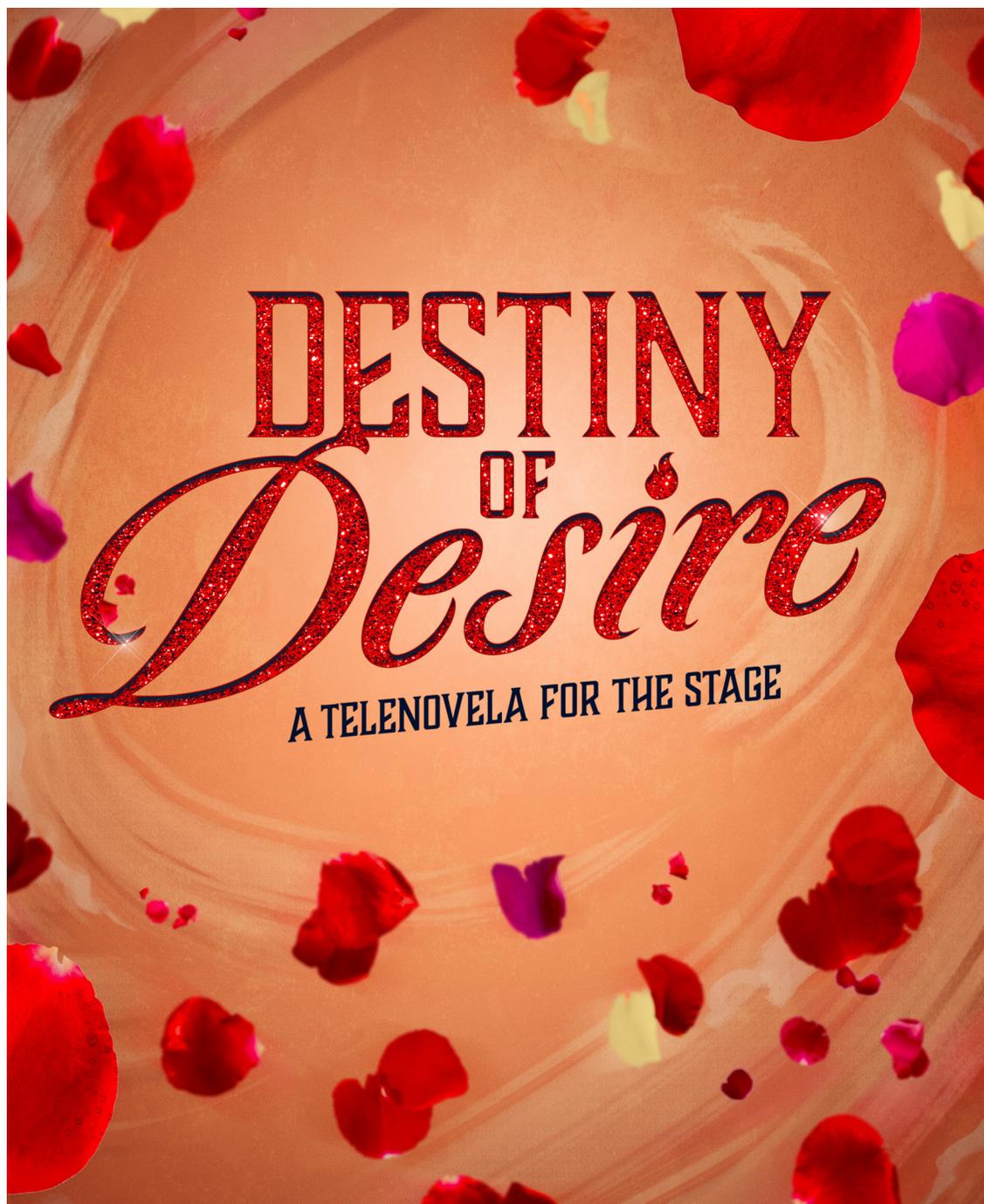


performances

MAGAZINE

THE  LD GLOBE

MAY – JUNE 2023





CLARE MCGURRY

*Welcome to The Old Globe and this production of *Destiny of Desire*. 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 waters 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.

BOARD OF DIRECTORS

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CHAIR

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†Executive Committee member

*Past Chair

*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
Shelley Butler	Keiko Green	Jonathon Mello	Delicia Turner Sonnenberg
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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 Zacarías

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*
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Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
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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

Less than a year ago, *Come Fall in Love* played this stage: a musical based on the most successful Indian film of all time. As I worked on the show, I came to understand how massive the reach of Bollywood cinema is, and how many people around the world cherish it. Working on *Destiny of Desire*, based on another immensely popular form, the telenovela, I've learned some similar things. Like Bollywood films, telenovelas are watched by gigantic audiences in the Spanish-speaking world—the BBC once estimated that *two billion* people regularly watch them, making the telenovela the most consumed form of mass media on the planet.

That's what makes playwright Karen Zacarías so audacious. In taking on the telenovela, she grapples with something titanic, and her grasp is equal to her reach. Karen, familiar to Globe audiences from her sharp and funny play *Native Gardens* a few seasons ago, recognizes the self-conscious melodrama that's central to the telenovela and revels in the delicious and zany impulses of how the form tells stories. Karen knows that those stories owe a debt to drama-turgy that came before television, and she draws on it liberally—from Shakespeare she gives us star-crossed lovers, lost children, leaps across time, and, of course, the delirious happy ending that resolves all. But it's in borrowing from Bertolt Brecht, of all people, that she works her greatest magic. The German genius's epic theatre is a form that reminds us at all times that we're in a theatre, that what we're watching is artificial and self-aware. Karen relies on Brecht to add ballast to her confection, sneaking in a subversive sensibility that asks us to think about class and gender and other big matters, but with the deftest and lightest touch. Shakespeare, Brecht, Zacarías: a formidable trio, all of whom know that for all our family complexities and wild aspirations, we're just people in the end: frail, flawed, and trying our best.

