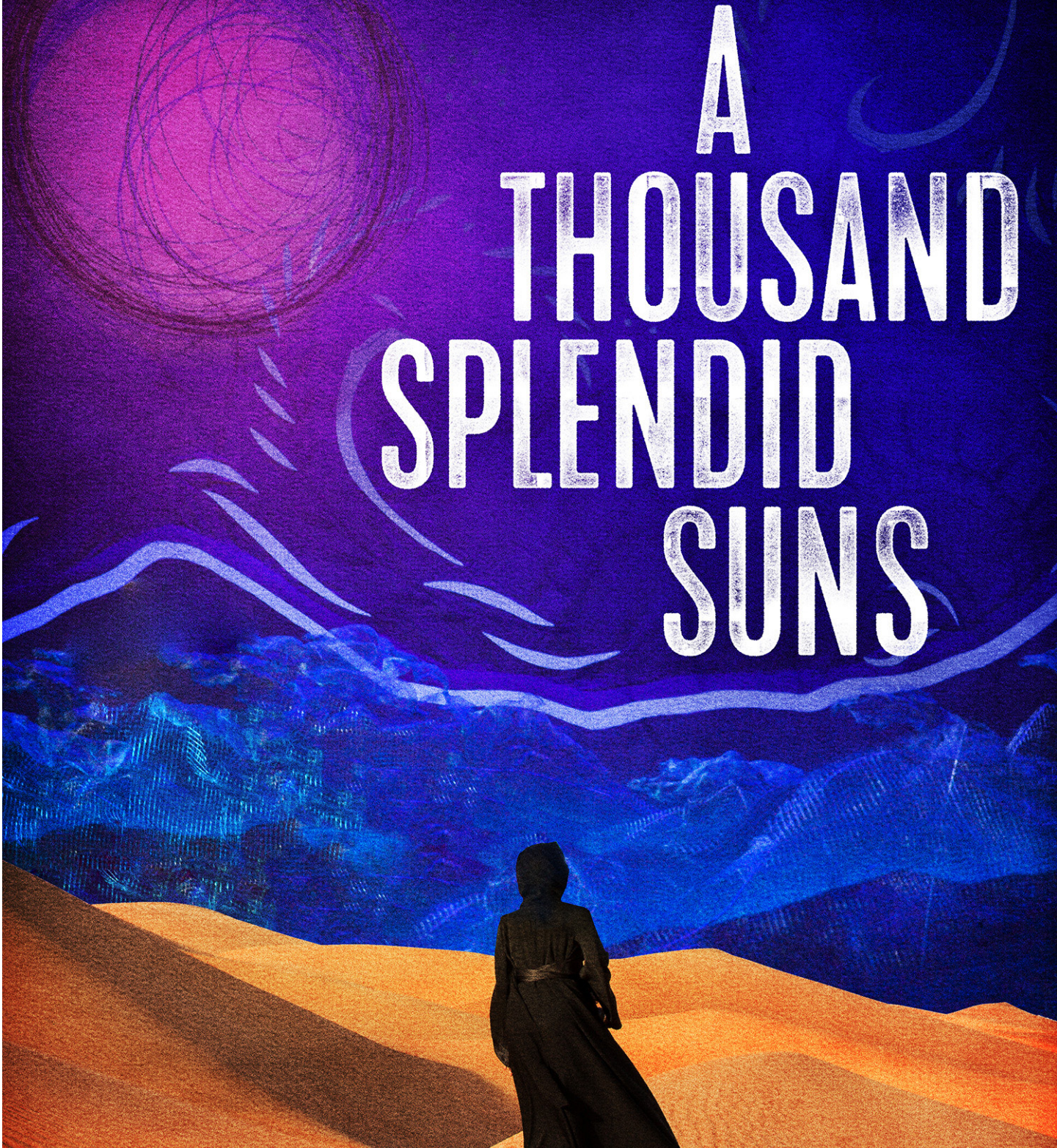


# performances

THE  LD GLOBE

MAY 2018



## A THOUSAND SPLENDID SUNS

# WELCOME



MIKE HAUSBERG

*Welcome to The Old Globe and this production of A Thousand Splendid Suns. 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

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### DEBRA TURNER

Debra Turner has been involved in Southern California real estate for over 20 years. Along with her partner Conrad Prebys, who passed away in 2016, Debra has long supported San Diego not-for-profits including Scripps Hospital, Sanford Burnham Medical Research Institute, Salk Institute, San Diego Zoo, Boys & Girls Club of East County, UC San Diego, and San Diego State University. Debra serves as a member of The Old Globe's Board of Directors, as did Conrad for many years, and both have served as Gala Co-Chairs. Debra also serves on the boards of La Jolla Music Society, Heartland House, and American Heart Association. As part of the Globe's Capital Campaign, Conrad donated \$10.4 million for the complex bearing his name, and over the years they have together sponsored many productions, including *Dirty Rotten Scoundrels*; *Ace*; *August: Osage County*; *Allegiance*; *Into the Woods*; *Kiss Me, Kate*; *The Metromaniacs*; and *October Sky*.

## ARTIST SPONSORS

### Artist Sponsors for Carey Perloff (director)

### SUE AND EDWARD "DUFF" SANDERSON

Sue and Duff Sanderson are delighted to sponsor Carey Perloff as she directs *A Thousand Splendid Suns*. The Sandersons enjoy theatre and are longtime subscribers to the Globe. Sue had a career in the entertainment business, working at NBC, and Duff was a partner at McKinsey & Company and an executive vice president at Oracle before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Duff currently chairs the board of SAIC. Sue, in addition to serving on The Old Globe's Board of Directors, is on the board of Worldreader.org, an organization working to improve literacy through digital devices in the developing world.

### Artist Sponsors for Nadine Malouf (Laila)

### RENEÉ AND BOB WAILES

Reneé Wailes is a member of the Globe's Board of Directors and serves on the Arts Engagement and Finance Committees.

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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 make theatre matter. 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.**

**If you support public funding for the arts, as the majority of Americans does\*, contact them today.**

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

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[www.sandiegocounty.gov/content/sdc/general/bos.html](http://www.sandiegocounty.gov/content/sdc/general/bos.html)

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

— \$25 MILLION AND HIGHER —  
Donald\* and Darlene Shiley

— \$11 MILLION AND HIGHER —  
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Anonymous (1)

\*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](mailto: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.

