

# performances

MAGAZINE

THE  LD GLOBE

MAY 2024





CLAIRE MULLOCH

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

## OUR MISSION

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

## OUR VALUES

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

**The values that shape this commitment are:**

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

## LAND ACKNOWLEDGMENT

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

## SOCIAL JUSTICE ROADMAP

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

## THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at [www.TheOldGlobe.org/Beyond](http://www.TheOldGlobe.org/Beyond).

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Silvija Devine	Sandra Redman			
Barry Edelstein	Sue Sanderson <sup>†</sup>			

<sup>†</sup>Executive Committee member

<sup>†\*</sup>Past Chair

\*In memoriam

RESIDENT ARTISTS

David Israel Reynoso

Delicia Turner Sonnenberg

James Vásquez

COMMISSIONED ARTISTS

Chad Beckim	José Cruz Gonzáles	Laura Marks	Tori Sampson
Shelley Butler	Keiko Green	Jonathon Mello	Delicia Turner Sonnenberg
Inda Craig-Galvan	Jessica Hilt	Tony Meneses	Miki Vale
Thelma Virata de Castro	Dea Hurston	Liza Jessie Peterson	James Vásquez
Justin Emeka	Justin Levine	Erika Phillips	Daniel J. Watts
Nathan Englander	Melinda Lopez and Joel Perez	Heather Raffo	Whitney White
Fiasco Theatre	Donja R. Love	Steve Rosen and	Craig Wright
Keelay Gipson	Mona Mansour	Gordon Greenberg	Karen Zacarias

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
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
Wayland Capwell*	Mark Harelik	Ellis Rabb*	Conrad Susa*
Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta*	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

\*In memoriam

FROM BARRY

This season at the Globe showcases extraordinary writing for the stage. Two Pulitzer Prize winners opened our year (*English*, and the novel behind our adaptation of *The Age of Innocence*), and a third (*Fat Ham*) is in production on our big stage next door. On top of these, we're proud to boast a range of great material by contemporary American playwrights, and of course there's also our friend and standard bearer for playwrights everywhere, Mr. Shakespeare. Tonight's production, the world premiere of *Stir*, is yet another exemplar of how talented writers bring audiences new and beautiful and emotional experiences. The play is a Globe commission developed in our Powers New Voices Festival (it was entitled *The Black Beans Project* then), which makes it yet one more example of wonderful new work that originates here, delights San Diego audiences, and then—we hope and expect—goes on to vibrant life around the American theatre.

The audiences who heard an earlier version of this play were charmed by it, and the Globe's artistic staff and I found it hugely worthwhile. Its co-authors, Melinda Lopez and Joel Perez, who also—thrillingly and unusually—are starring in this first production, do a series of brave and exciting things in their play. They explore rich themes of family and heritage, focusing on the way a cherished recipe can become a kind of talisman of familial bonds. They look at this through the lens of two siblings, still a relationship less frequently explored onstage than other human ties. And they root this sister and brother and these themes deep in their own shared cultural heritage, bringing profound personal lived experiences to their artistic inquiry.

But to me, one of the most powerful features of *Stir*, and one of its bravest, is that it is set during the COVID-19 pandemic. I honestly don't know other plays that have ventured into this period, still not entirely behind us, that was full of churn and anxiety. To be sure, Lopez and Perez don't get into virology nor vaccine controversy nor the politics of our

government's response to the crisis. Their interest is in the way the pandemic isolated us, separated us from the people we love, and robbed from us important family moments that, in the before times, would have drawn us close together.

They also take a deep and searching look at the single thing that is to me the most profound legacy of the COVID period: Zoom. Setting their play during a Zoom call, Lopez and Perez turn the now-overly-familiar features of that software—its ding-dong sounds and its flattening rectangles and its infuriating glitches—into the strange and dislocating things they truly are. And they find, to my surprise, that Zoom is inherently theatrical. The playwrights transform Zoom into a metaphor that expresses a series of binaries: distance and closeness, loss and restoration. They show us two people sorely in need of love and warmth who reach into the cold digital void and somehow make contact. Miraculously, they set a laptop computer next to a slow-cooking pot of beans, and they dramatize the ways in which these two things are actually not all that different. It's delightful to see that happen. Great theatre works magic like that.

