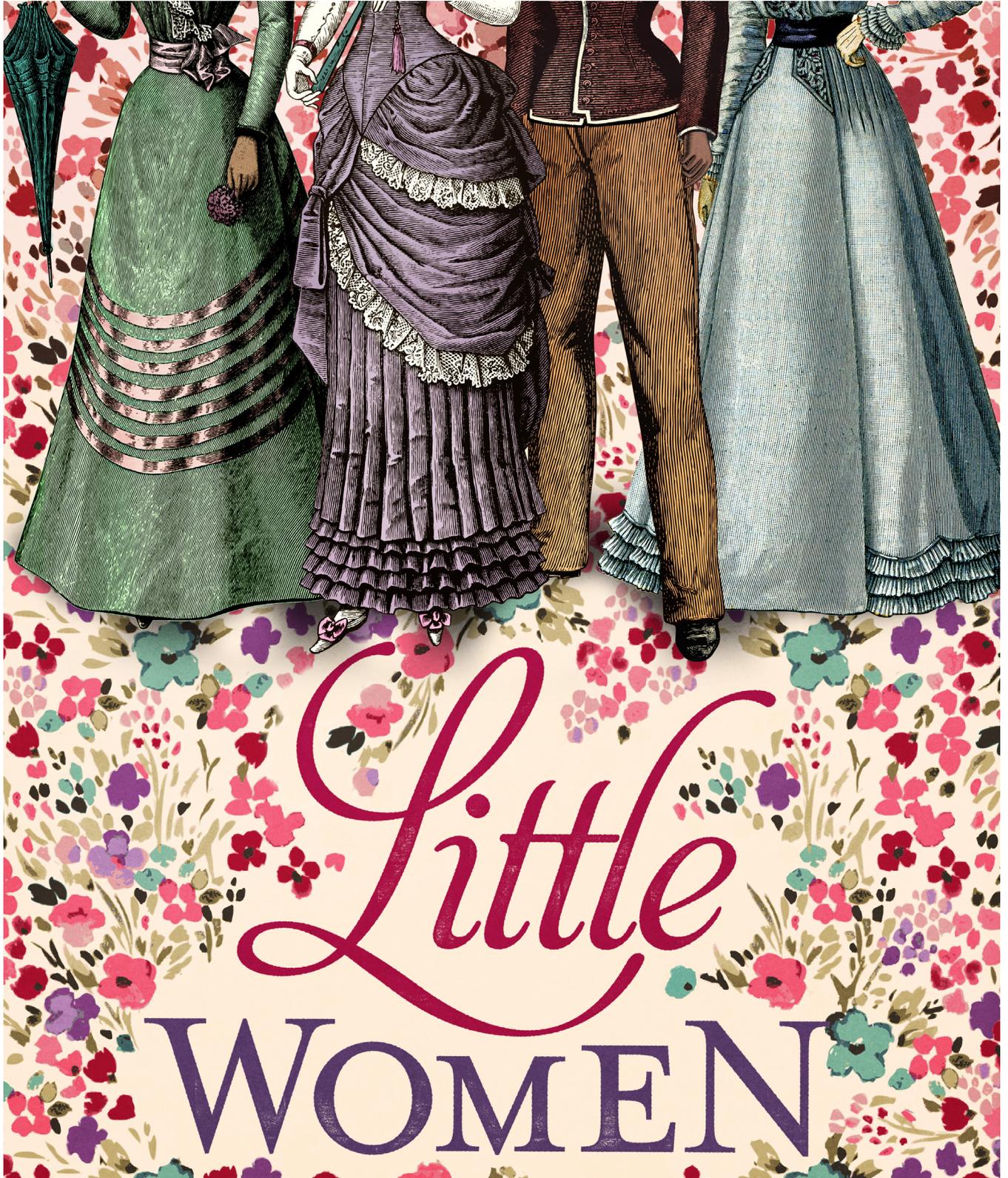


performances

THE  OLD GLOBE

MARCH 2020





Welcome to The Old Globe and this production of Little Women. 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.

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GLOBE GUILDERS

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



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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 our three stages and our programs in the community.

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*In memoriam

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Financial support is provided by The City of San Diego.

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



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 do*, contact them today.**

*Source: Americans for the Arts 2018 public opinion poll.

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

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The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

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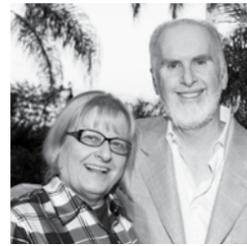
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Special thanks to Gala Co-Chairs Ellise Coit and Karen Tanz for throwing the year's best party!



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The 2020 Globe Gala
September 26, 2020

Underwriting opportunities are available.

Contact Kristina Keeler at (619) 684-4140 or kkeeler@TheOldGlobe.org.



Greetings!

As the new Chair of the Globe's Board of Directors, I'm thrilled to extend a warm welcome to you, and to say thank you for purchasing tickets to *Little Women* and supporting live theatre in San Diego. We're happy to have you with us for this timely update to a classic American story, which charmed audiences in New York and Dallas and is now enjoying its

West Coast premiere here at the Globe. I'm so glad that we have The Old Globe here in the heart of San Diego to bring us a vast array of incredible theatre, from classics like *Little Women* to Shakespeare, bold new works, show-stopping musicals, intimate dramas, and everything in between.

The impact of The Old Globe extends far beyond the stages and seats in our three theatres. Through groundbreaking arts engagement programs, we reach people where they are, from schools and shelters to prisons and military installations. San Diegans of every

age and ability have the opportunity to encounter the power of theatre not only through performances here and at neighborhood venues across the region, but in transformative programs, workshops, and an impressive number of free community events.

The Old Globe needs your help to make theatre matter. Help us to improve the quality of life in San Diego, inspire people to achieve, and develop new and lasting connections between individuals and communities. Join us as an annual supporter! Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people. Learn more about the impact of your gift at www.TheOldGlobe.org/Donate.

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

Ann Davies
Chair, Board of Directors

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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.

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^{*}In memoriam

FROM BARRY

As *Little Women* begins its run, I'm in the middle of reading Jack London's classic novel *The Call of the Wild* to my son at bedtime. Every parent knows that there's something magical about that experience, but as an artist in the theatre, I find a concrete reason to relish it. Read aloud, a novel takes on a quasi-dramatic dimension and feels a lot like a play. A special alchemy carries the human experience into three dimensions when the voice renders language on a page into living speech. It's a simple and ancient act of transformation that's central to theatrical art: a speaker and words come together to fashion a story. Reading aloud to my son, I stand (well, I recline) at the intersection of literature and theatre.