Two major American theatre makers join Karen in crafting this remarkable evening. First, the great Ruben Santiago-Hudson, whose production of August Wilson's *Jitney* was on this stage right before the pandemic began, returns to give us another example of stage direction at its most refined. Ruben's humanity is as deep as his talent is bright, and his leadership and vision are a gift to the Globe. He was engaged with this play by the esteemed Broadway producer Nelle Nugent, who is the Globe's partner on this production. Nelle is one of the luminaries of the New York stage, a producer whose legacy of hits and major works is unmatched. One of the first women to shatter the glass ceiling of the male-dominated Broadway world in the 1970s, she is an inspiration and a legend, larger than life in the best theatrical tradition, and it's an honor to work alongside her.

Destiny of Desire has had a life in the American regional theatre prior to this production, which, led by Ruben's artistry, reimagines the piece entirely. That it's here is a testament to the interconnectedness of our national theatre field. For all its geographical dispersion, it is in fact a pretty compact world. The theatre institutions that have had a hand in the development of this show compose a community that shares a set of values centered on the vitality of this ancient art form and the brilliance of the imaginative creators who practice it today. The Globe is delighted to shepherd this wonderful play to the next step in its journey.

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 and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

DESTINY OF DESIRE

BY
KAREN ZACARÍAS

Rachel Hauck
SCENIC DESIGN

Karen Perry
COSTUME DESIGN

Jane Cox
LIGHTING DESIGN

Robert
Kaplowitz
SOUND DESIGN

Hana S. Kim
PROJECTION
DESIGN

ARC
CASTING

Rachel Flesher
FIGHT DIRECTOR
AND INTIMACY
STAGING

James Latus
PRODUCTION
STAGE MANAGER

ORIGINAL MUSIC, ARRANGEMENTS, ORCHESTRATIONS, AND MUSIC DIRECTION BY

RICKY GONZALEZ

CHOREOGRAPHY BY

LORNA VENTURA

DIRECTED BY

RUBEN SANTIAGO-HUDSON

Originally commissioned and produced by Arena Stage, Washington, DC
Molly Smith, Artistic Director; Edgar Dobie, Executive Producer

Produced with the generous support of Nelle Nugent, Kenneth Teaton, The Foxboro Co., Inc.

May 19 – June 25, 2023

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

CAST (in alphabetical order)

DR. JORGE RAMIRO MENDOZA, CASINO DEALER, COP 2 Julio Agustín*
PILAR ESPERANZA CASTILLO, NURSE 2 Yesenia Ayala*
ERNESTO DEL RIO Carlos Gomez*
HORTENCIA DEL RIO Mandy Gonzalez*
DR. DIEGO MENDOZA, PARAMEDIC 2, COP 1 Tito Livas*
FABIOLA CASTILLO Bianca Marroquín*
SEBASTIÁN JOSE CASTILLO, PARAMEDIC 1 James Olivas*
ARMANDO CASTILLO Al Rodrigo*
VICTORIA MARIA DEL RIO, NURSE 1 Emilia Suárez*
SISTER SONIA Nancy Ticotin*

LA GENTE Ariella Kvashny, Christopher M. Ramirez*

UNDERSTUDIES for Pilar Esperanza Castillo, Victoria Maria del Rio,
Nurse 1, Nurse 2 – Ariella Kvashny; for Ernesto del Rio – Tito Livas*;
for Hortencia del Rio, Fabiola Castillo, Sister Sonia, La Gente – Tara Martinez;
for Dr. Diego Mendoza, Sebastián Jose Castillo, Paramedic 1, Paramedic 2,
Cop 1 – Christopher M. Ramirez*; for Dr. Jorge Ramiro Mendoza,
Armando Castillo, Casino Dealer, Cop 2, La Gente – Luis Villabon*

Production Stage Manager James Latus*
Production Stage Manager (June 6-25) Anjee Nero*
Assistant Stage Manager Amanda Salmons*

MUSICIANS

Conductor, Keyboard Ricky Gonzalez
Trumpet Ella Bric
Percussion Christian Moraga
Woodwinds Greg Armstrong
Orchestra Contractor Healy Henderson

SETTING

An abandoned theatre in San Diego.

This production contains two acts with one 15-minute intermission.

PRODUCTION STAFF

Associate Director Timothy Johnson
Assistant Choreography Samantha Butts
Assistant Music Direction Justin Gray
Associate Scenic Design Diggle
Associate Costume Design Caity Mulkearns
Resident Associate Costume Design Charlotte Devaux
Associate Lighting Design Carolina Ortiz Herrera
Assistant Lighting Design Pablo D. Antón
Assistant Lighting Design Sierra
Light Programmer Meike Schmidt
Associate Sound Design Jessica Paz
Associate Projection Design Jesus Hurtado
Projection Programming Erin Teachman
Music Preparation Russ Bartmus, Mike Pacifico
Synthesizer Programming Ricky Gonzalez, Randy Cohen
Production Assistant Stefania Giron Zuluaga
Script Assistant Andrea Fernández
Music Assistant Salvador Zamora
Additional Music Assistant Mary Janus
Spanish Language Consultant Martin Repinecz
Cultural Competency Consultant Chels Morgan
Stage Management Swing Anjee Nero*
Stage Management Swing (June 6-25) Kendra Stockton*
Stage Management Apprentice Joi Elise Green
Dance Captain Julio Agustín*
Fight Captain Christopher M. Ramirez*
Intimacy Captain Ariella Kvashny