I'm grateful to Melinda and Joel for entrusting their play to the Globe, and for the generosity of spirit that has characterized their interactions with our company at every step in this process. I'm also delighted to welcome Marcela Lorca to our theatre for the first time. Artistic Director of the great Ten Thousand Things theatre company in Minneapolis, whose practices are central to our annual Globe for All Shakespeare tour, Marcela brings a sophisticated and exacting talent to her art and a great joy to every room she's in. I'm honored to welcome all three artists to our family.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

Any feedback on tonight's show or any of the Globe's work?

Email Barry at [HiBarry@TheOldGlobe.org](mailto: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

# STIR

BY

MELINDA LOPEZ AND JOEL PEREZ

Diggle  
SCENIC DESIGN

Christopher Vergara  
COSTUME DESIGN

Cha See  
LIGHTING DESIGN

Fabian Obispo  
ORIGINAL MUSIC AND  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Chandra R.M.  
Anthenill  
PRODUCTION STAGE  
MANAGER

DIRECTED BY

MARCELA LORCA

*Stir* was commissioned by The Old Globe.

*Stir* was developed from *The Black Beans Project*, originally commissioned and produced by Huntington Theatre Company as a digital production in 2021.

May 4 – May 26, 2024

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

CAST  
(in alphabetical order)

MARIANA .....Melinda Lopez\*  
HENRY .....Joel Perez\*  
PAPI .....Al Rodrigo\*

UNDERSTUDIES .....for Henry, Papi – Javier Guerrero; for Mariana – Sandra Ruiz

Production Stage Manager .....Chandra R.M. Anthenill\*

SETTING

April 2021.

Orlando, Florida. Ithaca, New York. Zoom.

*This production contains one act with no intermission.*

PRODUCTION STAFF

Assistant Scenic Design.....Audrey Casteris  
Assistant Costume Design.....Katie Knox  
Production Assistant.....Karla Garcia  
Script Assistant.....Jamie Boyd  
Script Assistant.....Andrea Fernández  
Stage Management Swing (April 11 – May 5).....Kendra Stockton\*  
Stage Management Swing (May 6–26).....Anjee Nero\*

\*Member 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.

# FROM A PLACE OF JOY

Playwrights and stars of *Stir* Melinda Lopez and Joel Perez chat about being siblings in another life, bonding over family camping trips, and creating art during the pandemic.



PHOTO BY RITA CORONA

**Melinda Lopez:** We're doing a show!

**Joel Perez:** Yeah we are!

**ML:** I think it's great. I wanted to say for clarity, we are not siblings. Or were we in a past life?

**JP:** You think in a past life? Oh, I don't know.

**ML:** We just fell into that sibling thing pretty easily. Do you have a sister?

**JP:** I don't. I have brothers. This is very much an acting exercise.

**ML:** And I do not have a brother. I have a sister. So we are transposing some lived experiences into some imaginary spaces.

**JP:** Which is how this collaboration started to begin with. It was just us brainstorming ideas during the pandemic, and then this came out of it.

**ML:** Yes. What would not be sad? What would not be boring? Even though there are some sad things in the play we kept coming at it from—

**JP:** From a place of joy.

**ML:** Yes. A desperate joy. A desperate need to feel joy.

**JP:** I love that.

**ML:** And then we found all of these things that we had in common, which I thought was really weird.

**JP:** Growing up as a Latino in Massachusetts was really interesting, and that's definitely a shared experience that we were able to draw on for our characters and for the given circumstances of the play. Which was kind of surprising. Even that our families used to go camping in New Hampshire.

**ML:** I know! Isn't that weird? I think we're—what is it? "Brother from another mother?"

**JP:** Sister from another mister.

**ML:** Sister from another mister!

**JP:** I think we were also both trying to, as an experiment, write something that was very close to who we are as people rather than trying to access the writing from an intellectual research place. It was kind of fun to write from a place that feels very close to who we are.

