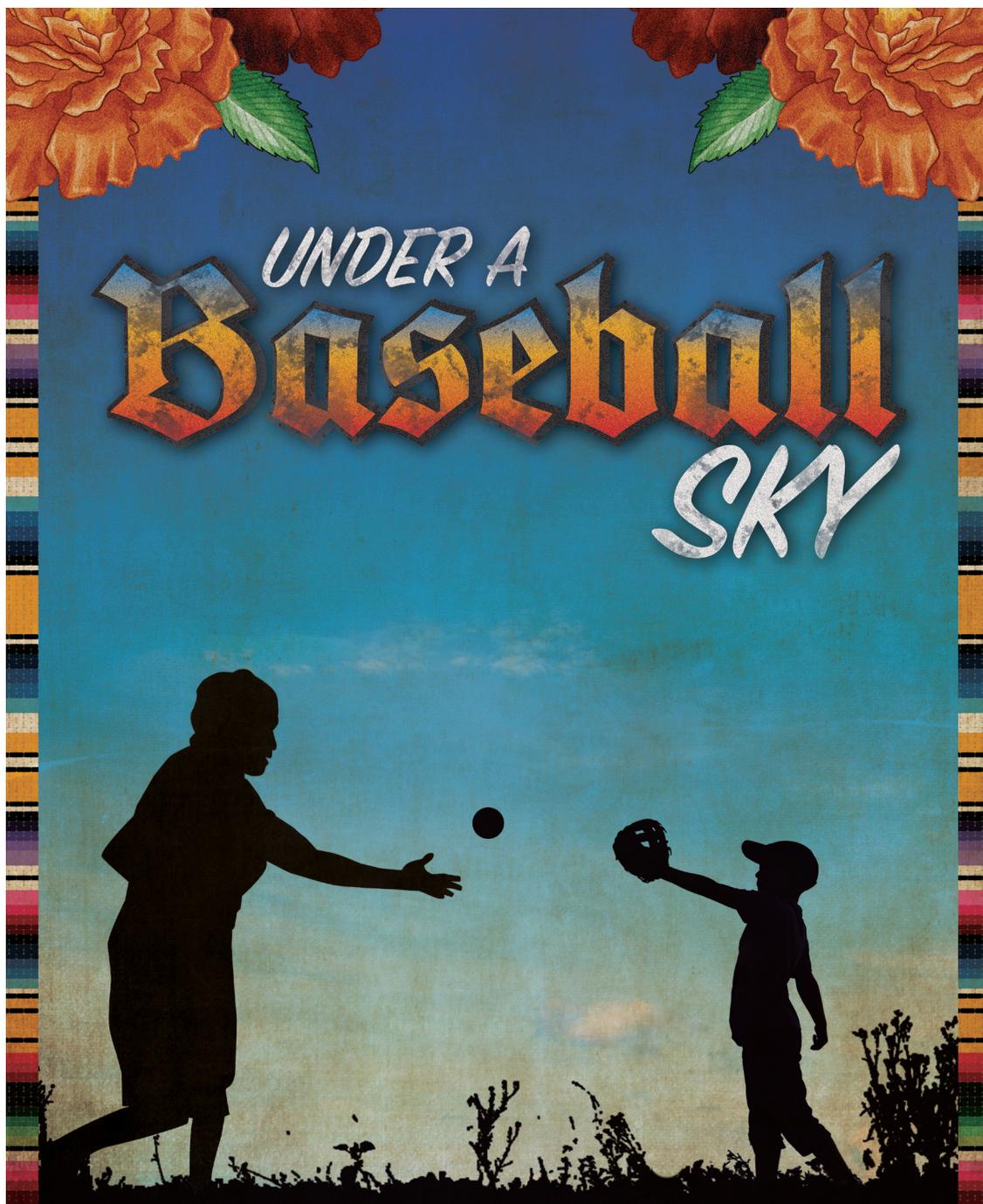


# performances

MAGAZINE

THE  LD GLOBE

FEBRUARY – MARCH 2023





CLARE MCGARRY

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

## OUR MISSION

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

## OUR VALUES

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

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

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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



## SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by scanning the QR code or at [www.TheOldGlobe.org/Roadmap](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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<sup>\*</sup>Past Chair

<sup>\*</sup>In memoriam

RESIDENT ARTISTS

Patricia McGregor	David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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COMMISSIONED ARTISTS

Chad Beckim	José Cruz Gonzáles	Laura Marks	Tori Sampson
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Nathan Englander	Melinda Lopez and Joel Perez	Heather Raffo	Whitney White
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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*
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Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

<sup>\*</sup>In memoriam

FROM BARRY

One of my favorite things about my life in the theatre is that in the course of my job I get to visit all sorts of extraordinary worlds. In the past year I've worked on plays set in contemporary India and Miami, in 1950s New York City, in the minds of the geniuses Leonardo da Vinci and Bob Fosse, in imagined universes conjured by William Shakespeare and his modern interpreters, and, of course, in the magical domain of Dr. Seuss. Every month I'm somewhere else. With each new journey, I learn things about history, identity, community, and how human beings whose experiences are different from my own move through the world. The theatre expands the horizons of my heart and mind.

