performances

THE OLD GLOBE

AUGUST 2021

HAIR

THE AMERICAN TRIBAL LOVE-ROCK MUSICAL
Welcome to The Old Globe and this production of Hair. We thank you for being a crucial part of what we do, and supporting us through our extended intermission. Now more than ever, as we return to live performances, 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.

**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.**
A YEAR LIKE NO OTHER

By Erna Finci Viterbi Artistic Director Barry Edelstein and Audrey S. Geisel Managing Director Timothy J. Shields

How does a theatre fulfill its purpose if its performance spaces sit empty?

In March 2020, The Old Globe shut down for the first time since World War II. The theatre was in the thick of its winter season and was building a Globe for All touring production while also beginning preparations on another banner summer season. For an institution that operates year-round, serving audiences both in Balboa Park and across San Diego County, the idea of ceasing operations was outlandish. But the swift, stark realities of COVID-19 required it, as they required so much of everyone around the world. The Globe switched off the lights and locked the doors.

While the Globe has faced war, fires, and other catastrophes in its 86-year history, the pandemic was an especially devastating period. Friends, neighbors, and colleagues were taken by the virus. Freelance performers and artisans who count on work in our theatres were left without sustaining employment. Approximately 70 percent of the Globe’s full- and part-time staff were furloughed, and still more took pay cuts or worked reduced hours. Our three theatre venues, places of empathy and joy, were silent, bereft of their audiences, who spent painful months isolated at home.

But The Old Globe’s commitment to serve the public good through theatre art did not abate. Theatre innovates in times of despair. It always has. The ancient Greek playwrights turned major conflicts into thrilling works of art. Shakespeare used the closures caused by the bubonic plague to write new plays and tour his work to new audiences. And now too the Globe found resilience and creativity in its extended intermission.

The Globe’s Arts Engagement Department responded to the shutdown immediately with a wide range of online programming. Successful longtime projects, like Community Voices playwriting classes and free AXIS celebrations, found new life on digital platforms, broadcasting via social media to thousands of homebound San Diegans. And staff quickly developed new programs that harnessed virtual forms. Writing, music, poetry, and design proliferated in collaborations between artists and viewers with programs like The Poet’s Tree, Creative Youth Studio, and The Living Room Play Workshop, bridging the digital divide with flair. In fact, programs that started online, like the interactive artmaking event Word Up!, are now taking place in person on our plaza, bringing the creative process full circle.

Only two months into quarantine, as digital conferencing platforms quickly entrenched themselves in our daily lives, the Globe called on reowned comic performer Bill Irwin to present his new work In-Zoom Live. This short play, which hilariously mired Irwin and fellow actor Christopher Fitzgerald in the quirks and frustrations of screen-to-screen communication, was one of the nation’s first theatre pieces devised for the shutdown, and brought some comic relief to its audience of beleaguered tech users.

Meanwhile, The Old Globe’s favorite mainstays, Shakespeare and The Grinch, found ways to delight audiences while their stages remained dark. Barry Edelstein adapted his acclaimed Thinking Shakespeare Live! series online to focus on the writer’s greatest sonnets, drawing parallels between the Bard’s world and our own. In partnership with KPBS, the Globe also brought Edelstein’s acclaimed 2017 staging of Hamlet to the radio waves in a thrilling audio production, which can be enjoyed on the Globe’s YouTube and podcast channels now. And after 22 straight years as San Diego’s favorite holiday tradition, Dr. Seuss’s How the Grinch Stole Christmas! would not take a year off, also partnering with KPBS Radio to reach families across the county and the nation and spread some holiday cheer.

The Globe also responded with a slate of other programs, including new podcasts and digital humanities initiatives. What Is Theatre Now?, another exciting effort, asked six gifted artists to imagine forms and technologies that might translate onto digital platforms or live theatre, or might introduce new hybrids of the two. The new initiative has informed the Globe’s trajectory moving forward, even as it reshapes and remakes this ancient art form for an extraordinary new era. Some of these works, like Patricia McGregor’s reimagining of Samuel Beckett’s towering Krapp’s Last Tape and Johanna McKeon’s adaptation of Juan José Saer’s short fiction Anonymous Biography, are now becoming available to view online for free.

The Globe’s Social Justice Roadmap buttressed all of this work. Officially adopted in October 2020, this five-year plan builds on our recent strides toward greater equity, diversity, inclusion, access, and belonging, meeting the deep reckoning in the theatre, and in America at large, that followed the murder of George Floyd. This ambitious document addresses every aspect of our work and operations now, and will continue to do so, as we commit to making every constituency in our community feel an equal sense of connection to this great theatre.