**ML:** I think Henry is very close to who you are, and Mariana is all my worst qualities.

**JP:** If we were less put together, this is who these characters are.

**ML:** We would devolve into these characters. Without all the therapy we've had. This is who we'd be.

**JP:** Where did the food element come from?

**ML:** We were talking about doing a talk show during the pandemic. We would meet and talk and maybe cook something.

**JP:** Maybe invite people on and share a family recipe.

**ML:** But then that turned into wanting it to be more of a play.

**JP:** For me, the cooking came from my experience during the lockdown of missing food from home and not being able to get it. I think we were all feeling very nostalgic during the lockdown.

**ML:** Oh my God, that's so true.

**JP:** I was watching old videos and movies and craving food from childhood, which led me to call my mom and be like, "Can you talk me through this recipe?" Now I had time on my hands that I didn't have before.

**ML:** Right. And the last thing you wanted to do was go back online and look something up. Craving that connection, that person you can talk to old-school. I think we talked early on about Cuban black beans.

**JP:** That sort of came from my husband, who is Cuban, so I have a closeness to Cuban culture. I'm Puerto Rican, but Cuban and Puerto Rican food have very subtle differences. Also, when we were writing this the first go around, I was in Miami. My husband and I went down to Miami in 2021 to escape New York City and spend time with his family. And you're Cuban, so that seemed like a cool way to explore our shared cultures. But also we talked about a lot of recipes that we could make, and black beans was something that could realistically be made within the time frame of a play.

**ML:** "Realistically."

**JP:** From beginning to end, there can be edible food that the audience can experience in real time.

**ML:** I want to eat some now.

**JP:** We're going to get so sick of them! What do you want audiences to take away from seeing *Stir*?

**ML:** I hope they came with a sibling or loved one or they call them when they leave. I hope they remember that underneath all the bickering that family is family. I think that's what I'd like. Also, they have a good recipe for black beans. How about you?

**JP:** I hope it makes people curious to deepen their family connections and encourages people to share a meal with a loved one. I think that's such a big part of the show. Sitting around a table with people you love.

**ML:** Sharing a meal is such an intimate, ancestral, and profoundly human experience. I love that. ■

# CLASSIC CUBAN BLACK BEANS

By Melinda Lopez

Black beans are so good for you! They are delicious, create a healthy gut biome, serve as an amazing source of protein, and give instant good karma because they are vegan! Your friends and family will admire and love you for feeding them this wonderful meal.

Traditional Cuban food is not spicy—but feel free to add whatever hotness you like. This recipe will be mild, creamy, and delicious.

## WHAT YOU NEED TO START

- 1 pound dried black beans, black turtle beans, frijoles negros
- A yellow ceramic bowl (any other color or material is also acceptable)
- A good and loving heart (your own)
- 2 onions, divided
- Olive oil
- 6–8 cloves of garlic (or even more)
- Green pepper
- Salt
- Pepper
- Cumin
- Oregano
- 1–2 bay leaves
- Parsley
- Hot white rice (sorry, classic Cuban black beans *must* be eaten with white rice—but if you are partial to brown rice, I won't tell)
- Red wine vinegar

## TONIGHT

Get your black beans from your favorite grocer or bodega. Pour the beans onto a table. Enjoy the musical *clink clink clink*. With your yellow ceramic bowl in your lap, carefully check each bean before dropping it into the bowl (*clink clink clink*). Take out any small stones or weird little-shaped beans, and set them outside for animals to enjoy.

Rinse the beans. Cover the beans with cold water (about an inch over the top) and let them sit overnight.

## IN THE MORNING

Do you drain the bean water? There is no right answer, and lots of debate! Some people say, “Yes! The water is full of bean gas, and draining it will make your beans less gassy.” Other people say, “No! The water is full of nutrients! And makes the beans taste better. Don't drain. You are a crazy malcriao!”

Put the beans and water in a nice-size pot on the stove at medium-high. Add one big slice of onion. Bring to a boil and then simmer, covered, on low for an hour.

## MAKE THE SOFRITO

In another pot or frying pan, drizzle the olive oil in a pleasing rhythm, circling the bottom of the pot, one, two, three swirls (or 3 tablespoons). Set on medium heat.