This intersection has proven a rich locale at which to find exciting works for the theatrical repertoire. In the past few seasons, the Globe has explored it deeply. *A Thousand Splendid Suns*, *The Tale of Despereaux*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, and even our yearly *Dr. Seuss's How the Grinch Stole Christmas!* demonstrate that this theatre recognizes nondramatic literature in many forms as a wellspring for thrilling stage work. We make another visit to the bookshelf with *Little Women*.

A bona fide American classic, Louisa May Alcott's novel remains a centerpiece of the high-school English curriculum, and, as the current film adaptation shows, it also remains an inspiration for contemporary dramatic artists. Partly this is a function of how vibrant the writing is. Certainly the gallery of characters in *Little Women* is as lively as any in our country's literature. Each of the March sisters is distinct in aspiration, personality, and voice. With their father away fighting in the Civil War, their struggle to keep their home and family together is remarkably potent and moving.

But another reason why *Little Women* continues to inspire artists a century and a half after its publication is that its themes feel current, fresh, and very much alive. The book's view of gender is particularly striking, and much remarked-upon. Alcott famously described herself as "a man's soul trapped in a woman's body," and Jo is unquestionably her fictional

avatar. Alcott's arresting and contemporary insight about her own gender makes us ask how the novel would have assayed the question of Jo's identity had it been written today.

Kate Hamill, who adapted *Little Women* for the stage, started with that question as she set out to bring Alcott's masterpiece to the stage. Hamill has established a reputation as today's leading adaptor of classic novels to the stage. She's brought Austen, Thackeray, and others to stirring life on stages around the country, and we're delighted to have her work at the Globe. She teams up with Alcott to ask a necessary question about how women in today's America find their paths within society's strictly and capriciously applied constraints of gender and class. Or as she posed the question in an interview, "How do you deal with becoming a woman in both Louisa May Alcott's society and today's society when the world kind of wants you to fit in this teeny tiny box?" It's a question that the theatre is uniquely suited to explore.

As director of this work, Sarah Rasmussen is a perfect partner for Hamill. She staged its premiere at the resourceful and energetic Jungle Theater in Minneapolis, and her passion for the material inspired our partners at the redoubtable Dallas Theater Center to join us in a co-production. Rasmussen and Hamill manage to honor the beauty and humanity of Alcott's enduring story while simultaneously finding windows into it that are very clearly of our world and our moment. The result is a work that's both literature and theatre, that's of another time and of this one, and that's entirely exhilarating. I'm so happy to share it with you.

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
MANAGING DIRECTOR

in association with Dallas Theater Center

PRESENTS

LITTLE WOMEN

BY
KATE HAMILL

Adapted from the novel by Louisa May Alcott

Wilson Chin
SCENIC DESIGN

Moria Sine Clinton
COSTUME DESIGN

Marcus Dilliard
LIGHTING DESIGN

Sean Healey
SOUND DESIGN

Earon Chew Nealey
WIG AND MAKEUP DESIGN

Robert Elhai
ORIGINAL MUSIC

Kristin Leahey, Ph.D.
DRAMATURG

Joel Ferrell
MOVEMENT COACH

Kelly Gillespie, CSA
CASTING

Megan Winters
PRODUCTION
STAGE MANAGER

DIRECTED BY
SARAH RASMUSSEN

Little Women was commissioned and originally produced by Jungle Theater, Minneapolis, Minnesota
(Sarah Rasmussen, Artistic Director).

New York City premiere at Primary Stages (Andrew Leynse, Artistic Director; Shane D. Hudson,
Executive Director; Casey Childs, Founder), May 2019.

Developed at Colorado New Play Festival, Steamboat Springs, Colorado, June 2018.

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

March 14 – April 19, 2020

CAST
(in alphabetical order)

ROBERT MARCH.....Andrew Crowe
MEG MARCH.....Jennie Greenberry
AMY MARCH.....Lilli Hokama
LAURIE LAURENCE.....Louis Reyes McWilliams
MARMIE.....Liz Mikel
JOHN BROOKS, ADDITIONAL VOICES.....Alex Organ
JO MARCH.....Pearl Rhein
MR. LAURENCE, MR. DASHWOOD.....Mike Sears
BETH MARCH.....Maggie Thompson
HANNAH, MRS. MINGOTT, AUNT MARCH.....Sally Nystuen Vahle

UNDERSTUDIESfor Mr. Laurence, Mr. Dashwood – Christopher Cruz¹;
for Amy March, Hannah, Mrs. Mingott, Aunt March – Lily Davis¹; for John Brooks – Christopher
M. Ramirez²; for Beth March – Klarissa Marie Robles³; for Jo March – Claire Simba⁴; for Meg March,
Marmie – Jocelyn Vammer⁵; for Laurie Laurence – Jonathan Aaron Wilson⁶

Production Stage Manager Megan Winters
Assistant Stage Manager Willie Mae Michiels

SETTING
Civil War-era Massachusetts.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant DirectorStakiah Washington
Resident Associate Costume Design Charlotte Devaux
Assistant Lighting Design.....Mextly Couzin
Fight Director, Intimacy Coach.....Ashley H. White
Dialect CoachAnne Schilling
Stage Management Intern..... Mariana Jones

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

¹Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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

A TASTE OF LOUISA MAY ALCOTT'S *LITTLE WOMEN* AND THE DISTINGUISHED AUTHOR'S WORLD

By Kristin Leahey,
Dramaturg for Kate Hamill's Adaptation of *Little Women*

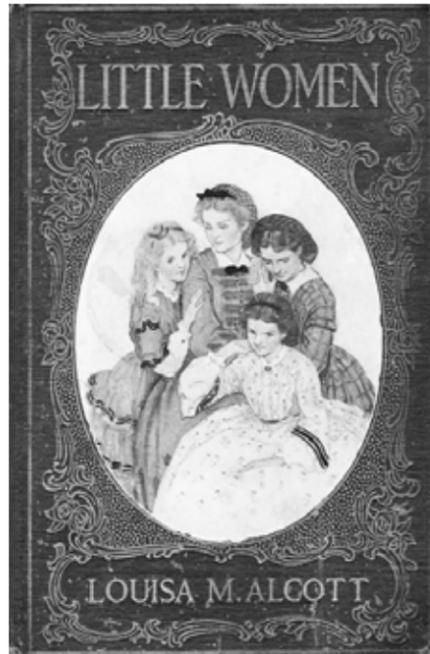


Sleepy Hollow Cemetery in Concord, Massachusetts is the final resting place for some of America's most prominent authors and thinkers, including Nathaniel Hawthorne (*The Scarlet Letter*), Ralph Waldo Emerson ("Self-Reliance"), Henry David Thoreau ("Civil Disobedience"), and Louisa May Alcott (*Little Women*). They resided most of their lives in the hamlet, became friends, exchanged ideas, raised families, and established a true community during the early to mid-19th century.

