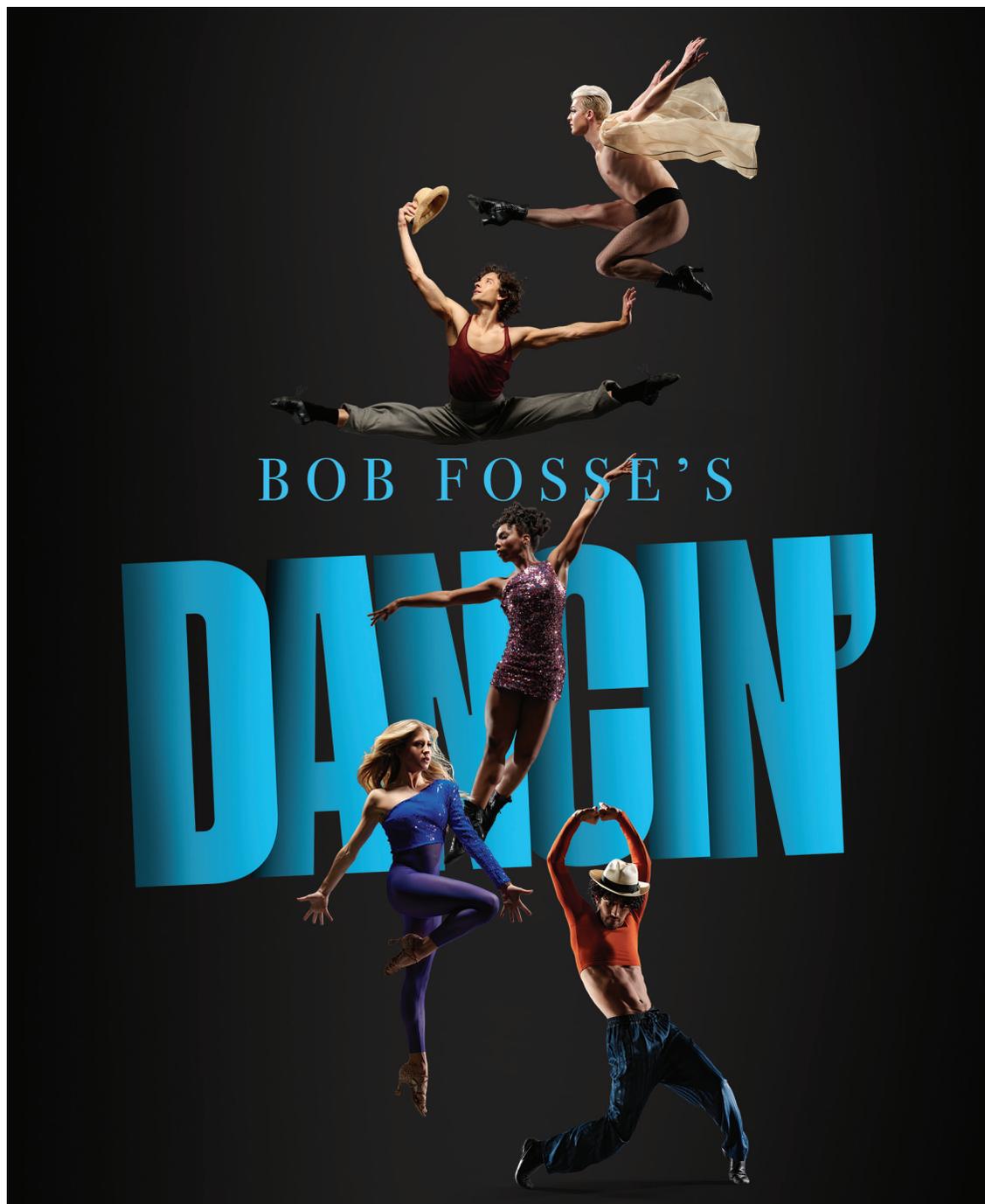


# performances

MAGAZINE

THE  LD GLOBE

APRIL – MAY 2022





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

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

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

**The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.**

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ASSOCIATE ARTISTS

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	Ralph Funicello	John McLain	David F. Segal
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Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
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George Deloy	Tom Lacy	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
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Monique Fowler	Deborah May	Seret Scott	
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\*In memoriam

FROM BARRY

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

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

There are precious few artists who revolutionized their art as thoroughly as Bob Fosse did the musical theatre. Even a brief list of his transformations is stunning: his infusion of searing sexual energy into Broadway choreography, the athleticism of his movement and the total emotional commitment it demands of his dancers, his melding of vaudeville comedy with the rhythmic and physical vocabularies of jazz, his insistence that every member of a dance ensemble be distinctly individual. All of this combined into a style that's uniquely his, that's immediately recognizable as Fosse. As if his remaking of dance onstage weren't enough, Fosse also changed forever the way dance was filmed. Marshalling unexpected camera angles and radical editing techniques, he brought viewers into an unprecedented proximity to dance. Every music video we watch today, and every Broadway dance number we see, can trace their roots to Fosse's pioneering imagination.

Fosse's creative impulse reached its apotheosis in 1978 with *Dancin'*. (This show, too, had a famous TV commercial!) A megahit that was a precursor of today's Broadway juggernauts, *Dancin'* was a collection of vignettes exploring the human condition through dance, and it was the definitive and comprehensive expression of one of

the most bracing, original, and distinctive choreographic visions ever. It was also a product of its time. Fosse was the quintessential New York man of the '70s, obsessed in particular with the collisions of sexuality and glamour and power that sparked so much energy in that spangled, blow-dried, Studio 54 era. Viewed from our moment, some of *Dancin'* seems like a period piece.