Chop the rest of the first onion and all of the second onion. Chop it fine.

Chop the garlic. You can never have too much garlic. Chop it fine.

Chop the green pepper (wash that pepper and remove the stem and seeds). Chop it fine.

When the olive oil is shimmering, add the onion. Cook until the onion softens, about 3 minutes. Add the green pepper. Cook until the pepper softens, another 3 minutes. Add the garlic. Cook another 3–4 minutes, stirring.

Wachalé! If it cooks too fast or sticks, turn the burner down or add more oil. Don't let it burn! Don't walk away! Don't look at your phone! Burnt sofrito can't be saved!

When the sofrito looks nice and caramelized, and smells divine, you can turn the burner off.

## MASH THE BEANS

Check the black beans. Are they tender? If not, keep cooking. If they are tender (not mushy), take a healthy-sized ladle full of black beans—maybe 1 cup—and add it to another bowl. Take about half the sofrito and add it to the bowl. Mash them up. You can use a wooden spoon or a potato masher or a food processor or a blender or any other mechanical marvel. Smash everything together to make a soft mashy pasty blend. Add it back to the black bean pot, along with the rest of the sofrito.

Add two healthy pinches of salt, one pinch pepper, some shakes of cumin and oregano, and two bay leaves. Simmer on low heat, uncovered. If the beans are too thick, add more water. They should always be very saucy, never clumpy. Stir them occasionally.

They should smell and taste delicious in about 30 minutes. If they don't, add more salt and cumin.

## EAT

When your beans are beautiful and cooked and magical, chop some parsley (chop it fine) and add it to the pot.

In Cuba there is a saying about someone who is very busy and prosperous: “Es como el perejil. Esta en todo.” (“They are like parsley. They're in everything.”)

Get a lovely bowl or dish and a nice cloth napkin. Maybe a flower in a vase. Set yourself a beautiful table. Turn off your phone.

Add a scoop of white rice (or your preference) to your bowl. Ladle glorious, fulgent, and flavorful black beans all over your rice. Add one capful of red wine vinegar over your beans (this brings out the flavors!). You can also add a swirl of nice olive oil if you like.

Sit at your table with a loved one, or your favorite book of Neruda love poems (or a suitable alternative), and enjoy!

## VARIATIONS

You can do so many things with black beans!

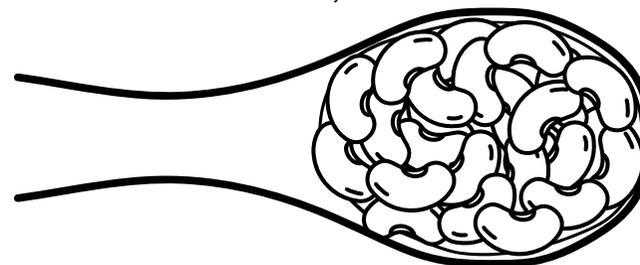
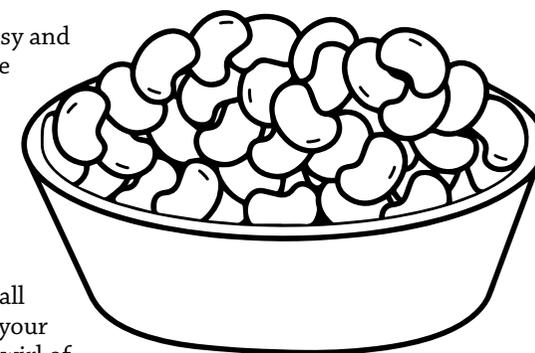
Mexican-ish: add frozen corn when you add the spices. Garnish with cilantro and lime juice instead of parsley and vinegar. You can also add shredded cheese.

Soup: run everything through a food processor. Serve with sour cream or yogurt and some roasted pepitas. You can add leftover chicken for extra super-power.

Black bean bowl: brown rice, black beans, sliced avocado, cherry tomatoes, walnuts, arugula or other greens, and any leftover anything else. Drizzle with oil and vinegar.

