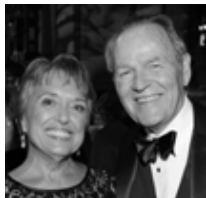
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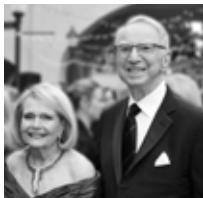
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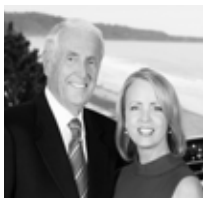
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