Now I'm learning something about my own city. Thanks to my 10-year-old son Auggie, who's a champion third baseman and a total Padres fanatic, I'm a pretty serious baseball fan too. He and I love to spend an evening taking in a game at Petco Park. But I had no idea how present baseball was in San Diego long before Major League Baseball expanded here in 1969. Now, thanks to tonight's play, *Under a Baseball Sky*, and the thrilling artists who've brought it to life, I know about Neighborhood House in Logan Heights, also called Barrio Logan, a stone's throw from Petco. And I know that baseball thrived in San Diego's Mexican American community from the earliest decades of the 20th century. It's a fascinating history, rich with themes of family and immigration and assimilation and the forging of American identity. I'm humbled that I didn't know it, and happy that now I do.

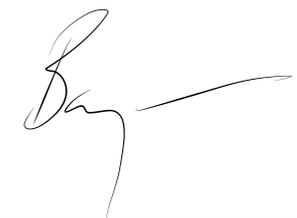
Plays about baseball have long occupied a special corner of the American theatrical repertoire, and another of the Globe's plays this season, *Dishwasher Dreams*, glances at the game too. It's no wonder: baseball is richly metaphoric. It's about sending your people into the world and striving to bring them safely home, about the thin line that separates what's fair from what's foul, and about the complicated relationship between the achievements of the individual and the good of the collective. Playwright José Cruz González, an old friend

of The Old Globe, accepted our commission and took a deep dive into those themes, exploring Barrio Logan and talking with the leading historians of the region, baseball, and the Mexican American story there. He's created a play that takes on some very big ideas with the lightest of touches, and he finds the moving and provocative ways that baseball resonates across generations, between friends, and even in how we make families. It's a beautiful and wise piece of work.

José teams up again with the Globe's own James Vásquez, who continues to demonstrate all the ways in which he's a San Diego treasure as valuable as the Padres themselves. James has put together an uncommonly strong cast and creative team to tell this touching story. And he's helped the Globe see new ways that we can connect to the Mexican American and Spanish-speaking populations of our region—an important strategic initiative for this institution in the years ahead. Indeed, following its run in Balboa Park, this production will tour to neighborhood venues around San Diego as part of our Globe for All Tour. I'm grateful to James for his leadership.

I'm grateful too for the leadership of Danielle Mag-es Amato, the Globe's Director of New Plays and Dramaturgy, who has been instrumental in the development of this play and so many others in our recent seasons. Danielle's brilliant mind and gentle soul are quickly transforming the Globe into a national powerhouse of new American writing for the stage, and I truly appreciate the spectacular work she's doing. She, José, and James have, if you'll forgive a baseball reference, hit a home run with this play!

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

# UNDER A BASEBALL SKY

BY  
JOSÉ CRUZ GONZÁLEZ

Anna Louizos  
SCENIC DESIGN

Danielle Nieves  
COSTUME DESIGN

Rui Rita  
LIGHTING DESIGN

Leon Rothenberg  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Jess Slocum  
PRODUCTION STAGE  
MANAGER

DIRECTED BY  
JAMES VÁSQUEZ

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

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

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

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

February 11 – March 12, 2023

CAST  
(in alphabetical order)

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

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

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

*This production contains one act with no intermission.*

PRODUCTION STAFF

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

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

†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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