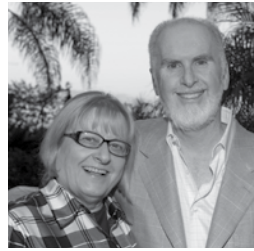
## 2018 Artistic Angels (\$200,000 and higher annually)



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THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND  
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Contact Robin Hatfield for more information: (619) 684-4142 or rhatfield@TheOldGlobe.org

[www.TheOldGlobe.org/Donate](http://www.TheOldGlobe.org/Donate)

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 AdamVisCom.  
Right: Audience members enjoy a Globe for All performance in their own neighborhood; photo by Douglas Gates.

## 2018 Benefactors (\$100,000 to \$199,999)



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**SAVE THE DATE**

*2018 Globe Gala*

SATURDAY, SEPTEMBER 22

Featuring  
**headline performer Andra Day!**



Welcome to The Old Globe!

What a gift this play is. *A Thousand Splendid Suns* comes to us after a highly lauded premiere co-produced by American Conservatory Theater in San Francisco and Theatre Calgary in Alberta, Canada. Critics and audiences lavished it with praise, and I'm thrilled that you are now about to experience this extraordinary show.

From the script and story to the directing and design, this production triumphs on every level—a distinguished feat for a new play. I am proud that the Globe is able to present to our audiences such a gorgeous story, one that is both intimate and expansive in the globally relevant tale it tells.

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 such as Globe for All, 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

## ASSOCIATE ARTISTS OF THE OLD GLOBE

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 United States has been engaged in Afghanistan for 17 years now, and names like Kabul, Kandahar, and Tora Bora have echoed through our news headlines during that time. We've read harrowing coverage of ethnic violence, crimes against women and children, famine, and poverty, and we've learned about the Taliban and their repressive and ruinous extremism. But while journalism has given us bracing chronicles of the sweeping military and political events of this decade and a half, art gives us a different kind of glimpse of the humanity that's been swept up in that tumult.

No artist has done more to bring Afghanistan into the American consciousness than the novelist Khaled Hosseini. In his internationally best-selling books *The Kite Runner*, *And the Mountains Echoed*, and *A Thousand Splendid Suns*, he uses the most sophisticated techniques and lyrical beauties of fiction to draw us into the emotions and psychologies of the people of this land riven for centuries by domestic upheaval and international conquest. He asks us to see Afghans not as faceless statistics in the news but instead as individuals who love, struggle, and yearn. He makes a remote place of byzantine political complexity seem comprehensible, clear, close, and human. He helps us empathize with the subjective experiences of others, and this, after all, is the highest calling of the arts.

In *Suns*, Hosseini focuses on the women of Afghanistan who suffered under the chaos of the Soviet withdrawal in 1989 and the subsequent brutal rise of a medievalist regime. Laila and Mariam, his astonishing heroines, are drawn together by war, and their dreams of a better life are quashed by the Taliban. Yet they are strong, resilient, and defiant exemplars of all that is indomitable in the Afghan spirit, and indeed in humanity, and they are avatars of that most durable of all forces, maternal love. Theirs is a glorious story, by turns harrowing and inspiring, and in its deep emotionality and epic breadth, it is naturally theatrical.

Ursula Rani Sarma adapts Hosseini's fable for the stage with immense sensitivity and extraordinary

imagination, transforming prose narrative into dramatic form with structural cleverness and striking creativity. A stage design as rich and visually splendid as any that has been on our stages in my time here transports us to another place, as does the breathtaking music of the brilliant David Coulter. A fine and skilled company of actors includes a number of San Diegan talents whom we met through an increasing network of important relationships built by our Arts Engagement Department. In a season of uncommon diversity, the Globe is honored to place Muslim culture center stage in our institution and thrilled to bring this work to San Diego audiences.

This production premiered at American Conservatory Theater in San Francisco, where it was the crowning achievement of Carey Perloff's remarkable and recently concluded 25-year run as Artistic Director there. Her impact on the cultural life of that city has been immense, as has her influence on California's theatre scene and the nation's. Carey is an artist of fierce intelligence and deep humanity, and her passionate belief in theatre as a civilizing force is an inspiration to me. She and I have in common that we were both Artistic Directors of New York City's Classic Stage Company, an indispensable Off Broadway theatre devoted to finding the beating heart in canonical, language-driven plays. Both of our careers followed a trajectory that carried us from that small and scrappy hole in the wall on East 13th Street to sunny, anything-is-possible California. If in my tenure in San Diego I manage to achieve even a fraction of what Carey did in San Francisco, I shall consider myself successful indeed. I am moved and delighted to have my friend and colleague as my honored guest, and I know you will come to see in tonight's show everything that has made her a national treasure.

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](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
MANAGING DIRECTOR

PRESENTS

the American Conservatory Theater and Theatre Calgary production of

# A THOUSAND SPLENDID SUNS

BY  
URSULA RANI SARMA

BASED ON THE BOOK BY  
KHALED HOSSEINI

Ken MacDonald  
SCENIC DESIGN

Linda Cho  
COSTUME DESIGN

Robert Wierzel  
LIGHTING DESIGN

Jake Rodriguez  
SOUND DESIGN

David Coulter  
ORIGINAL MUSIC

Stephen Buescher  
CHOREOGRAPHER

Janet Foster, CSA  
CASTING

Haysam Kadri  
ASSOCIATE DIRECTOR

Elisa Guthertz  
PRODUCTION STAGE  
MANAGER

Michael Paller  
DRAMATURG

Jonathan Rider  
FIGHT CONSULTANT

DIRECTED BY  
CAREY PERLOFF

Originally commissioned by American Conservatory Theater, San Francisco, California;  
Carey Perloff, Artistic Director; Peter Pastreich, Executive Director.

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

May 12 – June 17, 2018

CAST  
(in order of appearance)

BABI..... Joseph Kamal\*  
LAILA..... Nadine Malouf\*  
FARIBA..... Lanna Joffrey\*  
RASHEED..... Haysam Kadri\*  
MARIAM..... Denmo Ibrahim\*  
TARIQ..... Antoine Yared\*  
ABDUL SHARIF..... Jason Kapoor\*  
MULLAH FAIZULLAH..... Joseph Kamal\*  
NANA..... Lanna Joffrey\*  
JALIL..... Jason Kapoor\*  
DRIVER..... Antoine Yared\*  
WAKIL..... Jason Kapoor\*  
MILITIAMAN..... Antoine Yared\*  
INTERROGATOR..... Joseph Kamal\*  
AZIZA..... Nikita Tewani\*  
DOCTOR..... Lanna Joffrey\*  
ZALMAI..... Abraham German† or Arden Pala†  
ZAMAN..... Joseph Kamal\*  
ENSEMBLE..... Mondis Vakili, Kris Zarif

Original music written and performed by David Coulter.

