Welcome to The Old Globe and this production of Noura. 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.
You did it! Over the summer, a generous donor offered to match all new and increased gifts to The Old Globe. Thanks to the incredible generosity of the over 400 people who contributed to this campaign, we were able to exceed our goal, raising over $177,000 in new dollars to fund the Globe’s artistic and arts engagement programs. Thank you for helping make theatre matter!

Supporters who gave $250 or higher to the matching gift campaign:

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Davies  •  in memory of Lowell Davies  •  Florence C. De Lucia  •  Madeline Drassin  •  Bert and Tim Duker  •  John and Barbara Edgington  •  James and Ann Marie Elliott  •  Doreen Emerling and Glenn Bundy  •  Robert and Stacey Fensworth  •  Ken Fraizer  •  Randee and Richard Friedman  •  Rev. Charles Fuld  •  Cheryl and Steven Garfin  •  Gilcrest Family: Andy, Karen, A.J., and Tommy  •  Fred and Lisa Goldberg  •  Cathryn Golden  •  Edry Goot  •  Sheila and Tom Gosse  •  Jeff Goeyette  •  Evangeline L. Greenan  •  George C. Guerra  •  Charles Gysveldrecht and Eri Taylor  •  Dean J. Haas  •  Julie Carrington Hall  •  Robert Halback and Della Janis  •  Norm Hapke and Valerie Jacob Hapke  •  Deborah A. and David A. Hawkins  •  The Hendrikse Family  •  Laurie Lefkowitz  •  Deborah H. Sherlock  •  Jerry, in memory of Inez Sherlock  •  Susan and Bill Sholes  •  Terry and Peter Holt  •  Bruce and Jane Hopkins  •  Dana Fossaint and Stacie Young  •  Thao and Jeff Hughes  •  Dee and Osborne Hurston  •  John and Irwin Jacobs Fund of the Jewish Community Foundation  •  Dr. Steven Jaeger and Jozsef Kajhos  •  Dr. and Mrs. Clyde W. Jones  •  Janis Jones  •  David K. Jordan  •  Natasha Josefozof, Ph.D.  •  Leonard and Cynthia* Kainovgar  •  Dr. Marvin M. Kipnis  •  Diane and Tom Lookabaugh  •  Robin B. Luby  •  Johnny Mah  •  Susan and John Major  •  Mercy and Ron Mandelsbaum  •  Martin and Joanna Marquay  •  Thomas and Randi McKenzie  •  In loving memory of Judith McDonald  •  Don and Judy McEnroe  •  Maureen Moss and Bill Pulz  •  Karen and Clay Myers-Boron  •  Lyn Niskos  •  Darrell Nielson and Robert Wheeler  •  Midiki Nooney  •  William Norcross  •  Noelie Norton and Erwin Willim  •  Linda and Larry Olin  •  Jerri and Phyllis Olefsky  •  Virginia Oliver  •  David and Elizabeth Ostrander  •  Susan Parker  •  Barbara Petersen  •  Anita Pittman  •  Dr. Daniel Porte, Jr.  •  Mrs. Sally Dubois  •  Joan and Richard Qualls  •  Sharon and Gene Ragus  •  Sarah B. Marsh Rebello and John G. Rebello  •  Ann and Tim Rice  •  Nancy J. Robertson  •  Mr. and Mrs. Todd Ruth  •  Susan Salt  •  Hermeen Scharaga  •  Linda J. Seifert  •  Jerry B. Luby  •  Johnny Mah  •  Susan and John Major  •  Mercy and Ron Mandelsbaum  •  Martin and Joanna Marquay  •  Thomas and Randi McKenzie  •  In loving memory of Judith McDonald  •  Don and Judy McEnroe  •  Maureen Moss and Bill Pulz  •  Karen and Clay Myers-Boron  •  Lyn Niskos  •  Darrell Nielson and Robert Wheeler  •  Midiki Nooney  •  William Norcross  •  Noelie Norton and Erwin Willim  •  Linda and Larry Olin  •  Jerri and Phyllis Olefsky  •  Virginia Oliver  •  David and Elizabeth Ostrander  •  Susan Parker  •  Barbara Petersen  •  Anita Pittman  •  Dr. Daniel Porte, Jr.  •  Mrs. Sally Dubois  •  Joan and Richard Qualls  •  Sharon and Gene Ragus  •  Sarah B. Marsh Rebello and John G. Rebello  •  Ann and Tim Rice  •  Nancy J. Robertson  •  Mr. and Mrs. Todd Ruth  •  Susan Salt  •  Hermeen Scharaga  •  Linda J. Seifert  •  Barbta Brey and Neil Senturk  •  Georgia and Lu Sham  •  Robert and Lisa Shum  •  Lari Sheehan  •  Michele and John Shumate  •  Cheryl Smelt  •  Lance Smith  •  Kathleen A. and Thomas E. Stark  •  Bob and Mike Strivis  •  Eric and Marian Suggs  •  Darlene and Ernest Tamayo  •  Kim and Leigh Thader  •  Roger Thiene and Sylvia Sterling  •  Jack Thomas  •  Doris Trueman, M.D. and Richard Stanford  •  Laurel Trujillo and Dennis MacBain  •  C. Anne Turhollow and Michael J. Perkins  •  Susan and Larry Twomey  •  Natalie C. Veneza and Paul A. Sager  •  Helen Wagner in memory of Jonathan McMurry  •  Peggy Ann Wallace  •  Chris and Pat Wel  •  Stephen and Joy Weiss  •  Sheryl and Harvey White Foundation  •  The Gray White Family Fund  •  Duke Wichelecki Family Trust  •  Gabriel Wisdom and Diana Weiss-Wisdom  •  Chuck and Curry Wilde  •  AC and Dorothy Wood  •  Anonymous (3)  •  Robin B. Luby  •  Johnny Mah  •  Susan and John Major  •  Mercy and Ron Mandelsbaum  •  Martin and Joanna Marquay  •  Thomas and Randi McKenzie  •  In loving memory of Judith McDonald  •  Don and Judy McEnroe  •  Maureen Moss and Bill Pulz  •  Karen and Clay Myers-Boron  •  Lyn Niskos  •  Darrell Nielson and Robert Wheeler  •  Midiki Nooney  •  William Norcross  •  Noelie Norton and Erwin Willim  •  Linda and Larry Olin  •  Jerri and Phyllis Olefsky  •  Virginia Oliver  •  David and Elizabeth Ostrander  •  Susan Parker  •  Barbara Petersen  •  Anita Pittman  •  Dr. Daniel Porte, Jr.  •  Mrs. Sally Dubois  •  Joan and Richard Qualls  •  Sharon and Gene Ragus  •  Sarah B. Marsh Rebello and John G. Rebello  •  Ann and Tim Rice  •  Nancy J. Robertson  •  Mr. and Mrs. Todd Ruth  •  Susan Salt  •  Hermeen Scharaga  •  Linda J. 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This list is current as of August 30, 2019.

