Welcome to The Old Globe and this production of Under a Baseball Sky. 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.

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 scanning the QR code or at www.TheOldGlobe.org/Roadmap.

The Theodore and Audrey Geisel Fund provides leadership support for The Old Globe’s year-round activities.
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, their commitment to the arts.

One of my favorite things about my life in the theatre is that in the course of my job I get to visit all sorts of great places — Logan Heights...
UNDER A BASEBALL SKY

BY

JOSÉ CRUZ GONZÁLEZ

CAST

(in alphabetical order)

PALOMA ......................................................... Ana Nicolle Chavez*
ELÍ .................................................................. Laura Crotte*
TEO .................................................................. Diego Josef*
CHAVA ........................................................ Joseph Morales*
SANTIAGO .................................................. Cesar J. Rosado*

UNDERSTUDIES ................................................................
for Chava, Santiago – Jose Balistrieri†,
for Teo – Marcel Ferrin, for Paloma – Luana Fontes†,
for Eli – Lorena Santana

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

This production contains one act with no intermission.

PRODUCTION STAFF

Associate Director ........................................................................ Noelle Marion
Baseball Coach .............................................................................. Pedro Ortiz Vásquez
Fight Consultant ........................................................................... Ka’imi Kuoha
Assistant Scenic Design ................................................................. Eileen McCann
Assistant Costume Design .............................................................. Katie Knox
Production Assistant .................................................................... Andrea Fernández
Script Assistant ............................................................................ Jamie Boyd
Stage Management Swing .............................................................. Anjee Nero*

Originally developed at the Colorado New Play Festival, Steamboat Springs, Colorado, 2022.

José Cruz González's Under a Baseball Sky is underwritten by The Blanche and Irving Laurie Foundation.

Under a Baseball Sky was originally commissioned by The Old Globe.

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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.
The Play

A Community on the Field

Playwright José Cruz González and director James Vásquez discuss friendship, legacy, and the inspiration for the world-premiere play Under a Baseball Sky.

Interview by Danielle Mages Amato

Could you say a bit about your history together and where the idea for this play came from?

James Vásquez: I first met José when I was being considered to direct the world premiere of his play American Mariachi. When the two of us sat down together, we just connected. It felt like a relationship, a conversation that had been ongoing, even though it was the first time we'd ever met.

José Cruz González: I felt the same. We had a shorthand from the beginning. And then when we went into rehearsals for American Mariachi, I realized that I just love watching him work with actors. He's so generous.

JV: I think that José writes from the heart, and I direct from the heart. It's always important for me, with a company of actors, to find what I consider the heart of the story. So that's part of where our shorthand comes from: we lead from a similar place and drive toward a similar goal.

JC: So when I got the commission from the Globe to write a new play, James and I were already talking about this idea. Years ago, I found a little book at a sale outside a public library: it was Richard Santillán's Mexican American Baseball in Los Angeles. I thought, “Oh my gosh! This sounds like a potential idea for a play.” I put the book on my shelf for a long time, but I always wanted to write that play. And that's what I pitched to the Globe and to James.

I don't think many people are aware of the history of Mexican Americans and baseball.

JC: No, that's true. I did a two-week residency during the summer at the New Harmony Project, and for those two weeks, I looked up everything I possibly could about it. I watched Ken Burns's Baseball documentary, and we didn’t exist in that story at all, you know? I thought, “Wow! We are invisible.” And while I was there, I reached out to Richard Santillán, who connected me with Mária García, who was writing a book about the history of Mexican American baseball in San Diego. She gave me a tour of Barrio Logan, and we talked about the Settlement House, and about the gentrification that’s going on in that community, and, of course, about baseball. And all that research created the story that would eventually become Under a Baseball Sky.

Were you a big baseball fan before you wrote this play, José?

JC: Not really! James helped a lot with the baseball, because his father was a high school baseball coach. I didn’t really understand the game, other than watching it and going, “Okay, that’s cool. Let me get a hot dog.” So I would call up James’s father and ask him questions about baseball, and he was really great at explaining things to me. Having his father involved was just beautiful because the whole play is about family, and I think it bonded the two of us in a deeper way.

JV: This play is wildly personal for me on many levels. I started going to Jack Murphy Stadium with my dad when I was four or five years old: getting the cheap, cheap, cheap seats and rooting for the Padres. Or sometimes we would sit on the hill by our apartment complex because we could hear the games from there and see the fireworks when they shot them off. And with my father being a coach, the principles that surround baseball just stuck with me—the importance of teamwork and community especially. That was how my dad led his life, as a member of a team, and how I work now in theatre, as a member of an ensemble. My grandfather gave that to my dad. My dad gave it to me, and now I get to share it, through this play, with my friends and family.