That's where the brilliance of Wayne Cilento comes in. Himself an heir to Fosse—he danced in the original production of this show (you can see him leaping astonishingly high in that 1978 commercial)—Wayne is also one of our era's preeminent Broadway choreographers. Re-examining a work that meant so much to his career, he has not so much blown the dust off of it as polished it to a new shine. Bringing Fosse's choreography alive again through a meticulous process of archival reconstruction, Wayne has also coaxed it forward four decades. He asked what Fosse might have made if he were working today, and with his collaborators, especially playwright Kirsten Childs, Wayne has reimagined some parts of *Dancin'* through the lens of 2022. The result is not only a celebration of Fosse's groundbreaking talent, but also a vibrant statement of what dance in the theatre can mean right now. Watching it, I feel a remarkable dual consciousness: Broadway 1978 in direct conversation with Broadway 2022. It's a magical sensation.

The dancing in *Dancin'* is the main event, of course, and it's breathtaking. The Globe has a long history of celebrating dance in musical theatre, and this show and its brilliant and thrilling cast of today's top Broadway dancers bring dance in San Diego to a new height. We are so grateful to Wayne, his creative team, and these dancer-singer-actor-performers for bringing this glorious work here, and we're also happy to extend our relationship with the Tony Award-winning producer Joey Parnes, here partnering with us for the fifth time. Thanks to all of them, the spirit of Bob Fosse is in our house. And it confers on our jangled, post-pandemic world a much-needed jolt of raucous, beautiful, and life-affirming genius.

Thanks for coming. Enjoy the show.



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

**Barry Edelstein**  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

**Timothy J. Shields**  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# BOB FOSSE'S DANCIN'

ORIGINAL BROADWAY PRODUCTION CREATED, DIRECTED AND CHOREOGRAPHED BY  
**BOB FOSSE**

Produced in cooperation with Nicole Fosse.

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

**Jim Abbott**  
ORCHESTRATIONS, MUSIC  
SUPERVISION, VOCAL AND  
INCIDENTAL MUSIC ARRANGEMENTS

**Darryl Archibald**  
MUSIC DIRECTOR

**David Dabbon**  
DANCE ARRANGEMENTS AND  
ADDITIONAL MUSIC

**Tara Rubin Casting**  
CASTING

**Beverly Jenkins**  
PRODUCTION STAGE MANAGER

**Christine Colby Jacques**  
REPRODUCTION OF  
MR. FOSSE'S CHOREOGRAPHY

**Corinne McFadden Herrera**  
ASSOCIATE DIRECTOR/MUSICAL  
STAGER AND ADDITIONAL  
CHOREOGRAPHIC RECONSTRUCTION

**Kirsten Childs**  
TEXT CONSULTANT AND  
ADDITIONAL MATERIAL

CHOREOGRAPHY BY  
**BOB FOSSE**

DIRECTION AND MUSICAL STAGING BY  
**WAYNE CILENTO**

Produced by special arrangement with Joey Parnes.

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

April 19 – May 29, 2022

THE COMPANY  
(in alphabetical order)

Ioana Alfonso  
Yeman Brown  
Peter John Chursin  
Dylis Croman  
Tony d'Alelio  
Jövan Dansberry  
Karli Dinardo  
Ashley Blair Fitzgerald  
Jacob Guzman  
Manuel Herrera

Gabriel Hyman  
Kolton Krouse  
Mattie Love  
Krystal Mackie  
Yani Marin  
Nando Morland  
Khorl Michelle Petinaud  
Ida Saki  
Michaeljon Slinger  
Ron Todorowski

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

*There will be one 15-minute intermission.*

## PRODUCTION STAFF

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

The Actors and Stage Managers employed in this production are members of Actors' Equity Association,  
the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.  
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

# BACK IN THE SPOTLIGHT

Director and musical stager Wayne Cilento talks about bringing Bob Fosse's exuberant work to life onstage—and introducing him to a whole new generation.

Interview by Danielle Mages Amato

## What's your history with *Dancin'*?

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

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

It was the first time anything like that had ever happened, a dance concert for Broadway in that format. Yes, *A Chorus Line* was about dancers, but Bob took it a step forward. It was just 16 featured dancers, doing all styles of dance, which was very bold. As a dancer, he gave me everything I could possibly want to do in the show. And after all of that, getting a Tony nomination for it was beyond anything I could have hoped for. It was a great experience.

I had an opportunity to do one other show with Bob, several years later. I was heavily into choreographing myself at that point, but Bob called me up and said, "Wayne, I'm doing this new show on Broadway, *Big Deal*. Do you want to do it with me?" I said, "Absolutely," and I dropped everything. It had been maybe eight years since *Dancin'*, and Bob had done film work during those years as a director/choreographer, and his style had changed. The combination of scene work, music, choreography—everything was integrated and blended, as if he were creating cross-fades and other film techniques. *Dancin'* had an almost vaudevillian style, with a lot of beginnings and endings. A dance would end, one of us would come out and do an introduction to the next section, and we'd start that one. But with *Big*



Wayne Cilento. Photo by Mike Hausberg.

*Deal*, there was none of that. Dance numbers would blend into scenes, then into choreography, then into transitions to other scenes. It was brilliant to watch him do two different styles of work, and I just absorbed and learned so much from him.

## What inspired your approach to this revival of *Dancin'*?

There's no way that this show would work if I didn't try to update it and try to bring it into the world of today's generation. The biggest question for me was: if Bob were around today, what would he be doing? My goal was to change the approach of *Dancin'* and use some of that style Bob grew into as a filmmaker, which I saw on *Big Deal*, and to make that style work for this new interpretation of *Dancin'*. Also, there were things in the original that wouldn't work today. It was a different period, a different time. But it still needed to stay edgy, it still needed to keep his wit and sense of humor and his dedication to push the envelope.