It takes leadership and support to weather a crisis, and the Globe had the great good fortune to be sustained by philanthropists from all areas of the region. Our Board provided thoughtful guidance and deep generosity to keep the Globe producing work for the community while the doors were closed. Government relief provided much-needed support as well: two federal Paycheck Protection Program (PPP) loans were essential to the Globe’s operations, as was the Congressional relief package that included the Shuttered Venue Operators Grant. And the Globe was grateful for significant funding via our GlobeRISING campaign. Indeed, it is because of those who gave to this campaign, even amid their own struggles, that the Globe met the many challenges it faced and has now risen strong again. (Learn more about these incredible philanthropists starting on page 25.) And through it all, The Old Globe’s professional staff persevered, facing the hardships of the pandemic with grace and ingenuity. They made deep sacrifices and navigated terrain that changed often, sometimes by the hour. Their faith shone through. Such is their skill and tenacity that the Globe not only survived the pandemic, but produced great work throughout it, and now met this reopening with a schedule brimming with activities, including the production you’re seeing tonight.

The Old Globe is once again humming with activity: full-scale productions on our stages, free family events on our plaza, excited audiences in our seats. It’s almost like normal. And yet, what we consider normal is forever changed. Our artists, supporters, and staff learned that we are capable of more creativity and determination than we ever knew. And we understand that with our abilities comes a renewed responsibility to share the transformative power of our art form with everyone. Though COVID-19 still casts its shadow on the world, in our little corner of the culture we are heartened as we glimpse a future brighter than before.

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

That optimism led me, when thinking about how to restart our beautiful but buffeted theatre, to turn to Hair. Originally scheduled to be produced indoors last summer, this boisterous, brilliant musical—with one of the great scores in the history of the form—is exactly the right way to turn the lights on again. The show is about a group of young people who come together to remake their world, kinder and more gracious than the way to turn the lights on again. The show is about a group of young people who come together to remake their world, kinder and more gracious than the current now: political alienation, economic inequity, double standards, violence abroad and at home, even environmental devastation, racism, sexism, sexual in it not ugliness and rancor, but instead “harmony and understanding, sympathy and trust abounding.”

They conjure from a time of pain a vision of a brighter future. And that’s why we’re doing it.

The members of the Tribe would be in their early 70s in 2021, and I imagine they would startle that of a better America. Hair was controversial when it opened, and if it retains its power to unsettle us in our decades later but still anxious country, then it also retains its ability to inspire.

Indeed, I think the surge of feeling this musical generates is even greater in our moment. Beautiful young people singing from their hearts: “Let the Sunshine In!” Hearing that song lifted us in the late ’60s during a terrible period of war and unrest and generational strife, and it lets us hear it again as we emerge from our own time of calamity. What could be more wonderful than a group of young people calling on us all to be our best selves, or proclaiming despite everything that it’s fundamentally an act of optimism to work for change?

James Vásquez, a dear friend and Resident Artist of The Old Globe, has made an effervescent and powerful production, and he and his team of collaborators have done extraordinary things in reconceiving their vision of the show for our outdoor stage. The cast that assembles under the shining San Diego moonlight offers their talents and their hearts in equal measure. I’m grateful to them all.

Throughout the Globe’s extended closure, I often reminded myself that the agony of this period would lift the instant our community gathered again to watch the best theatre artists in our country weave their magic spells. The company of Hair, onstage and off, prove through their artistry that I was right. It delights me beyond measure to share that magic with you, our audience, who’ve been so stalwart and generous in your support. And so, at last, after 17 long months, I offer my traditional close: Thanks for coming. Enjoy the show.

Any feedback on tonight’s show or any of the Globe’s work?
Email Barry at HillBarry@TheOldGlobe.org and he’ll get back to you!
CAST
(in alphabetical order)

HUD .............................................................................. Alex Joseph Grayson*
CLAUDE ............................................................................. Tyler Hardwick*
SHEILA ............................................................................. Storm Lever*
WOOF ............................................................................. Angel Lozada*
JEANIE ............................................................................. Jaygee Macapugay*
BERGER ............................................................................. Andrew Polec*
CRISPY .............................................................................. Bailey Day Sonner*
DIONNE ............................................................................. Nyla Sostre*
ENSEMBLE ........................................................................... Afghan Love*, Alifie Parker, Jr.*, Christopher M. Ramirez*, Bethany Slomka*, Justine Vasquez*

SWINGS ........................................................................... Nicolette Burton*, Kevin Hafso Koppman*

UNDERSTUDIES .............................. for Sheila – Nicolette Burton*; for Hud – Leo Ebanks; for Woof – Luke H. Jacobs; for Dionne – Patricia Jewel; for Claude, Berger – Christopher M. Ramirez*; for Jeanie, Crissy – Bethany Slomka*

Production Stage Manager .............................................................................. Moira Gleason*
Assistant Stage Manager .............................................................................. Kendra Stockton*

SETTING
New York City and the fluid-abstract world of 1968.

