BOB FOSSE’S
DANCIN’
Welcome to The Old Globe and this production of Bob Fosse’s Dancin’. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

**MISSION STATEMENT**

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

**STATEMENT OF VALUES**

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

The values that shape this commitment are:

**TRANSFORMATION**

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

**INCLUSION**

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

**EXCELLENCE**

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

**STABILITY**

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

**IMPACT**

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

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

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

One of my earliest memories of musical theatre revolves around Bob Fosse. I grew up in the suburbs of New York City where Broadway was—and still is—everywhere. It's on the radio and in the papers, in magazine ads and on billboards. It's on TV, too, and that's my Fosse memory: a commercial for his great musical Pippin. You can find it on YouTube: the great Ben Vereen and others dance with tremendous physicality, beautiful, and physical power. A very voice intones that this “free minute” is just a taste of the show, and that you can feast on the remaining 100 minutes, "without commercial interruption," by simply buying a ticket.

I couldn't have been more than six or seven years old. But something about this commercial made an impression. I didn't know at the time that it was the very first television commercial ever made for a Broadway show—just one of Fosse's many innovations—but even in my innocence I could sense something special in the way the dancers moved and the way the lighting and photography looked. Fosse was bringing Broadway to places it had never been before … including the Fair Lawn, New Jersey, living room of a stagestruck seven-year-old boy.

There are precious few artists who revolutionized their art as thoroughly as Bob Fosse did the musical theatre. Even a brief list of his transformations is stunning: his infusions of searing sexual energy into Broadway choreography, the athleticism of his movement and the total emotional commitment it demands of his dancers, his melding of vaudeville comedy with the rhythmic and emotional commitment it demands of his dancers, his remaking of dance onstage weren't enough, Fosse also changed the way dance was filmed. Marshalling unexpected camera angles and radical editing techniques, he brought viewers into an unprecedented proximity to dance. Every music video we watch today, and every television commercial ever made for a Broadway show—Dancin’! A megahit that was a precursor of today’s Broadway juggernauts—reminds us of Fosse's pioneering imagination. There are precious few artists who revolutionized their art as thoroughly as Bob Fosse did the musical theatre.

The dancing in Dancin’ is the main event, of course, and it's breathtaking. The Globe has a long history of celebrating the life-affirming genius of Broadway 1978 in direct conversation with Broadway 2022. It's a magical sensation. Thanks to all of them, the spirit of Bob Fosse is in our world again. 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!
BOB FOSSE’S DANCIN’

ORIGINAL BROADWAY PRODUCTION CREATED, DIRECTED AND CHOREOGRAPHED BY BOB FOSSE

Produced in cooperation with Nicole Fosse.

Robert Brill  Reid Bartelme and Harriet Jung  David Grill  Peter Hylenski  Finn Ross
SCENIC DESIGN  COSTUME DESIGN  LIGHTING DESIGN  SOUND DESIGN  VIDEO DESIGN

Jim Abbott  Darryl Archibald  David Dabbon
ORCHESTRATIONS, MUSIC SUPERVISION, VOCAL AND INCIDENTAL MUSIC ARRANGEMENTS  MUSIC DIRECTOR  DANCE ARRANGEMENTS AND ADDITIONAL MUSIC

Tara Rubin Casting  Beverly Jenkins  Christine Colby Jacques  Corinne McFadden Herrera  Kirsten Childs
CASTING  PRODUCTION STAGE MANAGER  REPRODUCTION OF MR. FOSSE’S CHOREOGRAPHY  ASSOCIATE DIRECTOR/MUSICAL STAGER AND ADDITIONAL CHOREOGRAPHIC RECONSTRUCTION  TEXT CONSULTANT AND ADDITIONAL MATERIAL

CHOREOGRAPHY BY BOB FOSSE

DIRECTION AND MUSICAL STAGING BY WAYNE CILENTO

Produced by special arrangement with Joey Parnes.

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

April 19 – May 29, 2022

PERFORMANCES MAGAZINE

THE OLD GLOBE

Barry Edelstein
ERN A F INCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. G EISEL MANAGING DIRECTOR

PRESENTS

BOB FOSSE’S DANCIN’

Robert Brill  Reid Bartelme and Harriet Jung  David Grill  Peter Hylenski  Finn Ross
SCENIC DESIGN  COSTUME DESIGN  LIGHTING DESIGN  SOUND DESIGN  VIDEO DESIGN

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PERFORMANCES MAGAZINE

THE COMPANY
(in alphabetical order)

Assistant Stage Manager .......................................................... Heather Hogan
Assistant Stage Manager .......................................................... Amanda Salmons