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

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

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

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

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

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

## What should audiences expect coming into the show?

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



The cast of Bob Fosse's *Dancin'* in rehearsals. Photos by Julieta Cervantes.





## THE LIFE OF BOB FOSSE

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

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

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

Fosse also conceived, directed, and choreographed the film version of the Broadway musical *Sweet Charity* (1969), starring Shirley MacLaine. He choreographed and appeared in the motion picture version of *My Sister Eileen* (1955). For the screen he also choreographed *The Pajama Game* (1957) as well as *Damn Yankees* (1958), in which he danced with Verdon. In addition, Fosse's "Manson Trio" from the Tony-winning hit *Pippin* (1973) was the first television commercial for a Broadway show, which he also directed. Fosse was nominated for Academy Awards as Best Director for *Lenny* (1974) and *All That Jazz* (1979), the latter of which won the Cannes Film Festival Palme d'Or, and he directed *Star 80* (1983) for the screen as well. Fosse's writing credits include the book for *Chicago* with Fred Ebb (1975, Tony nomination), the screenplay for *All That Jazz* with Robert Alan Arthur (1979, Academy Award nomination) and the screenplay for *Star 80* (1983). Fosse directed and choreographed the revival of *Sweet Charity* starring Debbie Allen, which joined *Big Deal* (1986, Tony Award) on Broadway in April 1986.

His last performing engagements were with New York City Center, dancing the title role in their revival of *Pal Joey* (1963), and onscreen dancing the role of The Snake in Stanley Donen's musical fantasy *The Little Prince* (1974). On opening night of the national tour of *Sweet Charity* in Washington DC (September 23, 1987), Bob Fosse passed away.

Fosse's imprint exists long after his death, such as in the revival of *Chicago* (1996), *Fosse* (1999), the Emmy Award-winning FX series *Fosse/Verdon* (2019), and the trio of dances *Sweet Gwen Suite* (2021). Fosse's work continues today with the creation of The Verdon Fosse Legacy, founded by his daughter, Nicole Providence Fosse. The Legacy's mission is to promote, preserve, and protect the artistic and intellectual property of Bob Fosse and Gwen Verdon, whose indelible influences can be seen across pop culture today. ■

# A New Kind of Musical

A Brief History of Bob Fosse's *Dancin'*

By Danielle Mages Amato

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

—Bob Fosse, 1978

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

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

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

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



Wayne Cilento (bottom right) and the original cast of *Dancin'* with Bob Fosse (center).

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

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

## 1978 TONY AWARD NOMINATIONS

(winners marked with an asterisk)

\* Best Choreography (Bob Fosse)

\* Best Lighting Design (Jules Fisher)

Best Musical

Best Direction of a Musical (Bob Fosse)

Best Featured Actor in a Musical (Wayne Cilento)

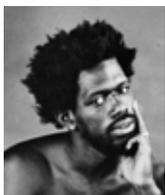
Best Featured Actress in a Musical (Ann Reinking)

Best Costume Design (Willa Kim)



**IOANA ALFONSO**

(The Company) Broadway: *Wicked* (OBC), *9 to 5* (Maria; OBC). Film/television: *In the Heights*, *The Binge*, "Orange Is the New Black," "Broad City," "Nurse Jackie," "Smash," "The Big C," "Law & Order: SVU," *Across the Universe*, *Isn't It Romantic*, *Winter's Tale*, *The Wackness*. Off Broadway: *Bare* (Vanessa), *La Llorona* (Irma; world premiere). National tours/regional: Twyla Tharp's *Come Fly Away* (Slim), *Saturday Night Fever* (Shirley, u/s Maria), *Golden Boy* (featured ensemble). Associate director/choreographer: *American Son* (Broadway), *Holler If Ya Hear Me* (Broadway), *The Wiz Live!* (NBC), *Hairspray Live!* (NBC), *Bare* (Off Broadway), *Smart People* (Off Broadway), Mia Michaels (multiple projects). ioanaalfonso.com.

**YEMAN BROWN**

(The Company) (he/they) Broadway: swing, dance captain in *Jagged Little Pill*. Regional theatre: *Alien/Nation* (Williamstown Theatre), *Jagged Little Pill* (ART). Off Broadway: *As Much I Can* (movement direction; Public). Music videos: "Woman" by Mumford & Sons, "Only Human" by Jonas Brothers, "Drowning" by Amanda Palmer. Concert dance: Reggie Wilson, Raja Feather Kelly, Stefanie Batten Bland, Kristin Sudeikis, Ralph Lemon. Honors: *Dance Magazine's* "25 to Watch," Bessie Award nomination. Education: B.F.A. in Dance from Florida State University. @brownnyeman.

**PETER JOHN CHURSION**

(The Company) Broadway: *King Kong: Alive on Broadway*, *Wicked* (Chistry, Broadway, LA, first national tour), *On the Town*, *West Side Story* revival. Off Broadway: *Brigadoon* (NY City Center), *Nikolai and the Others* (LCT). Regional: *Jerome Robbins' Broadway*, *West Side Story* (Muny), Tommy Djilas in *The Music Man* (TUTS). Television: *Halston*, Christopher Chadman in *Fosse/Verdon*, "Dancing with the Stars," *Flesh and Bone*, "America's Got Talent." Dance company: Twyla Tharp Dance, Complexions Contemporary Ballet, Barak Ballet. @pjchursin.