Students perform in the 2019 Pam Farr Summer Shakespeare Studio, just one of our many programs for the community. Thank you for going above and beyond to make theatre matter!
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.

**Artistic Angels** ($200,000 and higher annually)

Karen and Donald Cohn

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Paula and Brian Powers

Jean and Gary Shluker

Dardene Marcos Shiley* In memory of Donald Shiley

**Benefactors** ($100,000 to $199,999)

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Elaine and Dave Darwin

Una Davis and Jack McQoody

Silvia and Brian Devine

Audrey S. Geisel*

Paula and Brian Powers

Jean and Gary Shluker

Dardene Marcos Shiley* In memory of Donald Shiley

**EXTRAORDINARY LEADERSHIP**

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create productions on the three stages and programs in the community.

**Charter Sponsor since 1995**

†Charter Sponsor since 1995

**Public Support**

Financial support is provided by The City of San Diego.

The Old Globe is funded by the County of San Diego.

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

Cultural Arts Chula Vista.

**THEATRE FORWARD**

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders ($30,000 and above):

*Source: Americans for the Arts 2015 public opinion poll.

Please tell your local and state representatives that theatre matters to you.

If you support public funding for the arts, as the majority of Americans does*, contact them today.

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

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

For County of San Diego: www.sandiego.gov/content/sdc/general/bos.html

**PERFORMANCES MAGAZINE**

**PERFORMANCES MAGAZINE**
Welcome to The Old Globe!

Noure is another in a long tradition of powerful new dramas at this theatre. It’s what good theatre is all about: riveting storytelling that creates space for understanding and compassion. I’m so glad you’ve taken the time to come out and see live theatre, especially this West Coast premiere about the refugee immigrant experience in America. Your attendance today speaks to the value of theatre and its unique capacity to connect us all with a shared human moment. As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of the Globe: we are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support The Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

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

Nicole A. Clay
Chair, Board of Directors

FROM BARRY

Shortly after this production of Noure completes its run, I will mark my seventh anniversary as Artistic Director of The Old Globe. The confluence of that marker in my life, this provocative and powerful evening of theatre parallels an overlap of another sort: the one between this world-class mainstage production in our subscription season, and the now fully mature activities of our Department of Arts Engagement.