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Musical Stager/Additional Choreographic Reconstruction ................................................. Lauren Cannon
Associate Music Director .......................................................... Justin Hornback
Associate Conductor .............................................................. John Gentry Tennyson
Associate Scenic Design ........................................................ Justin Humphres
Assistant Scenic Design .......................................................... Miranda Friel
Assistant Scenic Design .......................................................... Eileen McCann
Associate Costume Design .................................................. Sue Makkoo
Associate Costume Design .................................................. Charlotte Devaux
Assistant Costume Design ...................................................... Jess Gerz
Associate Lighting Design ..................................................... Benjamin Travis
Moving Light Programmer ....................................................... Paul Sonneleitner
Associate Sound Design ........................................................ Dan Miele
Associate Video Design .......................................................... Daniel Vatsky
Video Programmer ................................................................. Zach Peletz
Video Engineer ................................................................. Daniel Mueller
Video Animator ................................................................. Ann Slote
Music Assistant ................................................................. Joe Badion
Music Assistant ................................................................. Jared Lee
Physical Therapist ............................................................... Christie Hendry
COVID-19 Safety Supervisor .................................................. Jakob W. Plummer
Choreographic Reconstruction Assistants .......................... Connor Coughlin, Yuka Notsuka
Dance Captain ................................................................. Ashley Blair Fitzgerald
Production Assistants .......................................................... Matt Balfour, Alexander Montoya
Stage Management Interns .................................................. Amber Gebert-Goldsmith, Jazmine Kennedy-Bizup

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.

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.
What’s your history with Dancin’?

I performed in the show 45 years ago. I almost didn’t do it because I was doing The Act with Liza Minnelli, so I missed the auditions. But then choreographer Graciela Daniele set up a private audition for me. It was the easiest, most relaxed audition I ever had. Bob was such a smart, charismatic man. I think that’s why he was such a good director—because he relaxed the atmosphere, and you could let go, without it being so stressful. I later found out that he actually had private auditions for everybody. I thought it was just me!

What was the impact of Dancin’ when the show premiered? And what was the experience of performing in it?

It was the first time anything like that had ever happened, a dance concert for Broadway in that format. Yes, A Chorus Line was about dancers, but Bob took it a step forward. It was just 16 featured dancers, doing all styles of dance, which was very bold. As a dancer, he gave me everything I could possibly want, and I just absorbed and learned so much from him. It was a great experience.

What inspired your approach to this revival of Dancin’?

There’s no way that this show would work if I didn’t try to update it and try to bring it into the world of today’s generation. The biggest question for me was: What would Bob do today? That’s what I asked myself. I had an opportunity to do one other show with Bob, a few years later. I was heavily into choreographing myself at that point, but Bob called me up and said, “Wayne, I’m doing this new show on Broadway, Big Deal. Do you want to do it with me?” I said, “Absolutely,” and I dropped everything. It was kind of like telling his journey as a choreographer. I think at the end of it, we get a sense of humor and his dedication to push the envelope.

What are some of the things that are guiding this production? Is the original choreography still in place?

Yes. Everything is true to what he did. But with numbers like “Crunchy Granola”—that was an old Neil Diamond song that was very popular in the 1970s, and I didn’t know if it would work today—I thought: I could pick another rock-and-roll song and set Bob’s choreography to it. But that wouldn’t be Dancin’. So what we’re doing is updating the orchestrations with different instrumentation, to give it the sound of today. That changes it, and even though Bob’s choreography stays consistent, it doesn’t feel dated. It has a new feel and a new energy.

Do the dancers of today, and the way they embody the choreography, make a difference in how it’s expressed?

I think this company we’ve put together is so young and eccentric and unique, kind of like our original company: we were all very different dancers at different points of our careers. These young dancers truly revitalize Bob’s work. As the director, I’m not being meticulous about every single thing. I think the mistake some people have made with Bob’s work in the past has been to make it too mechanical, in the sense that every move is completely isolated and stylized and specific. It becomes about exact shoulder angles and eye lines and finger movement. We’re teaching our company the steps, and I’m giving the dancers the freedom to interpret them in the way they dance. That’s what Bob did for us in the original company. If things look wrong to me, I will approach it, but otherwise, I’m letting the dancers dance. I think just that alone is lifting Bob’s work.

Would you talk a little bit about Kirsten Childs and her role in updating the script?

The perfect thing about Kirsten is she was actually in Dancin’ as a performer—at the end of the run, so we weren’t in the show at the same time. And because both of us love Bob so completely and respect him so much, she was the perfect person for this. There was a lot of stuff that we needed to address in the dialogue, and numbers like “Bojangles” had some issues with clarity. We have stayed very true to the structure and almost everything Bob did, but there were things we needed to adjust, and we did. I think if I brought in another writer who didn’t really know Bob, or didn’t experience Bob the way we did, it would not have worked out as well as it did.

What should audiences expect coming into the show?

I think people who know Dancin’ the way it was will either be very excited about what they’re going to see, or they’ll hate it. We’ve recreated some pieces from other parts of his career: Sweet Charity, Pippin, The Little Prince, My Sister Eileen. It’s kind of like telling his journey as a choreographer. I think at the end of it, we get a better picture of who he was as an artist and a human being. And I hope new people discover his choreography in person for the first time.
A New Kind of Musical

A Brief History of Bob Fosse's Dancin'

By Danielle Mages Amato

"I have no interest wasting time and energy doing traditional musicals. I like fooling with new forms, seeing what rules I can break if I push a little harder in different directions."