**DYLIS CROMAN**

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

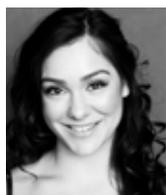
New York Stage and Film: *In Your Arms*. Concert dance: The Feld Ballet. Television: "Guiding Light" (Andrea Daniels), "Smash" on NBC. @dycro33 on Instagram.

**TONY D'ALELIO**

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

**JÖVAN DANSBERRY**

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

**KARLI DINARDO**

(The Company) Broadway: Nini understudy, DC, swing in *Moulin Rouge! The Musical!* (OBC). Off Broadway: *Revolution...* (Minetta Lane). Tours: Peggy/Maria understudy, DC, swing in the first national tour of *Hamilton* (OC), Alex Owens in *Flashdance The Musical*. Regional: *West Side Story* (Carnegie Hall), Anita in *West Side Story* (John W. Engeman, Pennsylvania Shakespeare Festival, Orlando Shakespeare Festival), Anita in *West Side Story* (Opera Australia; Helpmann nomination), Phyllis Dale in *42nd Street* (Arts Center of Coastal Carolina), *The Pajama Game* (Gallery Players), *The Music Man* (John W. Engeman). Representation: CESD. @karlidinardo on Instagram.

**ASHLEY BLAIR FITZGERALD**

(The Company) Broadway/Off Broadway: *The Cher Show* (Dark Lady, u/s Georgia; 2019 Chita Rivera Award winner), *Trip of Love* (u/s Jennifer), *On the Town* (u/s Ivy), *Gigi*. Tours/regional: *Smokey Joe's Cafe* (Arena Stage), *Come Fly Away* (Helen Hayes nominee), *A Funny Thing Happened on the Way to the Forum*, *Dirty Dancing*, *Dirty Rotten Scoundrels*, *Fosse*. Film/television credits: *Isn't it Romantic*, "Smash," *Company*, "The Tonight Show with Jimmy Fallon," "Last Week Tonight." @ashleyblairfitzgerald.

**JACOB GUZMAN**

(The Company) Broadway: Chino in *West Side Story*, Bottle Dancer in *Fiddler on the Roof*, Sniper in *Newsies*. Tours: dance captain, swing in the first national tour of *Hamilton*. Film/television: Junior/Shark in Steven Spielberg's *West Side Story*, Twin Lost Boy in *Peter Pan Live!*, Mike in the *Newsies* film. Training: The Gold School (dance), Deric Rosenblatt (vocal), Brian Carter (acting). @J\_dawg87 on Instagram.

**MANUEL HERRERA**

(The Company) (he/him/his) Broadway: *West Side Story* (2009 revival OBC), *Legally Blonde* (OBC), *Sweet Charity* (2005 revival OBC), *Wicked* (Chistry, OBC), *The Music Man*. Off Broadway/regional: *Bull Durham*, *West Side Story*, *Miss Abigail's Guide*, *The Seven*. Film/television: *I'm Not Gay*, *Either Side of Midnight*, "One Dollar," *Ma*, "Odd Mom Out," "Blue Bloods," "Power," *Winter's Tale*, *Knucklehead*, *Sex and the City 2*, "Smash," "Modern Love." Training: Ted Sluberski (acting), School of American Ballet (The Rudolf Nureyev Foundation Scholarship). @therealmannyherrera on Instagram and TikTok.

**GABRIEL HYMAN**

(The Company) Broadway: *King Kong* (OBC). National tour: *Hamilton* (Phillip Tour). Regional/international: world premiere of *The Prince of Egypt*. Television: "Super Bowl LV Halftime Show" with The Weeknd, "Pose" (FX), "Succession" (HBO). Concert dance: dancer with Ailey II, performed with Jeremy McQueen's The Black Iris Project for Ballet Across America at The Kennedy Center. Honors: Chita Rivera Award (Outstanding Ensemble), Bill and Melinda Gates Millennium Scholar, Gloria Kaufman Dance Scholar. Education: B.F.A. in Dance from The Ailey School/Fordham University at Lincoln Center. @gabehyman.

**KOLTON KROUSE**

(The Company) Broadway: *Cats*. Regional: *Freddie Falls in Love* (The Joyce). Film/television: *Cats*, *Fosse/Verdon*, "Last Week Tonight with John Oliver." Music videos: "Rebound" by Tayla Parx, "Boo Riley" by Boo Riley. Education: The Juilliard School. @KoltonKrouse on Instagram, Twitter, TikTok.

**MATTIE LOVE**

(The Company) Broadway/New York: *Wicked* (North American tour), *Christmas Spectacular* (Radio City). Television: *Fosse/Verdon*, "Fox's New Year's Eve with Steve Harvey" (as assistant choreographer). Education: B.F.A. from Marymount Manhattan College, Springboard Danse Montréal. @mattilalove\_.

**KRYSTAL MACKIE**

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

**YANI MARIN**

(The Company) The Old Globe: debut. Broadway: *Wicked*, *Women on the Verge of a Nervous Breakdown* (OBC), *West Side Story* (2009 revival OBC). Regional: *Kiss My Aztec* (La Jolla Playhouse, Berkeley Rep), *Hair* (Hollywood Bowl), *Christmas Spectacular* (Radio City). Concerts: *The Beyoncé Experience* (world tour), *A Broadway Celebration at the White House*, *Sondheim! The Birthday Concert*. Television: "The Blacklist," "Tommy," "Jack Ryan," "Empire," "Blue Bloods," "NCIS: LA," "Criminal Minds," "One Bad Choice," "Smash." B.F.A. in Dance from NYU Tisch School of the Arts. @iamyanimarin.