There will be one 15-minute intermission.

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

To request a synopsis of this production in English or Spanish, please ask the usher who delivered this program.
CREATING A COMMUNITY, THEN AND NOW

Director James Vásquez on what inspired The Old Globe’s production of Hair.

Interview by Danielle Mages Amato

What drew you to working on Hair? What made it a piece that you were excited to work on?

I was familiar with Hair before this process, of course. I’ve always known the music, and I saw the 2009 Broadway revival and loved it. But when I really started looking at it, I discovered that it absolutely checked off all these boxes that I feel are important to my work. I consider myself an activist through art. I’m not necessarily one who will take to the streets, but I will take to the stage, and right now, in our time, there are a lot of voices that need to be heard.

Not to date myself or my parents, but this piece represents my dad’s generation. I’m finding an interesting kind of connection to him in working on it. My dad joined the Air Force when he graduated high school. But I think what he probably really wanted to do was take to the streets and write poetry. I have memories of my dad when I was four or five, and he used to host poetry readings in our apartment. I grew up in this world of artists coming over and speaking their truths from a young age. And in that way, the ideas behind Hair are something I grew up with.

What are the challenges of tackling such an iconic and landmark piece, especially one that’s so specific to the time period in which it was written?

There’s always a little bit of—I wouldn’t call it fear—but more of just a question about what the audience will think. Especially audience members who know the musical so well and lived through the period. What are they going to think of this version, which is still set in 1967, in the period in which it was written, but in this production is definitely told through the eyes and the stories of 2020 and 2021? I think that’s exciting.

What kind of experience do you hope the audience will have when they come to see the show?

You know, I always have big hopes for Act III of every show I direct, Act III, to me, is the conversations that happen on the car ride home. So I hope that the show continues after curtain call, that it brings up conversations about the world and hopefully gives those in the audience a little more confidence to celebrate their authentic selves. There’s a lyric in the show they sing, “Our eyes are open; our eyes are open.” That hits me so deep. This Tribe is able to see each other, they take the time to actually stop and look and listen to each other. And we can always use more of that.
Fifty-three years ago this spring, “the dawning of the age of Aquarius” took Broadway by storm with the debut of James Rado, Gerome Ragni, and Galt MacDermot’s Hair. The show’s opening in April 1968—after a highly successful Off Broadway run at The Public Theater—took place in a moment marked by a radical cultural shift. The civil rights movement was making way for the emergence of the Black power/arts movement; second wave feminism was developing; and the Vietnam War was at its height. Young people were seeking connection within the rise of the sexual revolution and anti-war and hippie communities, leading to the height of the countercultural movement of the decade. These aspects of a changing America are captured in Hair, which would revolutionize Broadway as one of the first concept and rock musicals. However, Hair is much more than just a museum piece of the late ‘60s. Filled with cultural, historical, and political references, the show is a living, evolving archive of the counterculture with a legacy that continues to grow and resonate decades later.

The musical, subtitled The American Tribal Love-Rock Musical, was born out of the close relationship between co-writers James Rado and Gerome Ragni, who met and began working on early drafts of Hair in 1964. Inspired by the growing hippie movement they saw among youth in the East Village of New York City, the duo was determined to create a show that reflected the current cultural moment. In a 2007 interview, Rado recalled, “There was so much excitement in the streets and the parks and the hippie areas, and we thought if we could transmit this excitement to the stage it would be wonderful.”

Hair is, at its core, a show about young people seeking meaningful connection in a tumultuous political moment. Gavin Creel, who played Claude in the highly lauded 2009 Broadway revival, stated in an interview that four simple goals drive the actions of the Tribe: “we want to be young, we want to be heard, we want to be seen, and we want to stay alive.” The group of young hippies living in New York and actively protesting the Vietnam War balances racial, sexual, and political conflict within both their Tribe and mainstream society. Claude, our protagonist, struggles with both his “invisibility” and his destiny for either “greatness or madness.” It is no coincidence that much of the first act of the show consists of the Tribe members introducing themselves to the theatrical audience—it is their way of taking up space, announcing their presence, and, as director James Vásquez has pointed out, introducing us to and celebrating their authentic selves.