—Bob Fosse, 1978

Bob Fosse's Dancin' originally opened on Broadway on March 27, 1978, where it ran for more than four years and nearly 1,800 performances. "The aim," wrote a Variety reporter in a 1977 article announcing the show, "is to create an entirely new kind of theatrical performance. It would be the production his later chroniclers would call "pure Fosse, a genre into himself" (Kevin Winkler) and "an autobiography of style" (Sam Wasson).

In collaboration with music director Gordon Harrell, Fosse built an eclectic evening of pre-existing songs that ran the gamut from Johann Sebastian Bach to Neil Diamond to Oscar Hammerstein. In lieu of a traditional book, it featured only sparse dialogue and spoken introductions to some of the numbers, some of which were written by playwrights Herb Gardner and Paddy Chayefsky.

So when it came time for rehearsals, Fosse had no writer, no composer, no lyricist, and no director to negotiate with—just himself and the dancers he handpicked for the show. For Dancin', Fosse selected a company based not only on talent, but also on personality and charisma. He jettisoned the usual division between a chorus hired at a lower rate of pay and a small group of principal dancers who earned more. Instead he put together something truly unusual: an entire company of principal dancers.

The show they created was an endurance marathon that pushed the dancers to their limits. "It's like playing Monday night football eight times a week," Fosse said. "It's really tough on the dancers. We have a cast of 16 with about eight backup people. "The range of styles—tap, jazz, ballet, soft-shoe—and the unrelenting pace of the show gave Dancin' its high-energy appeal, while also making it incredibly challenging to perform.

When Dancin' finally made its Broadway bow, critics seemed puzzled by Fosse's unprecedented creation. Reviews were mixed at best. But everything the critics questioned about Dancin' turned out to be its strengths at the box office. Was there no traditional book to hold the show together? Then it was perfect for tourists to New York who spoke little English. Were there too many styles of dance all crowded into one show? Then Dancin' included numbers that would appeal to any audience. Did Dancin' include too much sexuality, too much movement, too much action? Then that was exactly what audiences came to see. Because come they did. Dancin' became an unqualified box office success. In the end, it would be Fosse's second-longest-running show of all time, behind only Pippin. And after it closed on Broadway, Dancin' took off on two national tours, along with runs by international companies.

"This show is about the sheer joy of dancing," Fosse said. That joy reverberates through the decades, invigorating this, the first-ever revival of Dancin'."

THE LIFE OF
BOB FOSSE

Born in Chicago, Bob Fosse began dancing at nine, and made his first professional appearance at 13 with his childhood friend Charles Grass under the name The Riff Brothers (1940). The United States Navy then claimed his talents, and he served in the Pacific Islands. Following Fosse’s discharge he toured in Call Me Mister (1947) with Mary Ann Niles. As a team they were the hit dancers who sparked Make Mine Manhattan (1948) and Dance Me a Song (1950). After appearing in the MGM films Give a Girl a Break, The Affairs of Dobie Gillis, and Kiss Me, Kate (all in 1953), Fosse departed Hollywood for the musical stage.

Fosse’s first of eight Tony Awards was for his choreography in Pajama Game (1954), which features his unforgettable number “Steam Heat.” Fosse’s fame as a choreographer continued to grow with his achievements in Damn Yankees (1955, Tony Award), where he met his lifelong partner and collaborator, Gwen Verdon. Fosse went on to choreograph Bells Are Ringing (1956, Tony nomination) and New Girl in Town (1958, Tony nomination). He directed and choreographed Redhead (1959, Tony Award), starring Verdon; staged the musical numbers for the Pulitzer Prize–winning How to Succeed in Business Without Really Trying (1961); and co-directed and staged the musical numbers for Little Me (1962, Tony Award). During rehearsals for Little Me, Fosse withheld his services in support of the Society of Stage Directors and Choreographers until Broadway producers agreed to recognize SSD&c as his collective bargaining agent. Additionally, he conceived, directed, and choreographed Sweet Charity (1966, Tony Award), starring Verdon in her signature role, Charity Hope Valentine; Chicago (1975, Tony nomination), starring Verdon; and Dancin’ (1978, Tony Award).

Bob Fosse became, in 1973, the first director in history to win an Academy Award, Tony Award, and Emmy Awards in a single year, for his spectacular triumphs in the film version of Cabaret, the Broadway musical Pippin, and the NBC television special Liza with a Z, respectively.

Fosse also conceived, directed, and choreographed the film version of the Broadway musical Sweet Charity (1969), starring Shirley MacLaine. He choreographed and appeared in the motion picture version of My Sister Eileen (1955). For the screen he also choreographed The Pajama Game (1957) as well as Damn Yankees (1958), in which he danced with Verdon. In addition, Fosse’s “Manson Trio” from the Tony-winning hit Pippin (1973) was the first television commercial for a Broadway show, which he also directed. Fosse was nominated for Academy Awards as Best Director for Lenny (1974) and All That Jazz (1979), the latter of which won the Cannes Film Festival Palme d’Or, and he directed Star 80 (1983) for the screen as well. Fosse’s writing credits include the book for Chicago with Fred Ebb (1975, Tony nomination), the screenplay for All That Jazz with Robert Alan Arthur (1979, Academy Award nomination) and the screenplay for Star 80 (1983). Fosse directed and choreographed the revival of Sweet Charity starring Debbie Allen, which joined Bob Fosse and Gwen Verdon, whose indelible influences can be seen across pop culture today.