JC: You know, the first baseball game I ever went to, I think I was maybe eight, and when they stood up for the National Anthem, I’d never done that before. And when they sang, “O say can you see,” I thought they were saying my name! I thought they were saying “José, can you see.” I thought, “My God! How do they know I’m here?”

In the play, baseball is not just personal, it’s also political. Is that right?

JC: Yes. A lot of these communities, you had companies teaching the game of baseball to their workers, their immigrant workers, so they could work together, learn to be Americans, and be better workers in the long run. But what ultimately also evolved was union organizing, and voting, and people finding their voice. On the baseball field, that’s where they bloomed into community. And this happened all across the country.

What led you to tell the story through the relationship between Teo and Eli, a young man and this older woman who feels almost symbolic and larger than life?

JV: For me, some of the big themes of the story are about community and about the history of who we are and where we come from. My grandfather always used to say, “Remember who you are.” I think the play is about passing down who we are, generationally. So to me, Eli embodies all that history: all the good, the bad, the ugly, the pain, and the joy. She’s that pillar of the community, that voice we look to that says, “Keep going. Press forward.”

JC: Eli, to me… She’s my mother. She’s my grandmother. She’s all those strong women who had to carry the world on their shoulders, carry their families on their shoulders, and fight for every scrap. In a way that’s what I see with these communities like Barrio Logan. That’s an example of a community fighting for survival and existence, and to say, “This is who we are.” There are many communities like that across the country.

So how old is Eli, really?

JC: (laughs) To me Eli has always been ageless. She’s lived a really long, long time, and she does not forget. She’s lived that history. It’s tattooed in her heart. And I thought a lot about August Wilson’s character Aunt Ester, who’s like 300 years old. She’s got the collective history of her community, and she has to pass it on. But with Eli and Teo, I also wanted to look at two wounded souls who need to find healing, and that healing comes through baseball, this game they love. ■
Many people are unaware that Latinos playing baseball is as American as apple pie and tacos. In fact, Latinos have played baseball or softball for many years, but because of discrimination they have not always had the opportunities to play on professional levels. The baseball diamond served as a place not only to socialize, but also to organize. Union organizing often began on a baseball field. Ideas and stories about discrimination in daily Latinx lives were shared in the dugouts.

Baseball was a Sunday afternoon activity for many men of the families from Logan Heights, now known as Barrio Logan. Sundays became important times to picnic and to play sports. Baseball has always been an important part of the lives of Latinos then and now.

The next question becomes: where did San Diego Latinos play baseball at first? The answer to this question is less than five miles from The Old Globe. The specific location was a settlement house called Neighborhood House.

Neighborhood House was a settlement house begun in 1914 by Helen and Mary Marston, the daughters of George Marston, a civic and community leader and owner of the Marston’s department store. Settlement houses were established in England and introduced in the United States to provide social services. One major purpose of the houses became to Americanize non-U.S. citizens. What could be more American than playing baseball? The Neighborhood House team was considered so good locally that it was seen as semiprofessional.

Players from the House went on to San Diego High School, where they continued to play baseball on a high level. One of the stories told over and over again by the Latinx community is how Carmen Castillo, a member of the San Diego High School team, hit a home run off a relief pitcher named Ted Williams. It is well-documented that Williams chose to attend Hoover High School rather than compete with the boys who came from Neighborhood House. Now seen as one of the greatest hitters in baseball history, he hid his Mexican American identity after being told not to acknowledge his Mexican heritage if he had any hopes of becoming a professional baseball player.

Neighborhood House hired a semiprofessional athlete named Bill Breitenstein to coach the House teams. During World War I, he had served as an athletic director at various bases. He has been recognized time and again for teaching the boys from the House good sportsmanship and for being a mentor. Before he came, boys all over the city played in empty dirt lots and had their own sets of rules. What Breitenstein brought with him were formal rules and discipline, which positively impacted the House players year after year. According to the San Diego County Baseball Managers Association, he is credited with having made baseball an institution in America.

Breitenstein formed the first formal Neighborhood House baseball team in 1922, known as the Neighborhood House Veterans. The Veterans players faced a lot of discrimination from both young peers and adults. The first team included catcher Chino Estrada. Estrada was teased because of his dark skin color but continued to play ball for years. Another player, Dr. John Bareño, later played in the Negro League. The Negro League paid well, and Latino players did not face the discrimination they would have faced if they had played for an Anglo team.