Hair and its ongoing legacies have never been more relevant to explore than in our current moment. These young Tribe members fight back against “evil and social injustice” with spirit, humanity, and a clever sense of humor that never lets the audience sit back and relax. Hair is a whirlwind of satirical text, gorgeous choreography, and an amazing score that reminds us of the strength and beauty found in the power of the collective. When the Tribe sings “Let the Sunshine In,” it is a demand, a rally, a desperate cry, and a celebration in one; Hair states that in order for change to occur, we cannot sit idly back, but must take up the good fight ourselves.

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STORM LEVER  (Sheila) The Old Globe: Picasso at the Lapin Agile, Dr. Seuss’s How the Grinch Stole Christmas!, Twelfth Night (Global for All), Hamlet, The Imaginary Invalid, Love’s Labor’s Lost, Macbeth, Globe, USD Shiley Graduate Theatre Program: The Two Gentlemen of Verona, As You Like It, The Seagull, Acquainted with the Night. Regional: The Addams Family (Welk Resort Theatre), Young Frankenstein (San Diego Rep), Zoot Suit (North Coast Rep). Honors: 2018 Craig Noel Award for Actor of the Year.

DELANEY LOVE (Ensemble) Regional: In the Heights (Dallas Theater Center), Flashdance, Cabaret (Gateway Playhouse), Oklahoma! (Gus Gus Playhouse), In the Heights (John W. Engeman Theater, Old Westbury), Chicago (Highlands Playhouse). @delaneylovewith @lovenightscool.

ANGEL LOZADA  (Wood) (he/him/his) Television: NBC’s “Blacklist,” ABC’s “The Blacklist,” stv/er on Instagram. @tylerhardwick1 on Twitter.

NICOLETTE BURTON  (Swing) The Old Globe: The Heart of Rock & Roll, October Sky. Regional: Spaman (Park Playhouse), 42nd Street (Kasser Theatre). Film/television: Broadway or Bust (PR5), Big Love (i.am.MEDIA). Honors: The Jimmy Awards/National High School Musical Theatre Awards finalist, Old Globe Honors Best Actress winner. Education: B.F.A. in Musical Theatre from Montclair State University, Billy Nolan in Carrie the Musical (Onstage Playhouse), Georg in Spring Awakening (Grossmont College). @itsJust_Leoono on Instagram.

LEO EBANKS  (Ensemble) Recent: Tonton Julian in Once on This Island (Moonlight Stage Productions), Benedick in Shakespeare’s Much Ado About Nothing (San Diego State University), Billy Nolan in Carrie the Musical (Onstage Playhouse), Georg in Spring Awakening (Grossmont College). @alexjgsings on Instagram, @sonofterrycrews on TikTok.

PATRICIA JEWEL (Ensemble) Regional: Mama Eulala in Once on This Island, The Hunchback of Notre Dame (Moonlight Stage Productions), Matron Mama Morton in Chicago, Scuttle in The Little Mermaid (Moonlight Stage Productions), Dames at Sea, A Funny Thing... (NCRT), Chantal in La Cage aux Folles (San Diego Musical Theatre). Choreography: La Cage aux Folles, The Rocky Horror Picture Show, Grease. Education: SUNY Fredonia, Matthew Coridoe. @alexjgsings in Instagram, #sonottercrews on TikTok.

KEVIN HANSO KOPPAM  (Swing) The Old Globe: Picasso at the Lapin Agile, Dr. Seuss’s How the Grinch Stole Christmas!, Twelfth Night (Global for All), Hamlet, The Imaginary Invalid, Love’s Labor’s Lost, Macbeth. Globe, USD Shiley Graduate Theatre Program: The Two Gentlemen of Verona, As You Like It, The Seagull, Acquainted with the Night. Regional: The Addams Family (Welk Resort Theatre), Young Frankenstein (San Diego Rep), Zoot Suit (North Coast Rep). Honors: 2018 Craig Noel Award for Actor of the Year.


BETHANY SLOMKA  (Ensemble) The Old Globe: Dr. Seuss’s How the Grinch Stole Christmas! New York: Ghost Light (Fringe), Regional: Hair in the Peach (SDMT), Hair in the Peach (SDMT), Hair in the Peach (SDMT). Film: “So Much Love” in Rent. Regional: Hairspray (SDMT, Rep, SDMT, Craig Noel Award nomination), Sister Act (Moonlight, SDMT), world premiere of 331/3: House of Dreams (SDMT, Rep), Rent, Grease, How to Succeed... (Wilk), Sunset Boulevard (Moonlight), SUD (NV), Joseph... 9 to 5, Ragtime, Man of La Mancha (SDMT), TV “Encore” on Disney+. #bethanyslomka on Instagram.