THE PLAY

PERFORMANCES

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1978 TONY AWARD NOMINATIONS

(winners marked with an asterisk)

* Best Choreography (Bob Fosse)
* Best Lighting Design (Jules Fisher)
Best Musical
Best Direction of a Musical (Bob Fosse)
Best Featured Actor in a Musical (Wayne Cilento)
Best Featured Actress in a Musical (Ann Reinking)
Best Costume Design (Willa Kim)
ARTISTS

IOANA ALFONSO

YEMAN BROWN

PETER JOHN CHURSIN

DYLIS CROMAN
(The Company) The Old Globe: Dancing in the Dark. Broadway: Chicago (Rosie Hart), A Chorus Line (standby Cassie/Shelba), Sweet Charity (Rosie, u/s Charity), Oklahoma!, Thou Shalt Not (u/s Theresa Raquin), Fosse (trumpet solo, filmed for PBS’s "Great Performances: Dance in America"). National tours: Movin’ Out (Brenda), Chicago (Rosie Hart), Thoroughly Modern Millie, Applause.

New York Stage and Film: In Your Arms. Concert dance: The Feld Ballet. Television: "Guiding Light" (Andrea Daniels), "Smash" on NBC. @dyrcos33 on Instagram.

TONY D’ALELIO
(The Company) Off Broadway: This Ain’t No Disco (Atlantic). National tours: Mugunjerrie in Andy Blankenbuehler’s Cats revival, Michael Greye in Matilda, Angel in Kinky Boots, LeFou in Beauty and the Beast. Regional: Cats, Matilda (The Kennedy Center), South Pacific (Maltz Jupiter Theatre), La Cage (The Wick), Gypsy (Hollywood Lights Theatre Company). Film: Cyberlesque (as director), Mishandled directed by Samantha Marie Ware (as choreographer). Web series: "Daydream" directed by Joey the Alchemist, "PennyWildWednesday." @tonydalelio.

JÓVAN DANSBERRY
(The Company) Broadway: King Kong (King’s Company, OBC), The Metropolitan Opera: Fire Shut Up in My Bones, Foggly and Bess, La Traviata. Television/live performance: "Saturday Night Live," "The Tonight Show with Jimmy Fallon," "The Tony Awards," "Dancing with the Stars," "Pose," "Macy’s Thanksgiving Day Parade," "Target, Hermès, Swarovski." Theatre: I Married an Angel (City Center Encore), Memphis (Riverside Theatre), Hairspary (Dallas Theater Center). Honors: Chita Rivera Award for Outstanding Ensemble, Outer Critics Circle Award for Special Achievement. Education: Loyola Marymount University in Los Angeles. @jovan_dansberry.

KARLI DINARDO
(The Company) Broadway: Nini understudy, DC, swing in the first national tour of Hamilton (OC), Alec Owens in Flashdance The Musical. Regional: West Side Story (Carnegie Hall), Anita in West Side Story (Opera Australia; Melbourne nomination), Phyllis Dale in 42nd Street (Arts Center of Coastal Carolina), The Pajama Game (Game Players), The Music Man (John W. Engeman). Representation: CSED, ekaraldinarido on Instagram.

JACOB GUZMAN
(The Company) Broadway: Chino in West Side Story, Bottle Dancer in Fiddler on the Roof, Snippet in Newjew. Tours: dance captain, swing in the first national tour of Hamilton. Film/television: Junior/Shark in Steven Spielberg’s West Side Story, Twin Lost Boy in Peter Pan Live!, Mike in the Newjews film; Training: The Gold School (dance), Deric Rosenblatt (vocal), Brian Carter (acting). @jacobguzman.

ASHLEY BLAIR FITZGERALD

MATTIE LOVE
(The Company) Broadway/New York: Wicked (North American tour), Christmas Spectacular (Radio City). Television: "Fox’s New Year’s Eve with Steve Harvey" (as assistant choreographer). Education: B.F.A. from Marymount Manhattan College, Springboard Danse Montreal. @mattdilove__..

KRYSLE MACKIE
(The Company) National tour: Hamilton. Off Broadway: This Ain’t No Disco. Regional: In the Heights (Engeman), After Midnight (NCL). Education: B.F.A. in Contemporary Dance from UNC School of the Arts. @krystalmackie on Instagram.

