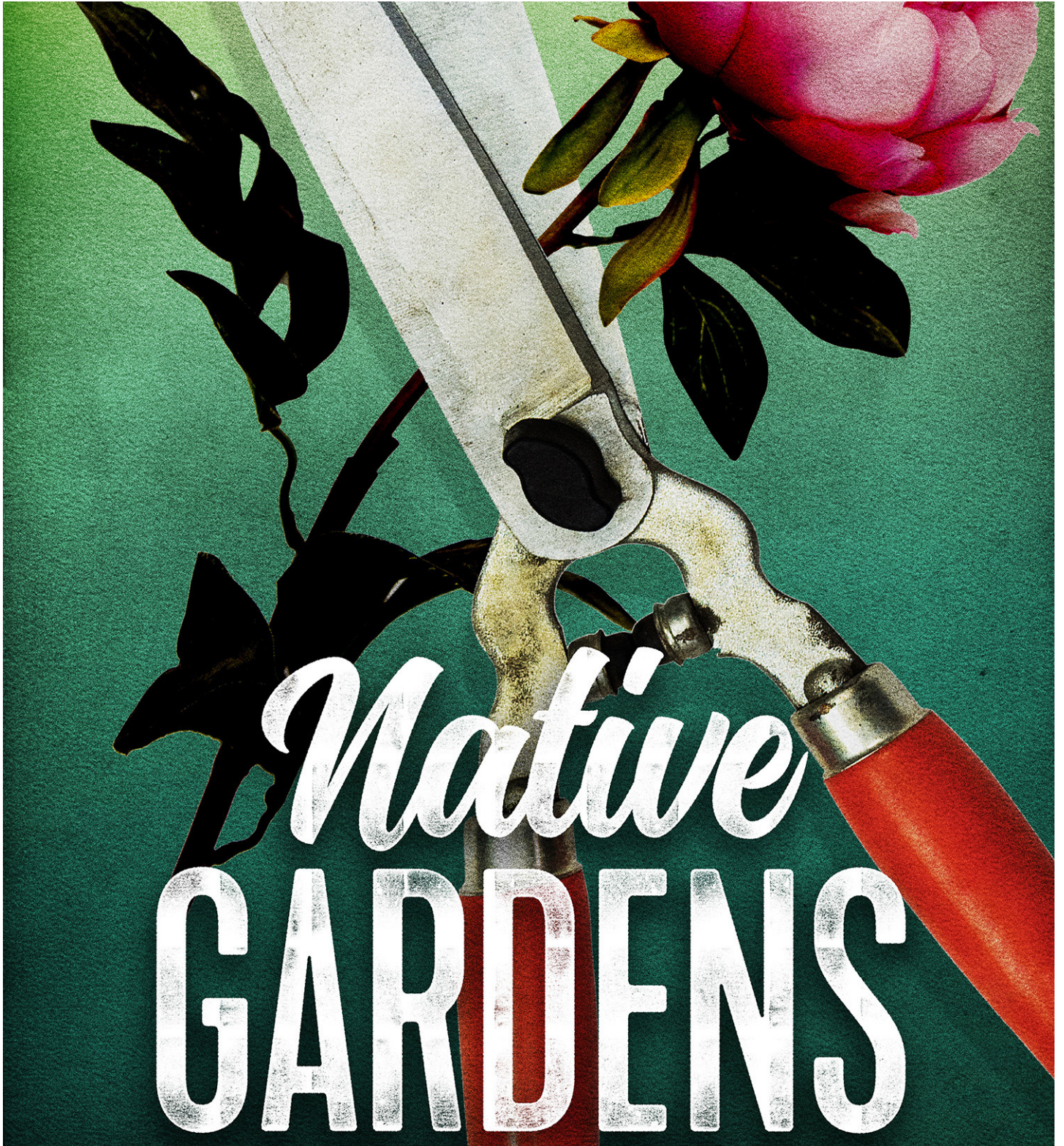


performances

THE  LD GLOBE

JUNE 2018



WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

PRODUCTION SPONSOR



ELAINE LIPINSKY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine Lipinsky was a stalwart supporter of The Old Globe, regularly attending performances and sponsoring plays and musicals. The Lipinsky family's tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents' love of the Globe and its service to the community, and she carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters, Kamaya Jane and Diane Zeps—a third generation of the Lipinsky family helping make theatre accessible and meaningful for all of San Diego.

(top) Kamaya Jane with George Takei. (bottom) Diane Zeps with Hal Linden; photo by Douglas Gates.

PUBLIC SUPPORT

Financial support is provided by
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The Old Globe is funded by
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Special thanks to the County of
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We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people.

All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you.

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*Source: Americans for the Arts 2015 public opinion poll.

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Left: Students enjoy a free matinee performance of *The Importance of Being Earnest*; photo by Alex Grechman.
Center: Natalie Camunas, Crissy Guerrero, and Heather Velazquez in *American Mariachi*; photo by AdamsVisCom.
Right: Audience members enjoy a Globe for All performance in their own neighborhood; photo by Douglas Gates.

EXTRAORDINARY LEADERSHIP

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 the three stages and programs in the community. The Old Globe thanks and applauds these extraordinary leaders.

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*In memoriam

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

OUR THANKS

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

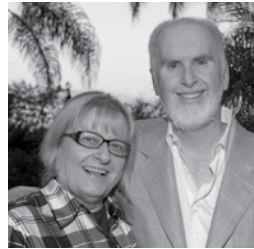
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Welcome to The Old Globe!

