DESTINY OF DESIRE
A Telenovela for the Stage
Welcome to The Old Globe and this production of Destiny of Desire. 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.

OUR MISSION

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.

OUR 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.

LAND ACKNOWLEDGMENT
We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman–Cochimí language family. The Kumeyaay have stewarded through generations the lands and water-ways of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP
The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.
In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton
Gregg Barnes
Jacqueline Brooks
Lewis Brown
Victor Buono
Wayland Capwell
Kandis Chappell
Eric Christman
Patricia Conolly
George Delory
Tim Donoghue
Richard Easton
Tovah Feldshuh
Monique Fowler
Robert Foxworth

Ralph Funicello
Lillian Garrett-Graff
Harry Groener
Joseph Hardy
Mark Harelik
Mark Harelik
Bob James
Mary Jane
Nicholas Martin
Dakin Matthews
Deborah May
Katherine McNeath

John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Patrick Page
Ellis Rabb
Steve Rankin
William Roesech
Robin Pearson Rose
Marion Ross
Steven Rubin
Ken Rutta
Douglas W. Schmidt
Sterr Scott
Richard Seer

David F. Segal
Richard Seger
Diane Sinner
Don Sparks
David Ogden Stiers
Conrad Susa
Deborah Taylor
Irene Tedrow
James Winker

Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe. 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!
DESTINY OF DESIRE

BY
KAREN ZACARÍAS

The Old Globe

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

THE

OLD GLOBE

Rachel Hauck
SCENIC DESIGN

Karen Perry
COSTUME DESIGN

Jane Cox
LIGHTING DESIGN

Robert Kaplowitz
SOUND DESIGN

Hana S. Kim
PROJECT DESIGN

ARC CASTING

Rachel Flesher
FIGHT DIRECTOR AND INTIMACY STAGING

James Latus
PRODUCTION STAGE MANAGER

ORIGINAL MUSIC, ARRANGEMENTS, ORCHESTRATIONS, AND MUSIC DIRECTION BY

RICKY GONZALEZ

CHOREOGRAPHY BY

LORNA VENTURA

DIRECTED BY

RUBEN SANTIAGO-HUDSON

Originally commissioned and produced by Arena Stage, Washington, DC

Molly Smith, Artistic Director; Edgar Dobie, Executive Producer

Produced with the generous support of Nelle Nugent, Kenneth Teaton, The Foxboro Co., Inc.

May 19 – June 25, 2023

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

CAST (in alphabetical order)

DR. JORGE RAMIRO MENDOZA, CASINO DEALER, COP 2 ........................................... Julio Agustín*
PIRAR ESPEZARNA, CASTILLO, NURSE 2 ................................................................. Yesenia Ayala*
ERNESTO DEL RÍO.................................................................................................. Carlos Gomez*
HORTENCIA DEL RÍO...................................................................................................... Mandy Gonzalez*
DR. DIEGO MENDOZA, PARAMEDIC 2, COP 1 ............................................................. Tito Livas*
FABIOLA, CASTILLO .................................................................................................... Bianca Marroquin*
SEBASTIÁN JOSE CASTILLO, PARAMEDIC 1 ............................................................ James Olivas*
ARMANDO CASTILLO ....................................................................................................... Al Rodriguez*
VICTORIA MARIA DEL RÍO, NURSE 1 .................................................................................. Emilia Suárez*
SISTER SONIA .................................................................................................................... Nancy Ticotin*

LA GENTE ............................................................................................................................. Ariella Kvashny, Christopher M. Ramirez*

UNDERSTUDIES ..................................................................................................................... for Pilar Esperanza Castillo, Victoria Maria del Rio, Nurse 1, Nurse 2 – Ariella Kvashny; for Ernesto del Rio – Tito Livas*; for Hortencia del Rio, Fabiola Castillo, Sister Sonia, La Gente – Tara Martinez; for Dr. Diego Mendoza, Sebastian Jose Castillo, Paramedic 1, Paramedic 2, Cop 1 – Christopher M. Ramirez*; for Dr. Jorge Ramiro Mendoza, Armando Castillo, Casino Dealer, Cop 2, La Gente – Luis Villalon*