YANI MARIN

NANDO MORLAND
KHORI MICHELLE PETINAUD
(The Company) Broadway: Aladdin (OCR), Moulin Rouge! (OCR), Tours: The Color Purple, Roman Holiday. Off Broadway: Sweet, Sweet Satie (NY City Center), Fiddler Falls in Love (Signature), American Dance Machine (The Joyce). Regional: Tommy, In the Heights (Kennedy Center), Memphis (TUTS), Evita (Flat Rock Playhouse), Sweet Charity (Engeman). Film/television: "Marvelous Mrs. Maisel" (season 3, episode 1), Rent: Live, "2, The Beginning of Everything," "Vinyl," "The Knick." Education: B.F.A. in Dance from New York University. kmyr8787 on Instagram.

IDA SAKI

MICHAEL JON SLINGER
(The Company) Broadway: Mrs. Doubtfire, Hello, Dolly! (dance captain), Matilda, Side Show, Evita, How to Succeed. . ., Billy Elliot (dance captain), West Side Story (dance captain), New York: NY Pops, Guys and Dolls (Carnegie Hall). Film/television: Ted 2, "Kennedy Center Honors." Associate choreographer: Almost Famous (The Old Globe), Mrs. Doubtfire (Broadway), Merrily We Roll Along (Roundabout), La Traviata (Metropolitan Opera), Mythic (London), Training: American Ballet Theatre, The Juilliard School. michaeljonslinger.com, #double_windsor on Twitter and Instagram.

RON TODOROWSKI

BOB FOSSE
(Original Broadway Production Creator, Director and Choreographer; Choreography) was nominated for 20 Tony Awards and was the first director in history to win the Oscar, the Antoinette Perry (Tony) Award, and Emmy Awards in a single year, for the film version of Cabaret, the Broadway musical Pippin, and the NBC television special Liza with a Z, respectively. Learn more about Fosse and his work on page 8 of this program.

WAYNE CILENTO

ROBERT BRILL
(Scenic Design) The Old Globe: Robin and the 7 Hoods, Oleanna, many others. Broadway: Ain’t Too Proud: The Life and Times of the Temptations (Tony nomination), Thoughts of a Colored Man, Summer: The Donna Summer Musical, Assassins (Tony nomination), Cabaret, Jesus Christ Superstar, Guys and Dolls (Tony nomination), Design for Living, Buried Child, others. Recent credits: Bhangin’ It (La Jolla Playhouse), Frozen (Disney Creative Entertainment). Opera world premieres: Moby-Dick, Cold Mountain, Everest, The Manchurian Candidate. Other: founding member of Sledgehammer Theatre, recipient of the Michael Merritt Award for Excellence in Design of St. Louis), Step One Dance Company (RWS), “AhHa” Dove’s Christmas television special (as dance arrangements and orchestrations), darrylarchibald.com.

DAVID DABBON
(Dance Arrangements and Additional Music) Emmy nomination: "Eat S*M, B*ll" for HBO’s "Last Week Tonight with John Oliver" (as composer). Broadway: Beetlejuice, Funny Girl, Disaster! (as dance arranger); Sondheim on Sondheim (as additional orchestrations; Grammy nomination). HBO: documentary Six by Sondheim (as arranger). Pittsburgh CLO: Game On (as composer). Playwrights Horizons: The Christians (as music supervisor). NYT: ‘Love and Information (as music director), The Events (as music supervisor). Seattle Children’s Theatre: The Little Prince (as composer). Wagner: The Flying Dutchman (as musical director). Other: designer: Audra McDonald/New York Philharmonic: Sing Happy, Audra McDonald: Go Back Home (as orchestrator). Education: B.M. from The Hart School, M.M. from Carnegie Mellon University. dдавл@dabbon.com.

TARA RUBIN CASTING

BEVERLY JENKINS
(Production Stage Manager) Awards: 2020 Tony Honors for Excellence in the Theatre. Select Broadway: Hadestown, Summer: The Donna Summer Musical, A Bronx Tale The Musical, Flashdance, Chicago, Indecent, Amazing Grace, Living on Love, Holler If You Hear Me, Madam, Godspell, Bengal Tiger at the Baghdad Zoo, In the Heights, Shrek The Musical, Avenue Q, Aida, Sweet Charity, Oklahoma!, Nutcracker (as vocal arrangements/associate music supervisor; tour, fall 2022). Other: Ragtime episode of "Encore!" (Disney), The Color Purple (2015 tour, Paper Mill Playhouse), Motown The Musical (Broadway 2010), Wicked (as substitute, Village Theater, Memphis (Broadway tour), Disney’s The Lion King (as vocal coach/assistant conductor; Broadway tour), Ragtime, Little Shop of Horrors with Michaela Jaz Rodriguez (Pasadena Playhouse), Dear World with Tyne Daly (VPAC), Passion (Boston Court), Jonathan Towner’s Shakespeare (Babuff Centre), A Hollywood Holiday Christmas television special (as dance arrangements and orchestrations), darrylarchibald.com.