Production Stage Manager..... Elisa Guthertz\*  
Assistant Stage Manager..... Chandra R.M. Anthenill\*

SETTING

In and around the cities of Kabul and Herat in Afghanistan between the years 1979 and 2001.

PRODUCTION STAFF

Cultural Consultant..... Humaira Ghilzai  
Vocal Coach..... David Huber  
Assistant Scenic Design..... Eileen McCann  
Resident Associate Costume Design..... Charlotte Devaux  
Associate Lighting Design..... Andrew Griffin  
Assistant Lighting Design..... Brandon Rosen  
Associate Sound Design..... Beth Lake  
Studio Teacher..... Margaret S. Quigley  
Stage Management Intern..... Michael Joel Tanwangco

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

†At certain performances.

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.

URSULA RANI SARMA



## THE UNIVERSE OF THE HUMAN SPIRIT

AN INTERVIEW WITH PLAYWRIGHT URSULA RANI SARMA AND NOVELIST KHALED HOSSEINI

BY SIMON HODGSON AND SHANNON STOCKWELL

Strong women dominate the work of award-winning playwright, poet, and screenwriter Ursula Rani Sarma. Throughout her career, the Irish Indian artist has explored complex and resilient female characters in such works as her play *The Dark Things*, her adaptation of Federico García Lorca's *Yerma*, and her upcoming retelling of the biblical story of Salomé.

So it is no surprise that she was drawn to the story of Mariam and Laila, the two women at the center of Khaled Hosseini's 2007 novel *A Thousand Splendid Suns*. It is the second of Hosseini's three novels, the other two being *And the Mountains Echoed* (2013) and *The Kite Runner* (2003). Hosseini was inspired to write *A Thousand Splendid Suns* after visiting Afghanistan and speaking with the strong women who live in a country where their rights are often oppressed.

**Why is *A Thousand Splendid Suns* particularly suited for the stage?**

**URSULA RANI SARMA:** The theatre is one of the best mediums to explore complex human relationships like the ones at the center of *A Thousand Splendid Suns*. Like the novel, it is the relationship between Mariam and Laila—trapped in a violent home, reaching out to each other—that forms the spine of the play. The difference is that on the stage, the characters will take on a three-dimensional existence while an audience bears witness to their extraordinary journey. Also, from a practical perspective, the majority of the conflict unfolds indoors in confined spaces, so many of these scenes make for great theatre because they are dramatic, tense, and emotionally engaging.

**KHALED HOSSEINI:** I think there's a sense of immediacy in theatre, which simply can't be created elsewhere. On the right night and at the right performance and with the right crowd, the room is permeated with something that's really tangible—very difficult to describe, but very powerful. There's a collective experience that you have with an audience in the theatre that is difficult to create anywhere else. And by contrast, I think reading a book is a solitary experience. It's literally a voice in your head helping you to create images for yourself. Everybody can read the same book, but everyone has a different experience. I think people experience different art forms in different ways, and that's wonderful.

**What kind of conversations have you had with each other throughout the process?**

**URS:** I spoke with Khaled early on in the process, as it was important to hear his hopes for the adaptation and any specific elements that he felt should be retained. Right from the beginning Khaled was very supportive and generous and he encouraged me to follow my instincts and do whatever I felt was right. This was hugely liberating and meant that I had the freedom to get beneath the skin of the novel and to make the story feel as though it were my own—something that had to happen for me to breathe life into these characters.

**KH:** As an author, if you're allowing your work to be adapted into another art form by somebody else, you should divorce yourself from the idea that anything you said or wrote is going to appear in the other format. It's far more interesting to get a peek into somebody else's interpretation of your work. I love seeing how Ursula has worked with structure.

**What is this play about?**

**URS:** It's about the immense strength and endurance of women and how they can survive tremendous suffering to keep those they love alive. It is also about how, even in the darkest of times and places, love can grow and sustain the human spirit beyond all pain and hardship. It's about friendship and loyalty, courage and selflessness, grief and violence. What the play has to say about love, endurance, and survival is very much worth listening to for a contemporary audience. There is beauty and strength at the heart of *A Thousand Splendid Suns*, and I feel so proud to be part of its evolution from novel to stage.

**Why is this story important to tell today?**

**KH:** We're living in a time when we are inundated, through television and social media and smartphones and everything, with stories from the Middle East, and they all sound the same. They're all stories about guys that behead people, that kill minorities, and brutality and suffering. I think a story like *A Thousand Splendid Suns* can remind people that every person under a veil, every refugee walking across plains, every single one of those people has a universe inside them, a life, an entire history, and a long,

long history of things that they wanted, of hopes that they had. I think that's important to understand: you can't just categorize people under self-serving umbrellas. These are individual human beings. I think that's what any art form, be it theatre or novels or movies, can do: they can bridge that gap and transport you into the shoes of somebody else. And through that experience, you begin to view the group in a richer way. ■

*This article by Simon Hodgson and Shannon Stockwell first appeared in American Conservatory Theater's program for A Thousand Splendid Suns in 2017. For more information, please visit [www.act-sf.org](http://www.act-sf.org).*