Destiny of Desire is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

THE TERRITORY OF THE *Telenovela*

BY ANDY KNIGHT



In the early summer of 2016, residents of Rio de Janeiro, Brazil, host city of the then-upcoming Olympic Games, braced themselves for disruptions to all aspects of their daily lives in the months ahead. One thing, however, would remain essentially unchanged during the international sporting event: the city's primetime television schedule. Instead of broadcasting the games on weeknights, Rede Globo, Brazil's premier television network, promised to air its regularly scheduled telenovelas throughout August. The nighttime programs were simply too popular to put on hiatus. Without telenovelas, "the country would stop," Monica Albuquerque, Globo's head of artistic development, told *The New York Times* in June 2016. "It's cultural. It's part of life. I can't imagine Brazil without its soaps."

In this regard, Brazil is no exception to the rest of Latin America, where telenovelas are, by far, the leading form of entertainment. Each night, millions of viewers across Mexico, Central and South America, Cuba, Puerto Rico, and the Dominican Republic tune in to watch these serial dramas. While the style and content of telenovelas differ based on their country of origin, the genre

is defined by its approach to storytelling, which is rooted in the conventions of 19th-century melodramatic literature and theatre. Telenovelas have fast-moving plots that rely on an abundance of twists and turns; they draw a clear line between the moral and the immoral; and their characters experience grand, unrestrained emotions—like love, lust, betrayal, and jealousy—that appeal to the emotions of an audience.

The telenovela's more modern ancestor, however, is the radio soap opera, which American companies like Colgate-Palmolive and Procter & Gamble brought to pre-Castro Cuba in the late 1930s. Over the decade that followed, these radionovelas spread across Latin America, and then, like radio soaps in the United States, jumped to the small screen in the 1950s. But despite their shared lineage, telenovelas and U.S. soap operas have evolved into distinct genres in both form and appeal. Soap operas can run for decades, while telenovelas usually span only 180 to 200 episodes (known as "chapters"). This allows telenovelas to have a clear story arc and a definitive ending, while soap operas often eschew narrative closure by introducing a variety of plots and subplots to serve their longevity. Telenovelas are primetime television: they appeal to a broad audience, and the performers are national stars. Soap operas are



daytime television: they have a smaller, more specific demographic, and the actors don't have the star caliber of their primetime or film counterparts.

The popularity and primetime status of telenovelas make them highly profitable. Most air five or six nights a week, a boon for local and national advertisers. They are lucrative exports as well, a trend that began in the 1970s and has grown steadily since. Today, countries in Latin America export their programs to nations across the globe, including the U.S., Great Britain, Spain, France, China, Russia, and Serbia. Networks also remake foreign telenovelas for their national audiences. Colombia's "Yo Soy Betty, la Fea," for example, first aired in 1999 and has since inspired 17 different adaptations, including the American comedy-drama "Ugly Betty." In recent years, the telenovela's influence on American primetime television has only increased. The sitcoms "Jane the Virgin" and "Devious Maids" are both loose adaptations of telenovelas from Venezuela and Mexico, respectively. And in 2016, the USA Network premiered "Queen of the South," an adaptation of "La Reina del Sur," a popular series produced by the U.S. Spanish-language network Telemundo.

But the international appeal of telenovelas should not overshadow their significance in Latin America, especially now. Although the serial dramas might have started as romantic diversions, today many set personal stories against political backdrops, thus aiming to reflect the current experiences of their citizens and, by doing so, encourage change within their countries. Like their swift plots, they keep moving things forward. And so it's no surprise that the telenovela—with its flexible aesthetic but unmistakable identity—remains impressively popular across Latin America. ■

Reprinted with permission from South Coast Repertory.

Photos (from left): "Em Busca da Felicidade," a Brazilian radionovela that premiered in 1941, led to expanded artistic and commercial opportunities in the country. "Yo Soy Betty, la Fea" aired on Colombia's RCN Televisión from October 1999 to May 2001 and became one of Latin America's most famous telenovelas. "Betty, la Fea" has been adapted many times: (from left) Ana María Orozco in "Yo Soy Betty, la Fea," America Ferrera in "Ugly Betty," and Elyfer Torres in "Betty en NY."

A NOTE FROM PLAYWRIGHT KAREN ZACARÍAS

Bienvenidos to *Destiny of Desire* and the dramatic and melodic town of Bellarica, where “fortunes are made and lost in the blink of an eye.” Telenovelas seep into the daily life of many Latin Americans. But when my family emigrated from Mexico to the United States, telenovelas seemed destined to become a thing of my past....

Except they didn't. American shows like “Grey's Anatomy” and “Dallas” emulated them. And as a theatre artist, I noticed that the word “telenovela” became a disparaging word some outsiders used to erroneously describe work of Latine theatre artists.

Frustrated, I decided to write the best stage telenovela I could and clarify to others (and myself) what telenovela really is. I wanted to examine my own feelings about this popular and populist art form and both honor and test the genre. I wanted to give a large cast of Latine actors, musicians, designers, and directors an opportunity to show virtuosic chops... and show the joy and pathos that make telenovelas one of the most popular forms of storytelling on the planet.