BARRY EDELSTEIN (Erma Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard’s plays. His Globe directing credits include The Winter’s Tale, Othello, The Twentieth-seventh Man, the world premiere of Rain, Picasso at the Lapin Agile, Hamlet, and the world premiere of The Wanderers. He also directed All’s Well That Ends Well as the inaugural production of the Globe for All community tour. In January he oversaw the Globe’s inaugural Classical Directing Fellowship program. He recently directed The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), 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 Twentieth-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 released in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

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

CASTING
Tara Rubin Casting
Tara Rubin, CSA;
Merri Sugarman, CSA; Laura Schutzel, CSA;
Claire Burke, CSA; Peter Van Dam, CSA;
Felicia Rudolph, CSA; Xavier Rubiano, CSA;
Kevin Metzger-Timson, CSA;
Louis DiPaolo; Spencer Guildoni

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.

Robert Brill (Scenic Design)
roberbrilldesign.com
Reid Bartelme and Harriet Jung (Costume Design)
reidandharriet.com, emissharriets, reidnbartelme
David Grill (Lighting Design)
Peter Hylenski (Sound Design)
Finn Ross (Video Design)
@fray_studio

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.

COVER ARTWORK
(from top) Kolton Krouse, Peter John Chursin, Khori Michelle Petainaud, Ashley Blair Fitzgerald, and Nando Morland.
Photos by Rachel Neville.

Additional Scenery and Automation: Showmotors Inc.
Additional Costumes: Ariel Studio Theatrical Costume
Daddy Dalrymple Inc.
Eric Gornick
High Society Bespoke
Jill Courtmanche Millinery
LaDuca Productions
Ester Skandunas
Terry Tavares
Worldtone Dance
Additional Properties: BrenBri Props
Additional Lighting: PRG
Additional Sound and Video: Sound Associates
Additional Drums and Percussion: Pearl Musical Instrument Company
Music Clearances: Linda Osher
Video Clearances: Lisa Savage
Merchandise: Creative Goods

SPECIAL THANKS
Kyle Bonder
Marina Hyson
Larry Morley & Katherine Dumas
Hummingbird Humanity
SpotCo
OM
Sandal punches
Ken Bloom
Spence Ford
Zelda Pulliam

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 Scenic, Costume, Lighting and Sound Designers in LGBTQ Theatres are represented by United Scenic Artists Local USA-8, LADIE.

The Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local IATSE 29.

The musicians are represented by the American Federation of Musicians, Local 32-352 San Diego.

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.
MAKING THEATRE MATTER TO MORE PEOPLE: Binational Edition

BY LAURA ZEE

In March 2020, the San Ysidro border crossing closed to nonessential travel. This could have left some binational community members unable to access Globe programs. However, arts engagement programming moved entirely online at the same time. Building artistic, digital programs reduced the relevance of physical borders during a time in history that highlighted the relevance of globe-wide connections.

Now, for the first time ever, The Old Globe’s arts engagement programs are launching in Tijuana in 2022. The international collaborations that sprang up in the digital programming era will continue, starting with two Detrás del Telón theatre design presentations of performing and fine arts. Hace Teatro, a company offering arts programs, performances, and devised community-based theatre, and Centro Cultural Tijuana, a huge cultural hub of free and low-cost programs and presentations of performing and fine arts.

The digital versions of arts engagement programs like Spanish-language design workshop Detrás del Telón, community gathering Breaking Bread, and Mad Libs–inspired collaboration Word Up! were specifically shaped to welcome our neighbors 20 minutes south in Tijuana as collaborators and participants, along with our neighbors stretched across North County, East County, South Bay, and more. The engagement and impact of these programs demonstrated a strong readiness and benefit for community members on both sides of the border to engage with each other through the arts. Now, as programming moves back in person, we continue developing binational partnerships to hold physical space for our Tijuana neighbors, reflecting the digital space that proved so significant in our mission to make theatre matter to more people.

At the helm of this new development is Valeria Vega, a Tijuana-based, binational, multifaceted theatre artist. Since Valeria joined the Teaching Artist team in 2018, she has crossed the border daily to provide creative experiences and opportunities to community members across San Diego. She advocated for the value of binational programming and laid the groundwork for it, and now leads the exploration of how engagement across the border can support the values and mission of The Old Globe and build partnerships and procedures.

“Every time I crossed the border, I imagined I was bringing these two great cities together, and every back and forth made that feeling stronger,” said Vega. “Now that the giant leap is done, we must continue running and keep uniting humanity through theatre.”

Stay tuned for more information about developing partnerships and opportunities to support this work.

Photo by Beto Soto.

SUMMER AT THE GLOBE

THE TAMING OF THE SHREW
By William Shakespeare
Directed by Shana Cooper

Featuring two of the sexiest figures in all of world theatre, Shakespeare’s masterful comedic take on the battle of the sexes turns everything we think about love, marriage, and gender on its head.

June 5 – July 10

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

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

June 21 – July 10

ON BECKETT
Conceived and performed by Bill Irwin

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

July 14–17

DIAL M FOR MURDER
By Frederick Knott
Adapted by Jeffrey Hatcher
Directed by Stafford Arima

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

July 21 – August 21

A MIDSUMMER NIGHT’S DREAM
By William Shakespeare
Directed by Patricia McGregor

Learn more at www.TheOldGlobe.org!