KHALED HOSSEINI



## SHIFTING SANDS

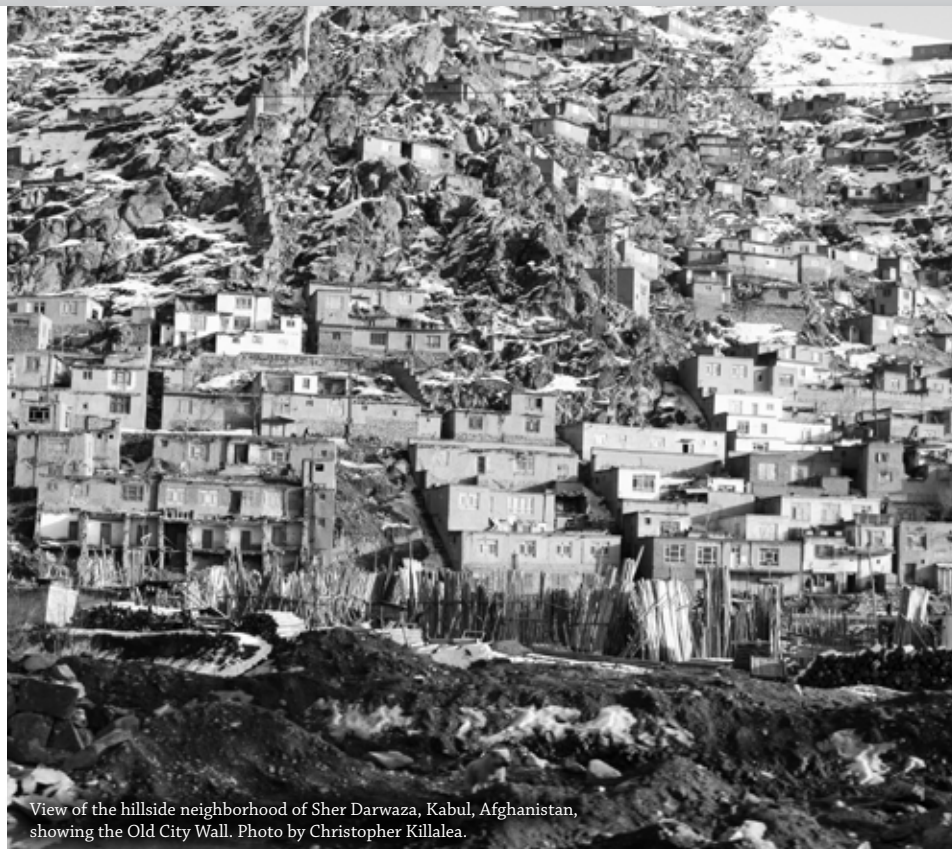
INSIDE THE WORLD OF  
*A THOUSAND SPLENDID SUNS*

BY ELSPETH SWEATMAN

The characters of Mariam, Laila, and Rasheed may have begun their fictional journey in the mind of author Khaled Hosseini, but their personalities are rooted firmly in their native Afghanistan.

Approximately the size of Texas, Afghanistan is a land of extreme beauty and extreme geographic diversity, ranging from towering mountains to expansive plains to barren deserts. Winters there are harsh, and summers sweltering. In this dramatic landscape live 32.5 million Afghans, a mixture of religions, languages, and ethnicities. One of the tensions between Rasheed and Laila in the play derives from ethnicity—she is Tajik (a minority group), while he comes from the dominant Pashtun community. Another character's challenge is related to geography: Mariam grows up in Herat, a city in the west of Afghanistan. Forced to move across the country to marry Rasheed, she feels provincial and overlooked in the capital city, Kabul.

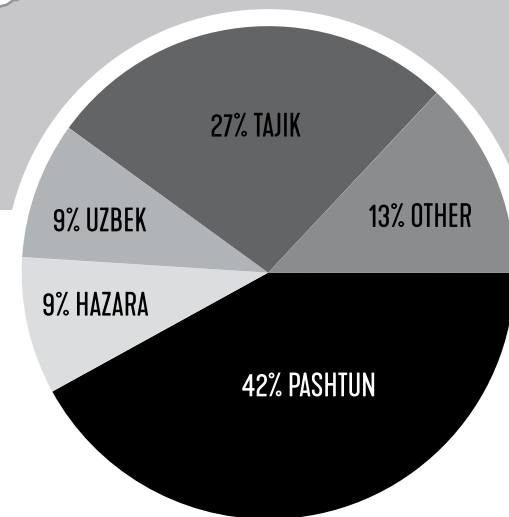
Kabul's location on the Silk Road between Europe and the riches of the East, combined with the country's abundance of natural resources, has made Afghanistan an enticing prospect for many foreign invaders: Alexander the Great, Genghis Khan, Great Britain, and, most recently, the Soviet Union. In 1979, the Soviets sent troops into Afghanistan to prop up a failing socialist government, but they were ill-prepared for the ferocious response of the Afghan people. When the Soviet troops withdrew in 1989, Afghans were hopeful that life would return to normal.



View of the hillside neighborhood of Sher Darwaza, Kabul, Afghanistan, showing the Old City Wall. Photo by Christopher Killalea.

However, many of the militant groups that had fought the Soviets—known as the Mujahideen—turned against each other. The nation descended into civil war. One group shelled Kabul from the surrounding hills, while others fought for control of neighborhoods. “Deadly roadblocks, disappeared neighbors, and decaying bodies were woven into the fabric of daily life, like going shopping or saying your prayers,” said U.S.-based war correspondent Anand Gopal. The Afghan Civil War (1989–1996) took the lives of 25,000 civilians. It is during this dangerous period that Ursula Rani Sarma's adaptation of *A Thousand Splendid Suns* begins.

Into this bloodshed burst a new group that looked like the answer to many Afghans' prayers for peace: the Taliban.



**ESTIMATED ETHNIC MAKEUP OF AFGHANISTAN**  
2004 – PRESENT  
CIA WORLD FACTBOOK, 2010

Spreading from the refugee camps in Pakistan in the early 1990s, the Taliban took control of most of Afghanistan by 1996. Many Afghans welcomed it with open arms, seeing in its fierce religious beliefs a solution to the violence that had plagued the country for almost two decades.

The people's celebrations were short-lived. The Taliban believed that impurity and vice were the root cause of the country's problems. Through its Department for the Preservation of Virtue and the Elimination of Vice, the Taliban issued edict after edict banning anything that might entice people to sin. Women were forbidden from working, attending school, and leaving their homes without male relatives to escort them. Even a glimpse of an arm or an ankle could incur brutal punishment. In sports arenas and city squares throughout the country, the Taliban beat offenders, amputated their limbs, and sometimes stoned them to death. This is the political and social world that Mariam and Laila must navigate in *A Thousand Splendid Suns*.