The small town of Concord was the launch site for the American War of Independence, as Emerson conveys in the first stanza of his poem "Concord Hymn" (1837); he writes it was there "the shot heard round the world" was fired. It was also a locale for revolutionary ideas and discourse, and the birthplace for many works of literature that defined the American consciousness. Many of its residents were part of the movement of transcendentalism, a philosophy that gained interest in 1820s New England and focused on nature and humans' inherent goodness. Amos Bronson Alcott served as a respected leader in this movement. Self-educated and driven to a fault, he began the Temple School for children and then a utopian community called Fruitlands, espousing the values of transcendentalism. Regretfully, both endeavors failed, causing his family economic hardship.

A more successful pursuit in his life was his marriage to Abigail May, a daughter of a prominent Boston family, known for her intellect, generosity, and strong and thoughtful relationship with the couple's four daughters: Anna, Louisa, Elizabeth, and May. Abba (known to the world as Marmee and the inspiration for the character from the book) encouraged all her daughters' aspirations, in particular Louisa's literary ones. After numerous moves—easily over 20—the Alcotts settled in Concord's Orchard House, which was their home from 1858 to 1877 and was where Louisa set and ultimately wrote *Little Women*. Aligned with her family's progressive beliefs, Louisa was a proponent of women's rights, abolitionism, and racial integration. She was greatly inspired by Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), and she supported Civil War efforts by joining the nursing service, as she wanted to fight for emancipation.

But this commitment was abbreviated, as she contracted typhoid pneumonia, which caused her permanent debilitation. Louisa's sociopolitical leanings permeated her body of work and instigated her passion to write. Her literary career will always be divided into two segments: the time before 1868, when she experimented with different genres, such as horror, and after 1868, with the publication of *Little Women*, a work that was perceived to focus on domesticity and youth. From 1868 to 1886, Louisa earned approximately \$103,375 (a value of \$1.8 million today) from sales

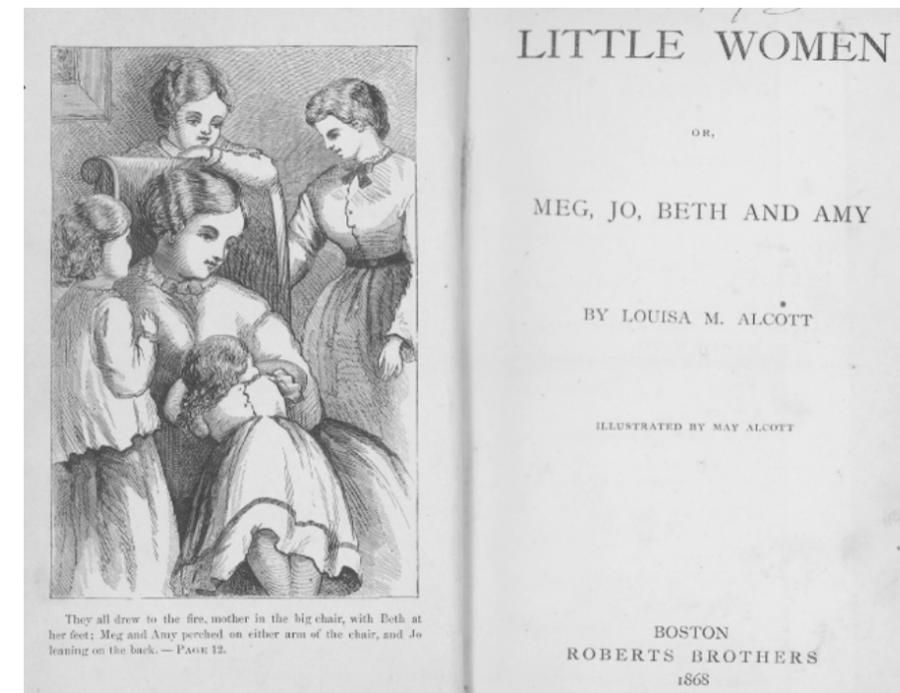


alone, which far exceeded that of other leading writers of the period, such as Herman Melville and Henry James, and gave her newfound wealth and fame. Louisa May Alcott became a household name. She was initially uncomfortable with this attention, although she was now able to travel to Europe, which was the dream of her proxy in *Little Women*, the character Jo.

Many of the stories from the book were inspired by Louisa and her sisters' childhood. Accounts chronicling the Alcotts describe the family putting on theatricals at home, like the March sisters. Similar to Jo, Louisa wanted to embrace activities and opportunities relegated to boys and then eventually to men. Theorist Jack Halberstam, in his seminal book *Female Masculinity* (1998), surmises that "tomboyism tends to be associated with a natural desire for the greater freedoms and mobilities enjoyed by boys... Tomboyism is punished, however, when it appears to be a sign of extreme male identification and when it threatens to extend beyond childhood and into adolescence." Jo, the tomboy, is the delight of her family, their budding author. But her desires to go to Europe and possibly college, and to publish her great novel and express herself in a different way than her sisters—rather than grow up, flirt, and do what one expects of a proper lady, as her Aunt March hoped she would—cause turmoil.

But what is the legacy of Louisa, a woman who never married (with two sisters who did), who was pressured by adoring fans to resolve her beloved stories with fairytale endings, who was intensely private and destroyed many of her personal correspondences before her death, whose radical beliefs transcended her time and place in society, whose works' popularity and sales outpaced many of her older, male contemporaries? Who could have known that the young woman, writing about her adventures with her sisters in beloved Concord, would pull the trigger for another shot heard round the world and influence generations of women, writers, and people? In conversation with Louisa May Alcott, playwright Kate Hamill wrestles with the same questions that tormented and exalted this author of the great American novel. ■

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OF HER TIME AND AHEAD OF IT

DIRECTOR SARAH RASMUSSEN AND DRAMATURG KRISTIN LEAHEY TALK ABOUT BRINGING LOUISA MAY ALCOTT'S *LITTLE WOMEN* TO THE STAGE IN KATE HAMILL'S NEW ADAPTATION.