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

MAY
May 21: Creative Youth Studio: Clowning Workshop with Eric Weiman

May 28: Word Up!
A free, fun, and festive Mad Libs–inspired collaboration between audience and artist.

JUNE
June 4: Globe Learning:
Clowning in the Classroom with Skyler Sullivan
Professional development opportunities for youth to advance their creative and professional careers.

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

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

UPCOMING EVENTS
Carolyn Yorston-Wellcome, for whom Lady Carolyn’s Pub is named, will be fondly remembered for her decades of support as a generous Globe patron, Board member emerita, Gala chair, founder of the Craig Noel Legacy Society, and joie de vivre of the theatre. One of Carolyn’s joys was hosting friends and family at pre-show picnics on the Globe’s Stephen and Mary Birch Pavilion. She loved The Old Globe, and we will forever miss our Lady Carolyn.

“Parting is such sweet sorrow that I shall say goodnight till it be morrow.”

—Romeo and Juliet
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.

EXTRAORDINARY LEADERSHIP

$25 million and higher — The Theodor and Audrey Geisel Fund
Donald* and Darlene Shiley

$11 million and higher — Conrad Prebys*
City of San Diego Commission for Arts and Culture

$9 million and higher — Karen and Donald Cohn

$8 million and higher — Sheryl and Harvey White

$7 million and higher — Kathryn Hattox*
Viterbi Family and The Erna Finci Viterbi Artistic Director Fund

$4 million and higher — The James Irvine Foundation
Paula and Brian Powers
The Shubert Foundation

$3 million and higher — David C. Copley Foundation
County of San Diego

$1 million and higher — Mary Beth Adderley
Terry Atkinson and Kathy Taylor
Bank of America
Bentivoglio Family Fund
Diane and John Berol
Stephen and Mary Birch Foundation, Inc.
California Cultural & Historical Endowment
J. Dallas and Mary Clark*
Joseph Cohen and Martha Farish
Peter Cooper and Erik Matwijko
Valerie and Harry Cooper
Elaine and Dave* Darwin
Ann Davies
Una Davis and Jack McGrory
Silvia and Brian Devine
Helen Edison*
Pamela Farr and Buford Alexander
Globe Guilders

Joan and Irwin Jacobs
The Kresge Foundation
The Lipinsky Family
Estate of Beatrice Lynds*
National Endowment for the Arts
Victor H.* and Jane Ottenstein
Price Philanthropies Foundation
Estate of Dorothy S. Prough*
Qualcomm
Jeannie and Arthur Rivkin
Jean and Gary Shlechter
Karen and Stuart Tanz
Theatre Forward
Gillian and Tony Thornley
Wells Fargo
Carolyn Vorstman-Wellcome*
Vicki and Carl Zeiger
Anonymous (1)

*In memoriam

PUBLIC SUPPORT

The California Office of the Small Business Advocate
Financial support is provided by The City of San Diego.

THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading not-for-profit theatres. A full list of funders can be found at TheOldGlobe.org/Theatre-Forward.
In order to make theatre matter in the lives of more people, The Old Globe—a not-for-profit theatre—relies on the support of our community. We thank our Circle Patrons and Friends of The Old Globe members for these generous annual fund gifts that help us deliver great theatre and life-changing arts engagement programs.

### Artistic Angels ($200,000 and higher annually)
- Terry Atkinson and Kathy Taylor
- California Department of Corrections and Rehabilitation
- The City of San Diego Commission for Arts and Culture
- Karen and Donald Cohn
- Elaine and Dave Darwen
- Kathryn Hattori
- Charitable Trust
- HM Electronics, Inc.
- Paula and Brian Powers
- The Conrad Prebys Foundation
- Jean and Gary Shekhter
- Darlene Marcus Shiley
- in memory of Donald Shiley
- The Shubert Foundation
- The Estate of Ann Steck and Family
- The Tedeschi and Audrey Geisel Fund
- The Erna Finci Viterbi Artistic Director Fund
- The Estate of Jeffrey E. White
- Univision San Diego
- Anonymous (1)
- Louis Vuitton
- Northern Trust Bank
- Anonymous (1)

### Benefactors ($100,000 to $199,999)
- Diane and John Berol
- Pamela Ferr and Buford Alexander
- In memory of Annette and Dick Ford
- Hal and Pam Fussen
- Globe Gilders
- Joan and Irwin Jacobs Fund
- of the Jewish Community Foundation
- Price Philanthropies Foundation
- Qualcomm
- Sue and Edward “Duff” Sanderson
- The Shen Family Foundation
- Dee E. Silver, M.D.
- Theatre Forward
- United