Arts engagement at the Globe is a national force. The programs run by our innovative and imaginative staff are enroached in community-based organizations all over San Diego County, and theatres around the country and even the world are studying and emulating them. We’re making theatre with partners in many communities: senior centers, homeless shelters, county jails and state prisons, veterans and active-duty military organizations, and refugee communities. Among the last category, the Chaldean community is one of our longest partners. Near the start of my tenure and the beginning of the Globe’s renewed commitment to its work in the community, we reached out to Chaldean Middle Eastern Social Services in El Cajon, who welcomed us for a performance of our Globe for All Shakespeare tour. Our relationship has only deepened since then, and now our work with our Chaldean partners and friends is more comprehensive, including our Community Voices and Behind the Curtain programs, and of course annual visits from the Globe for All Tour. This extraordinary connection between a major not-for-profit arts institution and an important community in the region it serves is one we produce Noure.

Like Ibsen’s A Doll’s House, the seminal work of modern drama that defies just as much its surface, Noure addresses universal questions about history and identity by anatomizing a specific family, in this case a family of Iraqi charters starting their new lives in the United States. Ibsen’s play asks what happens when a woman chooses to leave a marriage and walks through a door between her and the larger world, and Noure also centers on a woman who has stepped fearfully through a door, but the ephemeral heroine has left not her marriage but instead her country. The new life Noure begins takes her into the eponymous heroine has left not her marriage but instead her life and the larger world.

The Globe cherished the opportunity to produce this play, not only because of its focus on the Chaldean diaspora with whom we are so intertwined, but also because its author, Heather Raffo, has a Globe connection of her own. She is a graduate of the professional actor-training program we run with the University of San Diego. She has bestowed on us this powerful and provocative modern drama that gives us the chance to see up close, yet again, the theatre’s remarkable capacity to take audiences into the ultimate experience of others. Heather has harmand the magic of our new plays to the stage to allow the history of Iraq to shed light on our own humanity and to connect us more powerfully to the world’s others by connecting us to this enduring and profound culture whose concerns echo in our own lives.

This production welcomes a constellation of great theatre talents to San Diego. We’ve been in conversation with the director Johannah McKeon for a while now, and it’s a real pleasure to have her work in our season. Her intricate powers of interpretation and her nuanced thinking about staging and design have inspired us all. She’s gathered an exceedingly strong company of actors that includes three Iraqi actors, and we are proud to see their bold and layered work center stage at the Globe.

Noure’s run coincides with that of Almost Famous next door, and the two productions together show what’s special about the Globe. A giant success with San Diego arts and Broadway szamatazza runs simultaneously with a quiet, probing drama about a series of issues that point right at the heart of this moment in contemporary America. Both worlds are destinations for people on their own humanity and to connect us more powerfully to the world’s others by connecting us to this enduring and profound culture whose concerns echo in our own lives. And these works come hot on the heels of Shakespeare and Steven Martin, with the Grinch and Charles Dickens right behind. And our nationally ranked training program continues its work. And our art engagement efforts reach out to more and more communities in our metropolis. I’m immensely proud of this breathtaking range of work that demonstrates exactly what we mean when we say that theatre matters.

Thanks for coming. Enjoy the show.

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

PERFORMANCES MAGAZINE

PRESENTS

NOURA

BY

HEATHER RAFFO

Andromache Chalfant
SCENIC DESIGN

Dina El-Aziz
COSTUME DESIGN

Driscoll Otto
LIGHTING DESIGN

Melanie Chen Cole
SOUND DESIGN

Noora Hammi
CULTURAL CONSULTANT

David Huber
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY

JOHANNA MCKEON

Playwrights Horizons, Inc. in association with Shakespeare Theatre Company
produced the New York premiere of Noura in 2018.

World premiere produced by Shakespeare Theatre Company;
Michael Kahn, Artistic Director, and Chris Jennings, Executive Director.

Originally workshoped and developed with the Laboratory for Global Performance and Politics at Georgetown University in the Davis Performing Arts Center, directed by Derek Goldman and dramaturgy by Maya E. Roth.

Noura was further developed at McCarter Theatre Center within their LAB play development programs and was produced by McCarter in Princeton, New Jersey as the 2017 LAB Spotlight Production; Emily Mann, Artistic Director, and Timothy J. Shields, Managing Director.