INTERVIEW BY DANIELLE MAGES AMATO



(left) The company and (right) Jennie Greenberry, Liz Mikel, Pearl Rhein, Lilli Hokama, and Maggie Thompson in *Little Women*, by Kate Hamill, directed by Sarah Rasmussen. Photos by Karen Almond.

Would you talk a bit about your past work with playwright Kate Hamill and how you came to work on this adaptation of *Little Women*?

Sarah Rasmussen: Kate and I met through a series of incredible coincidences that led to me directing the first regional, large-scale version of her amazing *Sense & Sensibility* at Dallas Theater Center, and then in another production at the Guthrie Theater.

We had a great time, and my theatre—the Jungle Theater in Minneapolis—commissioned Kate to work on *Little Women*. We premiered it in 2018, the 150th anniversary of the novel.

Kristin Leahey: I have been working with Kate as a dramaturg since 2015, when I successfully advocated for her *Pride & Prejudice* at Seattle Repertory Theatre (where I was the Director of New Works) to be a part of our season. Since then, we've worked on numerous projects together throughout the country, ranging from *Little Women* to *Dracula* to *The Scarlet Letter*. Similar to Louisa May Alcott, Kate is a defining artist of her generation, who brings joy, incredible intelligence, and aspiration for a better tomorrow to her work.

What's your personal history with the novel? Did you spend a lot of time revisiting it while creating this production? How would you describe the relationship between this rendering and the novel?

SR: I loved the character of Jo growing up. She's an icon for many feminist artists. I also loved the warmth of the family, the way they care about their community and the message that there is no one right way to be a woman or a man in this world.

I think we spent as much time thinking about Alcott as we did the novel. She clearly modeled Jo after herself, but there was so much that she couldn't say or that she felt pressured to do as a writer. She didn't want to marry Jo off, so our version focuses on the first half of the novel. And we know that Alcott felt more comfortable as a tomboy in her era, and we wanted our version to honor the fullness of her identity.

The novel is 500 pages, and no adaptation is going to tell every aspect. That's what is exciting about adaptation: it becomes a conversation around particular themes that feel resonant in conversation with our current moment.

KL: I frankly didn't like *Little Women* growing up because I was told as a little girl that I should like it. Dramaturging Kate's *Little Women* in Minneapolis, New York, Dallas, and now San Diego, I developed such admiration for the novel and Alcott's literary work, as well as her progressivism as a feminist, abolitionist, transcendentalist, and socially conscious thinker. As an adult, I recognize Alcott's love/hate relationship with the fictional world she created, and her limitations of being born ahead of her time, which make Kate's interpretation of her work so honest and successful.

What were you looking for when casting the show?

SR: I want this show to have a conversation with what the book means to us today. It's interesting that a film came out around the same time. I think Greta Gerwig's perspective is beautiful, but film is so different from theatre. Film transports us back in time so well. It's like a museum in that way. But film has its limitations and rarely transcends a narrow historical lens on casting and representation. Theatre has a special ability to bring a story forward in time to us.

Alcott's work has inspired so many artists, including many women of color, and I wanted our world to honor that legacy. She also believed that white women shouldn't get to vote until all women could vote. I think her work is progressive and expansive, both of her time and ahead of it. Theatre can hold all of those perspectives.

KL: Alcott served in the Civil War as a nurse for the Union Army with the primary, arguably sole, intention to free enslaved peoples. She and her family were some of the strongest supporters of the executed abolitionist John Brown. In honor of Alcott's ideology and body of work, every contemporary rendering of her novels, whether adapted for theatre or film, should be performed by a multiracial cast of people on a spectrum of gender identities.

How did you and the design team settled on the physical production? What did you feel the set and costumes needed to accomplish?

SR: Our story needed to both honor the past, and remind us that a play can be about both then and now. I love the details of Moria Sine Clinton's costumes. They really ground us, while Wilson Chin's set, Marcus Dilliard's lights, and our sound/composition team, Sean Healey and Earon Chew Nealey, allow us to move fluidly through time and space.

Is there something that makes Alcott's voice, or this story, particularly resonant today?

SR: I love that Jo and Laurie remind us that there is no right way to be a girl or boy. It's heartening to remember that conversations and representation of gender fluidity have always been a part of our shared humanity. Personally, as a parent, I'm drawn to Marmie as I age. I love her gentle insistence that happiness in life is not only achieved in finding one's own voice, but in giving back to others. I think we have a right to be ourselves in this world. I also think we have a responsibility to live in community, graciously and compassionately with each other. Her voice feels radical and necessary to me.

KL: *Little Women* certainly is a story of the New England Civil War home front, but it's also one of love between mothers and daughters and sisters and also the love of artistic expression by women, and how these adorations blend together for the women of the novel and change over time. It's very much about "women in love," but the notion of "women in love with men" is a type of love that, while included, seems less interesting to Alcott, and I think that's true of Kate's rendering as well.

What kind of experience do you hope audiences have watching the show?

SR: I hope they see themselves in the journey of finding one's own voice and also staying a part of a family—whether that is a family of origin, a chosen family, or the larger family of America. ■

**ANDREW CROWE**

(Robert March) is an actor/musician. He has played The Fiddler in *Fiddler on the Roof* at The Muny, the nation's largest outdoor theatre. His other credits include the national tours of *Sweeney Todd* as Anthony and Tobias understudy, *Cabaret* as Victor, and *Stand by Your Man* as Don Chapel. He also appeared in the Shakespeare in the Park production of *Twelfth Night* and in over 60 regional theatre productions. Crowe lives in North Carolina.

**JENNIE GREENBERRY**

(Meg March) has appeared regionally in *Pride and Prejudice* (The Repertory Theatre of St. Louis), *Cyrano de Bergerac* (Guthrie Theater), *The Addams Family* (Pacific Conservatory Theatre), *Love's Labour's Lost* (Chicago Shakespeare Theater), *Pericles* (Folger Theatre, Guthrie Theater), and *Into the Woods* (Wallis Annenberg Center for the Performing Arts). She was seen Off Broadway in *Lucky Duck* at The New Victory Theater, and at Oregon Shakespeare Festival she appeared in *Hamlet*, *Beauty and the Beast*, *Antony and Cleopatra*, *The Cocomanuts*, and *The Wiz*. Her film credits include *Crybaby Hill*. @berriesofgreen on Instagram.