Production Stage Manager ................................................................................................. James Latus*
Production Stage Manager (June 6–25) ............................................................................. Amanda Salmons*

MUSICIANS

Conductor, Keyboard ........................................................................................................... Ricky Gonzalez
Trumpet ................................................................................................................................. Ella Bric
Percussion ............................................................................................................................ Christian Moraga
Woodwinds ........................................................................................................................ Greg Armstrong
Orchestra Contractor ......................................................................................................... Healy Henderson

SETTING

An abandoned theatre in San Diego.

This production contains two acts with one 15-minute intermission.

PRODUCTION STAFF

Associate Director .............................................................................................................. Timothy Johnson
Assistant Choreography ...................................................................................................... Samantha Butts
Assistant Music Direction .................................................................................................... Justin Gray
Associate Scenic Design ...................................................................................................... Diggle
Associate Costume Design ................................................................................................. Caity Mullearns
Resident Associate Costume Design .................................................................................. Charlette Deraux
Associate Lighting Design .................................................................................................. Carolina Ortiz Herrera
Assistant Lighting Design .................................................................................................... Pablo D. Antón
Assistant Lighting Design .................................................................................................. Sierra
Light Programmer ................................................................................................................ Meike Schmidt
Associate Sound Design ..................................................................................................... Jessica Paz
Associate Projection Design ............................................................................................... Jesus Hurtado
Projection Programming ..................................................................................................... Erin Teachman
Music Preparation ................................................................................................................ Russ Bartmus, Mike Pacitco
Synthesizer Programming ................................................................................................. Ricky Gonzales, Randy Cohen
Production Assistant ......................................................................................................... Stefania Giron Zuluaga
Script Assistant ..................................................................................................................... Andrea Fernández
Music Assistant .................................................................................................................. Salvador Zamora
Additional Music Assistant ................................................................................................ Mary Janus
Spanish Language Consultant ............................................................................................ Martin Repinecz
Cultural Competency Consultant ...................................................................................... Chels Morgan
Stage Management Swing .................................................................................................... Anjee Nero*
Stage Management Swing (June 6–25) ............................................................................. Kendra Stockton*
Stage Management Apprentice ............................................................................................ Joc Elise Green
Dance Captain ..................................................................................................................... Julio Agustín*
Fight Captain ....................................................................................................................... Christopher M. Ramirez*
Intimacy Captain .................................................................................................................. Ariella Kvashny

Destiny of Desire is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

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

The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

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THE TERRITORY OF THE Telenovela

BY ANDY KNIGHT

The telenovela’s more modern ancestor, however, is the radio soap opera, which American companies like Colgate-Palmolive and Procter & Gamble brought to pre-Castro Cuba in the late 1930s. Over the decade that followed, these radionovelas spread across Latin America, and then, like radio soaps in the United States, jumped to the small screen in the 1950s. But despite their shared lineage, telenovelas and U.S. soap operas have evolved into distinct genres in both form and appeal. Soap operas can run for decades, while telenovelas usually span only 180 to 200 episodes (known as “chapters”). This allows telenovelas to have a clear story arc and a definitive ending, while soap operas often eschew narrative closure by introducing a variety of plots and subplots to serve their longevity. Telenovelas are primetime television: they appeal to a broad audience, and the performers are national stars. Soap operas are daytime television: they have a smaller, more specific demographic, and the actors don’t have the star caliber of their primetime or film counterparts.

The telenovela is defined by its approach to storytelling, which is rooted in the conventions of 19th-century melodramatic literature and theatre. Telenovelas have fast-moving plots that rely on an abundance of twists and turns; they draw a clear line between the moral and the immoral; and their characters experience grand, unrestrained emotions—like love, lust, betrayal, and jealousy—that appeal to the emotions of an audience.