# A COMMUNITY ON THE FIELD

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

Interview by Danielle Mages Amato

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

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

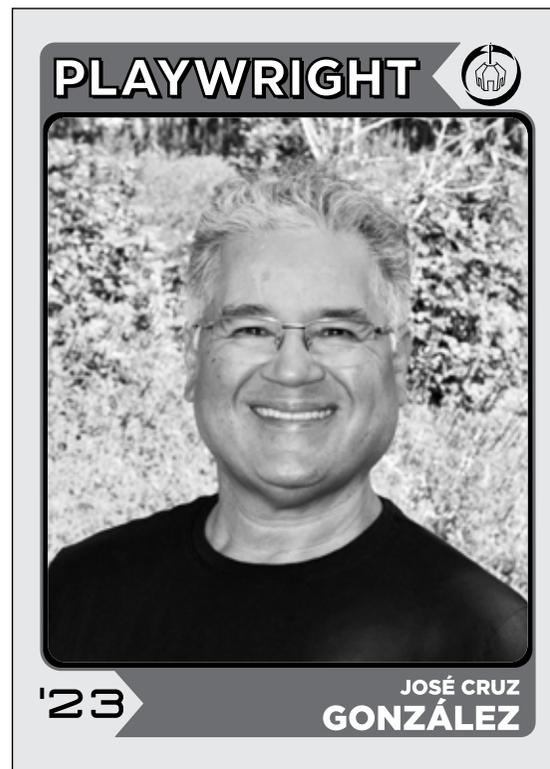
**José Cruz González:** I felt the same. We had a shorthand from the beginning. And then when we



went into rehearsals for *American Mariachi*, I realized that I just love watching him work with actors. He's so generous.

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

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



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

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

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

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

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

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

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

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

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

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

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

**So how old is Elí, really?**

**JCG:** (laughs) To me Elí has always been ageless. She's lived a really long, long time, and she does not forget. She's lived that history. It's tattooed in her heart. And I thought a lot about August Wilson's character Aunt Ester, who's like 300 years old. She's got the collective history of her community, and she has to pass it on. But with Elí and Teo, I also wanted to look at two wounded souls who need to find healing, and that healing comes through baseball, this game they love. ■

# A Brief History of Baseball IN SAN DIEGO'S LATINX COMMUNITY

BY MÀRIA E. GARCÍA



Many people are unaware that Latinos playing baseball is as American as apple pie and tacos. In fact, Latinos have played baseball or softball for many years, but because of discrimination they have not always had the opportunities to play on professional levels. The baseball diamond served as a place not only to socialize, but also to organize. Union organizing often began on a baseball field. Ideas and stories about discrimination in daily Latinx lives were shared in the dugouts.

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

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

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

Players from the House went on to San Diego High School, where they continued to play baseball on a high level. One of the stories told over and over again by the Latinx community is how Carmen Castillo, a

member of the San Diego High School team, hit a home run off a relief pitcher named Ted Williams. It is well-documented that Williams chose to attend Hoover High School rather than compete with the boys who came from Neighborhood House. Now seen as one of the greatest hitters in baseball history, he hid his Mexican American identity after being told not to acknowledge his Mexican heritage if he had any hopes of becoming a professional baseball player.

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

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

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

Today Latinx players are found on many teams, but most people do not realize that they are a part of the history of baseball. The Neighborhood House in San Diego was our field of dreams for both male and female players. ■



(left page) The Neighborhood House baseball team.  
(above) Coach Bill Breitenstein and the 1922 Neighborhood House Veterans. (right) Valentina "Tina" Hernandez featured in *The San Diego Union*; courtesy of *The San Diego Union-Tribune Archives*.





**ANA NICOLLE CHAVEZ**  
(Paloma) Actress born and raised in Tucson, Arizona. Education: 2021 B.F.A. from State University of New York, Purchase College Acting Conservatory. Television: season 3 character arc on “Truth Be Told” (Apple TV+). Film: *Forgotten Lovers*. Theatre: *Sanctuary City* (Pasadena Playhouse). @ananicollechavez on Instagram.



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



**DIEGO JOSEF**  
(Teo) Theatre: stage debut. Film: *There's Someone Inside Your House*, *Tiger Within*, *The Ballad of Lefty Brown*, *Message from the King*, *Girl Flu*, *Walking with the Enemy*, *Ugly Benny*, *Love Thy Nature*. Television: “Animal Kingdom,” “Generation,” “Breckman Rodeo,” “Goliath,” “Deadtime Stories.”



**JOSEPH MORALES**  
(Chava) Theatre: Hamilton in *Hamilton* (original Chicago company, national tour/Philip Company), *If/Then* with Idina Menzel, Usnavi in *In the Heights* (first national tour), *Bombay Dreams* (first national tour), *Rock of Ages* (original L.A. company), Henry in *Henry and Mudge* (Lucille Lortel Theatre). Select regional: Jack Scott in *High School Musical* (Paper Mill Playhouse), Usnavi in the regional premiere of *In the Heights* (Pioneer Theatre Company), Tommy in *The Who's Tommy* (East West

Players). Television: “Chicago Med,” “Colony.” @josephamorales on Instagram.