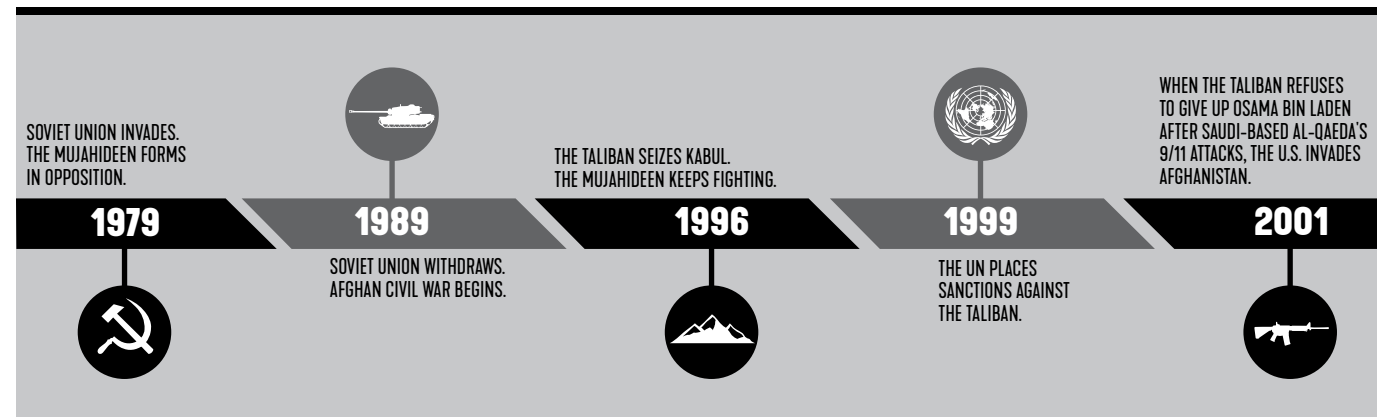
Since U.S. troops drove the Taliban out of power in 2001, life in Afghanistan has become slightly more stable. Under the new constitution written in 2004, women are granted equal rights. But Afghanistan remains a country under siege. Foreign militant groups such as Islamic State (ISIS) have increased their influence in the nation, launching their own attacks and adding to the body count. The Taliban remains a significant threat in many areas. According to the Pentagon, the Afghan government only controls 258 of the country's 407 districts. The central government is weak,

unemployment is high, and the economy is struggling. As international attention wanes and troops pull out of the country, will Afghanistan be able to stand on its own, or will the country's decades of war continue?

The Afghan people remain hardworking, resilient, and hopeful. Like Laila and Mariam, many are working toward a brighter future and a time when this Central Asian country will be known more for its beauty than its violent past. ■

*This article by Elspeth Sweatman first appeared in American Conservatory Theater's program for A Thousand Splendid Suns in 2017. For more information, please visit [www.act-sf.org](http://www.act-sf.org).*

## A BRIEF TIMELINE OF AFGHAN HISTORY





**ABRAHAM GERMAN**

(Zalmai) is making his Old Globe debut. His regional credits include understudy for *Trouble in San Diego Opera's Madama Butterfly*, and CSU San Marcos's *Seussical*. His other favorite roles include Little Boy in *Into the Woods* (California Youth Conservatory), Mike Teavee in *Willy Wonka* and Mini Snoopy in *Snoopy the Musical* (Performing

Lakeside Acting Youth), Marionette in *My Son Pinocchio* (Young Actors' Theatre), and Blanket Brigade in *You're a Good Man, Charlie Brown* (Christian Youth Theater San Diego). Mr. German has also appeared in the Heart of a Child benefit concert for the past three years at Irwin M. Jacobs Qualcomm Hall; performed regularly with Leigh Scarritt Productions at Martini's Above Fourth; modeled for Disney; and been in numerous commercials.

**DENMO IBRAHIM**

(Mariam) is an actor and writer based in the San Francisco Bay Area. Her recent credits include Nana and Fariba in the world premiere of *A Thousand Splendid Suns* (American Conservatory Theater, Theatre Calgary), Kathryn in *Splendour* (Aurora Theatre Company), Noor in *Our Enemies: Lively Scenes of Love and Combat* (Golden Thread

Productions; San Francisco Bay Area Theatre Critics Circle Award nomination), Claudio in *Much Ado About Nothing* (California Shakespeare Theater), and Tyra in *I Call My Brothers* (Crowded Fire Theater; Theatre Bay Area Award for Outstanding Female Actor in a Featured Role in a Play). Her solo show *BABA*, funded by the National Endowment for the Arts, won an SFBATCC Award for Original Script and was developed at New York Theatre Workshop with Noor Theatre. Ms. Ibrahim is a Founding Artistic Director of Mugwumpin. She earned her M.F.A. in Lecoq-Based Actor-Directed Physical Theatre from Naropa University and a B.F.A. in Acting from Boston University. She is currently developing a new play commissioned by Crowded Fire Theater, and she is a Resident Artist of Golden Thread Productions. adenmoproject.com.

**LANNA JOFFREY**

(Fariba, Nana, Doctor) is an actor, spoken-word performer, and writer working in the U.K. and the U.S. Her select performances include *The Profane* directed by Kip Fagan (Playwrights Horizons), *Muse of Fire* directed by Harper Ray and *Sonnet Walks* directed by Federay Holmes (Shakespeare's Globe), *The Soulless Ones* directed by Anna

Soderblöm and Oscar Blustin (Hammer House of Horror Live), *I Call My Brothers* directed by Tinuke Craig (Gate Theatre), *Timon of Athens* directed by Alex Hassell and Louis Scheeder (The Factory), *Sad and Merry Madness* directed by Barry Edelstein and *Measure for Measure* directed by Michelle Hensley (The Public Theater), *9 Parts of Desire* directed by Carmel O'Reilly (The Lyric Stage Company of Boston; IRNE Award), and *1001* directed by Ethan McSweeney (Denver Center for the Performing Arts Theatre Company; *Denver Post* Ovation Award). Ms. Joffrey's critically acclaimed verbatim play *Valiant* has traveled the U.K. (directed by Alexandra Renzetti) and the U.S. (directed by Tamilla Woodard), going to Edinburgh Festival Fringe, Theatre503, Women and War Festival, WOW Folkestone Festival, and InterAct Theatre Company, and earning a FringeNYC Award. Ms. Joffrey's spoken word has been featured online and in print. She received her M.A. in Acting from the Royal Central School of Speech & Drama, and her B.F.A. in Acting for Syracuse University. lannajoffrey.com.

**HAYSAM KADRI**

(Rasheed; Associate Director) has appeared in *A Thousand Splendid Suns* (American Conservatory Theater, Theatre Calgary), *Enron*, *To Kill a Mockingbird*, *Much Ado About Nothing*, *The Crucible*, and *A Christmas Carol* (Theatre Calgary), *The Hollow*, *Sherlock Holmes and the Case of the Jersey Lily*, *The Hound of the Baskervilles*, *Twelve Angry*

*Men, Dr. Jekyll & Mr. Hyde*, and *Black Coffee* (Vertigo Theatre), *Richard III*, *Macbeth*, *Othello*, *William Shakespeare's Land of the Dead*, and *The Winter's Tale* (The Shakespeare Company), *The Last Wife*, *Cockroach*, *The Motherf\*\*er with the Hat*, *Shakespeare's Dog*, *Robin Hood*, and *Oliver Twist* (Alberta Theatre Projects). His film and television credits include *The Revenant* and "Hell on Wheels." Mr. Kadri is the Artistic Producer of The Shakespeare Company and the Shakespeare by the Bow Program Director of Theatre Calgary.