**LILLI HOKAMA**

(Amy March) has appeared in *The Wolves* (Lincoln Center Theater), *Greenland* (Dixon Place), *Amadeus* as Constanze Weber (Folger Theatre), *Matt and Ben* as Ben (Kitchen Theatre Company), *Now Circa Then* as Margie and *I and You* as Caroline (Chester Theatre Company), *Troilus and Cressida* as Aeneas and *The Taming of the Shrew* as Kate and Grumio (Colorado Shakespeare Festival), *The Arabian Nights* as Scheherazade and *She Kills Monsters* as Agnes (The Aurora Fox Arts Center), and the first reading of Grace B. Matthias's *The Rape of the Sabine Women* as Monica (Local Theater Company). She was also seen on the television series "Prodigal Son." She will return to Folger Theatre this summer in *A Midsummer Night's Dream*. @ill_lil_ on Instagram.

**LOUIS REYES MCWILLIAMS**

(Laurie Laurence) appeared in New York productions of *Coriolanus* (The Public Theater/New York Shakespeare Festival), *Anna Karenina: a riff* (The Flea Theater/Notch Theatre Company), and *The War Boys* (Columbia Stages). His regional credits include *A Christmas Carol* and *An Iliad* (Trinity Repertory Company), *Unknown Soldier* (Williamstown Theatre Festival), *Macbeth* (Berkeley Repertory Theatre), *A Tale of Two Cities* (Bread Loaf Acting Ensemble), *Prowess* (Pyramid Theatre Company; Cloris Leachman Award), *King Lear* and *Pride & Prejudice* (Actors' Shakespeare Project), and *At the Table* (On the Verge). He received his B.A. from

Stanford University and his M.F.A. from Brown University/Trinity Repertory Company.

**LIZ MIKEL**

(Marmie) has appeared at Dallas Theater Center, where she is a Brierley Resident Acting Company member, in *penny candy*; *Sweat*; *Steel Magnolias*; *The Trials of Sam Houston*; *Miller, Mississippi*; *Inherit the Wind*; *The Tempest* (Public Works Dallas); *Romeo and Juliet*; *Medea*; *The Rocky Horror Show*; *A Raisin in the Sun*; *Joseph and the Amazing Technicolor Dreamcoat*; *The Wiz*; *Dividing the Estate*; *A Christmas Carol*; *Give It Up!*; *A Midsummer Night's Dream* (1991 and 2009); *The Who's Tommy*; *Ain't Misbehavin'*; and *Crowns*. Her Off Broadway credits include *Fruit Trilogy* and *Lysistrata Jones*, and her Broadway credits include *Lysistrata Jones*. Mikel has been seen on film and television in *Get On Up*, "Dallas," *The Secret Life of Walter Mitty*, "Friday Night Lights," and *Welcome Home, Roscoe Jenkins*.

**ALEX ORGAN**

(John Brooks, Additional Voices) is a Brierley Resident Acting Company member of Dallas Theater Center, where he has appeared in 20-plus productions, including *Twelfth Night*; *A Christmas Carol* as Scrooge (2018); *Frankenstein*; *Miller, Mississippi*; *Constellations*; *The Fortress of Solitude*; *Fly by Night*; and *The Tempest* and *As You Like It* (Public Works Dallas). His other credits include Alley Theatre, The Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Undermain Theatre, Theatre Three, WaterTower Theatre, and Trinity Shakespeare Festival, among others. Since 2014, he has served as Artistic Director of Second Thought Theatre. He received his M.F.A. from Yale School of Drama.

**PEARL RHEIN**

(Jo March) appeared in New York in *Natasha, Pierre & The Great Comet of 1812* (Broadway), *The Taming of the Shrew* (Shakespeare in the Park), *The Lucky Ones* (Ars Nova), and *Transport* (Irish Repertory Theatre). Her regional credits include *The Great Comet* (American Repertory Theater), *Memphis* (La Jolla Playhouse), and *Ah, Wilderness!* (Arena Stage). Her television credits include "Succession," "The Blacklist," and "Younger." Rhein is a singer/songwriter and composer. She received her M.F.A. from UC San Diego and her B.A. from Ball State University. She is a proud member of Ring of Keys, Maestra, Actors' Equity Association, and Local 802. pearlrhein.com, @pearlrhein.

**MIKE SEARS**

(Mr. Laurence, Mr. Dashwood) previously appeared at The Old Globe in *What You Are*, *Twelfth Night* (Globe for All), *Rain*, *Othello*, and *Kiss Me, Kate*. His Off Broadway credits include *When Words Fail* (John Houseman Theatre), *Leap* (Abingdon Theatre Company), and *To Have and to Hold* (Phil Bosakowski Theatre), and his Off Off Broadway credits include American Globe Theatre, Boomerang Theatre Company's Summer Shakespeare, New Dramatists, New York International Fringe Festival, The Present Company, and Musical Theatre Works. Sears has appeared regionally in *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, and *Bonnie & Clyde* (La Jolla Playhouse), *Parlour Song* (Backyard Renaissance Theatre Company, San Diego Theatre Critics Circle Award), *A Behanding in Spokane* and *Man from Nebraska* (Cygnet Theatre Company), and *Tortilla Curtain* (San Diego Repertory Theatre). mikesears.org.

**MAGGIE THOMPSON**

(Beth March) appeared Off Broadway in *Hedda* and *Sources of Light Other than the Sun* (HERE Arts Center). Her regional credits include *Hamlet* directed by Michael Kahn and *Twelfth Night* (Shakespeare Theatre Company), *Dracula* (Triad Stage), *Othello*, *Red Velvet*, and *Learned Ladies* (The Theatre at Monmouth), and *Julius Caesar* and *A Midsummer Night's Dream* (The Shakespeare Theatre of New Jersey). She appeared on television in *Hysterical Women* and on film in *Broad Shoulders* and *What Goes Up*. Thompson has a B.F.A. in Acting from Ithaca College, and she is a proud LaGuardia Arts alumna. maggiepeckthompson.com.