## GIVE THANKS

I hope you enjoyed my favorite frijoles recipes. Stay healthy! Have a beautiful summer! Be kind to animals! And I'll see you at the theatre!



xoxo,  
**Melinda**

**MELINDA LOPEZ**

(Mariana, Co-Playwright)

As performer: *Mala* (The Old Globe, ArtsEmerson, Guthrie, Huntington Theatre Company, Audible, PBS), *Rosencrantz and Guildenstern Are Dead*, *Our Town*, *Persephone*, *Rose Tattoo*, *A Month in the Country* (Huntington Theatre Company), *Grand Concourse*, *Appropriate*, *The Motherf\*\*ker with the Hat*, *Theatre District*, *Anna in the Tropics* (SpeakEasy), *Many Colors Make the Thunder King* (Guthrie), *Romeo and Juliet* (Portland Stage), *Taming of the Shrew*, *Twelfth Night* (Shakespeare & Co.). As playwright: *Mala*, *Mr. Parent*, adaptation of *Yerma*, *Back the Night*, *Becoming Cuba*, *Orchids to Octopi*, *Sonia Flew*, audio series *Dream Boston*. Residencies: Sundance Institute, Lark Play Development Center, New York Theatre Workshop. Awards: IRNE Award, Elliot Norton Award for Sustained Excellence, October 29, 2016 declared Melinda Lopez Day in Boston. Other: Mellon Foundation National Playwrights Residency Program, professor at Northeastern University.

**JOEL PEREZ**

(Henry, Co-Playwright) Writing credits: *Beautiful, FL* (Disney+), *Lost City Radio* (NYSAF, The Ground Floor at Berkeley Rep). Acting credits: Broadway: *Fun Home*. Off Broadway: *Sweet Charity*, *Bob & Carol & Ted & Alice* (The New Group), *The Tempest*, *Wild Goose Dreams*, *Oedipus El Rey*, *As You Like It* (The Public). Regional: *Kiss My Aztec!* (La Jolla Playhouse, Berkeley Rep, Hartford Stage). Film/television: *tick, tick... BOOM!* (Netflix), "The Big C," "Odd Mom Out," "Person of Interest." Honors: Lortel Award for Outstanding Supporting Actor in a Musical, Miranda Family 2021 Voces Latinx National Playwriting Award, 2019 NYSCA/NYFA Artist Fellow in Playwriting. misterjoelperez.com, @misterjoelperez.

**AL RODRIGO**

(Papi) The Old Globe: *Destiny of Desire*. Broadway: *Open Admissions*. Off Broadway: *Blood Wedding*, *Death of Garcia Lorca*, *Bang Bang Blues* (Public Theater), *Don Juan of Seville* (CSC), *Señorita from Tacna* (INTAR), *New York 1937* (Jewish Rep). Regional: *Simona's Search*, *Pericles* (Hartford), *Kiss My Aztec!* (La Jolla, Berkeley Rep), *Happiest Song Plays Last* (LATC), *One Crazy Day* (ATC), *Bandido!* (Taper), *La Posada Magica* (SCR), *Romeo and Juliet*,

*Comedy of Errors* (Syracuse Stage), *The Play You Want* (Road Theatre), more. Film/television: *Last Rites*, *House of Sand and Fog*, *Brown's Requiem*, *The Birdcage*, "Blacklist," "NCIS," "Swagger," "Fatal Attraction," "Jane," "Truth Be Told," "All the Queen's Men," more. Other: voiceovers for many theatrical, animated, and video game projects. alrodrigo.com, @alrodrigoactor.

**MARCELA LORCA**

(Director) Artistic Director of Ten Thousand Things. Regional: *Stones in His Pockets* (Latté Da), *Twelfth Night*, *Emilia*, *Iphigenia at Aulis*, *Comedy of Errors*, *Thunder Knocking on the Door*, *Sins of Sor Juana*, *Winter's Tale*, *Into the Woods* (Ten Thousand Things), *Count of Monte Cristo* (OSF), *Vanya and Sonia and Masha and Spike*, *Scorched* (Syracuse Stage), *Crimes of the Heart*, *The Burial at Thebes*, *The Secret Fall of Constance Wilde*, *Disgraced* (Guthrie Theater), *House of the Spirits* (Mixed Blood), *Caroline, or Change* (Guthrie, Syracuse Stage), *The Clean House* (Juilliard), *Blood Wedding* (Guthrie, Missouri Rep), numerous original plays. Other: movement/choreography for over 150 plays, co-founder of two actor training programs (Guthrie). Honors: 2019 Zelda Fichandler Award.