While the characters in *Native Gardens* may not find much mirth in a disputed property line, you and I are in for some good laughs with this culture-clash comedy thanks to the talents of award-winning playwright Karen Zacarias. She is currently one of the most-produced playwrights in America, and the Globe is honored to

present one of her newest works to San Diego. I love a good comedy, and all the more so when it reveals itself to be a story of empathy and understanding. What a fantastic use of a playwright's imagination and an audience's energy!

I consider it a true honor to band together with my fellow arts lovers and San Diegans to support this treasured theatre, which not only brings us important new plays that very often become part of the national theatre canon, but also retells unforgettable classics, amazes with showstopping musicals, and more. Many regional theatres would be thrilled to excel in just one of these areas, but the Globe achieves them all—and it doesn't stop there.

Through groundbreaking programs like the Globe for All Tour, sensory-friendly performances, Community Voices playwriting workshops, and so much more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the underpinnings of our devoted, dynamic donors, the Globe would not be the leading American theatre it is today. I hope that if you are not already a donor, you will consider joining the Friends of The Old Globe with an annual gift of \$50 or more. Every new gift or increased contribution through June 30 will be matched one-to-one by an anonymous donor, making double the impact for the Globe. Special experiences and excellent benefits await you, but most of all, you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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*In memoriam

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure 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.

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FROM BARRY

The 2017–2018 Season in the Sheryl and Harvey White Theatre closes with the Globe debut of one of the most produced playwrights in the United States. Karen Zacarias's plays—which explore the Latinx experience in our country in a voice that's warm and witty, and through a theatrical sensibility that's energetic and expressive—are wildly popular at theatres large and small in every region of the country. Tonight's play, *Native Gardens*, either has recently been or soon will be produced by major companies in Cincinnati, Orlando, Chicago, Minneapolis, Washington DC, and other cities. While the Globe is redoubling its commitment to world premiere plays developed through our own new works programs—indeed, Karen Zacarias holds a commission from the Globe and will soon deliver to us a new play—we also relish the opportunity to bring to San Diego the shows that have captured the imagination of the national field. Regional theatres serve local audiences in many ways, and our obligation to produce exciting work carries us from new material to classics, and from presenting world premieres to showcasing the country's most popular plays.

Nationwide interest of the sort *Native Gardens* is receiving doesn't arise all that often in our regional theatre scene. When it does, it's a sure sign that the play in question has touched a nerve, that it has mined a theme that's alive and resonant at this moment in our culture's life. Here, that theme is gentrification, or, more broadly, how places change. In every American city in which this play is being seen, there are neighborhoods like our own North Park and South Park and East Village, places where new people are arriving and replacing—and sometimes displacing—long-term residents and the cultures they've built. The newcomers renovate and refresh and bring with them their own institutions, often coffeehouses and restaurants and bars and shops and galleries, but the process of change is rarely smooth.

The surprise of *Native Gardens* is that it flips our shopworn understanding of American gentrification on its head. Whereas the typical view sees new arrivals as generally well-to-do and white, and longtime residents as lower-income and ethnically diverse, here the identities are reversed. This is the play's freshness, and, I believe, the thing about it that has captured theatre companies' imaginations nationwide. In the play, Tania and Pablo are a Latinx couple who settle down in a genteel and WASPy precinct of our nation's capital where "Latinx" is a term that's, well, hardly in general use. The tensions that arise between them and their establishment neighbors, Frank and Virginia, are the same ones that bubble up in gentrifying neighborhoods everywhere: a culture clash between the old and the new, between the way things have

always been and the way things might be. That Zacarias has turned the cultural affinities around allows her to delve into the thornier, less comfortable currents that course through American urban transformation: class, race, age, and privilege. Immigration and how it shapes our collective culture, perhaps the most contentious of current political issues, is also, of course, an implicit concern.

Zacarias navigates these sensitive areas with a light touch and a considerable sprinkling of humor. Arguments resolve in comedy, and everyone is likeable: we can empathize with both sides of the story. That the central metaphor of the play is a garden is a particularly felicitous touch: in the end, what matters most is how best to make a place grow, how to encourage beauty, bounty, and productivity. It's a positive vision of a knotty social problem, and it's what theatre does best: bringing opposites into conflict with each other and forging a new and better truth out of difference.

Along the way, *Native Gardens* also glances at questions of home, family, and the transmission of wisdom from one generation to the next. And it's a delightful look at Washington DC not so much as the well-known place of stolid bureaucracies and august institutions, but instead as a thriving city where people actually live. I really like this play, and I've really enjoyed being around it. It gives me a glimpse of the America in which I want to live, the kind of community in which I want to raise my children.

Just as Karen Zacarias is fast becoming a family member at the Globe, her director Edward Torres is doing the same. Eddie did a superb job with *Water by the Spoonful* in my first season as Artistic Director here, and I could not be more pleased to welcome him back. He has once again assembled a thrillingly talented team of designers and actors who are at the highest level of national achievement. Together they have made an evening of theatre that is fun, provocative, and current. I am grateful to them all.

Thanks for coming. Enjoy the show.

Barry

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
MANAGING DIRECTOR

PRESENTS

NATIVE GARDENS

BY
KAREN ZACARÍAS

Collette Pollard
SCENIC DESIGN

Jennifer Brawn
Gittings
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Mikhail Fiksel
SOUND DESIGN

Caparelliotis Casting
CASTING

Marie Jahelka
PRODUCTION STAGE MANAGER

DIRECTED BY
EDWARD TORRES

Commissioned and first produced by Cincinnati Playhouse in the Park
under Blake Robinson (Artistic Director) and Buzz Ward (Managing Director).