**NANDO MORLAND**

(The Company) Broadway: *West Side Story*. National tour: *Fiddler on the Roof*. Dance companies: Gallim, Madboots Dance, Rashaun + Silas, Stefanie Batten Bland. Music video: "Rare Changes" by Mayer Hawthorne. Honors: *Dance Magazine's* "25 to Watch." Education: B.F.A. in Dance from NYU Tisch. @nandomorland on Instagram.

**KHORI MICHELLE PETINAUD**

(The Company) Broadway: *Aladdin* (OBC), *Moulin Rouge!* (OBC). Tours: *The Color Purple*, *Roman Holiday*. Off Broadway: *Sweet Gwen Suite* (NY City Center), *Freddie Falls in Love* (Signature), *American Dance Machine*

(The Joyce). Regional: *Tommy*, *In the Heights* (Kennedy Center), *Memphis* (TUTS), *Evita* (Flat Rock Playhouse), *Sweet Charity* (Engeman). Film/television: “Marvelous Mrs. Maisel” (season 3, episode 1), *Rent: Live*, “Z: The Beginning of Everything,” “Vinyl,” “The Knick.” Education: B.F.A. in Dance from New York University. @kmr8787 on Instagram.

**IDA SAKI**

(The Company) Film/television: *In the Heights*, *Cats*, *Birds of Paradise*, “ZIWE,” *Halston*. Off Broadway: *Sleep No More* (The McKittrick Hotel), *The Lucky Ones* (Ars Nova), *You’ll Still Call Me by Name* (Jacob’s Pillow).

Regional: *The Scarlet Stone* (La Jolla Playhouse). Music videos: “Cry, Cry, Cry” by Coldplay, “Win It” by Lola Kirke, “Stop Making This Hurt” by The Bleachers. Companies: Cedar Lake Contemporary Ballet. Honors: Presidential Scholar in the Arts, *Dance Magazine’s* “25 to Watch,” NFAA YoungArts Modern Dance winner. Education: Booker T. Washington HSPVA, Dance Industry, NYU Tisch School of the Arts.

**MICHAELJON SLINGER**

(The Company) Broadway: *Mrs. Doubtfire*, *Hello, Dolly!* (dance captain), *Matilda*, *Side Show*, *Evita*, *How to Succeed...*, *Billy Elliot* (dance captain), *West Side Story* (dance captain).

New York: NY Pops, *Guys and Dolls* (Carnegie Hall). Film/television: *Ted 2*, “Kennedy Center Honors.” Associate choreographer: *Almost Famous* (The Old Globe), *Mrs. Doubtfire* (Broadway), *Merrily We Roll Along* (Roundabout), *La Traviata* (Metropolitan Opera), *Mythic* (London). Training: American Ballet Theatre, The Juilliard School. michaeljonslinger.com, @double\_windsor on Twitter and Instagram.

**RON TODOROWSKI**

(The Company) Broadway: *Angels in America*, *Cats*, *Finding Neverland*, *Wicked*, *Come Fly Away*, *Guys and Dolls*, *The Times They Are A-Changin’*, *Movin’ Out* (also National Theatre; Helen Hayes Award for Outstanding

Lead Actor), *Footloose*. Off Broadway: *Brigadoon* (City Center), *The Wild Party* (MTC). Dance companies: Twyla Tharp, Complexions, Cedar Lake, David Parsons, Mia Michaels. Film/television: *Winter’s Tale*, “SNL,” “VMAs.” Choreography: *Celestia* (The STRAT; 2019 Best of Las

Vegas Award for Best New Show), *Pride and Prejudice* (Rep of St. Louis), Step One Dance Company (RWS), “AhHa” by Nate Ruess (music video). Associate choreography: Celine Dion’s *A New Day* (Colosseum). Co-owner: The Fête, a production company in upstate New York.

**BOB FOSSE**

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

**WAYNE CILENTO**

(Director and Musical Stager) One of Broadway’s most prolific and honored choreographers. Directed and choreographed *Dream on Broadway*, *Spirit: A Journey in Dance*, *Drums & Song* for PBS, *American Dance Machine*. Won the 1993 Tony Award for Best Choreography for *The Who’s Tommy*. Other Tony nominations: Best Choreography for *Wicked*, *Baby*, *How to Succeed in Business Without Really Trying*, *Dream*, *Sweet Charity*, and Best Featured Actor in a Musical for *Dancin’*. Inspired and originated the role of Mike in Tony Award-winning Best Musical *A Chorus Line*. Resides in Mamaroneck, New York with his wife Cathy.

**ROBERT BRILL**

(Scenic Design) The Old Globe: *Robin and the 7 Hoods*, *Oleanna*, many others. Broadway: *Ain’t Too Proud: The Life and Times of The Temptations* (Tony nomination), *Thoughts of a Colored Man*, *Summer: The Donna Summer Musical*, *Assassins* (Tony nomination), *Cabaret*, *Jesus Christ Superstar*, *Guys and Dolls* (Tony nomination), *Design for Living*, *Buried Child*, others. Recent credits: *Bhangin’ It* (La Jolla Playhouse), *Frozen* (Disney Creative Entertainment). Opera world premieres: *Moby-Dick*, *Cold Mountain*, *Everest*, *The Manchurian Candidate*. Other: founding member of Sledgehammer Theatre, recipient of the Michael Merritt Award for Excellence in Design and Collaboration, professor of Scenic Design at UC San Diego. robertbrilldesign.com.