**DIGGLE**

(Scenic Design) (he/him/his) Proud Gay Mexican designer with Indigenous Mexica (Aztec) roots. The Old Globe: *The Merry Wives of Windsor* (Craig Noel Award). Selected credits: *Travels* (Ars Nova), *The Harder They Come* (Public Theater), *In the Heights* (Cleveland Play House), *Cowboy Bob* (Alley Theatre), *Hair*, *Dracula: A Feminist Revenge Fantasy*, *Really* (Portland Center Stage), *Gruesome Playground Injuries* (St. Louis Rep), *Fires in the Mirror* (Baltimore Center Stage, Long Wharf Theatre), *Shakespeare: Call and Response* (Public's Mobile Unit), *The Conversationalists* (Bushwick Starr), *Decky Does a Bronco* (Royal Family Productions), *Red Emma and the Mad Monk* (Tank, ANT Fest), *Electra*, *Fade* (DTC). Other awards: Princess Grace Honoraria. Other: scenic design professor for SMU's graduate design program. diggledesigns.com, @digggle\_deisgns on Instagram.

**CHRISTOPHER VERGARA**

(Costume Design) The Old Globe: debut. Recent: *Fabulation* (Billie Holiday Theatre), *you don't have to do anything* (HERE Arts), *American Mariachi* (Alley), *Espejos: Clean* (Studio), *Living & Breathing* (Two River), *How to Melt ICE* (Boundless), *Anna in the Tropics*, *Elián* (Miami New Drama), *Detroit '67*, *Eight Nights* (Detroit Public), *Party People*

(Actors Theatre), *Anna in the Tropics* (Barrington), *Survivor's Odyssey*, a virtual live opera (White Snake), *Windfall* (Bay Street), *Once* (VinWonders), *Macbeth* (Lewis Center), *In the Heights* (Orlando Shakes), *Golem of Havana*, *Kidnap Road* (La MaMa), *La Traviata* (Brevard), *Harlequinade*, *Majisimas* (Les Ballets Trockadero). Member: IATSE USA 829, Design Action, Wingspace, La Gente: Latinx Theatre Network. christophervergara.com, @cavergaradesign.

**CHA SEE**

(Lighting Design) The Old Globe: *The Exotic Deadly: Or the MSG Play*. Off Broadway: *Oh Mary* (Lucille Lortel Theatre), *You Will Get Sick* (Roundabout Theatre Company), *The Seagull/Woodstock, NY, one in two* (The New Group), *Wet Brain* (Playwrights Horizons), *The Fever*, *Lucy* (Audible Theater), *Exception to the Rule* (Roundabout Underground), *What to Send Up When It Goes Down* (Playwrights Horizons/Brooklyn Academy of Music), *soft* (MCC), *As You Like It*, *Babbitt* (La Jolla Playhouse). Education: M.F.A. from NYU Tisch. Awards: Drama Desk Award nominee, Lucille Lortel Award nominee, Obie Award winner. seelightingdesign.com.

**FABIAN OBISPO**

(Original Music and Sound Design) Off Broadway: *The Chinese Lady* (Lortel Award nomination), *Sea Wall/A Life*, *Oedipus El Rey* (Hewes Award nomination), *Out of Time* (Public Theater), *Once Upon a Korean Time* (Ma-Yi Theater), among others. Recent regional credits: *Angels in America* (Arena Stage; Helen Hayes Award nomination), *Bina's Six Apples* (Alliance Theatre; Suzi Bass Award nomination), *Imaginary Invalid* (American Conservatory Theater; Bay Area Theatre Critics Circle nomination), *Sumo* (La Jolla Playhouse), *Tiger Style!* (South Coast Repertory), *The Heart Sellers* (Huntington Theatre), *Faith Healer* (Barrington Stage). Film: original scores for *Vancouver* (LA Indie Short Film Fest Award for Best Original Score), *20 Years of Asian American Playwriting* (PBS). Other awards: Berkshire Theatre Critics Award, Barrymore Award.