BAYLEY DADEY SONNER  (Crissy) Regional: Velma in West Side Story (La Mirada), Sillabub in Cats (SDMT), Minnie Fay in Hello, Dolly! (Wilk), Rock of Ages (Coney Island), Parade (SDT), Spring Awakening (Barn Stage), Newbies, Beauty and the Beast (Candlelight). National tour: Rudolph the Red Nosed Reindeer (McCoy Rigby). Film: The Prom. Bathtubs over Broadway. bayleydsonner.com, #magicalby on Instagram.


GEROME RAGNI  (Book and Lyrics), 1935–1991, from Pittsburgh, Pennsylvania, was the youngest of a large family with six sisters and two brothers. After four years as a medic in the United States Air Force, he began acting and was recognized by winning the Barter Theatre Award as Outstanding Young Actor. He appeared in Broadway in John Gielgud’s Hamlet featuring Richard Burton, and he starred Off Broadway in The Knack. Ragni was involved with The Open Theatre (which he named), studying experimental techniques with Nola Chilton and Joseph Chaikin. With James Rado, he co-created the American tribal love-rock musical Hair, and their lyrics were set by Galt MacDermot. A dynamic stage and life presence, Ragni originated the role of Berger in Hair. On his own, he authored the Broadway musical Dude, with score by MacDermot. He teamed up with another composer, Steve Margoshes, who wrote the
JAMES RADO
(Book and Lyrics) is an actor, songwriter, and co-creator of “Hair,” the landmark musical of the 1960s. Rado wrote a volume on two-year gig in the United States Navy, in 1956 he moved to New York to be an actor. Five years later he got his first Broadway break when the famed director and teacher Lee Strasberg plucked him from an acting class for a small part in June Havoc’s Marathon ‘33 starring Julie Harris. This led to a string of acting roles in Lather, Generation, The Knack, and in Hang Down Your Head and Die, where he met fellow actor Gerome Ragni. He told Ragni about his daydream of creating a Broadway musical and proposed that they team up to write a show about the hippies and the anti-war movement that was happening all around them. Ragni came aboard with some of his exciting experimental poetry. In 1966, in the midst of writing Rado, Ragni got a leading role as Richard the Lionhearted in the musical A Funny Thing Happened on the Way to the Lion in Wembley starring Robert Preston, Rosemary Harris, and Christopher Walken. By 1967, Rado and Ragni had a script of Hair and handed it to the producer Joseph Papp, who liked what he read and decided Hair would be the inaugural production of his newly founded New York Shakespeare Festival, The Public Theater on New York City’s Lower East Side. The show opened at the Public Theater on 3rd Avenue in the spring of 1968 and starred Rado and Ragni in the lead roles. Over the intervening years, Rado has been working on two other pieces: American Rainbow and Sun. Rado rejoined forces to collaborate on a new musical they called Scarecrow, which he later adapted for the screen. He

JAMES VÁSQUEZ
(Director) The Old Globe: Resident Artist; American Mariachi (world premiere), Hurricane Diana, Tiny Beautiful Things, Richard III (La Jolla Playhouse), The 25th Annual Put Your House in Order (La Jolla Playhouse), Rock of Ages (Cygnet), Sweeney Todd, Roof of the World (KC Rep), Billy Elliot (Charing Cross Theatre, Signature Theatre), Approval Junkie (Alliance Theatre). Associate design: The Heart of Rock & Roll, Bright Star, Alligator (The Old Globe), Escape to Margaritaville, Hollywood, The Hunchback of Notre Dame, Chasing the Song (La Jolla Playhouse), amandazeve.com.

KEN TRAVIS

MAYE NATALIO
(Choreography) Choreography: The Winter’s Tale (DTC/Public Works), Runaways (NYU, 2019), Into the Woods (Barrington Stage Company, 2019), Measure for Measure (The Public Theater/Mobile Unit, 2019), Love in Hate Nation (Two River Theater, 2019), Medusa (Michigan State University, 2020), La Flora Santa (also writer and director, Ars Nova Theater, 2019). Additional choreography of immersive events company MinuteZero. Education: SUNYGuardia High School of Performing Arts, B.F.A. from SUNY Purchase.