**CESAR J. ROSADO**  
(Santiago) Broadway: *Plaza Suite* directed by John Benjamin Hickey (Hudson Theatre). Off Broadway: *A Streetcar Named Desire* directed by Robert O'Hara (Williamstown Theatre Festival/Audible), *Plano* directed by Taylor Reynolds (Clubbed Thumb), David Greenspan's *The Things That Were There* directed by Lee Sunday Evans (Bushwick Starr), *Dolphins and Sharks* (LAByrnth Theater), *Seven Spots on the Sun* (Rattlestick). Film/television: “Wu-Tang: An American Saga,” “Manifest,” “Law & Order: SVU.”

### JOSÉ CRUZ GONZÁLEZ

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

### JAMES VÁSQUEZ

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

### ANNA LOUIZOS

(Scenic Design) The Old Globe: *Dial M for Murder*, *Much Ado About Nothing*, *Beyond Therapy*. Broadway: three-time Tony Award nominee; *In the Heights*, *The Mystery of Edwin Drood*, *School of Rock* (sets and costumes), *Avenue Q*, *Honeymoon in Vegas*, *R+H's Cinderella*, *Holiday Inn*, *Dames at Sea*,

*It Shoulda Been You*, Irving Berlin's *White Christmas*, *High Fidelity*, *Curtains*. Other theatre: many productions Off Broadway, international, and regional; new world tour of *West Side Story* directed by Lonny Price; as well as a unique international production of *West Side Story* for Tokyo's Stage Around, where the revolving audience is surrounded by scenery. Other: founder of BroadwayDesignExchange.com.

### DANIELLE NIEVES

(Costume Design) Theatre: *Clean/Espejos* (South Coast Rep), *Beauty and the Beast* (5th Avenue Theatre), *I Am Not Your Perfect Mexican Daughter*, Public Works *The Winter's Tale* (Seattle Rep), *AmericanMariachi* (Dallas Theater Center, Goodman Theatre, Alabama Shakespeare Festival, Cleveland Play House), *Real Women Have Curves* (Dallas Theater Center), *Sense and Sensibility* (Village Theatre), *Behold the Dreamers* (Book-It Repertory Theatre), *Pity in History*, *No End of Blame*, *Gertrude – The Cry*, *Lovesong of the Electric Bear* (Off Broadway). daniellenieves.com.

### RUI RITA

(Lighting Design) (he/him) Selected Broadway: *Skeleton Crew*, *Velocity of Autumn*, *Trip to Bountiful*, *Present Laughter*, *Dividing the Estate*, *Enchanted April*. Off Broadway premieres: *Paradise Blue*, Horton Foote's *Old Friends* and *Orphans' Home Cycle* (Hewes Award) (Signature), *Happiest Song Plays Last* (Second Stage), *Just Jim Dale* (Roundabout), *Nightingale*, *Moonlight and Magnolias* (Manhattan Theatre Club), *Carpetbagger's Children*, *Far East* (Lincoln Center Theater), *Dinner with Friends* (Variety Arts Center). Off Broadway revivals: *The Piano Lesson* (Signature), *Talley's Folly* (Roundabout), *Engaged* (TFANA; Obie Award). Recent regional credits: Alley, Asolo, Center Stage, Center Theatre Group, Dallas Theater Center, Ford's, Guthrie, Huntington, Oregon Shakespeare, The Old Globe. designbyrui.com.

### LEON ROTHENBERG

(Sound Design) Tony Award for Sound Design: *The Nance*. Recent Broadway: *Hillary and Clinton*, *The Waverly Gallery*, *Mike Birbiglia's The New One*, *The Boys in the Band*, *A Doll's House, Part 2*. Regional: The Old Globe, Barrington Stage, Williamstown Theatre Festival, Arizona Theatre Company, Huntington Theatre, Arena Stage, ACT, Pasadena Playhouse, Geffen Playhouse, Portland Center Stage, Seattle Rep, La Jolla, Two River Theater, City Theatre. NY: Playwrights Horizons, Classic Stage

Company, NYCC, Primary Stages, Second Stage, Manhattan Theatre Club, Public Theater, others. International: Cirque du Soleil, National Theatre of Cyprus, Dijon International Festival. Interactive: The Sphere, Spry Fox, Netflix. klaxson.net.