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

May 26 – June 24, 2018

CAST
(in alphabetical order)

TANIA DEL VALLE..... Kimberli Flores*
VIRGINIA BUTLEY Peri Gilpin*
PABLO DEL VALLE Eddie Martinez*
FRANK BUTLEY Mark Pinter*
GARDENERS Jose Balistreri, Alexander Guzman

Production Stage Manager Marie Jahelka*

SETTING

The back gardens of two houses.

PRODUCTION STAFF

Vocal Coach David Huber
Assistant Director Russell Goldman
Assistant Scenic Design Eileen McCann
Assistant Costume Design Katie Knox
Production Assistant Kira Vine
Lighting Intern Amber Montoya

*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.

Primal, Poetic, and Absurd

Playwright Karen Zacarías and director Edward Torres talk about the pleasures and the challenges of staging *Native Gardens*.

INTERVIEW BY DANIELLE MAGES AMATO



KAREN ZACARIÁS

Karen, what was the spark that led you to writing *Native Gardens*?

Karen Zacarías: I had a commission from Cincinnati Playhouse in the Park, and I wasn't sure what to write. Then I went to a dinner party and a friend of mine said, "Oh, I know what you can write about, I'm in a fight with my neighbor!" He described the fight, and then someone else at the party told *his* story of fighting with a neighbor. And then someone else said, "Well, my mom is in a fight with her neighbor," and on and on. I sat there listening to all these neighbor stories, and I realized that all of them were primal and poetic—and at their root, extremely absurd. But of course all of our conflicts, personal or international, start with the smallest things. I wanted to find out what I could learn about my own behavior and the world's behavior by looking at two different couples fighting over something that seems very small.

Are you a big gardener?

KZ: No, I'm not! The whole native gardening thing I had to learn about, and I've actually become a big proponent of it. I mean, what's not to love? It's easier, it's better for the environment, all of that. But at the same time there are a lot of beautiful flowers and plants I love that I didn't realize were non-native. So I've learned a lot, but gardening is hard, hard work at the end of the day, as those who are real gardeners can attest. It's not something you go into lightly!

Eddie, what drew you to this piece as a director?

Edward Torres: First of all, Karen is great, and the play is great. And secondly, it's a comedy with big issues right underneath the humor. It's entertaining, but we also talk about class, we talk about race, and we talk about Latinx issues. Plus, we so rarely get to see Latinx couples on stage who are lawyers and doctors with Ph.D.s. And I have my own stories about neighbors and fences—I've lived this play, man! I totally lived it. I am not kidding.

How would you describe the neighbor relationship in the play?

ET: Well, it's a situation that's complex. Even though we think that it would be very simple to solve, when push comes to shove, it isn't. And I think we identify with everyone in the situation. One of the brilliant things that Karen has done is to give it a time constraint. They've got *six days* to solve this problem—they have to navigate this entire situation in *six days*, with the difference of opinion, difference of race, difference of class, and everything else. It's hilarious but also very real.

Karen, theatres across the country are doing *Native Gardens*. What do you think has made it successful in so many places?

KZ: No matter where you are on the political divide, I think the play is disarming. And the moment you laugh, you have to let your defenses down. So it's a chance for people to laugh and feel a sense of communion with their neighbors—because really the people we're laughing at are ourselves. Even though the play does touch on some very thorny issues—excuse the pun there—the characters are all coming from a good place. We've all been in this situation, and nobody's a hero, nobody's a villain. Everybody is right and wrong simultaneously throughout the play. It's so nice to be in the theatre with people who may have completely different backgrounds, completely different politics, completely different *ways of gardening* than you do, and to hear everybody in the room laugh. I think it reminds people of our common humanity a little bit.

What were you both looking for in the casting of the piece?

ET: I was looking for actors who could understand the story, find the humor, but also still give it a sense of reality. Actors who are sincere but also have comic timing.

KZ: What surprises me over and over again is how much hard work a comedy is. Harder than a drama. It's really humbling, and I think very few people know how hard it is not just to write one, but to act in one and direct one, because timing and precision are everything.

Eddie, would you talk a bit about the visual world of the play?

ET: Being in the round, it's very difficult to have two actual houses, so what we've focused on are the yards—and of course the plants, the fence, and the tree itself. The distinction between the two yards is super important. One is very pristine and clean and lovely; the other, you know, it needs some work. And the tree is in the exact center of the stage.

Was it a challenge to have a tree in the middle of the stage when working in the round?

ET: Collette Pollard, our scenic designer, was masterful at helping me decide how we were going to do that. We placed it strategically between the stage entrances on either side, and we sunk the floor eight inches so that the set would work better. But what it meant for me was that the timing and the flow of the play had to be continuous. I've got to keep those actors moving so that you can see everything, and the timing has to be crisp and precise.

What do you hope the audience takes away from the play?

KZ: First of all, I hope they're really entertained. And I think it's a play that will come up again in people's thoughts as they deal with their yards and with other people. I hope it's sneaky in that way—that it's not only entertaining but also a little subversive, in the sense that it gets under your skin.

ET: I would have to agree with that. It's very funny, but in the end it opens a conversation about how we act with our neighbors, how we approach people, how we deal with the fact that everyone around us is also a human being.

KZ: And there's a happy hopeful ending! I hope people leave with hope too.