**SALLY NYSTUEN VAHLE**

(Hannah, Mrs. Mingott, Aunt March) is a member of Dallas Theater Center's Brierley Resident Acting Company. For the past 30 years, she has been fortunate to play a wide range of roles there, including Tracey in *Sweat*, Ouiser in *Steel Magnolias*, Mildred in *Miller, Mississippi*, Scrooge in *A Christmas Carol*, the title role in *Medea*, and Clytemnestra in *Electra*. She is Co-Founder of Dallas's Kitchen Dog Theater and is proud to serve University of North Texas's Department of Theatre as Associate Professor of Acting and Voice. She is represented by Mary Collins Agency. sallyvahle.com, @sallyactsvahle on Instagram.

KATE HAMILL

(Playwright) is an actor and playwright who was named *The Wall Street Journal's* Playwright of the Year in 2017. Her work includes her play *Sense & Sensibility*, in which she originated the role of Marianne, and which played Off Broadway for over 265 performances (Off Broadway Alliance Award; Drama League Award nomination). Her other plays include *Vanity Fair*, in which she originated the role of

Becky Sharp (The Pearl Theatre Company; Off Broadway Alliance Award nomination), and *Pride & Prejudice*, in which she originated the role of Lizzy (Primary Stages, Hudson Valley Shakespeare Festival; Off Broadway Alliance Award nomination). Her plays have been produced Off Broadway and at Guthrie Theater, American Repertory Theater, Oregon Shakespeare Festival, Seattle Repertory Theatre, Dallas Theater Center, PlayMakers Repertory Company, Folger Theatre (eight Helen Hayes Award nominations), Arvada Center for the Arts and Humanities, Dorset Theatre Festival, Shakespeare Theatre Company, American Conservatory Theater, Primary Stages, Portland Center Stage, Syracuse Stage, Pittsburgh Public Theater, Kansas City Repertory Theatre, Trinity Repertory Company, and more. Hamill's recent world premieres include *Little Women* (Jungle Theater) and *Mansfield Park* (Northlight Theatre). She is currently working on new adaptations of *The Odyssey* for American Repertory Theater and *The Scarlet Letter*, as well as several new original plays: *Prostitute Play*, *In the Mines*, *Love Poem*, and *The Piper*.

SARAH RASMUSSEN

(Director) is Artistic Director of Jungle Theater. She was recently chosen as the Minneapolis *Star Tribune's* Artist of the Year and selected for the BOLD Theater Women's Leadership Circle. Rasmussen has directed at theatres including Dallas Theater Center, Oregon Shakespeare Festival, Guthrie Theater, La Jolla Playhouse, Marin Theatre Company, and Humana Festival. She is the recipient of the Princess Grace Award and Drama League and Fulbright Scholar fellowships. She was formerly Resident Director for Oregon Shakespeare Festival's Black Swan Lab new work development program and Head of M.F.A. in Directing at The University of Texas at Austin. She received her M.F.A. from UC San Diego. srasmussen.com.

WILSON CHIN

(Scenic Design) returns to The Old Globe after designing *Tiny Beautiful Things*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Othello*, *The Winter's Tale*, and *Anna Christie* (Craig Noel Award nomination). He designed the world premieres of *Next Fall* (Broadway), Pulitzer Prize winner *Cost of Living* (Manhattan Theatre Club), *Pass Over* (Steppenwolf Theatre Company, LCT3; Lucille Lortel Award nomination), *Wild Goose Dreams* (The Public Theater, La Jolla Playhouse), *The Thanksgiving Play* (Playwrights Horizons), *Teenage Dick* (Ma-Yi Theater Company, The Public Theater), *Aubergine* (Berkeley Repertory Theatre), *My Mañana Comes* (The Playwrights Realm), *The Great Leap* (Denver Center for the Performing Arts Theatre Company, Seattle Repertory Theatre), and *Lewiston* (Long Wharf Theatre). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago) and *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera Company; Dora Mavor Moore Award). His film and television designs include Spike Lee's *Pass Over* and the NBC series "Blindspot." @wilsonchindesign.

MORIA SINE CLINTON

(Costume Design) has television and film assistant credits that include “Dickinson,” *Gemini Man*, “Hunters,” “The Americans,” “The Who Was? Show,” and “The Marvelous Mrs. Maisel.” Her New York theatre design credits include The Public Theater, Cherry Lane Theatre, Atlantic Theater Company, The Playwrights Realm, National Asian American Theatre Company, The Juilliard School, WP Theater, and Theatre for a New Audience. Her regional credits include Dallas Theater Center, Guthrie Theater, Northern Stage, Jungle Theater, Oregon Shakespeare Festival, ZACH Theatre, Syracuse Stage, Asolo Repertory Theatre, Palm Beach Opera, La Jolla Playhouse, and Yale Repertory Theatre. Her awards include OPERA America’s Robert L.B. Tobin Director-Designer Showcase (2015), Ivey Awards for Jungle Theater’s *Le Switch* (2013) and *In the Next Room, or the vibrator play* (2016), Austin Critics Table Award (2014), and Leo Lerman Graduate Fellowship in Design (2009). She is a graduate of Yale School of Drama. moriaclinton.com.

MARCUS DILLIARD

(Lighting Design) has designed for theatre and opera across North America and in Europe, most recently for *Ride the Cyclone* (Jungle Theater), *Don Giovanni* (Pittsburgh Opera), and *All Is Calm* (Theater Latté Da). Dilliard is the recipient of an Ivey Award, a Sage Award, and two McKnight Theater Artist Fellowships. He is a professor in the department of Theatre Arts & Dance at University of Minnesota and is a graduate of Boston University’s School for the Arts.

SEAN HEALEY

(Sound Design) is based in Minneapolis, where his work includes many productions with Jungle Theater, Children’s Theatre Company, Open Eye Figure Theatre, Guthrie Theater, and Theater Latté Da. His other credits include The New Victory Theater, Arizona Theatre Company, Seattle Children’s Theatre, Chicago Children’s Theatre, Mark Taper Forum, Cornerstone Theater Company, and ZACH Theatre. He received his B.F.A. from California Institute of the Arts, class of 1997.

EARON CHEW NEALEY

(Wig and Makeup Design) is a wig, hair, and makeup designer. She was Associate Makeup Designer for *Sweat* on Broadway, and her other design credits include *Oklahoma!* and *Always...Patsy Cline* (Weston Playhouse Theatre Company), *Mojada* (The Public Theater), *Memphis* and *Dreamgirls* (Cape Fear Regional Theatre), *Cadillac Crew* and *Twelfth Night* (Yale Repertory Theatre), *Matilda the Musical* (Colorado University), and *Once on This Island* (The University of Utah).