Noura is presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
September 20 – October 20, 2019

CAST
(in alphabetical order)

YAZEN/ALEX................................................................. Giovanni Cozic
TAREQ/TIM........................................................................ Mattico David*
MARYAM....................................................................... Isra Elalbibi*
NOURA/NORA............................................................. Lameece Issaq*
RAFA'A............................................................................ Fajer Kaisi*

Production Stage Manager........................................... Jess Slocum*

SETTING
An industrial loft in Queens. Present day.
There will be no intermission.

PRODUCTION STAFF

Assistant Director ................................................................. Matthew Logan
Associate Scenic Design..................................................... Rebecca Lord Surratt
Assistant Costume Design................................................... Eileen McCann
Assistant Costume Design................................................... Shelly Williams
Studio Teacher............................................................... Musy Simms
Production Assistant....................................................... Kira Vine

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.
Noura was provoked by many things. From the fracturing of Iraq, to a shifting American identity. From the rise of polarizing ideologies, to modern marriage and motherhood. It is at the explosive intersection of these issues that the characters of Noura attempt to balance their individual pursuits with a search for community. I believe it is a balance with which many of us struggle.

Beginning in 2013, I was working with Epic Theatre Ensemble to lead a series of workshops with Arab American women in New York City. These women, like me, were attempting to bridge two distinct cultures: American culture, which prides itself on rugged individualism, and Middle Eastern culture, which prides itself on the deeply intertwined social fabric of community. After a year of work writing their own personal narratives, challenging cultural taboos, and fearlessly articulating their many harrowing stories of achievement. women are struggling to stay true to a multifaceted potential even while society won’t support anything but an individualist approach to achievement.

I am an artist, a mother, a wife, and an American woman with Middle Eastern heritage. This play came out of the shifting awareness that unfolds when any one of a person’s many identities demands growth. As we strive to grow, sometimes one aspect of ourselves calls out above others. This play is not unrelated to the ever-present question I bear talked about in my Brooklyn parenting circles: Can women be fully realized in all of their roles? Can they belong equally in each? Or is it inevitable that a career, being a wife, a mother, a daughter perhaps to aging parents—that one of these roles will become unsustainable? In the demand of playing roles for so many others, is it inevitable that we question who we really are ourselves?

When I started writing Noura, we weren’t talking as publicly about the things I was feeling. There was the sense that a female president was possible, that women had achieved equality in workplaces. Now we are in a post-election, post–Harvey Weinstein world, and conversations are moving from the secretive to the mainstream. This is an increasing awareness of the many-faceted ways women are struggling to stay true to a multifaceted potential even while society won’t support anything but an individualist approach to achievement.

Noura is at the crossroads of wanting to do something entirely visionary. It might cost her everything. Do we—and does she—make a choice inspired by our calling, forging forth as the rugged individual? Or do we uphold the family unit, the social fabric of the country, and what might be best for all? What if we want to do both? We need an entirely new lens and framework, perhaps less vertical in vision—perhaps a more horizontal intersection between men and women, individual and community. But without that, for the moment we have Noura, an architect, a refugee, trying to construct a world where she can stop living in exile from herself.
Iraqi Christians are one of the oldest continuous Christian communities in the world. They include Assyrian, Chaldean, Armenian, Christian, and Orthodox communities, with the largest being Assyrian and Chaldean. Iraqi Christians began immigrating to the United States in the 1920s in search of religious and political freedom, along with economic opportunities. The largest and oldest Iraqi community in America is in Illinois, with later groups settling in Michigan, California, and recently Arizona.

The first wave of immigration came to a halt mostly due to the Immigration Act of 1924, which effectively cut off any legal immigration to the U.S. for Iraqi Christians. The second large wave of immigration occurred in the 1960s and 1970s. This group mainly came from northern Iraq due to conflicts and persecution by the Baathist government. Many of the Assyrians who arrived during this period took advantage of the ongoing white flight in Detroit. As a result, they gained a monopoly over grocery stores and other small businesses, and in many cases used their existing and newfound funds to benefit the Christian community in Michigan and take in Christian refugees from Iraq. After the 1970s, many Assyrian Christians fled Iraq for political freedom, especially after the rise of Saddam Hussein and the Persian Gulf War.

Another group of Iraqi Christians is the Chaldeans, who currently make up a large community in El Cajon, just outside San Diego. Chaldeans are Aramaic and Arabic speakers—eastern rite Catholics who are indigenous to Iraq. Chaldeans have a history that spans more than 5,500 years, dating back to Mesopotamia, known as the "cradle of civilization," in present-day Iraq. Like many ethnic groups, Chaldeans began immigrating to the Detroit metropolitan area in the 1920s. While some were lured by Henry Ford’s famous five-dollar-a-day working wage, in true Chaldean fashion, entrepreneurial endeavors quickly took hold, particularly mom-and-pop food markets. Today, nearly two-thirds of Michigan’s Chaldean households own businesses, and 39 percent own two or more. According to a March 2016 study, Chaldeans contribute more than $10.7 billion annually to Michigan’s economy.