### CAPARELLIOTIS CASTING

(Casting) The Old Globe: *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: *Ohio State Murders*, *Macbeth*, *The Minutes*, *Who's Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Meteor Shower*, *A Doll's House Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Fish in the Dark*, *Disgraced*, *Bengal Tiger at the Baghdad Zoo*. Additional theatre: MTC, Signature, Atlantic, Goodman, Vineyard. Television: “New Amsterdam” (NBC), “American Odyssey” (NBC).

### JESS SLOCUM

(Production Stage Manager) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *Dial M for Murder*, *El Borracho*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Familiar*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, *Robin and the 7 Hoods*, over 30 more. Regional: *Noura* (Shakespeare Theatre Company); *Kristina Wong*, *Sweatshop Overlord*; *Indecent*; *Side Show*; *Ruined*; *The Third Story*; *Memphis* (La Jolla Playhouse). Education: Vanderbilt University.



### 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 Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall

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

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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.

Anna Louizos, Scenic Design  
[www.BroadwayDesignExchange.com](http://www.BroadwayDesignExchange.com)

Danielle Nieves, Costume Design  
[www.daniellenieves.com](http://www.daniellenieves.com)

Rui Rita, Lighting Design  
[www.designbyrui.com](http://www.designbyrui.com)

Leon Rothenberg, Sound Design  
[www.klaxson.net](http://www.klaxson.net)

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.

#### 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.

# VOLUNTEERING AT THE OLD GLOBE



Behind-the-Scenes Tour, 2018. Photo by Rich Soublet II.

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

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

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- Community Volunteers
- Docents
- Patron Services Ambassadors
- Administration

#### Volunteer Benefits

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

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

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



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

**THE SIXTH  
(THE NINETEENTH)**

**By Kemp Powers  
Directed by Carl Cofield**

**March 17 – April 23**

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

**EXOTIC DEADLY:  
OR THE MSG PLAY**

**By Keiko Green  
Directed by Jesca Prudencio**

**April 8 – May 7**

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

**Our 2023 Season features four world-premiere plays, uproarious comedies, dance and acrobatics, music, and two of Shakespeare’s best.**  
Learn more at [www.TheOldGlobe.org](http://www.TheOldGlobe.org)!

**ARTS ENGAGEMENT EVENTS**

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

**FEBRUARY**

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

**MARCH**

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

**APRIL**

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

**MAY**

May 13: Globe Learning: *New Youth Workshop: Headshots and Hiring*

**JUNE**

June 17: AXIS: *Juneteenth Celebration*

June 24: Globe Learning: *Storytelling with Puppets* with Tara Ricasa



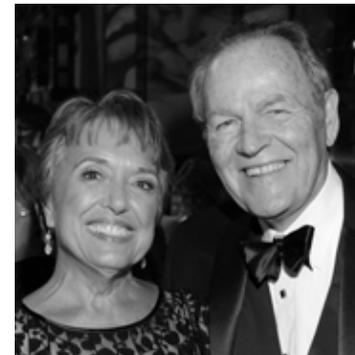
*Happy Birthday, Mr. Shakespeare!* AXIS event, 2022. Photo by Beto Soto.

**Dates and details subject to change.**

**Please join The Old Globe’s generous family of donors and help make theatre matter to more people.**

For more information on how to get involved as a Friend of The Old Globe or a Circle Patron, contact the Philanthropy Department at (619) 684-4145 or [rgarcia@TheOldGlobe.org](mailto:rgarcia@TheOldGlobe.org), or make a gift online at [www.TheOldGlobe.org/Donate](http://www.TheOldGlobe.org/Donate).

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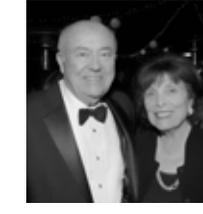
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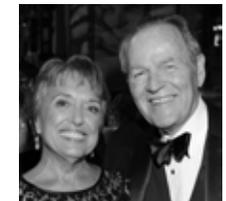
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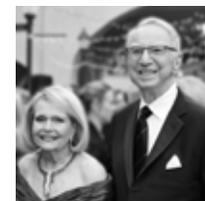
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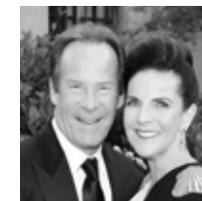
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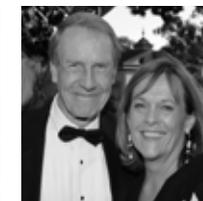
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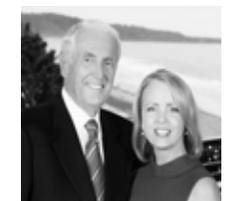
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