Today, at The Old Globe, you will see Tony Award-winning Ruben Santiago-Hudson direct a fabulous team of actors and designers. It has been a joy. But theatre has many masters, and I also want to acknowledge all the amazing actors, artistic teams, and regional theatres that have helped get this play to this point. It takes *todo un pueblo* to make a path and destiny for a new play. I especially want to thank Molly Smith, who first selected this play for Arena Stage mainstage for the Women's Voices Theater Festival in 2015 in Washington DC, and celebrate the gifted director José Luis Valenzuela, who believed in this play and made it magical from the beginning.

Writing *Destiny of Desire* became for me a subversive political and artistic act... and one of expanding family, friends, fun, and fate.

Mil gracias,

KAREN ZACARÍAS



JULIO AGUSTÍN

(Dr. Jorge Ramiro Mendoza, Casino Dealer, Cop 2) The Old Globe: debut. Broadway: Carl in *Bells Are Ringing* revival, Ambite in *Women on the Verge of a Nervous Breakdown*, Fred Casely in *Chicago*; original casts of *Fosse*, *Steel Pier*, *Never Gonna Dance*. Regional: Che in *Evita* (Ogunquit), José in *Breakfast at Tiffany's* (The Muny). Author: *The Professional Actor's Handbook: From Casting Call to Curtain Call* (Rowman & Littlefield), “Navigating the Musical Theatre Industry for Latinx Actors” in *Latinx Actor Training* (Routledge). Education: M.F.A. from Penn State, B.M. from Florida State. Agent: Carson Kolker Org. JulioAgustin.com, @JulioAgustinNYC on Instagram.



YEZENIA AYALA

(Pilar Esperanza Castillo, Nurse 2) (she/her) Broadway: Anita in the 2020 revival of *West Side Story* (Drama Desk Award nominee for Featured Actress in a Musical), *Carousel*, *Charlie and the Chocolate Factory*. Film/television: *West Side Story* directed by Steven Spielberg, *Fosse/Verdon* (FX/Hulu), “Modern Love” (Prime). Upcoming: *Incarcerated* (Tubi), *Maestro* (Netflix). Off Broadway: *Sweet Charity* (The New Group), *Trip of Love*. Tour: *West Side Story* (national, international). Other: *Bombshell in Concert*, *Radio City Christmas Spectacular*. Other honors: three-time Chita Rivera Award nominee for Outstanding Female Dancer, Chita Rivera winner for Outstanding Ensemble for *Carousel*, *Dance Magazine's* “25 to Watch” (2021). Education: B.F.A. from East Carolina University. @ayalaye.



CARLOS GOMEZ

(Ernesto del Rio) Broadway: Kevin Rosario in the original cast of *In the Heights*. Off Broadway: Acosta in *Daphne's Dive* (Signature Theatre). Regional: Ernesto in *Destiny of Desire* (Arena Stage), *Living Out* (Mark Taper Forum), *Once Removed* (Long Wharf Theatre), *Evita* (Paper Mill Playhouse). Film/television: *Desperado*, *Fools Rush In*, *House of Sand and Fog*, *Ride Along 2*, *Trial by Fire*, *The Report*, “ER,” “Friends,” “Madam Secretary,” “Law & Order True Crime: The Menendez Murders,” “The Baker and the Beauty,” “Big Sky,” “Manifest,” “FBI,” “Blue Bloods,” “Not Dead Yet.” Honors: Imagen Awards

(2011–2013) for portraying Carlos Sanchez in the hit A&E television series “The Glades.”



MANDY GONZALEZ

(Hortencia del Rio) Broadway: Angelica in *Hamilton*, Elphaba in *Wicked*, Nina in *In the Heights*, Amneris in *Aida*, Sarah in *Dance of the Vampires*, *Lennon*. Off Broadway: *Eli's Comin'*. Awards:

Drama Desk Award, Obie Award. Film/television: *Across the Universe*, *After*, *Man on a Ledge*, “Madam Secretary,” “Bull,” “Only Murders in the Building,” *Better Nate Than Ever*, Mei in *Mulan II*, Mother Rose in “Alice's Wonderland Bakery.” Concert soloist: NY Pops/Carnegie Hall, Philly Pops, Cleveland Orchestra, Naples Philharmonic, Fort Worth, Jacksonville, Indianapolis, Baltimore, Arkansas, Anchorage, Edmonton, Ottawa, Youngstown Symphonies. Album: *Fearless* (Warner Music). Author: YA series *Fearless* (Simon & Schuster). Social movement founder: #fearlessquad. MandyGonzalez.com, @mandy.gonzalez on Instagram.



ARIELLA KVASHNY

(La Gente) Education: graduate of UC Irvine with a B.F.A. in Musical Theatre and Honors in Acting. Recent credits: Cindy Lou Huffington in *The Marvelous Wonderettes* (Welk), Mama Who

in *Dr. Seuss's How the Grinch Stole Christmas!* (The Old Globe), Gloria Estefan in *On Your Feet!* (Moonlight Stage), Ana Hernandez in *Living Out*, Catherine in the American premiere of *Parliament Square*, Rosa, Rebecca, Junior in *Plumas Negras* (UCI), Menas in *Antony and Cleopatra* (Shakespeare OC), *Brooklyn the Musical* (MOXIE). Next: Eva Peron in *Evita* (Cygnet Theatre). ariellakvashny.com, @ariellakvashny on Instagram, TikTok.