**JOSEPH KAMAL**

(Babi, Mullah Faizullah, Interrogator, Zaman) is thrilled to be making his Old Globe debut. He has appeared in world premieres by Tony Kushner, Rajiv Joseph, Charles Mee, Lee Breuer, Betty Shamieh, Herbert Siguenza, Richard Montoya of Culture Clash, and Charles Randolph-Wright. He has also been seen in West Coast premieres and national

tours of plays by Theresa Rebeck and Lynn Nottage. He has worked at Lincoln Center Theater, New York Theatre Workshop, Atlantic Theater Company, Mabou Mines, La Jolla Playhouse, Berkeley Repertory Theatre, Arena Stage, Huntington Theatre Company, The Theatre @ Boston Court, and A Contemporary Theatre, among others, and he was a company member of Shakespeare Theatre Company in Washington, DC. Recently in Los Angeles, he appeared in *Prometheus Bound* at The Getty Villa. Last summer he premiered the play *Transmission* at Edinburgh Festival Fringe. He has numerous film and television credits and has done a lot of voice work. josephkamal.com.

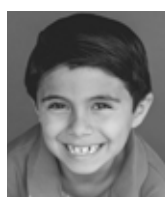
**JASON KAPOOR**

(Abdul Sharif, Jalil, Wakil) is thrilled to make his debut at The Old Globe reprising roles from the world premiere of *A Thousand Splendid Suns*. He was most recently seen in the San Francisco Playhouse production of *Born Yesterday*. His other Bay Area credits include *Ideation* (SF Playhouse, Off Broadway's 59E59 Theaters), *Life Is a Dream* (California Shakespeare Theater), and *Indian Ink, King Charles III*, and *The Hard Problem* (American Conservatory Theater). Born and raised in San Jose, Mr. Kapoor received his B.A. from San Jose State University and his M.A. from London Academy of Music and Dramatic Art.

**NADINE MALOUF**

(Laila) is honored to be a part of this story once again, after originating the role at American Conservatory Theater last year. She was most recently seen Off Broadway in Martyna Majok's new play *queens* at Lincoln Center's LCT3. She was seen cooking in various home kitchens in the one-woman, site-specific New York premiere of *Oh*

*My Sweet Land* with The Play Company. She also played the title role in the world premiere of *Salomé* with Shakespeare Theatre Company (winner of seven Helen Hayes Awards). Her other recent Off Broadway work includes *Today Is My Birthday* and *Ultimate Beauty Bible* (Page 73 Productions), *The School for Scandal* (Red Bull Theater), *The Who & The What* (LCT3), and *Exile* (Cherry Lane Theatre). She has also appeared in *Scorched* (Syracuse Stage) and *Macbeth* (Royal Academy of Dramatic Art). Ms. Malouf has been seen in new works developed at Sundance Institute Theatre Lab, The Public Theater, Lincoln Center Theater, and Complicité, among others. Her recent television and film credits include "The Looming Tower," *Resolutions*, and *May in the Summer*. She trained at Syracuse University and Royal Academy of Dramatic Art.

**ARDEN PALA**

(Zalmai) is thrilled and honored to be joining the cast of *A Thousand Splendid Suns* at The Old Globe. He is nine years old and in third grade at Francis Parker School. He has been acting and singing since he began to walk and talk. Mr. Pala enjoys performing with Trinity Theatre Company, Broadway Theatre Arts Academy, North Coast Repertory Theatre, and STAR Repertory Theatre. Mr. Pala's favorite

roles include JoJo in *Seussical*, Tiny Tim in *A Christmas Carol*, Toto in *The Wizard of Oz*, and Zazu in *The Lion King*. Mr. Pala also enjoys writing and is the author of *The Adventures of Noah's Flying Car* book series, available on Amazon and Kindle, with all proceeds benefiting low-income youth. When he is not acting, he is singing, writing, playing the piano, and performing martial arts.

**NIKITA TEWANI**

(Aziza) is thrilled to be reprising the role of Aziza in her Old Globe debut. She is a New York City-based actress and a graduate of New York University's Tisch School of the Arts. Her recent Off Broadway and regional theatre credits include *The Who & The What* (Milwaukee Repertory Theater), the world premiere of *A Thousand Splendid Suns* (American

Conservatory Theater, Theatre Calgary), *The Fall* (Soho Playhouse), and *A Muslim in the Midst* (Thespis Theater Festival). Her television credits include "The Affair" (Showtime) and "Falling Water" (USA Network). Ms. Tewani has also appeared in national commercials and ad campaigns. She is a proud member of Actors' Equity Association and SAG-AFTRA. nikitatewani.com.

**MONDIS VAKILI**

(Ensemble) is honored to make her debut at The Old Globe. Her recent regional credits include *Dust* at Cygnet Theatre Company, *Under Construction: American Masque* at La Jolla Playhouse's Without Walls Festival, the North American premiere of *Rocks in Her Pocket*, Lucius in the all-female cast of *Titus Andronicus*, Trisha in *Five Women Wearing*

*the Same Dress*, the Northern California premiere of *The Domestic Crusaders* by Wajahat Ali, and much more. Ms. Vakili received B.A.s in Theatre and Communication with honors, with a minor in Dance, from UC San Diego. mondisvakili.com.

**ANTOINE YARED**

(Tariq, Driver, Militiaman) is thrilled to be making his American debut here at The Old Globe. Born in Lebanon and raised in Montreal, his work in theatre has led him to perform in theatres across the provinces of Ontario, Quebec, and the Maritimes. He most recently appeared as Edgar in Groundling Theatre Company's production of *Lear* in Toronto, and he played one of the titular roles in last season's *Romeo and Juliet* at Stratford Festival. His other recent theatre credits include *The Madwoman of Chaillot*, *John Gabriel Borkman*, *Macbeth*, *As You Like It*, *Pericles*, *The Alchemist*, *The Physicists*, *King John*, *Antony and Cleopatra*, *Mother Courage and Her Children*, and *The Merchant of Venice* (Stratford Festival) and *The Snow Queen* (Theatre New Brunswick).