### Ovation Circle ($60,000 to $99,999)
- California Arts Council
- A State Agency
- Nikki and Ben Clay
- The Joseph Cohen and Nikki and Ben Clay ♥
- California Arts Council,
- Peter Cooper and Ellise and Michael Coit
- Ric and Eleanor Charlton
- Dee Anne and Michael Canepa
- The Binford Family
- The Belenzon Family in memory of Donald Shiley
- Jules and Michele Arthur
- ♥
- Hal and Pam Fussen
- Elise and Michael Cost
- Peter Cooper and Erik Matwijkow
- Craig Noel Circle ($3,000 to $4,999)
- Catering Solutions
- NWB Imaging, LLC
- Ranch & Coast Magazine
- TravelStruck
- The Westgate Hotel
- Hervey Family Non-Endowment Fund at the San Diego Foundation
- Gail and Doug Hutcherson
- Peggy and Robert Matthews Foundation
- The Blanche and Irving Laurie Foundation
- California Bank & Trust
- California’s Office of the Small Business Advocate
- City National Bank
- Una Davis and Jack McGeary
- Patrons of the Prado
- Irvin and Maryanne Pfister
- Tom and Lisa Pierce
- Sandy and Arthur* Levinson
- Las Patronas
- The Lodge at Torrey Pines
- Lolly & Duck
- San Diego Foundation
- The Binford Family Charitable Trust
- The Estate of Jeffrey E. White
- Anonymous (2)
-(buf)
Enthusiast ($125 to $249) (continued)

Cynthia M. Stockel • Lynn Steffner-Light • Dani Steinberg • Anne Steinberger • Emily and Tyler Stamets • Vicki Stemm • Deanna Stephens • Marina Sterling • Stevens Family • Sandra Stevens • Dr. Craig and Debbie Stevenson • Dan Steward • Carl and Denise Stewart • Denise Stich • James and Kathleen Strive • Janis Stocks • Jill Stone • Linda Strause • Pat Sullivan • Marsha Sutton • Eric Swanson • Tom and Valerie Szczotka • Karri Takesuchi • Diane Takvorian • Dennis Takajian • Irene Tate • Bonnie Taylor • Kathy Taylor • Nancy J. Taylor • Mary A. Thiern • Elise F. Thomas • Chuck and Sandra Thompson • Gail Thompson • Tonya Thompson • Mark Thomason • Beverley and Timothy Todaro • Joyce Toft • Maurice Tompkins • The Worlock Family • Michael and Glenda Torricelli • Glori and Terry Traeder • Clifford W. Tress • Cal and Lynda Treger • Katherine Trivino • Judybeth Tropp • Susan and Richard Ulevitch • Thomas and Ann Underwood • Lisa Uribe and Valerie Miller • Seana Urankart • Natalie Vaca • Damien Valtella • Dawn Van Bostel • John and Joanne van Doorn • Jeannie Vanderhoff • Beri and Jennifer Vassil • Jorge Vasquez • Sylvia Vecchione • Felice Verive • Glen and Lisa Vieira • Frans Vierstra • Michie Vinje • Michael and Leigh Vizzier • Evan Wadell • Kurt and Pamela Wagner • Frank and Carol Waelder • Bryan Walkowiak • John R. Wallace • Michelle Walther • Bonnie Ward • Wilma Ward • Thom and Candace Ward-McKinley • John Warner • Thomas and Amanda Warner • Michael Wasilewski and Stephen Miller • Andrew Welch and Anne Thompson-Welch • Doug and Pamela Werner • Ervin and Laura Wheeler • Ellen J. White • Maria V. White • Shelley White • Alison Whisler • Kathleen Whitworth • William and Mindy Wilcox • Beverly Willey • Laura Williams • Susan Williams • Randy Wilcox • Jamie and Julie Wilson • Shana Wilson • Daniel Wojta • Mary Woo • Heather Wood • Richard C. Woodward and Elaine H. Woodward • Olga Worm • Brian Worthington • Paul and Valerie Wozniak • Joyce Wright • Jennifer Wu • Fusako Yokotobi • Nancy Younce • Ann L. Zahner • Leslie Zann • Peg Zenger • LeAnna Zevely • Elizabeth Ziegler • Sidney and Karen Zisek • Anonymous (S60)

*In memoriam

♥ Globe Sustainers: donors who have pledged multiyear gifts
△ Supporters: donors who supported the Making Theatre Matter Campaign

This list is current as of March 1, 2022. We regret any omissions or errors. Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.

HAPPY BIRTHDAY

ROBERTA “RANDY” TIDMORE

The Old Globe is delighted to wish Randy Tidmore a very happy 100th birthday! On March 19, 2022, Randy celebrated a century of life, and we are honored that she has spent many of those years with the Globe. We thank Randy for her decades of support as a patron, Globe Guardian, Craig Noel Legacy Society member, volunteer, and subscriber. Randy has never missed a play and always looks forward to opening nights and events. We wish her good health and happiness as she embarks on more adventures in her next 100 years!

“My dancing soul doth celebrate.” —Richard II

LENNY TIDMORE

PREFACE

The Old Globe is delighted to wish Randy Tidmore a very happy 100th birthday! On March 19, 2022, Randy celebrated a century of life, and we are honored that she has spent many of those years with the Globe. We thank Randy for her decades of support as a patron, Globe Guardian, Craig Noel Legacy Society member, volunteer, and subscriber. Randy has never missed a play and always looks forward to opening nights and events. We wish her good health and happiness as she embarks on more adventures in her next 100 years!

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LENNY TIDMORE