TITO LIVAS

(Dr. Diego Mendoza, Paramedic 2, Cop 1) Regional: *Fireflies*, *A Christmas Story The Musical*, *Dirty Rotten Scoundrels*, *In the Heights* (Pioneer Theatre Company), *Macbeth*, *As You Like It* (Idaho

Shakespeare Festival), *Sleeping Giant*, *Mercury* (Salt Lake Acting Company). Tours: Theatreworks USA, Idaho Shakespeare Festival, National Theatre for Children. Other: Princess Cruises, Holland America Line, Walt Disney World. Film/television:

Love at First Glance, *Sister Swap: Christmas in the City*, *Sister Swap: A Hometown Holiday* (Hallmark), *The Holiday Stocking*, *A Picture Perfect Holiday*, *Wrapped Up in Christmas* (Lifetime). @livastito on Instagram.



BIANCA MARROQUÍN

(Fabiola Castillo) Broadway credits: Broadway debut in 2002 as Roxie Hart in *Chicago*, recently finished playing Velma Kelly; Daniela in *In the Heights*, Carmen in *The Pajama Game*. Other New York: Anita in *West Side Story* (Carnegie Hall). Regional: *And the World Goes 'Round* (Barrington), *Bye Bye Birdie* (North Shore). Theatre in Mexico: *Sound of Music*, *Mary Poppins*, *Beauty and the Beast*, *Rent*, *Phantom of the Opera*, *Chicago*. Awards: 2004 Helen Hayes Award for *Chicago* national tour, IRNE Award for *Bye Bye Birdie*, Premios Heraldo for *Chicago* in Mexico. Television: Chita Rivera in *Fosse/Verdon*, "Acapulco," "One Life to Live," Judge on "Mira Quién Baila" (Univision), "Pequeños Gigantes," starring role in telenovela "Esperanza del Corazón" (Televisa). Film: *Half Brothers*. @biancapamelamarroquin on Instagram, @biancamarroquin on Twitter.



TARA MARTINEZ

(Understudy) (she/her) Cabaret performer, actress, recording artist based in New York City. The Old Globe: debut. New York: *Side by Side by Sondheim* (Triad), *Night Tide* (NYMF), *Stalker the Musical*

(Fringe), *The World to Come* (Iconoclast Theatre Collective, Green Room 42, Spotify). Honors: MAC Award. taramusicnyc.com, @taramusicnyc on Instagram.



JAMES OLIVAS

(Sebastián Jose Castillo, Paramedic 1) Regional: Lieutenant Wright in *The Secret Garden* (Ahmanson Theatre), Joe Hardy in *Damn Yankees* (Musical Theatre West), Richard Bailey in *Kinky Boots* (Hollywood Bowl), Dwayne in *Betty Boop!*

(NYC workshop), David Siqueros in *America Tropical* (McCoy Rigby Entertainment), Rocky Balboa in *Rocky* (REV Theatre Company). Film/television: *The Brink Of*, *Being In*, "American Horror Stories," "Encore!" Education: B.A. in Theatre from UCLA Ray Bolger Theater Program. @jamesdoolivas.



CHRISTOPHER M. RAMIREZ

(La Gente) The Old Globe: *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Hair*, *Thinking Shakespeare LOVE!*, *The Heart of Rock & Roll*, *Twelfth Night*.

Off Broadway: Touchstone in *As You Like It* (Shakespeare in the Park/The Public Theater). Regional: *Living and Breathing* (Two River Theater), Disney's *Freaky Friday* (La Jolla Playhouse, Cleveland Play House, Alley Theatre), *Quixote Nuevo* (Denver Center), *Lookingglass Alice* (Baltimore Center Stage), *Man of La Mancha* (Barrington Stage), *The Count of Monte Cristo* (Pioneer Theatre), *In the Heights*, *Fun Home* (SpeakEasy Stage), *Violet* (Clarence Brown Theatre). Television: "Instinct" (CBS), "FBI" (CBS). Education: M.F.A. from Globe/USD Shiley Program, B.F.A. in Musical Theatre from Boston Conservatory. @c_rambrothaman on Instagram.



AL RODRIGO

(Armando Castillo) Broadway: *Open Admissions*. Off Broadway: *Blood Wedding*, *Death of Garcia Lorca*, *Bang Bang Blues* (Public), *Don Juan of Seville* (CSC), *The Señorita from Tacna* (INTAR),

New York 1937 (Jewish Rep). Regional: *Kiss My Aztec!* (La Jolla Playhouse, Berkeley Rep), *The Happiest Song Plays Last* (LATC), *One Crazy Day* (ATC), *Bandido!* (Mark Taper), *La Posada Magica* (SCR), *Romeo and Juliet* (Syracuse Stage), many more. Film/television: *Last Rites*, *House of Sand and Fog*, *Brown's Requiem*, *The Birdcage*, "Blacklist," "NCIS," "Swagger," "Fatal Attraction," *Citizen Jane*, "Truth Be Told," numerous others. Other: voiceovers for many theatrical, animated, and video game projects. alrodrigo.com, @alrodrigoactor on Instagram.



EMILIA SUÁREZ

(Victoria Maria del Rio, Nurse 1) The Old Globe: debut. Film/television: "Up Here" (Hulu), *A Good Person* (MGM/Killer Films). New York: *Dr. Rees Ziti's Pageant for a Better Future* (Ars Nova ANT

Fest, Irondale), *keysmash* (Ars Nova ANT Fest), *Truth/Dare* (Project Y), *The Trouble with Dead Boyfriends* (Connelly). Regional: *10 for 21* (Quantum), *Zero* (Ashland New Plays Festival). Education: B.F.A. from Carnegie Mellon School of Drama. Other: Original music available on all streaming platforms. @emsuarley on Instagram.