The third large wave of Iraqi Christians to the United States occurred in 2003 after the war between Iraq and the United States. Since then, Christians in Iraq have been targets of violence, which is primarily attributed to criminal gangs and Islamic extremists, including al-Qaida. Iraqi Christians are often forced to leave their home country after family members have been threatened, kidnapped, or killed. One of the most recent waves of violence against Iraqi Christians, which began in 2014, was led by ISIS, targeting Christians in northern Iraq and in the area of Mosul, the city that many of the characters in Heather Raffo’s play Noura once called home.

Today, the number of Christians in Iraq stands around 500,000 to 1.5 million, according to the European Research Services, but they continue to leave for the United States, Canada, Europe, and other Middle Eastern nations. In the U.S., there are approximately 145,000 Iraqi Christians, living in and enriching communities across the country.

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Start in downtown San Diego and drive east. The farther you go, the cheaper the rent. Elected officials get richer, poverty rates get higher, and refugee-rental numbers get bigger. Billboards for gun expos line the freeway, and there’s a hole-in-the-wall falafel shop on every corner.

When the United States invaded Iraq in 2003, the fallout resulted in more than 3 million Iraqis being forced from their homes. Over 18,000 of them resettled in San Diego County. Because rent goes up closer to the ocean, refugee resettlement agencies place new arrivals in areas farther east, like El Cajon, a neighborhood nicknamed “Little Baghdad.” Storefronts are full of Arabic script, markets are full of Arabic ingredients, and apartment complexes are full of Arabic conversation. Iraqi cuisine offerings are ample, ranging from two-dollar sandwich shops to higher-end, sit-down fare.

In the context of the local and national political climate, social tensions can run high among the various communities of El Cajon. Here, the Iraqi-food scene offers an opportunity for cultural exchange. As one Iraqi resident explains, eating at East County restaurants helps people learn about another culture’s “mentality, how they live, how they help people, how they eat food.”

Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor.
ARTISTS

GOVINDI COZIC (Yazan/Alex) appeared at The Old Globe last season in the world premiere of Clint Black’s The Christmas Show. Other recent credits include the world premiere musical Up Here (La Jolla Playhouse), the 2015 and 2017 productions of The Christmas Show at Christmas (The Old Globe), and The Last Wife and Cygny (Cygnet Theatre Company). He is 13 years old and enjoys playing golf, cooking, and learning about technology.

MATTIO DAVID (Tareq/Tim) is from Flint, Michigan and is thrilled to be performing at The Old Globe. His past stage work includes: TheatreWorks New Jersey, The Pennsylvania Shakespeare Company, Shakespeare in the Delaware Water Gap (Triton Theatre), Aesme in Troilus and Cressida and Tybalt in Romeo and Juliet (Oregon Shakespeare Festival), Tarq in The Blacklist: Global (Huntington Theatre), and joined in Außerdem (New York Theatre Workshop). His film credits include the Interpreter (Spark Long Hollywood), Karim in It’ll Come Around, and All Souls. The film’s television credits include “Mohawk Girls,” “Future Man,” “Law & Order,” “Nurse Jackie,” “Blood & Treasure,” “700 Park,” “Person of Interest,” “Madam Secretary,” “Unforgettable,” “Deadbeat,” “Daredevil,” “The Good Wife,” and “The Blacklist.” He is also an accomplished audiobook narrator and has over 85 titles on audible.com.

ISA ELSAHIDI (Maryam) is an up and coming actor currently based in Los Angeles. She was recently nominated as part of the 2019 Labryinth Theatre Company ensemble, where she studied under some of the best and most important names, among others. Her select film and theatre credits include The Invaders (Cupids of Zoe Film 2018 RBF London Film Festival), Arrogant God (Dysgana Creative/Student Union疑/Amsterdam Company), Drama League, Outer Critics Circle, and Helen Hayes Award nominations, which The New Yorker called “an example of how art can remake the world.” The play ran Off Broadway for nine months and has played across the U.S. and internationally for over a decade. Ms. Ruffin is also associate producer for the opera Filaughref featured in the Kennedy Center’s International Theatre Festival, received its world premiere at Long Beach Opera, and opened at New York City Opera in 2016. Her next project is Set & Costume Design for The Good Man (Target Margin Theater) and Alternating Currents (Working Theatre). She received her M.F.A. from New York University’s Tisch School of the Arts.