ET: Yes, exactly. That's really important. Hope for the future. ■



EDWARD TORRES

THE NATIVE (AND NON-NATIVE) GARDENS OF BALBOA PARK

BY DANIELLE MAGES AMATO

This year marks the 150th anniversary of Balboa Park's founding by the City of San Diego Board of Trustees on May 26, 1868. Since that date, the park's natural landscape has been transformed by generations of gardeners, horticulturalists, and rangers. Today's Balboa Park contains both native gardens, which focus on plants and trees that occur naturally in this region, and non-native gardens, which usually require a greater commitment of water, fertilizer, and even pesticides to thrive.

To investigate the history of the park and its gardens, Globe Literary Manager/Dramaturg Danielle Mages Amato took a botanical tour with legendary Park Ranger Kim Duclou (or Ranger Kim, as he is affectionately known), who shared his deep knowledge of both the cultivated and native gardens of Balboa Park.

1. THE PARK'S OLDEST TREE

No, it is not the massive Moreton Bay fig tree that grows beside the Natural History Museum. That tree (native to Australia) was planted in 1915 as a small sapling. Most likely, the eldest statesman of the park's trees is a native plant: a Mexican elderberry that has been growing in Florida Canyon since well before the park's founding.

2. FIRST CULTIVATED PLANTS

For the first few decades of the park's life, its acreage was largely left uncultivated. Residents of the prominent Golden Hill neighborhood didn't wait for city permission to begin transforming their area of the park, and their vision of what a city park should look like was not California coastal sage scrub—it required trees. Says Ranger Kim, "They planted bunya-bunya trees, these great southern-hemisphere, cone-bearing plants, maybe as early as the 1880s. They're probably the oldest planted trees in the park."

3. THE MOTHER OF BALBOA PARK

In 1892, Kate Sessions leased land in the northwest corner of what was then called City Park for an experimental nursery. In exchange, she would plant 100 trees a year in Balboa Park and supply 300 more to the City of San Diego, and she was given the title of City Gardener. Sessions was an avid seed trader and introduced to Balboa Park dozens of species of plants, most non-native, but many from Mediterranean climate zones similar to San Diego's—parts of Australia, South Africa, and South America—so they could thrive without the need for extensive water and fertilization.

4. NATIVE PLANT DEMONSTRATION GARDEN

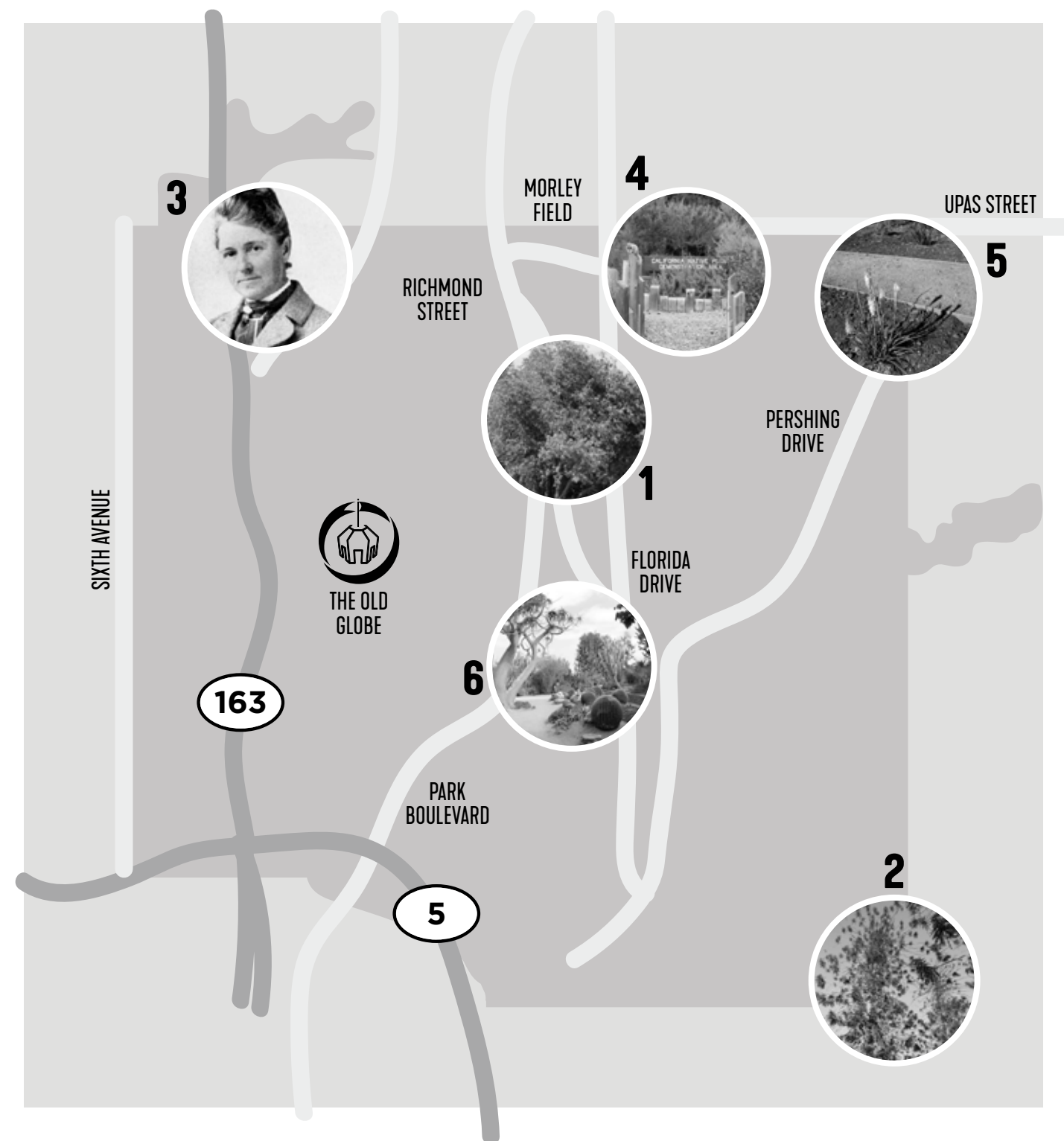
Beside the tennis courts in the Morley Field area, you can find the park's official native-plant garden. The garden was the work of horticulturalist Paul Sirois, who, along with Kathy Puplava, literally wrote the book on the trees and gardens of Balboa Park. More than 50 kinds of native California plants grow here, including Tecate cypress, pinyon pine, monkey flower, and many others.