TIM MACKABEE

DAVID ISRAEL REYNOSO

AMANDA ZIEVE
(Lighting Design) The Old Globe: Ebenezer Scrooge’s BIG San Diego Christmas Show, Tiny Beautiful Things, Barefoot in the Park, Seven Brides for Seven Brothers (La Jolla Playhouse), The 25th Annual Put Your House in Order (La Jolla Playhouse), Rock of Ages (Cygnet), Sweeney Todd, Roof of the World (KC Rep), Billy Elliot (Charing Cross Theatre, Signature Theatre), Approval Junkie (Alliance Theatre). Associate design: The Heart of Rock & Roll, Bright Star, Alligator (The Old Globe), Escape to Margaritaville, Hollywood, The Hunchback of Notre Dame, Chasing the Song (La Jolla Playhouse), amandazeve.com.


ANGELA STEINER
(Music Director) Regional: Ratelsnake Kate, Indecent, The Who’s Tommy, Oklahoma!, Twelfth Night, A Christmas Carol (Sacramento Repertory Theatre, 2019), The Importance of Being Earnest (Asolo Repertory), Rodgers & Hammerstein’s Cinderella (Alabama Shakespeare Festival), Dead Man Walking (Opera Fayetteville), Pippin (Colorado Springs Fine Arts Center). Accompanists: Piano and Guitar. Collaborative Piano accompanying from Wichita State University, M.M. in Collaborative Piano from University of Northern Colorado. angelasterner.com.

SINAI TABAK

HANIEE ERVELLOP, CSA

BARRY EDELSTEIN
(Elena Vichi Finetti Artististic Director) is a stage director, producer, author, and educator. He has directed nearly 500 plays. His company’s current directing credits include The Winter’s Tale, Othello, The Twenty-seventh Man, the world premiere of Rain, Picasso at the Lapin Agile, and The Country 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 most 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. As Executive Director of The Oregon Shakespeare Festival, Twenty-seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens, and Steve Martin’s WASP and Other Plays. He was also Associate Producer of The Public’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book Thinking Shakespeare, which was rereleased in a second edition in 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. Glynn Directing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming an expert in the art of San Diego Indian powwows. He currently serves as a board member of the San Diego Regional Chamber of Commerce’s LEAD program, an advisory board member of San Diego Southwest Indian Council and a board member of the American Society of Indian Community Schools, San Diego.

MORIA GLEASON

KENDRA STENDICK
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 (1993-1998). 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.

ARTISTS

This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.

The Scenic, Costume, Lighting and Sound Designers on our current productions are represented by United Scenic Artists Local USA-472, SATSE.

The musicians are represented by the American Federation of Musicians, Local 395 San Diego.

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

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The musicians are represented by the American Federation of Musicians, Local 395 San Diego.

www.kwf.org/LLC.

By Sharrif Simmons

An Old Globe Teaching Artist on the work our Arts Engagement Department did with unaccompanied minors detained at the border and housed at the San Diego Convention Center.

"AS I PLAYED MY ACOUSTIC GUITAR IN THE CORNER, I WITNESSED A COLLECTIVE LIGHT GO ON IN JUST ABOUT EVERYONE IN THE ROOM."

Friday, May 14, 2021, 9:30 a.m. After clearing COVID-19 protocols and passing through security, we settled into a large open space at the southeast corner of the San Diego Convention Center. Our group consisted of four Teaching Artists (TAs) and Lisel Gorell-Getz, our Education Coordinator. Freedome Bradley-Ballentine, The Old Globe’s Associate Artistic Director and Director of Arts Engagement, assigned us a task with a distinctly unique set of challenges: to make theatre matter for a community of unaccompanied minors separated from their families at the border. They were being housed temporarily at the Convention Center pending reunification with their families.

Our small group’s efforts were part of the ongoing American conversation surrounding immigration, human rights, and the deleterious effects of intentionally separating children from their parents. We were assigned to the Convention Center intent on engaging the situation in creative ways. The five of us—TAs Valeria Vega, Gerardo Flores Tonella, Veronica Burgess, Catherine Hanna Shroock, and I—attended a planning meeting via Zoom with Tara Ricasa, a Los Angeles–based TA commissioned to develop course outlines for our weekly workshops. To achieve the goals of our assignment, we would have to mitigate any personal opinions on the matter and rely on our chemistry as a team, all the while adhering to the Globe’s mission of providing impactful experiences to as many diverse communities as possible. To this end, we started the first of our five workshops planned for the day.

At 10:00 a.m., the first pool of students showed up. The group consisted of 50 adolescent girls primarily from Central America: Nicaragua, Ecuador, El Salvador, and Honduras. Spanish speakers Valeria, Gerardo, and Veronica took turns introducing us and the workshop. We were all a little nervous, the students and the TAs alike. Without the benefit of seeing their faces (COVID protocols required masks at all times), we proceeded with the program as planned.