ANDROMACHE CHALFANT (Scenic Design) is a set designer for theatre and opera and is based in New York City. She is very pleased to be returning to The Old Globe after designing Tiny Beautiful Things—her third credited sound designer who has worked all over the country. Her recent select regional credits include the 2019 FOP Tour Light Years Away, At the Old Place, and the 2017 FOP Tour SuperShinyCore (La Jolla Playhouse).

GROWING PRETTY, and White Buffalo (The Purple Rose Theatre Company), American Buffalo and Disguised (Clewes Ensemble Theatre), and Disney and the Deep Blue Sea (Flint City Theatre). He earned his B.F.A. in Theatre from University of Michigan.

LAMEECE ISSAQ (Rafat) previously appeared as Bashir in The Invisible Hand (Westport Country Playhouse), Richard in The Last Wife and costume design for Scandal of St. Louis, Amir in Dogwood (Pittsburgh Public Theatre, Maltz Jupiter Theatre, international tours), and styled Noah Schnapp of “Stranger Things” at lameeceissaq.com.

Belle of the Backyard (Tarrant Theatre), Aesme in Troilus and Cressida and Tybalt in Romeo and Juliet (Oregon Shakespeare Festival), Tarq in The Blacklist: Global (Huntington Theatre), and Alfie in Aftermath (New York Theatre Workshop). His film credits include the Interpreter (Spark Long Hollywood), Karim in It’ll Come Around, and All Souls. The film’s television credits include “Mohawk Girls,” “Future Man,” “Law & Order,” “Nurse Jackie,” “Blood & Treasure,” “700 Park,” “Person of Interest,” “Madam Secretary,” “Unforgettable,” “Deadbeat,” “Daredevil,” “The Good Wife,” and “The Blacklist.” He is also an accomplished audiobook narrator and has over 85 titles on audible.com.

HEATHER RAFFO (Playwright) is an award-winning playwright and actress whose work has been seen Off Broadway, Off West End, in regional, and in film. She is the author and solo performer of the play Parts of Damen (Los Angeles Fights the Lure Award, Aviva/Lilith Fund Grant, National Women’s Commination, Drama League, Outer Critics Circle, and Helen Hayes Award nominations), which The New Yorker called “an example of how art can remake the world.” The play ran Off Broadway for nine months and has played across the U.S. and internationally for over a decade. Ms. Ruffin is also associate producer for the opera Filaughref featured in the Kennedy Center’s International Theatre Festival, received its world premiere at Long Beach Opera, and opened at New York City Opera in 2016. Her next project is Set & Costume Design for The Good Man (Target Margin Theater) and Alternating Currents (Working Theatre). She received her M.F.A. from New York University’s Tisch School of the Arts.

DIANA EL-AZZAY (Costume Design) has designed regional productions of Yasmina’s Necklace (Premiere Productions), Selling Kabul (Williamstown Theatre Festival), We’ve Come to Believe, The Corpse Washer, and How the Grinch Stole Christmas! (Dr. Seuss’s How the Grinch Stole Christmas! at The Dallas Opera and an adaptation of The Golden Cockerel at Opera Philadelphia). They Promised Her the Moon, such as feeding the homeless and collecting donations for San Ysidro Health, and she previously worked for Sharp HealthCare as a breast cancer survivor. She is a physical therapist. She moved to the United States 11 years ago from Baghdad, Iraq, where she studied psychology. She organizes Chaldean–community activities through her church, and she has participated in a variety of social causes since she was 16 years old, such as feeding the homeless and collecting donations for San Ysidro Health.
JESS SLOCUM
(Production Stage Manager) has been a stage manager on over 40 productions at the Globe, including As You Like It, They Promised Her the Moon, Family Circle: The Christmas Fair, The Imaginary Invalid, Picasso at the Lapin Agile, Love’s Labor’s Lost, tokyo fish story, In Your Arms, Bright Star, Othello, Water by the Spoonful, Pinter’s No Man’s Land, Rapid Robos and the 7 Hoods. Her regional credits include Noura (Shakespeare Theatre Company), Indecent, Side Show, Rumbled, The Story, Memphis, and Most Minded (La Jolla Playhouse) and Best (Bess NNPA) tenures, 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 Re Nemile. The Accidental Education of an Unintentional Director, his memoir about the early years of his career, was released in 2013.