**CAPARELLIOTIS CASTING**

(Casting) The Old Globe: *King James*, *English*, *The Age of Innocence*, *Exotic Deadly*, *Under a Baseball Sky*, *What We Talk About...*, *Dial M for Murder*, *Mala*, *Shutter Sisters*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Select Broadway: *Jaja's African Hair Braiding*, *Grey House*, *Ohio State Murders*, *Macbeth*,

*The Minutes*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *Meteor Shower*, *A Doll's House, Part 2*, *Jitney*, *Blackbird*, *Disgraced*. Additional theatre: MTC, Signature, Atlantic. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

**CHANDRA R.M. ANTHENILL**

(Production Stage Manager) (she/her/hers) The Old Globe: *English*, *The Merry Wives of Windsor*, *Exotic Deadly*, *A Midsummer Night's Dream*, *Trouble in Mind*, *Krapp's Last Tape*, *What You Are*, *Tiny Beautiful Things*, *Globe for All* (2017–2023), *The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, *The Comedy of Errors*. Regional: *The Garden*, 2020 POP Tour, *Junk* (La Jolla Playhouse), *Fun Home*, *Beachtown*, *Roz and Ray*, *Into the Beautiful North*, *Outside Mullingar*, *The Oldest Boy*, *Oedipus El Rey*, *Honky* (San Diego Rep), *El Huracán*, *Mud Row*, *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cygnet), *Pippin* (Diversionary).

**ANJEE NERO**

(Stage Management Swing) The Old Globe: *Ride*, *Cabaret*, *Destiny of Desire*, *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Centre), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre, Berkeley Repertory Theatre), *Kiss Me*, *Kate* (Hartford Stage), *Venice* (Center Theatre Group), *Antigone* (SITI Company).

**KENDRA STOCKTON**

(Stage Management Swing) The Old Globe: *The Age of Innocence*, *The XIXth*, *Come Fall in Love*, *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, *The Gods of Comedy*, *Familiar*, *Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players), *White Christmas* (San Diego Musical Theatre).

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearian productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearian 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.



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.

**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.

Diggle, Scenic Design  
www.diggledesigns.com

Christopher Vergara, Costume Design  
www.christophervergara.com, @cavergaradesign

Cha See, Lighting Design  
www.seelightingdesign.com

Fabian Obispo, Sound Design

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.

**CASTING**

CAPARELLIOTIS CASTING  
David Caparelliottis, CSA  
Joseph Gery  
Elena Sgouros

# CONNECTION AND COMMUNITY

*with Breaking Bread*



**A NOTE FROM DIRECTOR OF ARTS ENGAGEMENT ADENA VARNER**

Breaking Bread: Youth Town Hall, 2023. Photo by Rita Corona.

Did you know that our bodies “remember” foods? It's a fact! It has been proven that we have emotional responses to food and our bodies remember them molecularly. Scientifically we already know that healthy food nourishes and energizes us. It allows our minds and bodies to stay active and engaged. However, the benefits of a good meal surpass anything physical. Food can reconnect us to memories, loved ones, celebrations, heritage, and ancestry.

The food and recipes represented in our show today are deeply woven into the culture of the family being portrayed. It's not just a meal they share—they share time, energy, stories, triumphs, failures, curiosities, anger, sorrow, and joy. Food is at the center of their lives, and it's central to ours. Some would argue it is the *most* essential element of daily living. So then, what else should a proper Arts Engagement Department team always prioritize when we are working with community partners: some good food!

We believe our programs feed people—yes physically, but more than that. If the food sustains the body, the art and the discourse sustain the mind and the soul. From a few snacks to full buffets, all our programs believe in the power of sitting down and breaking bread together. The best conversations of a household often happen where the meals are prepared, and that's why we have named our conversation series *Breaking Bread*. As we reimagine this program, we have successfully completed one with college-aged students. We invited young artists from local universities to get to know each other and to get to know us. They left feeling more connected to the theatre community and feeling like they had a true resource in The Old Globe. This program will continue to invite specific groups of community members to our space, or they will invite us to theirs, and we will talk about the state of the arts in our communities, provide and share useful creative resources, and encourage new participants to engage with theatre, all over a community meal. This type of communal conversation and nourishment gives us a way to learn from different groups of people about what matters to them, while meeting a physical need that beautifully opens the heart.