ROBERT ELHAI

(Original Music) is a composer/arranger/orchestrator based in Minneapolis, where his music-theatre scores include *C.* (Theater Latté Da), *Twisted Apples* (Nautilus Music-Theater), and *Dirty Business* (History Theatre), as

well as the original production of Kate Hamill’s adaptation of *Little Women*. His work can be heard in the Tony and Grammy Award-winning Broadway production of *The Lion King*, as well as the Academy Award-winning score to *Frida* and over 150 other films, among them *Crazy Rich Asians*, *Fences*, *The Glorias*, and most of *The Fast and the Furious* series. robertelhai.com.

KRISTIN LEAHEY, PH.D.

(Dramaturg) has held artistic positions at theatres such as Seattle Repertory Theatre and Woolly Mammoth Theatre Company. Her dramaturgy credits include works with Primary Stages, Classical Stage Company, Oregon Shakespeare Festival, Playwrights’ Center, Trinity Repertory Company, Eugene O’Neill Theater Center, Denver Center for the Performing Arts Theatre Company, Guthrie Theater, Steppenwolf Theatre Company, Goodman Theatre, Lark Play Development Center, The Kennedy Center, Indiana Repertory Theatre, Victory Gardens Theater, Teatro Vista (Artistic Associate), Steep Theatre Company (Artistic Associate), and Galway International Arts Festival, among others. She is an assistant professor at Boston University.

JOEL FERRELL

(Movement Coach) was previously Associate Artistic Director of Dallas Theater Center, where his credits include *The Rocky Horror Show*, *Joseph and the Amazing Technicolor Dreamcoat*, *Cabaret*, *A Christmas Carol* (as director and choreographer), *Romeo and Juliet*, *Frankenstein*, *Red*, and *reasons to be pretty* (as director). Ferrell is a former Artistic Director of Casa Mañana. He has worked extensively around the country, for Portland Center Stage, Paper Mill Playhouse, Ford’s Theatre, Lyric Theatre of Oklahoma, and North Shore Music Theatre, among others.

KELLY GILLESPIE, CSA

(Casting) is the Casting Director at Manhattan Theatre Club, where her recent favorites include *Ink* and *Choir Boy*. Her other credits include *Our Dear Dead Drug Lord*, *What We’re Up Against*, *Sundown Yellow Moon*, *Ironbound*, *Dear Elizabeth*, and *Bright Half Life* (WP Theater), *The Curious Incident of the Dog in the Night-Time*, *Angels in America*, *Residence*, *Seven Guitars*, *4000 Miles*, *Dot*, *The Roommate*, and *Eat Your Heart Out* (Actors Theatre of Louisville), *Wink and Swimmers* (Marin Theatre Company), *The Good Person of Szechwan* (The Foundry Theatre/The Public Theater), and *Melancholy Play*, *A Map of Virtue*, *The Zero Hour*, and *Monstrosity* (13P), as well as 12 productions with The Actors Company Theatre and six seasons with Keen Company.

MEGAN WINTERS

(Production Stage Manager) served as the stage manager of Dallas Theater Center productions of *As You Like It* (Public Works Dallas), *Twelfth Night*, *Steel Magnolias*, *Hairspray*, *The Great Society*, *A Christmas Carol* (2015–2017), *Hair*, *The Christians*, *Dreamgirls*, *Romeo and Juliet*, *Colossal*, *The Book Club Play*, *Driving Miss Daisy*, *Sherlock Holmes: The Final*

Adventure, *Oedipus El Rey*, *Clybourne Park*, *Red*, and *Tigers Be Still*. She was assistant stage manager of *Hood: The Robin Hood Musical Adventure*, *Bella: An American Tall Tale*, *Fly* (also New York workshop), *The Elaborate Entrance of Chad Deity*, and *The Tempest*. And she served as a production assistant for *Dividing the Estate*, *The Trinity River Plays*, and *A Christmas Carol* (2009). Winters worked the grand opening of the AT&T Performing Arts Center, and she has enjoyed working for Alley Theatre, Second Thought Theatre, Shakespeare Dallas, Ogunquit Playhouse, Olney Theatre Center, and The REP.

WILLIE MAE MICHIELS

(Assistant Stage Manager) is happy to be returning to The Old Globe. Her previous Globe credits include Ken Ludwig’s *Robin Hood!*, *Rain*, and the Arts Engagement Department’s Pam Farr Summer Shakespeare Studio. Her other regional credits include *Kiss My Aztec!*, *The Squirrels*, and *Put Your House in Order* (La Jolla Playhouse), *Paloma* (Los Angeles Theatre Center), and *The Two Gentlemen of Verona* (The Shakespeare Center of Los Angeles). Michiels has also supervised Halloween Horror Nights maze productions at Universal Studios Hollywood and deck managed for Oregon Shakespeare Festival. She has her M.F.A. from UC San Diego and received her B.A. from University of Redlands.

DALLAS THEATER CENTER

(Co-Producer), one of the leading regional theatres in the country and the 2017 Regional Theatre Tony Award recipient, performs to an audience of more than 100,000 North Texas residents annually. Founded in 1959, Dallas Theater Center is now a resident company of the AT&T Performing Arts Center and presents its mainstage season at the Dee and Charles Wylie Theatre and at its original home, the Kalita Humphreys Theater. Dallas Theater Center is one of only two theatres in Texas that is a member of the League of Resident Theatres (LORT), the largest and most prestigious not-for-profit professional theatre association in the country. Under the leadership of Enloe/Rose Artistic Director Kevin Moriarty and Managing Director Jeffrey Woodward, Dallas Theater Center produces a season-ticket series of classics, musicals, and new plays and an annual production of *A Christmas Carol*; extensive education programs, including the award-winning Project Discovery and partnerships with Southern Methodist University’s Meadows School of the Arts and Booker T. Washington High School for the Performing and Visual Arts; and many community collaboration efforts with local organizations. In 2017, Dallas Theater Center launched Public Works Dallas, a groundbreaking community-engagement and participatory-theatre project designed to deliberately blur the line between professional artists and community members, culminating in an annual production featuring over 200 Dallas citizens performing a Shakespeare play. Throughout its history, Dallas Theater Center has produced many new works, including recent premieres of *penny candy* by Jonathan Norton; *Miller, Mississippi* by Boo Killebrew; *Hood: The Robin Hood Musical Adventure* by Douglas Carter Beane and Lewis Flinn; *Bella: An American Tall Tale* by Kirsten Childs; *Clarkston* by Samuel D. Hunter; *The Fortress*

of Solitude by Michael Friedman and Itamar Moses; *Giant* by Michael John LaChiusa and Sybille Pearson; and many more. As a member of LORT, Dallas Theater Center operates under the LORT agreement with Actors’ Equity Association, Stage Directors and Choreographers Society, and United Scenic Artists.