But the international appeal of telenovelas should not overshadow their significance in Latin America, especially now. Although the serial dramas might have started as romantic diversions, today many set personal stories against political backdrops, thus aiming to reflect the current experiences of their citizens and, by doing so, encourage change within their countries. Like their swift plots, they keep moving things forward. And so it’s no surprise that the telenovela—with its flexible aesthetic but unmistakable identity—remains impressively popular across Latin America.

Reprinted with permission from South Coast Repertory.

Photos (from left): “Em Busca da Felicidade,” a Brazilian radionovela that premiered in 1941, led to expanded artistic and commercial opportunities in the country. “Yo Soy Betty, la Fea” aired on Colombia’s RCN Televisión from October 1999 to May 2001 and became one of Latin America’s most famous telenovelas. “Betty, la Fea” has been adapted many times: (from left) Ana Maria Orozco in “Yo Soy Betty, la Fea,” America Ferrera in “Ugly Betty,” and Elyfer Torres in “Betty en NY.”
A NOTE FROM PLAYWRIGHT KAREN ZACARÍAS

Bienvenidos to Destiny of Desire and the dramatic and melodic town of Bellarica, where “fortunes are made and lost in the blink of an eye.” Telenovelas seep into the daily life of many Latin Americans. But when my family emigrated from Mexico to the United States, telenovelas seemed destined to become a thing of my past....

Except they didn’t. American shows like “Grey’s Anatomy” and “Dallas” emulated them. And as a theatre artist, I noticed that the word “telenovela” became a disparaging word some outsiders used to erroneously describe work of Latine theatre artists.

Frustrated, I decided to write the best stage telenovela I could and clarify to others (and myself) what telenovela really is. I wanted to examine my own feelings about this popular and populist art form and both honor and test the genre. I wanted to give a large cast of Latine actors, musicians, designers, and directors an opportunity to show virtuosic chops... and show the joy and pathos that make telenovelas one of the most popular forms of storytelling on the planet.

Today, at The Old Globe, you will see Tony Award–winning Ruben Santiago-Hudson direct a fabulous team of actors and designers. It has been a joy. But theatre has many masters, and I also want to acknowledge all the amazing actors, artistic teams, and regional theatres that have helped get this play to this point. It takes todos un pueblito to make a path and destiny for a new play. I especially want to thank Molly Smith, who first selected this play for Arena Stage mainstage for the Women’s Voices Theater Festival in 2015 in Washington DC, and celebrate the gifted director José Luis Valenzuela, who believed in this play and made it magical from the beginning.

Writing Destiny of Desire became for me a subversive political and artistic act... and one of expanding family, friends, fun, and fate.

Mil gracias,

KAREN ZACARÍAS

JULIO AGUSTÍN

YESENIA AYALA

CARLOS GOMEZ

MANDY GONZALEZ

ARIELLA KVASHNY
(La Gente) Education: graduate of UC Irvine with a B.F.A. in Musical Theatre and Honors in Acting. Recent credits: Cindy Lou Huffington in The Marvelous Wonderettes (Wells), Mama Who in Dr. Seuss’s How the Grinch Stole Christmas! (The Old Globe), Gloria Estefan in On Your Feet! (Moonlight Stage), Ana Hernandez in Living Out, Catherine in the American premiere of Parliament Square, Rosa, Rebecca, Junior in Plumas Negras (UCI), Menas in Antony and Cleopatra (Shakespeare OC), Brooklyn the Musical (MOXIE). Next: Eva Peron in Evita (Cygnet Theatre). ariellakvashny.com, @ariellakvashny on Instagram, TikTok.