About 20 minutes into our 45-minute workshop, something magical happened. As I played my acoustic guitar in the corner, I witnessed a collective light go on in just about everyone in the room. It was clear that Valeria, in particular, was occupying a unique place in the student’s imagination. Their trust in her leadership, her confidence, and the very sound of her voice drove the workshop forward, transforming the process into a visceral exchange of human emotions. It was truly amazing to both witness and be an active participant of.

Everyone in the space spent the remaining time of the session cocooned with organic humanity. We spoke to each other through the language of creativity. Knowing each other’s native tongues, being of the same age, or even seeing the fullness of each other’s faces was bypassed, replaced by a trust in our mission’s honesty and the truly transformative intention of the theatre arts. The students were free from their circumstances that day. There would be many more magical moments to come.

Sharrif Simmons is a poet, musician, and teaching artist. He has performed all over the world and is the author of Fast Cities and Objects That Burn. He is currently working on his forthcoming book An American-African Story.
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A Globe-commissioned world premiere
Book, music, and lyrics by Michael John LaChiusa
Directed and choreographed by Graciela Daniele
September 10 – October 17, 2021

A woman looks back on her girlhood in Juan Perón’s Argentina, and pays homage to the family of women whose sacrifices allowed her to become an artist, in this exuberant, beautiful new musical.

SHUTTER SISTERS
A Globe-commissioned world premiere
By Mansa Ra
Directed by Donya K. Washington
October 7 – November 7, 2021

The story of two women living parallel existences on the hardest days of their lives reveals a heart-felt and surprising journey through womanhood, identity, and what it means to belong.

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We regret any omissions or errors.

“I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come.”

— Craig Noel, Founding Director

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We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people and who have sustained us throughout this challenging time.

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

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The Old Globe has seen its share of hard times in 86 years, but a global pandemic that shut down our stages for 17 months was a new kind of challenge.

The San Diego community and theatre lovers from around the world helped us rise to meet that challenge. Just as they have done in the past when fire and war threatened to shut down the Globe, San Diegans united to help this theatre not only survive, but find a way to thrive during the pandemic with digital and broadcast programs that made theatre accessible to a wider audience than ever before.

We thank the thousands of supporters who helped us meet major matching grants and achieve more in a year of closure than any of us thought possible.

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Stacy Sutton
Costume Director
Charlotte Devaux Shields
Costume Design Associate
Lisa Sanger
Pointe
Shelby Williams
Design Assistant/Shopper
Katie Knox
Design Assistant
Erin Cass
Dresser
Ingrid Helton,
Marsha Kaligowski
Drapers/Tailors
Anne Glidden Grace,
Susan Sachs, Waverly
Strickland
Assistant Cutters
Niko Sukolike Christianson
Assistant Cutter/Stitcher
Yang Chen Dolkar,
Nunzia Pecoraro,
Heather Premo
Stitchers
Kristin Wombo
Creative Supervisor/Dyer/Painter
Sharon Granieri
Lead Craft Artist
Anna Campbell, Faith A. James
Craft Artists
Alison Reyes
Wig and Makeup Supervisor
Megan Wooley
Assistant Wig and Makeup Supervisor
Stephanie Kwik,
Jimmy Masterson
Wig Assistants
Beth Merriman
Wardrobe Supervisor
Kelly Marie Collett-Sarmiento
Wardrobe Crew Chief, Globe
Jimmy Masterson
Wig Running Crew, Globe
Anna Campbell
Wardrobe Crew Chief, Festival
Debbie Callahan,
Terrie Cassidy
Wardrobe, Festival
Jasmine Choi,
Erica Reyes-Burt
Wig Running Crew, Festival
Raven Winter
Wardrobe Swing

LIGHTING
Stevie Agnew
Lighting Director
Ryan Osborn
Master Electrician, Globe
Areta MacKevi
Master Electrician, White
Sean Murray
Master Electrician, Festival
Michelle Aguilar,
Sarah Navarro
Follow Spot Operator, Festival
Michelle Aguilar,
Jasmyne Birdsong,
Jessica Dean,
Sarah Gonzalez,
Jasmin Guldner, Natalie
Honn,
Stephanie Lasater,
Xavier Luevano,
Michelle Luongo,
Amber Montoya,
Leah Nellman,
Kevin Orf,
Joanne Stewert,
Robert Thomann,
Laura Zingle
Electricians

SOUND
Paul Peterson
Sound Director
Brad Zacherman
Heal Audio Technician, Festival
Brooke Raines
Deck Audio, Globe
Rachel Doemelt
Deck Audio, Festival
Jeremy Siebert
Sound Technician