BARRY EDELESTEIN
(Executive 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-Seven 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 Shakespeare Festival at San Diego in June 2012. In January he oversaw the Globe’s inaugural Classical Directing Fellowship program, and last November 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), Edelestein 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 premieres of The Twenty-Seven Man, Julius Caesar, The Merchant of Venice, Timon of Athens, and Steve Martin’s WSAP and Other Plays. He was also Associate Producer of The Public’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book Thinking Shakespeare, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of New York University and the University of Oxford, where he studied as a Rhodes Scholar.

TIMOTHY J. SHIELDS
(Manging Director) is very pleased to have joined the ranks of the Globe’s staff in October of 2017. He’s been to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey’s McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children’s Theatre of Philadelphia, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and, for six, was the Chair of the ARTS Board.

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), The 21st Century (Tony nomination), The Full Monty (Tony nomination), Two Shakespearean Actors (Tony nomination), The Constant Wife (Tony nomination) and Best (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 Re Nemile. The Accidental Education of an Unintentional Director, his memoir about the early years of his career, was released in 2013.

CRAG 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 a additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival at San Diego in the 40’s, the expansion to two theatres in the 50’s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the 60’s. Described by Variety as the eminence grise of San Diego Theatre, Noel is one of the few San Diegans both to have had an entire year (1997) 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 Council on 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.

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA
Joseph Gery

TAKING PHOTOS IN THE THEATRE
Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production’s designers by including the names below.

Andromache Chalfant (Scenic Design)
Dina El-Azz (Costume Design)
Driscoll Otto (Lighting Design)
Melanie Chen Cole (Sound Design)

Please note: Photos are strictly prohibited during the performance. Video recording of the stage is 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.

Seating of Latecomers
Although we understand parking is often at a premium, the seating of latecomers is based on availability. Latecomers may be given alternative seating and will be seated at an appropriate interval.

Young Children
Children under five years of age will not be admitted to performances.

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

Public Tours
Go behind the scenes at The Old Globe to learn about the history, three stages, the three theatres, and the Globe’s 95 years. Most Saturdays and Sundays, most Saturdays at 10:30 a.m. Groups by reservation. $5 adults, $3 seniors and students. Call (619) 234-5623 for information/ reservations.

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Website: www.TheOldGlobe.org

Administration Hours
Monday – Friday: 9:00 a.m. – 5:00 p.m.
Phone: (619) 231-1941
Email: info@TheOldGlobe.org
Address: P.O. Box 122171
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If you find you are unable to use your tickets, please give them to a friend or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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

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Over the past month, the ever-evolving Arts Engagement Department has sought Teaching Artists to add to the fabulous roster of local arts educators on our team. The Teaching Artists with The Old Globe are of the highest caliber in the world of education and provide incredible insight into the magic of art making in our classrooms across San Diego. They also come from a variety of backgrounds, and sometimes when we are really lucky, we are able to pull past participants of our community programs into our teaching network. One of these participants is the incredible Miki Vale.

Miki joined our team in June 2019, and we have thrown her headfirst into our community programs. We could not be happier to have this incredible person on our team.

I decided to sit down with Miki and interview her so you could see just how lucky we are to have her.

Miki, you’re one of the newest Teaching Artists with the Arts Engagement Department and The Old Globe. What was your relationship with the Globe before joining our team?

My first involvement with the Globe was as a participant in the Community Voices playwriting program back in 2013. I had never written a play before or been involved in theatre in any way. I took the workshop just to do something different. I loved it. While in the program, I started receiving emails for various casting calls at the Globe. I went to one and was cast for my first voice-over, a short part in a play called The Few by Samuel D. Hunter. A few years later, in 2016, I was DJing at an event in Balboa Park and met the Globe’s then Arts Engagement Programs Manager, Karen Ann Daniels. She invited me to DJ Shakespeare’s birthday party at the Globe. Later that same year I was invited back to DJ the Globe for All Tour of Measure for Measure, and I was invited back in 2018 to DJ the Globe for All Tour of A Midsummer Night’s Dream.

What made you decide you wanted to become a Teaching Artist?

As a hip-hop artist, I have facilitated hip-hop workshops for several years. Over the past couple of years I’ve felt called to work with people who are incarcerated. I knew the Globe has programs in prisons, primarily the Reflecting Shakespeare and Community Voices programs—which I’d also had the pleasure of being a participant of. I’ve enjoyed being involved with the Globe’s programs and believe in the work the Arts Engagement Department does. So I felt being a Teaching Artist with the Globe would be a perfect way to fulfill the call to work with incarcerated populations in a way that I truly find valuable.

What are you most excited about in joining the Globe’s team?