5. BIRD PARK

Current Balboa Park horticulturalist Megan Shaw has recently overseen the latest garden installation in the park, a diverse mixture of traditional landscape plants and cultivated versions of native species.

6. DESERT GARDEN AND ROSE GARDEN

Walking across the pedestrian bridge that spans Park Boulevard from the Natural History Museum to the east side of the street, you come to a huge, twisted candelabra tree. It is not native to San Diego, having its origins in South Africa. But it marks the divide between two very different landscapes—two very different gardens—that in some ways epitomize the different approaches to gardening that mark Balboa Park. "If you turn right," Ranger Kim says, "you have the very formal, cultivated Inez Grant Parker Memorial Rose Garden, or you can turn left and go into what we call the Desert Garden, a xeriscape garden filled with plants that do well in drought areas like ours. One was created in 1975, the other in 1976. In some ways that's the beauty of where we live. You can have gardens that are very formal, cultivated, and fussed over, and you can have gardens that require very little maintenance. They complement each other and work together."



Ranger Kim calls the planted landscape of the park a palimpsest, where you can see many plans and visions for its planted environment layered over one another, layers that continue to accumulate as time passes. He knows that people may look at a massive city park like Balboa Park and think its gardens were all imagined and implemented by a faceless agency, but he feels that is not really true. "Individuals have controlled the park," he says. "People and their passions: arborists and horticulturalists and individual gardeners. The park reflects the people who've worked here. They planted it with fierce debate and passion and love." ■

**JOSE BALISTRERI**

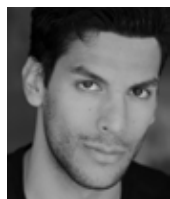
(Gardener) is excited to fulfill his dream of performing at The Old Globe. He received his bachelor of fine arts from University of California, Santa Cruz. His credits include Anibal de la Luna in *Cloud Tectonics* (New Village Arts), Berowne in *Love's Labour's Lost* and Jerry Goss in *Bug* (UCSC), and Ned Weeks in *The Normal Heart* and Leonardo in *Blood Wedding* (MiraCosta College).

**KIMBERLI FLORES**

(Tania Del Valle) is excited to be making her Old Globe debut. Her television and film credits include season 3 of Marvel/Netflix's "Daredevil," NBC's "Chicago P.D.," and *Shine* directed by Anthony Nardolillo (fall 2018). Her theatre credits include *Pulse* directed by Marcela Lorca (Guthrie Theater), *Uncle Vanya* directed by Kate Burton, *Pericles* directed by Rob Clare, *The Time of Your Life* directed by Andrew Borba, and *The Servant of Two Masters* directed by Andrew Robinson (USC). She received her M.F.A. from USC, class of 2015.

**PERI GILPIN**

(Virginia Butley) is best known for her role as Roz Doyle on NBC's Emmy Award-winning "Frasier." She most recently appeared on Comedy Central's "Broad City" and CBS's "Scorpion," and she starred alongside Craig Robinson and Amanda Stenberg on "Mr. Robinson." Ms. Gilpin's other television credits include "Masters of Sex," "Men at Work," "Make It or Break It," "CSI: Crime Scene Investigation," "Modern Family," "Law & Order," "Hot in Cleveland," and "Desperate Housewives." Her film credits include *How to Kill Your Neighbor's Dog*, *Spring Forward*, *Benjamin*, *Only Humans*, and *The Outdoorsman*. She has been seen on stage in *As Bees in Honey Drown* (Off Broadway, Pasadena Playhouse), *Matthew Modine Saves the Alpacas* (Geffen Playhouse), and five summers with Williamstown Theatre Festival in Massachusetts. Ms. Gilpin trained at Dallas Theater Center, The University of Texas in Austin, and British American Drama Academy in London.

**ALEXANDER GUZMAN**

(Gardener) is pleased to be making his Old Globe debut. A native San Diego actor, he recently appeared in *Bachelorette* with Backyard Renaissance Theatre Company. His favorite acting credits include *Homos*, or *Everyone in America* (Diversionary Theatre), *Awake and Sing* (New Village Arts), *The Normal Heart* and *Lydia* (ion theatre company), *La Posada Magica* (Hispanic Arts Theatre), *The Dark at the Top of the Stairs* (Scripps Ranch Theatre), *Seminar* and *The Taming of the Shrew* (InnerMission Productions), *The Lion in Winter* (Moonlight Stage Productions), *Enron* (MOXIE Theatre), and *Angels in America Parts I and II* (Palomar College). alexanderxguzman.com.