Neighborhood House eventually fielded a girls’ softball team. One of the players, Carmen Estrada, says softball was a way for her to get out of the house and do something fun. Another player was catcher Valentina “Tina” Hernandez. (Tina’s brother, Nay Hernandez, had played baseball at the House and has the sad distinction of being the only member of the Pacific Coast League Padres to die in World War II.) Hernandez played for the Neighborhood House team as well as a local softball team sponsored by JCPenney. Her mother was absolutely against her daughter playing softball, asking what men would say if her daughter knew how to play softball but didn’t know how to make tortillas. Hernandez continued to play despite her mother’s concerns and remains an inspiration to this day.

Today Latinx players are found on many teams, but most people do not realize that they are a part of the history of baseball. The Neighborhood House in San Diego was our field of dreams for both male and female players.
ANA NICOLLE CHAVEZ (Paloma) Actress born and raised in Tucson, Arizona. Education: 2021 B.F.A. from State University of New York, Purchase College Acting Conservatory. Television: season 3 character arc on “Truth Be Told” (Apple TV+), Film: Forgotten Lovers. Theatre: Sanctuary City (Pasadena Playhouse), @ananicollechavez on Instagram.

LAURA COTTE (Eli) The Old Globe debut. Chicago credits: La Ruta (Steppenwolf), Pedro Páramo, Yasmina’s Necklace, The Sins of Sor Juana, Mariela in the Desert, Electricidad, Esperanza Rising (Goodman), Into the Beautiful North (16th Street), Blind Mouth Singing, Another Part of the House (Teatro Vista). Regional: Quixote Nuevo (DCPA), Mushroom (People’s Light), On the Wings of Mariposa (First Stage), International tours: Cuarteto (La Havana/Publik), Pedro Páramo (Montreal/Buendía-Goodman), La Casa de Bernarda Alba (Perú, Argentina/Agujón), Cuarteto, Se busca, Barbasco (Mexico national tour/Publik). Additional international: 15+ productions in Mexico. Film credits: Startled Faction, Maydays, La Cita de Bardini, Alquimia, Out of Love. Training: IAE, UNAM Mexico. lauracrotte.org.

JOSÉ CRUZ GONZÁLEZ (Playwright) Plays: American Mariachi (The Old Globe, Denver Center Theatre Company), The Extraordinary ZLuna Captures the World (Denver Center), If By Chance (South Coast Repertory). Honors: 2022 Kennedy Center Next 50, a new initiative celebrating cultural leadership with 50 trailblazing leaders and organizations. Member: College of Fellows of the American Theatre, The Dramatists Guild of America, board the New Harmony Project, dedicated to a desire to support stories of hope, optimism, and the resiliency of the human spirit.

JAMES VÁSQUEZ (Director) The Old Globe: Resident Artist; Hair, American Mariachi (world premiere), Hurricane Diane, Tiny Beautiful Things, Rich Girl (West Coast premieres), The Rocky Horror Show, Dr. Seuss’s How the Grinch Stole Christmas!, Regional: Cabaret (Goodspeed Musicals), American Mariachi (Denver Center Theatre Co.), In the Heights (Dallas Theater Center, Moonlight Stage Productions), Dr. Seuss’s The Lorax (associate director, Children’s Theatre Co.), West Side Story, Cats (SD Musical Theatre), Pageant, Hedwig... (Cygnet Theatre Co.), Next Fall, Pippin (Diversionary Theatre). Education: The Juilliard School, Drama Division. jamesvasquez.com.


JESS SLOCUM (Production Stage Manager) The Old Globe: Dr. Seuss’s How the Grinch Stole Christmas!, Dial M for Murder, El Borrocho, Hurricane Diane, Noura, They Promised Her the Moon, Familiar, 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, Pygmalion, A Room with a View, Robin and the 7 Hoods, over 30 more. Regional: Noura (Shakespeare Theatre Company); Kristina Wong, Sweetshop Overlord, Indecent; Side Show; Ruined; The Third Story; Memphis (La Jolla Playhouse). Education: Vanderbilt University.

BARRY EDELESTEIN (Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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, 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 Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall.
in 2018, and he will next direct The Wanderers Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of The Twenty-Seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens, and Steve Martin’s WASP and Other Plays. He was also Associate Producer of The Public’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book Thinking Shakespeare is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. His book was Artistic Director of Classic Stage Company.

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 ArtFride 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
Caparelliotis Casting
David Caparelliotis, CSA
Joseph Gery
Elena Sgouros

THEATRES
The 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.

THEATRICAL STAGE EMPLOYEES
This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local #60. The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

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.