**HARRIET JUNG AND REID BARTELME**

(Costume Design) Design credits: New York City Ballet, American Ballet Theatre, San Francisco Ballet, The National Ballet of Canada, Pacific Northwest Ballet, Grand Théâtre de Genève, Opéra National de Bordeaux, Ballett am Rhein Düsseldorf. Commissions: Museum of Arts and Design in New York, Guggenheim Museum. reidandharriet.com, @reidandharriet on Instagram.

**DAVID GRILL**

(Lighting Design) Honors: thirteen-time Emmy Award nominee, five-time Primetime Emmy Award winner, 2015 and 2016 Telly Award winner. Dance credits:

works for Milwaukee Ballet, Colorado Ballet, Ballet Met, Kansas City Ballet, Northern Ballet Theatre, numerous choreographers. Television/video: “The Drew Barrymore Show,” New York Philharmonic. Other: lighting direction for the National Memorial Day, July 4th Concerts, over 17 Super Bowl halftime shows. Teaching: associate professor and co-chair of Theatre Design/Technology Program at Purchase College, State University of New York.

**PETER HYLENSKI**

(Sound Design) Tony Award-winning, Grammy- and Olivier-nominated. The Old Globe: *Almost Famous*, *In Your Arms*. Selected Broadway designs: *Moulin Rouge!*, *Frozen*, *Anastasia*, *Beetlejuice*, *Once on This Island*, *Something Rotten!*, *King Kong*, *Rock of Ages*, *After Midnight*, *Motown*, *The Scottsboro Boys*, *Side Show*, *Rocky*, *Bullets Over Broadway*, *Shrek The Musical*, *On a Clear Day*, *Lend Me a Tenor*, *Elf*. Other: *Le Réve*, *Lake of Dreams* at Wynn Las Vegas. Other: designed for Carnegie Hall, Radio City Music Hall, Madison Square Garden, The Kennedy Center.

**FINN ROSS**

(Video Design) Honors: two Olivier Awards, one Tony Award, three Drama Desk Awards. Recent work: *Back to the Future*, *Bat out of Hell* (West End), *Anna Karenina* (Joffrey Ballet), *Frozen* (international), *Mean Girls* (Broadway), *Tempest* (RSC), *The Curious Incident of the Dog in the Night-Time* (Broadway, West End), *American Psycho* (Broadway, Almeida), *Mahagonny* (Royal Opera House), *Frankenstein* (Royal Ballet), *Jagged Little Pill* (ART), *Chimerica* (Almeida, West End), *The Death of Klinghoffer*, *Damnation of Faust*, *Magic Flute* (English National Opera), *Master and Margarita*, *All My Sons*, *Shun-kin* (Complicité), *Hansel and Gretel*, *A Dog’s Heart*, *Magic Flute* (Netherlands Opera).

**JIM ABBOTT**

(Orchestrations, Music Supervision, Vocal and Incidental Music Arrangements) As musical director: *Joseph and the Amazing Technicolor Dreamcoat*, *Rent*, *Aida*, *Bombay Dreams*, *Women on the Verge*, *Tarzan*. As dance arranger: *Tarzan*, *Aida*, *Bombay Dreams*, *Sweet Charity*, *Guys and Dolls*, *Wicked*. As synthesizer design: *Spamalot*, *Avenue Q*, *The Addams Family*, *Big Fish*, *The Prom*, *Something Rotten!* As contributing orchestrations: *Aida*, *Bombay Dreams*, *Wicked*, *The Addams Family*, *On the 20th Century*, *Women on the Verge* (Drama Desk nomination). Other: performances with Aretha Franklin, Dennis DeYoung, Shirley Bassey, Bob Hope, Phil Collins, Elton John; musical supervisor for *Tarzan* international companies and *Disney’s Broadway Hits*, performing with orchestras around the world.

**DARRYL ARCHIBALD**

(Music Director) Upcoming: *Some Like It Hot* (Broadway, fall 2022), new Angelique Kidjo musical *Yemandjá* (as music supervisor; world tour), *Duke Ellington’s*

*Nutcracker* (as vocal arrangements/associate music supervisor; tour, fall 2022). Other: *Ragtime* episode of “Encore!” (Disney+), *The Color Purple* (2015 tour, Paper Mill Playhouse), *Motown The Musical* (Broadway 2016), *Wicked* (as substitute conductor; Pantages Theater), *Memphis* (Broadway tour), Disney’s *The Lion King* (as vocal coach/assistant conductor; Broadway tour), *Ragtime*, *Little Shop of Horrors* with Michaela Jaé Rodriguez (Pasadena Playhouse), *Dear World* with Tyne Daly (VPAC), *Passion* (Boston Court), Jonathan Dove’s *Innocence* (Banff Centre), *A Hollywood Holiday Christmas* television special (as dance arrangements and orchestrations). darrylarchibald.com.

**DAVID DABBON**

(Dance Arrangements and Additional Music) Emmy nomination: “Eat S\*\*\*, Bob!” for HBO’s “Last Week Tonight with John Oliver” (as composer). Broadway: *Beetlejuice*, *Funny Girl*, *Disaster!* (as dance arranger); *Sondheim on Sondheim* (as additional orchestrations; Grammy nomination). HBO: documentary *Six by Sondheim* (as arranger). Pittsburgh CLO: *Game On* (as composer). Playwrights Horizons: *The Christians* (as music supervisor). NYTW: *Love and Information* (as music director), *The Events* (as music supervisor). Seattle Children’s Theatre: *The Little Prince* (as composer). Wagner College/Northwestern University: *Our New Town* (as composer). Audra McDonald/New York Philharmonic: *Sing Happy*, *Audra McDonald: Go Back Home* (as orchestrator). Education: B.M. from The Hartt School, M.M. from Carnegie Mellon University. @daviddabbon on Instagram.