So, check out our Arts Engagement webpage for the next opportunity to break bread with us in a community space near you. We look forward to seeing you there!

Much love,  
**Adena Varner**



Mattie Love, Karli Dinardo, and  
Ioana Alfonso in *Bob Fosse's Dancin'*.  
Photo by Julieta Cervantes.

# See how our work ——— lives beyond the stage.



Gill Sotu at *Juneteenth Celebration* AXIS event.  
Photo by Beto Soto.

## *Beyond the stage is where our work begins.*

When a fire burned The Old Globe to the ground in 1978, it sparked something else: a passion in our city. Children donated money from their paper routes. Strangers held fundraisers. And together, we rebuilt.

That spark still lights our way today. It drives us to do more than put on shows. It inspires us to enrich our community beyond our four walls.

One world-class production at a time, we entertain San Diegans and fuel the local economy. We tell stories that spark new perspectives, and we train the artists who will stage them. We represent cultures and listen to voices that reflect our vibrant and diverse city.

And we don't just act. We interact. We create theatre in places where it's seldom seen: community centers, shelters, correctional facilities, and beyond, making theatre accessible to all. We serve the public through theatre.

Our programming touches lives and lifts spirits—so that we might all find joy, beauty, and vulnerability within ourselves, each other, and the world around us.

We make theatre matter, to more people and in more places.

Join us in *theatre that lives beyond the stage.*



[theoldglobe.org/beyond](http://theoldglobe.org/beyond)

## LEAD PRODUCTION SPONSORS



PAULA AND BRIAN POWERS

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For more information on how to get involved with the Friends of The Old Globe, contact Dillon Hoban at (619) 684-4142 or [dhoban@TheOldGlobe.org](mailto:dhoban@TheOldGlobe.org). To get involved as a Circle Patron with a gift of \$3,000 or above, contact Bridget Cantu Wear at (619) 684-4144 or [CirclePatrons@TheOldGlobe.org](mailto:CirclePatrons@TheOldGlobe.org). Make a gift at any level online at [www.TheOldGlobe.org/Donate](http://www.TheOldGlobe.org/Donate). All donors receive special benefits and behind-the-scenes experiences that bring you closer to the theatre you love.

## MEMBERS OF THE ARTS ENGAGEMENT GIVING CIRCLE

Thank you to Members of The Arts Engagement Giving Circle for ensuring the continued vibrancy and accessibility of the arts by supporting programs that engage, inspire, and make a lasting impact on youth, young adults, and families throughout San Diego and beyond.

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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 Bridget Cantu Wear at (619) 684-4144 or [bcantuwear@TheOldGlobe.org](mailto:bcantuwear@TheOldGlobe.org).

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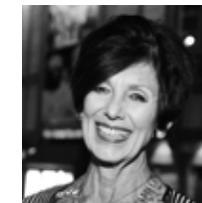
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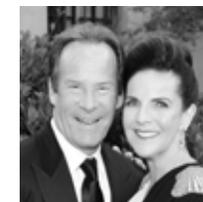
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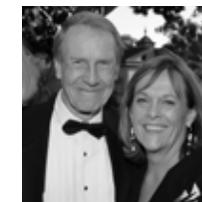
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Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise 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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\*In memoriam

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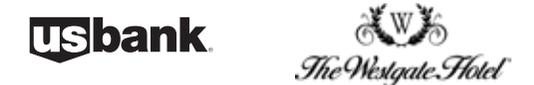
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\*In memoriam  
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Erna Finci Viterbi Artistic Director

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**Rebecca Myers** · Interim Associate Producer

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**Kevin Sakreko** · Production Office Coordinator

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**Carissa Ohm** · Assistant Wig and Makeup Supervisor  
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OGT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre;  
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