LET’S ALL DO OUR PART!
Do you know how valuable volunteers are in the world of theatre? They’re an immense resource to our not-for-profit institution, helping to make your Globe experience that much more thoughtful.

Our volunteers come from all backgrounds and ages. Mother-daughter duos, twin brothers in high school, a married couple in their 90s! Not only is volunteering fun, it’s rewarding. Here are some ways you can be involved and the perks of being a Globe volunteer:

Volunteer Positions
- Ushers
- Community Volunteers
- Docents
- Patron Services Ambassadors
- Administration

Volunteer Benefits
- Free tickets to shows
- Dress rehearsals
- Holiday parties
- Appreciation events
- Socials

Sparked your interest? Wonderful! Email Volunteer@TheOldGlobe.org for more information and take the next step to becoming part of The Old Globe and making theatre matter to more people. Of course, snacks will be provided!

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Some volunteers have been with us for decades and are as much a part of the Globe family as the employees.
UPCOMING EVENTS

Dina Soi in Passengers at American Conservatory Theater, coming to The Old Globe this July. Photo by Kevin Berne.

NEXT ONSTAGE

THE XIXTH
(THE NINETEENTH)
By Kemp Powers
Directed by Carl Cofield
March 17 – April 23

Mexico City, 1968. Two Black American sprinters, the fastest men on Earth, raise their fists in protest. Inspired by real events from the historic 19th Olympic Games, and directed by Carl Cofield (Seize the King, The Bacchae), this suspenseful world-premiere play by Kemp Powers (Pixar’s Soul, One Night in Miami) chronicles the intersection of sports and activism, and shows the life-changing repercussions of being a champion who chooses to speak out.

EXOTIC DEADLY:
OR THE MSG PLAY
By Keiko Green
Directed by Jesca Prudencio
April 8 – May 7

It’s 1999, and Ami is an awkward Asian American high schooler whose world comes crashing down with a terrible discovery: her family is responsible for manufacturing MSG, the mysterious ingredient getting all the kids hooked! Meanwhile, a cool new girl arrives from Japan, and she’s not playing by the rules. In Keiko Green’s world-premiere play, Ami vows to redeem her family name and save the world from MSG. This whimsical, time-traveling adventure, directed by the celebrated Jesca Prudencio, is a riotous and hilarious romp through wild teenaged crushes, family legacies, and the magical properties of instant ramen!

March 17 – April 23 April 8 – May 7

Our 2023 Season features four world-premiere plays, uproarious comedies, dance and acrobatics, music, and two of Shakespeare’s best. Learn more at www.TheOldGlobe.org!

ARTS ENGAGEMENT EVENTS

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.

FEBRUARY
February 25: Globe Learning: Play! with Jesse Perez

MARCH
March 25: AXIS: Imagine Theatre Presents: Playback Theatre

APRIL
April 22: AXIS: Happy Birthday, Mr. Shakespeare!

MAY

JUNE
June 17: AXIS: Juneteenth Celebration
June 24: Globe Learning: Storytelling with Puppets with Tara Ricasa

Dates and details subject to change.

OUR THANKS

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- **$7 million and higher** —
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  - Viterbi Family and The Erna Finci Viterbi Artistic Director Fund
- **$4 million and higher** —
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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 education programs.

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PERFORMANCES MAGAZINE
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Champion ($1,000 to $2,999)

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Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.

This list is current as of January 4, 2022. We regret any omissions or errors.

[In memory]

Globe Sustainers: donors who have pledged multiyear gifts

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Timothy J. Shields
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Rebecca Myers - Interim Associate Producer

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Leila Knox - Associate Production Manager and Production Stage Manager
Debra Pratt Ballard - Producing Associate
Ron Cooling - Company Manager
Jennifer Watts - Associate Company Manager
Jerrilyn Hammertrom - Production Office Coordinator

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Eileen McCann - Resident Design Assistant
Diana Rendón - Scene Shop Buyer
Gillian Kelleher - Head Shop Carpenter
Matt Giebe - Head Shop Carpenter, Festival

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StephanieLASASTER - Assistant Lighting Director
Deanna Trethewey - Lighting Assistant
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Jesa Dean - Head Electrician, White
Ashley McFall - Head Electrician, Festival
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Colin Whitely - Head Sound Technician, Globe
Matt Lescault-Wood - Head Sound Technician, White
Jennifer Lopez - Audio Swing
Aaron DeMuth, Marilyn Do, Rachel Eaves, Camille Houe, Brooke Raines, Renee Rogers, Argyle Stone, Ashely Stone, Sam Stone - Sound Technicians

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