**TARA RUBIN CASTING**

(Casting) The Old Globe: *Scrooge*, *Despereaux*, *Gods of Comedy*, *Life After*, *Heart of Rock & Roll*, *Much Ado*, *Tempest*, *Guys and Dolls*, *Othello*, *Two Gentlemen of Verona*, *Dog and Pony*, *Room with a View*, others. Broadway: *Six*, *Ain’t Too Proud*, *King Kong*, *Band’s Visit*, *Summer*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *Bronx Tale*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Mis*, *The Heiress*, *How to Succeed...*, *Billy Elliot*, *Shrek*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *Phantom*. Off Broadway: *Gloria: A Life*, *Smokey Joe’s Cafe*, *Clueless*, *Here Lies Love*, *Love, Loss, and What I Wore*. Regional: McCarter, Yale, La Jolla, Paper Mill, Berkeley, others.

**BEVERLY JENKINS**

(Production Stage Manager) Awards: 2020 Tony Honors for Excellence in the Theatre. Select Broadway: *Hadestown*, *Summer: The Donna Summer Musical*, *A Bronx Tale The Musical*, *Fully Committed*, *Amazing Grace*, *Living on Love*, *Holler If Ya Hear Me*, *Machinal*, *Godspell*, *Bengal Tiger at the Baghdad Zoo*, *In the Heights*, *Shrek The Musical*, *Avenue Q*, *Aida*, *Sweet Charity*, *Oklahoma!*

*The Lion King, Bring in 'Da Noise, Bring in 'Da Funk, Miss Saigon.* Member: board of trustees of Broadway Cares/Equity Fights AIDS, Beyond the Stage Door, D.I.V.A., Inc. Education: Howard University. Other: co-founder of Broadway & Beyond: Access for Stage Managers of Color.

#### CHRISTINE COLBY JACQUES

(Reproduction of Mr. Fosse's Choreography) Broadway: Bob Fosse's *Dancin'* (OBC), Ursula understudy in *Sweet Charity* (revival OBC). First national tours: Ursula in *Sweet Charity*, Fosse. Rockettes: Radio City Music Hall, tour with Peter Allen. National spokesperson: Danskin, Dame Margot Fonteyn's *The Magic of Dance*. Film: *A Chorus Line, Annie*. Music videos: Billy Joel, Barry Manilow. Television: Placido Domingo special, "The Tonight Show with Jay Leno," Bob Hope's *Happy Birthday, Bob* special featuring the cast of *Dancin'*. Artist in residence: Stephens College, Interlochen Arts Academy, CCM University of Cincinnati, Wolf Trap Farm Park for the Performing Arts. Education: B.F.A. in Dance from University of Kansas. @cc.jacques on Instagram.

#### CORINNE MCFADDEN HERRERA

(Associate Director/Musical Stager and Additional Choreographic Reconstruction) As associate choreographer: *Sweet Charity* (2005 Broadway revival), *Wicked* (Broadway) with Wayne Cilento. As co-choreographer: the film *Winter's Tale*. As performer: Broadway's *Sweet Charity*, original Broadway companies of *Aida, Wicked*. Other: Jonas Brothers concert (Radio City). Music videos: Ricky Martin, Limp Bizkit.

#### KIRSTEN CHILDS

(Text Consultant and Additional Material) (she/her/hers) Theatre: *Fly* (as co-lyricist; La Jolla Playhouse), *The Bubbly Black Girl Sheds Her Chameleon Skin* (Playwrights Horizons; Obie, Kleban, Audelco, Richard Rodgers, Gilman Gonzalez-Falla Awards; Rockefeller, Jonathan Larson Grants; Lortel, NAACP, Drama Desk Award nominations), *Bella: An American Tall Tale* (Playwrights Horizons, Dallas Theater Center; Frederick Loewe Award, Edward M. Kennedy Prize finalist, Audelco Awards), *Miracle Brothers, Family Portraits: Aunt Lillian* (Vineyard Theatre), *Edge of Night* (Playwrights Horizons Soundstage podcast series). Other: Dramatists Guild Council member, professor at NYU Tisch School of the Arts Graduate Musical Theatre Writing Program.

#### HEATHER HOGAN

(Assistant Stage Manager) Broadway: *In the Heights, On Your Feet! The Story of Emilio & Gloria Estefan, Hamilton, The Ferryman*. Regional: *Carmen, After the Quake* (La Jolla Playhouse), bilingual *Fame* (GALA Hispanic Theatre). International: *Candela* (Pura Vibra), *India* (Dragone), *Oedipus Rex* (SCOT, Japan). Other: stage director and line producer for events and concerts, working with Diana Ross, Lauryn Hill, Daddy Yankee, J Balvin, others.

#### AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *The Gardens of Anuncia, Life After, Dr. Seuss's How the Grinch Stole Christmas!, The Blameless, American Mariachi, The Heart of Rock & Roll, October Sky, Rain, The Metromaniacs, The White Snake, Inherit the Wind, Somewhere, Lost in Yonkers, As You Like It, Romeo and Juliet*. Regional: *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner, See How They Run, The Rivalry* (Lamb's Players Theatre), *The Gondoliers, The Pirates of Penzance, Candide, Trial by Jury* (Lyric Opera San Diego). Education: UC San Diego.



#### BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale, Othello, The Twenty-seventh Man*, the world premiere of *Rain, Picasso at the Lapin Agile, Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The 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. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017);

Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

#### CASTING

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

#### TAKING PHOTOS IN THE THEATRE

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

Robert Brill (Scenic Design)  
robertbrilldesign.com

Reid Bartelme and Harriet Jung  
(Costume Design)  
@reidandharriet, @missharriets, @reidbartelme

David Grill (Lighting Design)

Peter Hylenski (Sound Design)

Finn Ross (Video Design)  
@fray\_studio

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

#### COVER ARTWORK

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



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.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.



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

#### Additional Scenery and Automation:

Showmotion Inc.

#### Additional Costumes:

Arel Studio Theatrical Costume

Daddy Dalrymple Inc.

Eric Gorsuch

High Society Bespoke

Jill Courtemanche Millinery

LaDuca Productions

Esther Skandunas

Teri Tavares

Worldtone Dance

#### Additional Properties: BrenBri Props

#### Additional Lighting: PRG

#### Additional Sound and Video: Sound Associates

#### Additional Drums and Percussion:

Pearl Musical Instrument Company

Music Clearances: Linda Osher

Video Clearances: Lisa Savage

Merchandise: Creative Goods

#### SPECIAL THANKS

Kyle Bonder

Marina Hyson

Larry Morley & Katherine Dumais

Hummingbird Humanity

SpotCo

O&M

Sandahl Bergman

Ken Bloom

Spence Ford

Zelda Pulliam

# MAKING THEATRE MATTER

## TO MORE PEOPLE:

*Binational Edition*

BY LAURA ZEE

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

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

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



significant in our mission to make theatre matter to more people.

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

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

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

Photo by Beto Soto.

## SUMMER AT THE GLOBE

### THE TAMING OF THE SHREW

By William Shakespeare  
Directed by Shana Cooper

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

June 5 – July 10

### FREESTYLE LOVE SUPREME

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

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

June 21 – July 10

### ON BECKETT

Conceived and performed by Bill Irwin

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

July 14–17

### DIAL M FOR MURDER

By Frederick Knott  
Adapted by Jeffrey Hatcher  
Directed by Stafford Arima

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

July 21 – August 21

### A MIDSUMMER NIGHT'S DREAM

By William Shakespeare  
Directed by Patricia McGregor

Filled with magic, humor, music, and spectacle, Shakespeare's most joyful and popular comedy unfolds in an enchanted forest where anything can, and does, happen!

July 31 – September 4

Learn more at [www.TheOldGlobe.org](http://www.TheOldGlobe.org)!

Join The Old Globe's Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit [www.TheOldGlobe.org/Arts-Engagement](http://www.TheOldGlobe.org/Arts-Engagement) to learn more.

#### MAY

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

A series of professional development opportunities for youth to advance their creative and professional careers.

**May 28: Word Up!**

A free, fun, and festive Mad Libs-inspired collaboration between audience and artist.

#### JUNE

**June 4: Globe Learning: Clowning in the Classroom with Skyler Sullivan**

Professional development opportunities for local theatre makers and educators.

**June 18: AXIS/coLAB: Juneteenth Celebration**

Sixth annual celebration, in collaboration with the George L. Stevens Senior Center, showcasing performance pieces inspired by the holiday.

#### JULY

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



Happy Birthday, Mr. Shakespeare! AXIS event, 2018. Photo by Rich Soublett II.

Dates and details subject to change.

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REMEMBERING

CAROLYN YORSTON-WELLCOME

1922-2021



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

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

—*Romeo and Juliet*

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

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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](mailto:lcrain@TheOldGlobe.org).

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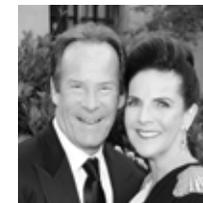
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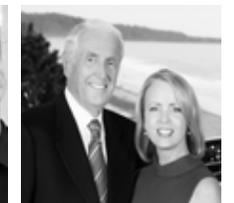
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Photo for Diane and John Berol: Robert Sean Leonard, *King Richard II*, 2017. Photo by Jim Cox.

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\*In memoriam

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This list is current as of March 1, 2022. We regret any omissions or errors.

Please contact Janet Myott at [jmyott@TheOldGlobe.org](mailto:jmyott@TheOldGlobe.org) to make a correction to this list.

HAPPY BIRTHDAY

ROBERTA “RANDY” TIDMORE

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



“My dancing soul doth celebrate.” —Richard II



PATRON INFORMATION

**TICKET SERVICES HOURS**

Monday: Closed  
 Tuesday – Sunday: 12:00 noon – last curtain  
 PHONE (619) 23-GLOBE (234-5623)  
 FAX (619) 231-6752  
 EMAIL [Tickets@TheOldGlobe.org](mailto:Tickets@TheOldGlobe.org) or [Info@TheOldGlobe.org](mailto:Info@TheOldGlobe.org)  
 WEBSITE [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

**ADMINISTRATION HOURS**

Monday – Friday: 9:00 a.m. – 5:00 p.m.  
 PHONE (619) 231-1941

**RESTROOMS**

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

**ASSISTED LISTENING SYSTEM**

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

**SEATING OF LATECOMERS**

Although we understand parking is often at a premium, latecomers may be given alternative seating and will be seated at an appropriate interval.

**YOUNG CHILDREN**

Children under five years of age will not be admitted to performances. (Children age three and up are admitted to *Dr. Seuss’s How the Grinch Stole Christmas!*)

**LOST AND FOUND**

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or our Public Safety team as soon as possible. If we are unable to locate your item, we will happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

**LET’S ALL DO OUR PART!**

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment. As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

## Barry Edelstein

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**Freedome Bradley-Ballentine** ·

Associate Artistic Director

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**Jason Chohan** · Charge Carpenter, White

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**Erin Cass** · Draper

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