TITO LIVAS
(Dr. Diego Mendoza, Paramedic 2, Cop 1) Regional: Fireflies, A Christmas Story The Musical, Dirty Rotten Scoundrels, In the Heights (Pioneer Theatre Company), Macbeth, As You Like It (Idaho Shakespeare Festival), Sleeping Giant, Mercury (Salt Lake Acting Company). Tours: Theatreworks USA, Idaho Shakespeare Festival, National Theatre for Children. Other: Princess Cruises, Holland America Line, Walt Disney World. Film/television:


Emilia Suárez (Victoria María del Río, Nurse 1) The Old Globe: debut. Film/television: “Up Here” (Hulu), A Good Person (MGM/Killer Films). New York: Dr. Rees Ziti’s Pageant for a Better Future (Ars Nova ANT Fest, Ironside), keymash (Ars Nova ANT Fest), Truth/Dare (Project Y), The Trouble with Dead Boys (Connelly). Regional: 10 for 21 (Quantum), Zero (Ashland New Plays Festival). Education: B.F.A. from Carnegie Institute of Technology. Other: Original music available on all streaming platforms. emsuarley on Instagram.

Christopher M. Ramirez (La Gente) The Old Globe: Ebenezer Scrooge’s Big San Diego Christmas Show, Dr. Seuss’s How the Grinch Stole Christmas, Hair, Thinking Shakespeare LOVE!, The Heart of Rock & Roll, Twelfth Night. Off Broadway: Touchstone in A Millionaires Tour of that production (1981), played Anita in the international tour of that production. Regional: Living and Breathing (Two River Theater), Disney’s Freaky Friday (La Jolla Playhouse, Cleveland Play House, Alley Theatre), Quizote Nuevo (Denver Center). Lookingglass Alice (Baltimore Center Stage), Man of La Mancha (Barrington Stage), The Count of Monte Cristo (Pioneer Theatre). In the Heights, Fun Home (SpeakEasy Stage), Violet (Clarence Brown Theatre). Television: “Instinct,” “FBI” (CBS). Education: M.F.A. from Globo/USD Shirley Program, B.F.A. in Musical Theatre from Boston Conservatory. @crambrotham on Instagram.


Ruben Santiago-Hudson (Director) The Old Globe: August Wilson’s Jitney (also Broadway; Outstanding Revival Tony, Drama Desk, OCC, Drama League, NY Drama Critics Circle Awards, plus five other Tony nominations). Directing: The Piano Lesson, Skeleton Crew, Othello, Gem of the Ocean, Paradise Blue, My Children! My Africa!, Ma Rainey, Cabin in the Sky, Happiest Song Plays Last, Two Trains Running, Things of Dry Hours, First Breeze of Summer, Your Blues Ain’t Sweet Like Mine, others. Broadway: Seven Guitars, Jelly’s Last Jam, Stick Fly, Gem of the Ocean. Film: wrote, produced, starred in HBO’s Lackawanna Blues, based on his play; the movie received Emmy, Golden Globe, NAACP Image, Humanitas, National Board of Review, Best Black Filmmaker’s Foundation, Christopher Awards. Other: Ruben Santiago-Hudson Fine Arts Learning Center in his hometown of Lackawanna, NY.

Lorna Ventura (Choreography) Broadway/New York: original cast member or associate choreographer in the original productions of Wicked, Grease, All Shook Up, Harlem Song, Nice Work If You Can Get It, The Life. Collaborations: elite directors George C. Wolfe (Harlem Song), Joe Mantello (Wicked), Charles Randolph Wright (American Prophet). Jerry Mitchell (Grease), Kathleen Marshall (Nice Work if you Can Get It). This season: Helen Hayes Award nomination for Outstanding Choreography this season for American Prophet at Arena Stage; associate choreographer for The Life at Encores! alongside Billy Porter; director, choreographer for the premiere of Christmas in Hell in Las Vegas at Renkus-Heinz Theater.


**RACHEL HAUCK**
(Scenic Design) Broadway: Good Night, Oscar, Hadestown, The 25th Annual Putnam County Spelling Bee, The Magic of the Winter’s Tale (La Jolla Playhouse), The 24 Hour Plays, DirecTV (NYTW). Honors: Princess Grace, Lily Awards; Drama Desk, Lortel Award nominations; Obie Award for Sustained Excellence; Jeff Award for Good Night, Oscar; Tony Award for Hadestown.