*Lear* in Toronto, and he played one of the titular roles in last season's *Romeo and Juliet* at Stratford Festival. His other recent theatre credits include *The Madwoman of Chaillot*, *John Gabriel Borkman*, *Macbeth*, *As You Like It*, *Pericles*, *The Alchemist*, *The Physicists*, *King John*, *Antony and Cleopatra*, *Mother Courage and Her Children*, and *The Merchant of Venice* (Stratford Festival) and *The Snow Queen* (Theatre New Brunswick).

**KRIS ZARIF**

(Ensemble) previously appeared as El-Fayoumy in *The Last Days of Judas Iscariot* (Triad Productions), *Nepotism Guy*, *Scientist Guy*, and *Security Guy* in *tempOdyssey* (Teatro ALTO), and *Romeo in Romeo and Juliet*, *Nanaivandak in 1001 Grains of Sand*, and *Micah in Inside Story* (San Diego State University). He can also be seen in the films *September Tapes*, *In the Wrong Hands*, *Timing*, *Any Genre You Like*, and *Rushing*.

**URSULA RANI SARMA**

(Playwright) is an award-winning writer of Irish Indian descent. She has written plays for Abbey Theatre, the National Theatre of Ireland in Dublin, as well as American Conservatory Theater, Ambassador Theatre Group, Traverse Theatre, Paines Plough, and the BBC, amongst many other companies. Her recent productions include *Joanne* (Clean Break, Soho Theatre), *Débris* (Théâtre La Licorne), *The Ripple Effect* (Ambassador Theatre Group/London Cultural Olympiad), *Yerma* (West Yorkshire Playhouse), *Riot* (A.C.T. Young Conservatory/Theatre Royal Bath), *The Dark Things* (Traverse Theatre), and *Birdsong* (Abbey Theatre). Ms. Sarma has been writer-in-residence for Paines Plough,

Eugene O'Neill Theater Center, and Royal National Theatre, among other companies. She is currently developing plays for Abbey Theatre, Traverse Theatre, and Djinn Theatre Company. For the screen, her work includes "Raw," "Red Rock," *Anywhere but Here*, and *Judge Dee*. She is currently adapting the book *Henry's Demons* for BBC One and writing an original drama entitled *Guardian* for Channel 4.

**KHALED HOSSEINI**

(Original Book) was born in Kabul, Afghanistan, in 1965. In 1976, his family relocated to Paris. They were ready to return to Kabul in 1980, but by then the Soviet invasion was underway, so the Hosseini family moved to San Jose, California. Mr. Hosseini went on to become a doctor, practicing medicine as an internist between 1996 and 2004. He is the author of three award-winning and internationally best-selling novels: *The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), and *And the Mountains Echoed* (2013). In 2006, Mr. Hosseini was named a Goodwill Envoy to the United Nations Refugee Agency. After a trip to Afghanistan in this position, he was inspired to establish The Khaled Hosseini Foundation, a not-for-profit that provides humanitarian assistance to the people of Afghanistan.

**CAREY PERLOFF**

(Director) is celebrating her 25th season as Artistic Director of American Conservatory Theater, where she commissioned and developed this adaptation of *A Thousand Splendid Suns*. Known for innovative productions of classics and for championing new writing and new forms of theatre, she has directed classical plays from around the world, 10 plays by Tom Stoppard (including the American premieres of *The Invention of Love* and *Indian Ink*, also at Roundabout Theatre Company, and two productions of *Arcadia*), and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Her other productions include *Hecuba*, *Mary Stuart*, *'Tis Pity She's a Whore*, *The Tosca Café*, *The Voyage Inheritance*, *Scorched*, and *Underneath the Lintel*. Ms. Perloff is also an award-winning playwright. Her recent play *Kinship* premiered at the Théâtre de Paris in 2014; *Higher* won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award; and *Luminescence Dating* premiered in New York at Ensemble Studio Theatre. Ms. Perloff's book, *Beautiful Chaos: A Life in the Theater* (City Lights Foundation Books), was selected as San Francisco Public Library's One City One Book selection for 2016. Before joining A.C.T., she was Artistic Director of Classic Stage Company in New York, where she directed the premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Named a Chevalier de l'Ordre des Arts et des Lettres by the French government, Ms. Perloff received a B.A. Phi Beta Kappa in Classics and Comparative Literature from Stanford University and was a Fulbright Fellow at Oxford.

**KEN MACDONALD**

(Scenic Design) has designed *The Overcoat: A Musical Tailoring* (Canadian Stage, Vancouver Opera, Tapestry Opera), *The Barber of Seville* and *Macbeth* (Pacific Opera Victoria), *The Threepenny Opera*, *The Rake's Progress*, and *Susannah* (Vancouver Opera), *A Thousand Splendid Suns* (American Conservatory Theater, Grand Theatre, Theatre Calgary), *Sovereignty* and *The Shoplifters* (Arena Stage, Theatre Calgary), *Engaged*, *Our Town*, *Sweet Charity*, *Arms and the Man*, *Our Bitters*, and *The Doctor's Dilemma* (Shaw Festival Theatre), *Wanderlust*, *Moby Dick*, and *The Trespassers* (Stratford Festival), *Parfumerie*, *Blithe Spirit*, *The Government Inspector*, and *'night*, *Mother* (Soulpepper Theatre Company), *The Arsonists*, *The Overcoat*, and *Vigil* (Canadian Stage), *Sextet*, *The Amorous Adventures of Anadol*, *Marry Me a Little*, *Benevolence*, and *The Dishwashers* (Tarragon Theatre), and *The Waiting Room*, *Hamlet*, and *Art* (Arts Club Theatre Company). Mr. MacDonald has received a Gemini Award for Outstanding Production Design for *The Overcoat* (CBC); two Dora Awards; a Betty Mitchell Award; and 17 Jessie Richardson Theatre Awards. kenandmorris.com.

**LINDA CHO**

(Costume Design) is thrilled to return to The Old Globe, where she most recently designed *October Sky* and *The Comedy of Errors*. This is her 15th show here since 2002. She maintains a highly successful career

with opera and theatre companies in the United States and abroad. Among her successes in theatre have been the Broadway productions of *Anastasia* (Tony Award nomination), *A Gentleman's Guide to Love and Murder* (Tony Award), and *The Velocity of Autumn*. Ms. Cho's work has also been seen Off Broadway and at numerous American regional theatres and opera companies. She will make her Metropolitan Opera debut this season with *Samson et Dalila*. She recently received the San Francisco Bay Area Theatre Critics Circle Award for *A Thousand Splendid Suns* at American Conservatory Theater. She is also the proud recipient of the TDF Irene Sharaff Young Master Award and the Ruth Morley Design Award from the League of Professional Theatre Women, and she is on the Advisory Committee of the American Theatre Wing. Ms. Cho is an alumna of McGill University and holds a master of fine arts degree from Yale School of Drama. lindacho.com.