NANCY TICOTIN

(Sister Sonia) Selected credits: Equity card (1968), original member of Ballet Hispanico (1970), danced in *The Wiz* movie (1977), first Broadway revival of *West Side Story* (1980), played

Anita in the international tour of that production (1981), played Anita, Tuptim on Broadway in *Jerome Robbins' Broadway* (1989), played Lola in *Damn Yankees* on Broadway (1994), guest starred with NYC Ballet as Anita in *West Side Story Suite* at the invitation of Jerome Robbins (1995), *In the Heights* on Broadway with Lin-Manuel Miranda (2010), played Det. Reina Perez on "Law & Order" with Jerry Orbach (2011), played Cesaria Rosario on "Law & Order: SVU" with Danny Pino, Mariska Hargitay (2014).



LUIS VILLABON

(Understudy) New York: *Peter Pan* (McCoy Rigby), *Reefer Madness* (Variety Arts), *Naked Boys Singing!* (Actors' Playhouse), *More Than All the World* (Theater for the New City), *Barcode* (NY

International Fringe). Regional: Jose Fajardo in *On Your Feet!* (Paper Mill Playhouse), Frank-N-Furter in *The Rocky Horror Show*, Paul in *A Chorus Line*, Jacob in *La Cage aux Folles*, *Into the Woods*; *Hello, Dolly!*, *West Side Story*, *Crazy for You*, *Follies*, *Music Man*, *Midsummer Night's Dream*, *Lion in Winter*, *On Golden Pond*. First national/international tours: *Jesus Christ Superstar*, *Seussical*, *A Chorus Line*, *Grease*. Film/television: *Julie & Julia*, *The Wolf of Wall Street*, "Pan Am," "30 Rock." Training: William Esper Studio. luisvillabon@gmail.com, @LuisVillabon on Instagram.

KAREN ZACARÍAS

(Playwright) The Old Globe: *Native Gardens*. Upcoming: *Shane* (Cincinnati Playhouse, The Guthrie), *Waiting for Snow Havana* (New York), two Broadway-bound musicals, a studio film, more. Other plays: *The Good One*, *The Copper Children*, *The Book Club Play*, *Legacy of Light*, *Mariela in the Desert*, *The Sins of Sor Juana*, *Just Like Us*, *Into the Beautiful North*. Other work/honors: one of *American Theater* magazine's "most produced playwrights," core founder of Latinx Theatre Commons, 2020 American Artist Fellow, 2019 Washingtonian of the Year, Sine Institute Fellow for Policy Innovation at American University, 2019 Lee Reynolds Award for "social, cultural, or

political change with theatre," 2019 Medallion Award by Children's Theatre Foundation of America, 2019 speaker at TEDxBroadway. www.KarenZacarias.com.

RUBEN SANTIAGO-HUDSON

(Director) The Old Globe: *August Wilson's Jitney* (also Broadway; Outstanding Revival Tony, Drama Desk, OCC, Drama League, NY Drama Critics Circle Awards, plus five other Tony nominations). Directing: *The Piano Lesson*, *Skeleton Crew*, *Othello*, *Gem of the Ocean*, *Paradise Blue*, *My Children! My Africa!*, *Ma Rainey*, *Cabin in the Sky*, *Happiest Song Plays Last*, *Two Trains Running*, *Things of Dry Hours*, *First Breeze of Summer*, *Your Blues Ain't Sweet Like Mine*, others. Broadway acting: *Seven Guitars*, *Jelly's Last Jam*, *Stick Fly*, *Gem of the Ocean*. Film: wrote, produced, starred in HBO's *Lackawanna Blues*, based on his play; the movie received Emmy, Golden Globe, NAACP Image, Humanitas, National Board of Review, Black Filmmaker's Foundation, Christopher Awards. Other: Ruben Santiago-Hudson Fine Arts Learning Center in his hometown of Lackawanna, NY.

LORNA VENTURA

(Choreography) Broadway/New York: original cast member or associate choreographer in the original productions of *Wicked*, *Grease*, *All Shook Up*, *Harlem Song*, *Nice Work If You Can Get It*, *The Life*. Collaborations: elite directors George C. Wolfe (*Harlem Song*), Joe Mantello (*Wicked*), Charles Randolph Wright (*American Prophet*), Jerry Mitchell (*Grease*), Kathleen Marshall (*Nice Work if you Can Get It*). This season: Helen Hayes Award nomination for Outstanding Choreography this season for *American Prophet* at Arena Stage; associate choreographer for *The Life* at Encores! alongside Billy Porter; director, choreographer for the premiere of *Christmas in Hell* in Las Vegas at Renkus-Heinz Theater.

RICKY GONZALEZ

(Original Music, Arrangements, Orchestrations, and Music Direction) (he/him/his) Multi-Grammy-winning producer, arranger, first-call session musician, heard on many top-selling Latin tropical and Latin jazz albums. World tours: Marc Anthony, Jennifer Lopez, Celia Cruz, Mongo Santamaría, Ray Barretto, Fania All-Stars, Willie Colón, more. Musical arrangements: Diana Ross, George Benson, Celia Cruz, Ray Barretto, Vanessa Williams, others. Television: "SNL," "American Idol," "Tonight Show," "The View," "Good Morning America," "CBS

Morning Show,” “Today Show,” “Grammy Awards,” “Latin Grammy Awards,” “Billboard Awards,” “Rosie O’Donnell Show.” Film (soundtrack): *Mambo Kings*, *My Blue Heaven*, others. Commercial: produced “I Like It Like That,” featured in ads for ABC, Verizon, Burger King. Education: Pro Musica Honors, Sydney Zolot Award for Composition at CCNY, studied Composition at Juilliard. yamaha.com/artists/rickygonzalez.html.