**KAREN PERRY**
(Costume Design) Broadway: Lockaway Blues: Off Broadway: Raisin in the Sun (NY Shakespeare Festival), runbyun, In Old Age (NYTW). Regional: The Garden (La Jolla Playhouse), My Lord, What a Night (Ford’s Theatre), Breath, Boom (Huntington Theatre), Black Superhero Magic Mama (Geffen Playhouse), Cabin in the Sky (Encores!). Blues for an Alabama Sky (Pasadena Playhouse), Crows, stop, reset, Trinity River Trilogy (Goodman Theatre), The Trip to Bountiful, The Fall of Heaven (Cincinnati Playhouse in the Park), The Brother/Sister Plays (The Public Theatre), many more; nine of the 10 August Wilson Century plays (not yet designed Fences). Television/film: “Gregory Hines Show,” “SNL,” “The Brother from Another Planet.” Honors: Lucille Lortel, Ovation, CDG, Ace, Hewitt, Emmy, AUDELCO Awards and nominations.

**JANE COX**

**ROBERT KAPLOWITZ**
(Sound Design) Passionate about the intersection of story, society, and deliberately curtailed sound. Works: 28 years as a sound designer and composer for theatre, opera, art installations, film; numerous seasons with James Houghton at Eugene O’Neill Theater Center. Honors: Tony Award for Fela!, Obie Award for Sustained Excellence. Other: faculty at Princeton, co-founder of We Embrace Fatherhood. weembracethefatherhood.org.

**HANA S. KIM**
(Projection Design) Broadway: The Old Man & The Pool (LCT), Summer, 1976 (MTC). Off Broadway/New York: The Harder They Come, The Visitor (Lucile Lortel nom), Eve’s Song (The Public Theater), Everything Rises (BAM), Magdalene (Prototype Festival), New music/opera: Sweet Land (The Industry), The Anonymous Lover (LA Opera). Regional: Geffen Playhouse, OSF, South Coast Rep, Magic Theatre, ACT, others. Awards: Princess Grace Award, Sherwood Award from CTG, Helen Hayes Award, LA Drama Critics Circle Distinguished Achievement Award, others. hananow.com.

**ABC**

**RACHEL FLESHER**
(Fight Director and Intimacy Staging) The Old Globe: Dial M for Murder. Theatre: Cassius’s Human Measure (REDCAT), There’s Always the Hudson (Woolly Mammoth), Relentless, Twilight Bowl (Goodman Theatre), Kill Move Paradise, Rutherford and Son, In the Next Room (TimeLine Theatre), The Pillowman, Wolf Play, Hang Man (Gift Theatre), The Most Lamentable Trial of Miz Martha Washington, I Am Not Your Perfect Mexican Daughter, The Burials, Constellations (Steppenwolf Theatre). Television: intimacy coordination for shows on Netflix, FX, Fox, HBO, Paramount+, CBS, Hulu, Showtime, ABC. Honors: SAG-recognized Intimacy Coordinator, certified Intimacy Director and Intimacy Coordinator, certified Fight Instructor, Fight Director with Fight Directors Canada.

**JAMES LATUS**

**BARRY EDELESTEIN**
(Ena Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include The Winter’s Tale, Othello, The Twenty-Seventh Man, the world premiere of Rain, Picasso at the Lapin Agile, Hamlet, the world premiere of The Wanderers, the American premiere of Life After, Romeo and Juliet, What We Talk About When We Talk About Anne Frank, and, during the pandemic, Hamlet: On the Radio. He also directed All’s Well That Ends Well as the inaugural production of the Globe for All community tour, and he oversees the Globe’s Classical Directing Fellowship program. In addition to his recent Globe credits, he directed The Wanderers Off Broadway with Roundabout Theatre Company this year and The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of The Twenty-Seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens, and Steve Martin’s WASP and Other Plays. He was also Associate Producer of The Public’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book Thinking Shakespeare is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.
TIMOTHY J. SHIELDS
(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce’s LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey’s McCarter Theatre Center (2009–2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee’s Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

CASTING
ARC
Duncan Stewart, CSA; Mark Brandon, CSA; Patrick Maravilla; Jarrett Reiche; Amber Sneed, CSA; Anthony Pichette, CSA; Kyle Coker

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

LETS 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.