**EDDIE MARTINEZ**

(Pablo Del Valle) is an ensemble member of Chicago's Teatro Vista, where he has been seen in *Parachute Men*, *Fade*, and *In the Time of the Butterflies*, among others. His other select credits include *Fade* (Denver Center for the Performing Arts Theatre Company, Cherry Lane Theatre, and TheaterWorks), *As You Like It* (Denver Center), *Big Lake Big City* and *Cascabel* (Lookingglass Theatre Company), *Our Lady of 121st Street* (Steppenwolf Theatre Company), and *Romeo y Julieta* (Chicago Shakespeare Theater). Mr. Martinez's television and film credits include "Sense8" (Netflix), "Sirens" (USA Network), "Chicago Fire" (NBC), and *The Dilemma* (Universal Pictures).

**MARK PINTER**

(Frank Butley) is thrilled to return to The Old Globe, where he was last seen in *Red Velvet* in 2017, *Macbeth* in 2016, *Othello* and *The Two Gentlemen of Verona* in 2014, and *Hamlet* and *Charley's Aunt* in 1977. His Off Broadway credits include the 2015 revival of *Rothschild & Sons* (York Theatre Company), *My Sweetheart's the Man in the Moon* (Hypothetical Theatre Company), and *Three on the Couch* (Soho Rep.). Regionally he has been seen in *Book of Days* (Arena Stage), *Clybourne Park*, *Manifest Destinitis*, and Richard Montoya's *Federal Jazz Project* (San Diego Repertory Theatre), *The Price* (Northern Stage), *The Sound of Music* (Syracuse Stage), *West Side Story* (Pittsburgh Civic Light Opera), *Victor/Victoria* (North Shore Music Theatre), *Equus* (Arizona Theatre Company), *The Lion in Winter* and Melinda Lopez's *Becoming Cuba* (North Coast Repertory Theatre), and Anna Ziegler's *Another Way Home* (Magic Theatre). His television credits include "Reverie," "Grace and Frankie," "Mad Men," "NCIS: Los Angeles," "Cold Case," "Law & Order," "All My Children," and "Another World." Mr. Pinter narrated *The Driver Is Red*, the critically acclaimed animated documentary short that played the Sundance Film Festival and is now enjoying success on the festival circuit. His other films include *Other People's Money*, *Vanilla Sky*, *The Eden Myth*, *Season of Youth*, and *Play*. He received his M.F.A. from Hilberry Theatre/Wayne State University. He is a proud member of AEA. markpinter.net, @markiepinter on Twitter.

KAREN ZACARIAS

(Playwright) was recently hailed by *American Theatre* magazine as one of the most produced playwrights in the U.S. Her musical comedy *Destiny of Desire* is currently playing at Oregon Shakespeare Festival after runs at Goodman Theatre and South Coast Repertory. Her play *Native Gardens* is slated for more than 15 productions, including Guthrie Theater, Arena Stage, Trinity Repertory Company, South Coast Repertory, Denver Center for the Performing Arts Theatre Company, Florida Studio Theatre, Portland Center Stage, Intiman Theatre, Orlando Shakespeare Theater, Geva Theatre Center, Syracuse Stage, and others. She is proud to be Arena Stage's first resident playwright. Her other plays include *Mariela in the Desert*, *Legacy of Light*, *The Book Club Play*, *The Sins of Sor Juana*, and the adaptations of *Just Like Us*, *How the Garcia Girls Lost Their Accent*, *Into the Beautiful North*, *OLIVÉRio: A Brazilian Twist*, and *Ella Enchanted the Musical*, plus many more. She collaborated on the libretto for *Sleepy Hollow* and *Hemingway: The Sun Also Rises* for The Washington Ballet at The Kennedy Center, and she has written 10 theatre-for-young-audience musicals with composer Deborah Wicks La Puma. Her plays have been produced at The Kennedy Center, Goodman Theatre, South Coast Repertory, Guthrie Theater, Cincinnati Playhouse in the Park, Round House Theatre, GALA Hispanic Theatre, Denver Center for the Performing Arts Theatre Center, Dallas Theater Center, and many more. Ms. Zacarias is a core founder of the Latinx Theatre Commons, a national network that strives to update the American narrative to including the stories of Latinos. She is the founder of Young Playwrights' Theater, an award-winning theatre company that teaches playwriting in local public schools in Washington, DC. She lives in DC with her husband and three children.

EDWARD TORRES

(Director) returns to The Old Globe after directing the critically acclaimed California premiere of *Water by the Spoonful* as well as the 2017 Powers New Voices Festival reading of *What You Are*. Most recently he directed the California premiere of *The Happiest Song Plays Last* (Center Theatre Group/The Los Angeles Theatre Center, also at Goodman Theatre in Chicago), Eric Aviles's *Where You From? What You Be About?* (Downtown Art), the world premiere musical *La Canción* (Repertorio Español; Latin ACE Award for Best Musical, Artistas de Teatro Independiente Award for Best Director), *Macbeth* (The Public Theater's Mobile Shakespeare Unit), *Mosque Alert* (Silk Road Rising), *White Tie Ball* by Martín Zimmerman (Teatro Vista),

and *How Long Will I Cry?: Voices of Youth Violence* (Steppenwolf for Young Adults). He directed the world premiere of Kristoffer Diaz's *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater, produced in association with Teatro Vista), which was named Best Play of 2009 by the *Chicago Tribune*, *Chicago Sun-Times*, and *Time Out Chicago*; was a finalist for the Pulitzer Prize; and earned Joseph Jefferson Awards for Best Production – Play and Best Director – Play. He also directed subsequent productions to critical acclaim at Off Broadway's Second Stage Theatre (2011 Lucille Lortel Award for Outstanding Play, Obie Award for Best New American Play) and at Geffen Playhouse. He serves as an Assistant Professor of the Practice in Theater at Wesleyan University, and Artistic Director Emeritus at Teatro Vista. As an actor you can see him this fall in *Downstate* by Bruce Norris in a co-production with Steppenwolf Theatre Company and London's National Theatre.