RACHEL HAUCK

(Scenic Design) Broadway: *Good Night*, *Oscar*, *Hadestown*, *How I Learned to Drive*, *What the Constitution Means to Me*, *Latin History for Morons*. Recent credits: *Sandra* (Vineyard), *The Little Prince* (Guthrie), *Swept Away*, *The Waves in Quarantine* (Berkeley Rep), *The Wrong Man* (MCC), *The Garden* (Baltimore Center Stage, La Jolla Playhouse), *Hurricane Diane* (NYTW). Honors: Princess Grace, Lily Awards; Drama Desk, Lortel Award nominations; Obie Award for Sustained Excellence; Jeff Award for *Good Night*, *Oscar*; Tony Award for *Hadestown*.

KAREN PERRY

(Costume Design) Broadway: *Lackawanna Blues*. Off Broadway: *Raisin in the Sun* (NY Shakespeare Festival), *runboyrun*, *In Old Age* (NYTW). Regional: *The Garden* (La Jolla Playhouse), *My Lord*, *What a Night* (Ford’s Theatre), *Breath, Boom* (Huntington Theatre), *Black Superhero Magic Mama* (Geffen Playhouse), *Cabin in the Sky* (Encores!), *Blues for an Alabama Sky* (Pasadena Playhouse), *Crowns*, *stop. reset.*, *Trinity River Trilogy* (Goodman Theatre), *The Trip to Bountiful*, *The Fall of Heaven* (Cincinnati Playhouse in the Park), *The Brother/Sister Plays* (The Public Theater), many more; nine of the 10 August Wilson Century plays (not yet designed *Fences*). Television/film: “Gregory Hines Show,” “SNL,” *The Brother from Another Planet*. Honors: Lucille Lortel, Ovation, CDG, Ace, Hewitt, Emmy, AUDELCO Awards and nominations.

JANE COX

(Lighting Design) Long-standing collaborations include Ruben Santiago-Hudson, John Doyle, Elise Thoron, Shariffa Ali, Caitriona McLaughlin, Branden Jacobs-Jenkins, Sam Gold, Monica Bill Barnes. Honors: Tony nominations for *Macbeth*, *Jitney* directed by Ruben Santiago-Hudson, *Machinal*. Other roles: Director of the Program in Theater at Princeton University, including organizing and designing a series of events around returning citizens in conjunction with

performances of *Felon: An American Washi Tale* by Reginald Dwayne Betts. Further work: co-organizer of the design symposium *Sound and Color: The Future of Race in Design* at Park Avenue Armory in 2023. janecoxlight.squarespace.com.

ROBERT KAPLOWITZ

(Sound Design) Passionate about the intersection of story, society, and deliberately curated sound. Works: 28 years as a sound designer and composer for theatre, opera, art installations, film; numerous seasons with James Houghton at Eugene O’Neill Theater Center. Honors: Tony Award for *Fela!*, Obie Award for Sustained Excellence. Other: faculty at Princeton, co-founder of *We Embrace Fatherhood*. weembracefatherhood.org.

HANA S. KIM

(Projection Design) Broadway: *The Old Man & The Pool* (LCT), *Summer, 1976* (MTC). Off Broadway/New York: *The Harder They Come*, *The Visitor* (Lucile Lortel nom), *Eve’s Song* (The Public Theater), *Everything Rises* (BAM), *Magdalene* (Prototype Festival). New music/opera: *Sweet Land* (The Industry), *The Anonymous Lover* (LA Opera). Regional: Geffen Playhouse, OSF, South Coast Rep, Magic Theatre, ACT, others. Awards: Princess Grace Award, Sherwood Award from CTG, Helen Hayes Award, LA Drama Critics Circle Distinguished Achievement Award, others. hananow.com.

ARC

(Casting) Broadway/New York: *Life of Pi*, *Chicago*, *The Lion King*, *Paradise Square*, *Hadestown* (Artios Award), *Rock of Ages*, *The Lightning Thief*, *Great Comet of 1812*, *Elf*, *On the Town*, *Pippin*, *La Cage*. Television/film: Netflix, 20th Century Fox, NBC, Lionsgate, Disney Channel. West End/U.K.: *Hadestown*, *Thriller Live*, *Menier Chocolate Factory*. Other: numerous regionals, tours. ARC, part of RWS Entertainment Group.

RACHEL FLESHER

(Fight Director and Intimacy Staging) The Old Globe: *Dial M for Murder*. Theatre: Cassils’s *Human Measure* (REDCAT), *There’s Always the Hudson* (Woolly Mammoth), *Relentless*, *Twilight Bowl* (Goodman Theatre), *Kill Move Paradise*, *Rutherford and Son*, *In the Next Room* (TimeLine Theatre), *The Pillowman*, *Wolf Play*, *Hang Man* (Gift Theatre), *The Most Lamentable Trial of Miz Martha Washington*, *I Am Not Your Perfect Mexican Daughter*, *The Burials*, *Constellations* (Steppenwolf Theatre). Television: intimacy coordination for shows on Netflix, FX, Fox, HBO, Paramount+, CBS, Hulu,

Showtime, ABC. Honors: SAG-recognized Intimacy Coordinator, certified Intimacy Director and Intimacy Coordinator, certified Fight Instructor, Fight Director with Fight Directors Canada.