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.

ARTS ENGAGEMENT
Reflecting the Power of Theatre

In 2015, after The Old Globe brought a Shakespeare production to prisons on its first Globe for All Tour, our partners asked us to provide a program for incarcerated populations that would promote self-growth. We created Reflecting Shakespeare, a transformational weekly program that uses the Bard as a launch point for exploring deeply human themes within ourselves and finding community in sharing those insights through playmaking. Over the years, the program has grown beyond prison walls to include adults and children in the community.

Today, four talented individuals, who have lived experience of using theatre as a growth tool during incarceration, proudly serve on The Old Globe’s staff, showing the world why theatre matters to them.

How did theatre matter to you while you were incarcerated?

E: For the most part, theatre got me to bring out my inner child and get past all the seriousness, having that numb mask on. Theatre helped me channel and flow with different emotions, not just anger. It relieved a lot of stress. Whether I was mad, sad, scared, or happy, I could play.

H: For me, it allowed what was in me always wanting to come out, to come out. It gave it an opportunity for expression, in a way that nothing else allowed. It allowed me not to come out of my comfort zone, but to get into my comfort zone. It was amazing.

R: For most part, theatre got me to bring out my inner child and get past all the seriousness, having that numb mask on. Theatre helped me channel and flow with different emotions, not just anger. It relieved a lot of stress. Whether I was mad, sad, scared, or happy, I could play.

L: I had no interest in theatre. My motivation was to make amends. Someone in my loved theatre, and I wanted to honor them the best way I could. So, I challenged myself to be selfless and to exercise vulnerability. That took me to a place I had never experienced before. It was a gift. It grew me on so many levels, and it has fueled my soul and my purpose and has given me worth.

How does theatre matter to you now?

E: Theatre was my lifeline, a journey about healing. It gave me an opportunity to tell my story and not be ashamed. It gave me an opportunity to tell my story and not be ashamed. And it felt so good because it allowed me to be free mentally. The first time at Reflecting Shakespeare, everyone was apprehensive. But it’s amazing to see how people change. It’s almost like you become a butterfly. People realize, wow, I can be me, I’m safe in this space.

H: The six years I was with Reflecting Shakespeare, it’s magic. The experiences we have in life inevitably inform who we are today. Who I am today has something to do with my having been a part of Reflecting Shakespeare.

L: As a Reflecting Shakespeare Teaching Artist since 2020, the thing that makes it so rewarding to me is the feeling of support, the building of the community, watching it flourish, and creating those safe spaces where we can experience personal growth. I feel like I’m doing exactly what I’m supposed to be doing for all the right reasons, with all the right people, building the right community, with purpose, with intention, with genuine heart, and with passion. That’s what makes theatre so great. We are so genuine in the desire to hold this precious space with and for each other. It makes the theatre that much more valuable.

R: It’s part of my being now. I can’t see myself outside of the theatre. Being an Old Globe Teaching Artist gives me a platform to show others how theatre could change lives. I’m going back inside. I’m giving hope. It’s point blank: this is what you’re missing, come get some, you’re gonna need this.

By Erika Phillips, Arts Engagement Programs Manager

(Most names have been changed to initials to maintain anonymity.)
Please join The Old Globe’s generous family of donors and help make theatre matter to more people.

For more information on how to get involved with the Friends of The Old Globe (donors under $3,000) or Circle Patrons (donors of $3,000 or more), contact the Globe’s Philanthropy Department at (619) 684-4145 or cdufour@TheOldGlobe.org, or give online at www.TheOldGlobe.org/Donate.

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