COLLETTE POLLARD

(Scenic Design) is thrilled to make her debut at The Old Globe with *Native Gardens*. Her regional credits include *Sense and Sensibility*, *Hannah and the Dread Gazebo*, and *Great Expectations* (Oregon Shakespeare Festival), *How I Learned to Drive* (Cleveland Play House, Syracuse Stage), *Hamlet* and *A Midsummer Night's Dream* (Santa Cruz Shakespeare), *The Oldest Boy* (Marin Theatre Company), and *Geller Girls*, *Good People*, and *The Fairytale Lives of Russian Girls* (Alliance Theatre). Her Chicago credits include *The Wolves*, *The Happiest Song Plays Last*, *Fish Men*, and *Stoop Stories* (Goodman Theatre), *42nd Street* (Drury Lane Theatre), *Hir*, *The Fundamentals*, *Between Riverside and Crazy*, *Head of Passes*, 1984, and *To Kill a Mockingbird* (Steppenwolf Theatre Company), *Chicago Voices* (Lyric Opera of Chicago), *Thaddeus and Slocum* and *In the Garden* (Lookingglass Theatre Company), and *Smart People*, *The Importance of Being Earnest*, *The Hunter and The Bear*, and *Arcadia* (Writers Theatre). Ms. Pollard is a company member at The House Theatre of Chicago, where she has designed 20-plus productions, including *Death and Harry Houdini*, *The Nutcracker*, *The Hammer Trinity*, *Rose and the Rime*, and *The Sparrow*, all of which were remounted at the Adrienne Arsht Center in Miami. She is an Artistic Associate at TimeLine Theatre Company. Ms. Pollard is the recipient of several Joseph Jefferson Awards, and she has joined the faculty of University of Illinois at Chicago as an Associate Professor of Design at the School of Theatre and Music.

JENNIFER BRAWN GITTINGS

(Costume Design) is delighted to be back at The Old Globe, having previously designed *Skeleton Crew* and *Knowing Cairo*. Her selected local credits include *The Grift* and *El Henry* (La Jolla Playhouse), *Evita*, *Into the Beautiful North*, *Manifest Destinitis*, *The Oldest Boy*, *Venus in Fur*, *Clybourne Park*, *The Who's Tommy*, *In the Next Room (or the vibrator play)*, *The Threepenny Opera*, *Don Quixote*, and *Intimate Apparel* (San Diego Repertory Theatre), and *The Legend of Georgia McBride*, *Animal Crackers*, *Richard O'Brien's The Rocky Horror Show*, and *Dirty Blonde* (Cygnet Theatre Company). Her other San Diego credits include designs for North Coast Repertory Theatre, New Village Arts, Diversionary Theatre, ion theatre company, and MOXIE Theatre. Regionally, Ms. Gittings has designed for A Noise Within, Crossroads Theatre Company, The Shakespeare Theatre of New Jersey, and The Western Stage, among others. Her accolades include four Craig Noel Awards, the 2015 FringeNYC Award for Overall Excellence in Costume Design, a Patté Award, and the NAACP Theatre Award. In 2014, her work was selected to appear in the traveling curated museum exhibit *Bewitching*. In addition to her theatrical work, Ms. Gittings teaches fashion illustration at San Diego Art Institute and creates custom costumes and couture for private clients, themed events, parties, and red-carpet galas through her company LEO DUO. She holds an M.F.A. from Rutgers University and a B.A. from UCLA. icostumedesign.com, leoduo.com.

AMANDA ZIEVE

(Lighting Design) is delighted to be back at The Old Globe, having just designed *The Wanderers*. She recently designed *Sweeney Todd*

and *Roof of the World* (Kansas City Repertory Theatre) and *Titanic* (Signature Theatre Company). Her San Diego designs include *Rich Girl* (The Old Globe) and *West Side Story* (San Diego Musical Theatre). Her associate credits include *Bright Star* and *Allegiance* (The Old Globe) and *Escape to Margaritaville*, *Hollywood*, *The Hunchback of Notre Dame*, and *Chasing the Song* (La Jolla Playhouse). She enjoys a career in both San Diego and New York City, where she had the privilege of working on her 17th Broadway production this spring. One of her most rewarding experiences has been assisting on *Hamilton*. She received her B.A. in Theatre from California State University, Northridge. amandazieve.com.