JAMES LATUS

(Production Stage Manager) The Old Globe: *Rain*, *King Lear*, *The Madness of George III*, *Taming of the Shrew*. Broadway: *The Collaboration*, *The Kite Runner*, *Oklahoma!*, *True West*, *Farinelli and the King*, *Time and the Conways*, *Indecent*, *Jitney*, *All the Way*, *A Time to Kill*, *Who’s Afraid of Virginia Woolf?*, *Clybourne Park*, *The Pee-Wee Herman Show*, *Elaine Stritch at Liberty*, *Dr. Seuss’s How the Grinch Stole Christmas*, *Stones in His Pockets*, *Bells Are Ringing*, *The Capeman*. The Public Theater: 20 productions downtown; most recently *The Visitor* with David Hype Pierce, directed by Dan Sullivan; 14 productions at Delacorte Theater. Other: numerous Off Broadway, regional productions.

ANJEE NERO

(Production Stage Manager, June 6–25; Stage Management Swing) The Old Globe (as Production Stage Manager): *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*, *The 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 Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night’s Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre, Berkeley Rep), *Kiss Me*, *Kate* (Hartford Stage), *Venice* (Center Theatre Group), *Antigone* (SITI Company).

AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *The Notebooks of Leonardo da Vinci*, *Come Fall in Love*, *Bob Fosse’s Dancin’*, *Life After*, *The Blameless*, *American Mariachi*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, over 30 more productions. 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.

KENDRA STOCKTON

(Stage Management Swing, June 6–25) The Old Globe: *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*, *Clint Black’s Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss’s How the Grinch Stole Christmas!* (as production assistant). 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* (Diversionsary Theatre), *miXtape* (Lamb’s Players Theatre), *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 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

ARC

Duncan Stewart, CSA; Mark Brandon, CSA; Patrick Maravilla; Jarrett Reiche; Amber Snead, CSA; Anthony Pichette, CSA; Kyle Coker

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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.



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.

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.

Rachel Hauck, Scenic Design

Karen Perry, Costume Design

Jane Cox, Lighting Design
janecoxlight.squarespace.com

Robert Kaplowitz, Sound Design

Hana S. Kim, Projection Design
hananow.com

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.

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RICH SOUBLET II

REFLECTING THE POWER OF THEATRE

By Erika Phillips, Arts Engagement Programs Manager

In 2015, after The Old Globe brought a Shakespeare production to prisons on its first Globe for All Tour, our partners asked us to provide a program for incarcerated populations that would promote self-growth. We created Reflecting Shakespeare, a transformational weekly program that uses the Bard as a launch point for exploring deeply human themes within ourselves and finding community in sharing those insights through playmaking. Over the years, the program has grown beyond prison walls to include adults and children in the community.

Today, four talented individuals, who have lived experience of using theatre as a growth tool during incarceration, proudly serve on The Old Globe's staff, showing the world why theatre matters to them.

How did theatre matter to you while you were incarcerated?

R: For the most part, theatre got me to bring out my inner child and get past all the seriousness, having that numb mask on. Theatre helped me channel and flow with different emotions, not just anger. It relieved a lot of stress. Whether I was mad, sad, scared, or happy, I could play.

H: For me, it allowed what was in me always wanting to come out, to come out. It gave it an opportunity for expression, in a way that nothing else allowed. It allowed me not to come out of my comfort zone, but to get into my comfort zone. It was amazing.

L: I had no interest in theatre. My motivation was to make amends. Someone in my life loved theatre, and I wanted to honor them the best way I could. So, I challenged myself to be selfless and to exercise vulnerability. That took me to a place I had never experienced before. It was a gift. It grew me on so many levels, and it has fueled my soul and my purpose and has given me worth.

E: Theatre was my lifeline, a journey about healing. It gave me an opportunity to tell my story and not be ashamed. And it felt so good because it allowed me to be free mentally. The first time at Reflecting Shakespeare, everyone was apprehensive. But it's amazing to see how people change. It's almost like you become a butterfly. People realize, wow, I can be me, I'm safe in this space.

How does theatre matter to you now?

R: It's part of my being now. I can't see myself outside of the theatre. Being an Old Globe Teaching Artist gives me a platform to show others how theatre could change lives. I'm going back inside. I'm giving hope. It's point blank: this is what you're missing, come get some, you're gonna need this.

H: The six years I was with Reflecting Shakespeare, it's magic. The experiences we have in life inevitably inform who we are today. Who I am today has something to do with my having been a part of Reflecting Shakespeare.

L: As a Reflecting Shakespeare Teaching Artist since 2020, the thing that makes it so rewarding to me is the feeling of support, the building of the community, watching it flourish, and creating those safe spaces where we can experience personal growth. I feel like I'm doing exactly what I'm supposed to be doing for all the right reasons, with all the right people, building the right community, with purpose, with intention, with genuine heart, and with passion. That's what makes theatre so great. We are so genuine in the desire to hold this precious space with and for each other. It makes the theatre that much more valuable.

E: Being a part of this community. This is my family. Reflecting Shakespeare will always be like family to me. ■

(Names have been changed to initials to maintain anonymity.)

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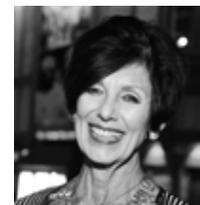
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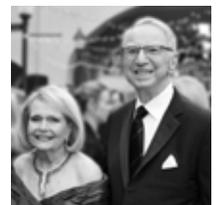
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*In memoriam

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