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed over 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*, the world premiere of *The Wanderers*, the American premiere of *Life After*, and *Romeo and Juliet*. He also directed *All’s Well That Ends Well* as the inaugural production of the Globe for All community tour. Last January he oversaw the Globe’s inaugural Classical Directing Fellowship program, and in 2018 he 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), 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 2018, 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) joined The Old Globe as Managing Director in October 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; a member of the Board of Governors at University Club; and an Advisory Board member of the San Diego Downtown Partnership. He brings to San Diego many decades of theatrical experience. He was Managing Director of Princeton, New Jersey’s McCarter Theatre Center (2009–2017); Managing Director of Milwaukee Repertory Theater (1998–2009); and Managing Director of Geva Theatre Center in Rochester, New York (1992–1998). He also had 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 a board member of 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 was the Founding President of Theatre Wisconsin, a statewide association of not-for-profit professional theatres. He has been a panelist, panel chair, and on-site reporter for the National Endowment for the Arts theatre program. 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, 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. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.

PATRON INFORMATION

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

SPECIAL THANKS

Jim Lichtshield (Original Movement)



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.



Support for open captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

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

Moria Sine Clinton (Costume Design)
www.moriaclinton.com

Marcus Dilliard (Lighting Design)
www.MarcusDilliard.com

Sean Healey (Sound Design)

Earon Chew Nealey (Wig and Makeup Design)
 @EaronDianna

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!

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



GLOBE LEARNING
PROFESSIONAL DEVELOPMENT

ASKING QUESTIONS AND MAKING CONNECTIONS

By Lisel Gorell-Getz, Master Teaching Artist
and Program Manager for Globe Learning



RACHEL ISTEAD/THEATRE

"IT WAS FABULOUS TO BE IN THE ROOM WITH OTHER PEOPLE, ALL INTERESTED IN CONNECTING WITH EACH OTHER AND IMPROVING CLASSROOM EXPERIENCES FOR THEIR STUDENTS."

It was a Saturday morning in mid-December and the rehearsal room was vibrating with energy as people moved in sync with the music, devising movement sequences created from a dance "recipe" provided by the instructor. As the exercise ended, the instructor called out the questions, "Did you find yourself moving in ways that were different than you normally move? How could you adapt this activity to be relevant for your students?" The participants relaxed on the floor, eagerly discussing potential answers to the question. The instructor was Erika Malone, an Old Globe Teaching Artist and Co-Founder of the local arts organization Yellowbird. Malone was leading a workshop on expressive-arts movement, guiding a group of teaching artists, performers, classroom educators, and arts practitioners in ways to embody movement in the classroom.

These adult participants had registered for this professional development opportunity through the Arts Engagement Department's newest program, Globe Learning. With Globe Learning, the Arts Engagement team strengthens our community network of theatre makers and arts educators by connecting them with industry professionals and visiting artists to support and advance skills in artistic creation, collaborative engagement, and performance.

A few months earlier, that same rehearsal room was filled with a different group of classroom teachers and local artists who were engrossed in an activity led by Crystal Mercado, Old Globe Teaching Artist and Founder/Artistic Director of the San Diego theatre company Bocón. During her Spanish for Teaching Artists workshop, the participants asked the Globe, "How can I make theatre education more accessible to my Spanish-speaking students?" Mercado's workshop was designed to help them become familiar with specific Spanish arts and education terminology for use in San Diego's predominantly Latinx communities. During the workshop, they learned how to expand their skills. One person noted, "The facilitation by Globe professionals was high quality. To experience Spanish-speaking students' point of view in an English-speaking classroom was very valuable."



Globe Learning, 2019. Photo by Alex Grechman.

Last year our Globe Learning series also offered opportunities for local performers to ask questions. When we held an Audition Boot Camp, local performers practiced audition pieces with professional coaches and then participated in a mock audition session with The Old Globe's Artistic Department. The boot camp culminated in a question-and-answer panel discussion with industry professionals, where participants asked about audition expectations, preparation, and career advice.

In Arts Engagement, we know that lifelong learning is really about encouraging curiosity and finding the chance to ask these questions. We also know that to make theatre matter to more people, we need to make connections within our own field. So we asked ourselves, "How can we foster relationships within San Diego to build up our theatre community? Can we support our local ecosystem of artists and educators with professional development opportunities that fulfill our vision of making theatre matter?"

Local artists and educators have responded with vibrant positivity to these opportunities. One person in Erika Malone's expressive-arts movement workshop specifically mentioned the value of collaboration after completing the workshop. "It was fabulous to be in the room with other people, all interested in connecting with each other and improving classroom experiences for their students."

No one person knows the answers to all our questions, but Globe Learning aims to provide a home for artists and arts practitioners of all disciplines and backgrounds to ask impactful questions and make new relationships. Join us in 2020 as we ask these questions together. ■

Contact GlobeLearning@TheOldGlobe.org for more information about our Professional Development opportunities in 2020.

Globe Learning workshops are supported, in part, by a grant from The James Irvine Foundation. The Old Globe's Teaching Artists are supported by the Ann Davies Fund for Teaching Artists.

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Alexis Duran, Lela Hale, Curstin McAfee · Pub Staff
Linda Bahash, Barbara Behling, Allison Dorantes, Stephanie Rakowski · Gift Shop Supervisors

SECURITY/PARKING SERVICES

Dulani Jackson · Security Manager
Joseph Williams · Security Supervisor
David Hanson, Shea Husted · Security Leads
Willie Caldwell, Karen Cole, Janelle Hinds, Joseph Lapira, Janet Larson, Brianna Nix, David Olson, Eleuterio Ramos · Security

Jack O'Brien · Artistic Director Emeritus
Craig Noel · Founding Director