MIKHAIL FIKSEL

(Sound Design) is delighted to be back at The Old Globe, where he previously designed *The Old Man and The Old Moon* and *Water by the Spoonful*. Based in New York City and Chicago, his other recent work includes projects with PigPen Theatre Co., Writers Theatre, Chicago Shakespeare Theater, Goodman Theatre, La Jolla Playhouse, Playwrights Horizons, Brooklyn Academy of Music, Williamstown Theatre Festival, The Pearl Theatre Company, The Play Company, Victory Gardens Theater, Albany Park Theater Project, American Conservatory Theater, Dallas Theater Center, The Flea Theater, Berkeley Repertory Theatre, Geffen Playhouse, and Second Stage Theatre. He has designed internationally for TukkersConnexion (Arnhem, Holland), International Festival of Londrina (Londrina, Brazil), and Festival d'Automne (Paris, France). His recent film composition credits include *Glitch*, *The Wise Kids*, and *In Memoriam*. He has received multiple Lucille Lortel and Joseph Jefferson Awards and was honored with the Michael Maggio Emerging Designer Award. He is a proud member of the Theatrical Sound Designers and Composers Association. mikhailfiksel.com.

CAPARELLIOTIS CASTING

(Casting) has cast for The Old Globe for the past five seasons, including the recent productions of *The Wanderers*, *The Importance of Being Earnest*, *Picasso and the Lapin Agile*, and *Skeleton Crew*. Their Broadway casting credits include *The Boys in the Band*, *Three Tall Women*, *Saint Joan*, *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

MARIE JAHELKA

(Production Stage Manager) previously worked on The Old Globe's *The Wanderers*, Powers New Voices Festival (2016–2018), *Red Velvet*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Somewhere*, *The Last Romance*, *The Whipping Man*, *Romeo y Julieta*, *Back Back Back*, *Opus*, *The American Plan*, *In This Corner*, and *Oscar and the Pink Lady*. Her regional credits include *Hollywood*, *Ether Dome*, *Miss You Like Hell*, and *The Tall Girls* (La Jolla Playhouse), *Evita* and *Violet* (San Diego Repertory Theatre), *Dogfight*, *My Fair Lady*, *True West*, *Fool for Love*, *Spring Awakening*, *Company*, *Shakespeare's R&J*, *Assassins*, *Mistakes Were Made*, *Parade*, *Cabaret*, and *Love Song* (Cygnet Theatre Company), *The Full Monty* (San Diego Musical Theatre), *miXtape* (Lamb's Players Theatre), *The Amish Project* (Mo'olelo Performing Arts Company), and *This Wonderful Life* (North Coast Repertory Theatre). She received her B.A. in Theatre Arts from University of San Diego.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed

All's Well That Ends Well as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. 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

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as

Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has 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. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include the current Broadway revival of *Carousel* as well as *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the

expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.

CASTING
CAPARELLIOTIS CASTING
David Caparelliottis, CSA
Lauren Port, CSA
Joseph Gery



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.



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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.

Collette Pollard, Scenic Design
www.collettepollard.com
@heycollettepollard

Jennifer Brawn Gittings, Costume Design

Amanda Zieve, Lighting Design

Mikhail Fiksel, Sound Design
@mikhailfiksel mikhailfiksel

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

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The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

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

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

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

THE UNIVERSAL LANGUAGE OF THEATRE

An Interview with Coco Rios Fidel

Interview by Damon J. Shearer

For a decade Coco Rios Fidel has served her community as branch manager at the Otay Mesa-Nestor Branch Library, located only three and a half miles from the U.S.-Mexico border in the South Bay. As a voice for a community that is 75 percent Latinx, Rios Fidel has spearheaded programs ranging from book clubs to ESL and citizenship classes for both young and old patrons. The library's partnership with The Old Globe is the most recent addition to its programming, joining a very popular art therapy class to bring creative opportunities to a community of low-income families hungry for access to the arts. Here Rios Fidel shares her experience working with The Old Globe on the 2017 Globe for All Tour of William Shakespeare's *Twelfth Night*.

How did your community respond to the Globe for All production of *Twelfth Night*?

It was very inspiring for a lot of people. We had an excellent turnout, over 120 people. They got all dressed up in their Sunday best. The Teaching Artist, Tara Ricasa, led the pre-show engagement portion and asked how many people were watching a professional play for the first time. About 65 percent of them raised their hands. That gave me chills, and I got a bit emotional. This is a community that can't afford things like a play, let's be honest, and for 65 percent to raise their hands was so touching to me.

People also really liked how the play was bilingual. One couple, whose primary language is Spanish, came to me and said a play is like a universal language. Just watching it, you understand it. Shakespeare can be very intimidating, but The Old Globe did an awesome job demystifying Shakespeare for English learners. They made it fun, easy, and interactive. That's what they loved most.

Have you seen a growing interest in theatre from your community since the Globe for All Tour?

Yes, and they want me to bring more! We've already taken that step and started the Behind the Curtain theatre-making program here, and people are loving it. One grandmother is attending with her grandson. She said that they have bonded so much over this, and he even started taking drama classes in high school after joining the workshops.

Why is the partnership between The Old Globe and the Otay Mesa-Nestor Branch Library important?

It is bringing the arts into the community. The Globe is giving people inspiration, showing them that there is more out there for them. This goes along with our mission at the library to inspire people to learn through connection with each other. By coming to our facility, the Globe is providing that. It's providing an opportunity for the public to explore and strive. The Old Globe is making a huge impact on children, teens, and their parents, and they are doing things together as families. That is very important.



Coco Rios Fidel.

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 and Production Stage Manager
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 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
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 Nichol Richardson Painters
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 Mary Miller Tailoring/Construction
 Heather Premo Stitcher
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 Kim Parker Assistant Wig and Makeup Supervisor
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 Ana Maldonado Wig Assistant and Wig Running Crew, Globe
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