I’m excited about everything, but I’d say I’m most excited about being part of a team that does such beautiful work in the community in a wide variety of ways. As a participant, the Globe’s programs have introduced me to a whole new world and have positively impacted my life in a myriad of ways, and I’m excited to be able to help share the same type of transformative experience with others.

How has your experience in the classroom been thus far?

My experience in the classroom has been enlightening and inspiring and just beautiful overall. I’m always excited to go to class, and I leave feeling grateful to be able to do this work. I call it “lovework.” It’s the highlight of my week.

The Old Globe’s Teaching Artists are supported in part by the Ann Davies Fund for Teaching Artists.
ANNUAL FUND DONORS

The Old Globe’s ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000, individuals, businesses, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Allison and Robert Price Family Foundation • Boulevard • Bill and Judy Garrett • Fund of the Jewish Community Foundation • Norm Hapke and Valerie Jacob Hapke • Gordon and Phyllis Harris • Hitz Foundation • Theo and Jeff Hughes • Drs. Sonia and Andy Israel • Kamaya Jane • Webster B. and Helen W. Kinnaudt • Cindy and John Klinefeldt • Jean and David Leving • Linda Lasley, in memory of Elaine Lasley • Pamela Hamilton Lester • Paul Levin and Joana Hurst • LURASIF Performing Arts Foundation • Project • Susan and Diane Mook • Karen and Judy Mook • Margaret Mayger • Meyer • Judith Morgan • Darrell Netherton and Robert Wheeler • Susan Parker • Bernard Paul and Mariaardin • Christopher and Angela Petro • David and Mary Ann Peters • Joan and Marcia Price Family Foundation • Chisary and Roger Roberts • Warrens’ and Beverly Sanborn • The Sag Family Fund at the Rancho Santa Fe Foundation • Jackie Schoell • Robert and Lisa Saso • Dolores and Rodney Smith • Gene Summ • Miriam Summ • Suynor Resort & Casino • Jack Thomas • Greta and Stephen Treadgold • C. Anne Turhollow and Michael J. Perkins • Karo Cvasilladi • Robert and Lett• Sue and Bill Weber • Stephen and Joy Weiss • James E. and Kathryn Whisler Family Fund at the San Diego Foundation • Jeffrey E. White • Wilkinson Family Charitable Fund • Emma and Leo Zuckerman • Tatiana Zunshine and Melis Grant • Anonymous (2)

$2,500 to $4,999

Mr. and Mrs. David C. Ailor • Angeloni Family Foundation • Drs. Gabriela and Michael Antin • Judith Rachner and Eric Lady • David and Jill Winer Badger • Bobbie Ball • Jan and Mrs. Robert L. Bernstein • Mo. Joan Bishop, in memory of Harold O. McNeil, Jr. • Pat and Carol Rivers • Paul Black • Gary and Barbara Blake Family Fund of the Jewish Community Foundation • Barbara Ball • Bowman and Dave Cerruto • Brea and Bill Briggs • Glenn and John Robet • Dr. Stephanie Bulger • Robert and Liza Shavitz

Allison and Robert Price Family Foundation • Boulevard • Bill and Judy Garrett • Fund of the Jewish Community Foundation • Norm Hapke and Valerie Jacob Hapke • Gordon and Phyllis Harris • Hitz Foundation • Theo and Jeff Hughes • Drs. Sonia and Andy Israel • Kamaya Jane • Webster B. and Helen W. Kinnaudt • Cindy and John Klinefeldt • Jean and David Leving • Linda Lasley, in memory of Elaine Lasley • Pamela Hamilton Lester • Paul Levin and Joana Hurst • LURASIF Performing Arts Foundation • Project • Susan and Diane Mook • Karen and Judy Mook • Margaret Mayger • Meyer • Judith Morgan • Darrell Netherton and Robert Wheeler • Susan Parker • Bernard Paul and Mariaardin • Christopher and Angela Petro • David and Mary Ann Peters • Joan and Marcia Price Family Foundation • Chisary and Roger Roberts • Warrens’ and Beverly Sanborn • The Sag Family Fund at the Rancho Santa Fe Foundation • Jackie Schoell • Robert and Lisa Saso • Dolores and Rodney Smith • Gene Summ • Miriam Summ • Suynor Resort & Casino • Jack Thomas • Greta and Stephen Treadgold • C. Anne Turhollow and Michael J. Perkins • Karo Cvasilladi • Robert and Lett• Sue and Bill Weber • Stephen and Joy Weiss • James E. and Kathryn Whisler Family Fund at the San Diego Foundation • Jeffrey E. White • Wilkinson Family Charitable Fund • Emma and Leo Zuckerman • Tatiana Zunshine and Melis Grant • Anonymous (2)