GENERAL MANAGEMENT
Alexandra Hisserich
Associate General Manager
Jeff Sturmy
Assistant General Manager
Carolyn Budd
Assistant to the Artistic and Managing Directors
Tim Cole
Receptionist

HUMAN RESOURCES
Bruna Duarte
Human Resources Generalist

FACILITIES
Crescent Jakubs
Facilities Director
Johnny Kammerer
Custodial Supervisor
Beverly Boyd,
Violanda Corona,
Roberto Gonzalez,
Bernardo Holloway,
Carolina Lopez de Orellana,
Jason McNabb,
Vicente Ramos,
Andrey Repetski
Building Staff

INFORMATION TECHNOLOGY
Dean Yager
Information Technology Director
Justin Brown
Systems Administrator
Brittany Summers
Information Technology Assistant

PATRON SERVICES
Brian Davis
Patron Services Director
Allison Dorantes,
Laura Rodriguez,
Mary Taylor
House Managers
Anura Ranasinghe
Front of House Assistant
Barbara Behling,
Allison Dorantes,
Stephanie Rakowski
Gift Shop Supervisors

LADY CAROLYN’S PUB
Patrice Aguayo
Pub Manager
Scott Fitzgerald,
Deborah Montes,
Priscilla Passera,
Rashid Williams
Pub Shift Supervisors
Alicia Duran
Pub Staff

PUBLIC SAFETY
Kade Goodemost
Public Safety Manager
David Hanson,
Joseph Williams
Public Safety Supervisors
Willie Caldwell,
Karen Cole,
Janelle Hinds,
Shea Husted,
Joseph Lapira,
Janet Larson,
Eleuterio Ramos
Public Safety Team

PROFESSIONAL TRAINING
Shana Wride
Program Coordinator
Danielle Mages Amato,
Amanda Penaloza
Banks, Ray Chambers,
Nelson Eusebio,
Gerhard Gessner,
Jan Git, Scott Ripley,
Jersten Serale,
Abraham Stoll,
James Vasquez,
Emmelyn Thayer,
Eileen Troberman
M.F.A. Faculty
Corey Johnston,
Dana McNeal,
Nate Parde,
Nicole Ries,
Robin Sanford Roberts
M.F.A. Production Staff

ARTS ENGAGEMENT
Katherine Harroff
Assistant Director of Arts Engagement
Vieeta Do,
Lisel Gorrel-Getz,
Erika Phillips,
Laura Zablitz
Arts Engagement Programs Manager
Lisel Gorrel-Getz
Education Coordinator
James Pillar
Program Associate
M. Nastin Abbas Sharifi
Arts Engagement Operator
Veronica Burgess,
Leticia De Andrade,
Kendrick Dial,
Randall Eames,
Gerardo Flores Tonella,
Samantha Noyes
Philanthropy Advisor
Monee Gardner
Associate Director of Philanthropy
Haley Meyer
Events Director
Matthew B. Lovegood
Philanthropy Communications Manager
Jaqueline Noyes
Philanthropy Administrator
Kaitlin Keller
Senior Grant Writer
Juliana Choi
Grant Writer
Krista Willford
VIP Services Coordinator
Caren Dufour
Philanthropy Assistant

DONOR SERVICES
Corinne Bagnol,
Jyojito Doughman,
Anthony Hackett,
Michele Kemp,
Barbara Lekes,
David Owen,
Stephanie Reed
Suite Concierge

MARKETING
Ed Hofmeister
Associate Director of Marketing
Mike Hausberg
Communications Manager
Lucia Serrano
Public Relations Associate
Chanel Cook
Digital and Print Publications Designer
Eve Childs
Marketing Assistant

SUBSCRIPTION SALES
Scott Cooke
Subscription Sales Manager
Catherine Andrews,
Arthur Faro,
Janet Kavin,
Yolanda Moore,
Karen Seper,
Cassandra Shepard,
Jerome Fullman
Grant Walpole
Subscription Sales Representatives

TICKET SERVICES
Bob Coddington
Ticket Services Director
Marsi Bennion
Associate Ticket Services Director
Cristal Salow
Group Sales Manager
Kathy Fineman,
Caryn Morgan
Lead Ticket Services Representatives
Mani Aguilar,
Kari Archer,
Sara Fleser Fuller,
Caroline Hyatt,
Lauren Mezta,
Tate Olson,
Elizabeth Snell
Ticket Services Representatives

Jack O’Brien
Artistic Director Emeritus
Craig Noel
Founding Director