#### ROBERT WIERZEL

(Lighting Design) has worked with artists from diverse disciplines and backgrounds in opera, theatre, dance, museums, and contemporary music, on stages throughout the country and abroad. Mr. Wierzel's theatre work has been seen on and Off Broadway, including *Fela!* (Tony Award nomination), *Lady Day at Emerson's Bar & Grill* starring Audra McDonald, *David Copperfield: Dreams and Nightmares*, and productions at New York Shakespeare Festival/The Public Theater, Roundabout Theatre Company, Signature Theatre Company, Playwrights Horizons, Mostly Mozart Festival, Brooklyn Academy of Music, The Acting Company, and Lincoln Center Festival/American Songbook. He has collaborated for decades with choreographer and director Bill T. Jones and the Bill T. Jones/Arnie Zane Company. Mr. Wierzel is currently in pre-production on a new musical, *A Walk on the Moon*. He is on the faculty at New York University's Tisch School of the Arts and is a creative partner at Spark Design Collaborative.

#### JAKE RODRIGUEZ

(Sound Design) is a sound designer and composer based out of the San Francisco Bay Area. His recent credits include *we, the invisibles* (Actors Theatre of Louisville), *Vietgone* (American Conservatory Theater), *An Octoroon* (Berkeley Repertory Theatre), *The Events* (Shotgun Players), *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theatre), *The Christians* (Playwrights Horizons, Mark Taper Forum), *Girlfriend* (Kirk Douglas Theatre), and *Mr. Burns, a post-electric play* (A.C.T., Guthrie Theater). Mr. Rodriguez is the recipient of a 2004 Princess Grace Award.

#### DAVID COULTER

(Original Music) is an English-born multidisciplinary artist, musician, composer, director, and educator based in the Bay Area. Since the 1980s, he has directed shows, produced records, and played his musical saw and other assorted weird and less-weird instruments in studios, theatres, and stages and on recordings around the world with the likes of The Pogues, Tom Waits and Robert Wilson, Kronos Quartet, Laurie Anderson, Yoko Ono, Hal Willner, and Gorillaz. Mr. Coulter curates and directs numerous multi-artist events. His credits include *Monkey: Journey to the West* (Gorillaz/Chen Shi-Zheng), *Double Fantasy Live*, *Rain Dogs Revisited*, *Twisted Christmas*, *In Dreams: David Lynch Revisited*, and *An Anatomy Act*. He was also associate musical director and multi-instrumentalist on *The Black Rider: The Casting of the Magic Bullets* (A.C.T., 2004). He is a visiting lecturer at Goldsmiths, University of London, and he has played the didgeridoo at the invitation of Her Majesty Queen Elizabeth II on a number of official occasions.

#### STEPHEN BUESCHER

(Choreographer) is a movement director/choreographer, actor, director, and teaching artist. He has designed movement for *A Thousand Splendid Suns*, *Monstress*, *The Orphan of Zhao*, *Stuck Elevator*, *Let There Be Love*, and *Underneath the Lintel* (American Conservatory Theater), *A Midsummer Night's Dream* and *Private Lives* (Long Wharf Theatre), *A Christmas Carol* (Trinity Repertory Company), *Love's Labour's Lost* (Shakespeare Santa Cruz), and *Blues for an Alabama Sky* (Lorraine Hansberry Theatre). Mr. Buescher is the Head of Movement in A.C.T.'s M.F.A. program. In the Conservatory he has directed *The Taming of the Shrew*, *Black Orpheus*, *Romeo and Juliet*, *Galileo*, *The Island*, *The House of*

*Bernarda Alba* (which traveled to Moscow Art Theatre), *Can't Pay? Won't Pay!*, *Archangels Don't Play Pinball*, and *Hotel Paradiso*. He has taught physical theatre at Yale School of Drama, Brown University/Trinity Repertory Company, New York University, University of Connecticut, and University of Missouri–Kansas City. Mr. Buescher has performed nationally and internationally for over a decade as a company member with the physical-based company Dell'Arte International. He is a graduate of the Dell'Arte International School of Physical Theatre and California Institute of the Arts, and he is thrilled to be making his debut at The Old Globe.

#### JANET FOSTER, CSA

(Casting) has cast for American Conservatory Theater for the past six years, including *Hamlet*, *The Birthday Party*, *A Walk on the Moon*, *Indian Ink*, *The Orphan of Zhao*, *Maple and Vine*, *Endgame*, *Play*, *The Scottsboro Boys*, *The Normal Heart*, *A Christmas Carol*, *4000 Miles*, *Dead Metaphor*, *Arcadia*, and many more. Her Broadway credits include *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). She cast the Off Broadway productions of *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True*, *The Trojan Women*, and *A Love Story*. For Playwrights Horizons she cast *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Ms. Foster's credits include Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, Baltimore Center Stage, Westport Country Playhouse, Two River Theater, and American Repertory Theater. Her television, film, and radio credits include "Cosby" (CBS), *Tracey Takes on New York* (HBO), *The Deal* by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Services/Blackhawk Productions; Peabody, Sony, and Wincott Foundation Awards), and WNYC *Tom Stoppard Radio Plays* for 2010–2011.

#### ELISA GUTHERTZ

(Production Stage Manager) has been a Bay Area stage manager for over 25 years. Most recently she worked on *Heisenberg*, *The Birthday Party*, and *Hamlet* at American Conservatory Theater, and last season she staged managed *A Thousand Splendid Suns* at A.C.T. and Theatre Calgary. Her numerous other productions for A.C.T. include *A Night with Janis Joplin*, *The Realistic Joneses*, *Monstress*, *Love and Information*, *Testament*, *Major Barbara*, *Underneath the Lintel*, *Arcadia*, *The Normal Heart*, *The Scottsboro Boys*, *Endgame*, *Play*, *Scorched*, *Clybourne Park*, *The Caucasian Chalk Circle*, *The Rainmaker*, *A Number*, and Eve Ensler's *The Good Body*, among others. She has also stage managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Collected Stories*, and *Cloud Tectonics* (Berkeley Repertory Theatre), *The Good Body* (Broadway), *Big Love* (Brooklyn Academy of Music), and *The Vagina Monologues* (Alcazar Theatre).

#### CHANDRA R.M. ANTHENILL

(Assistant Stage Manager) previously worked on the Globe productions of *Twelfth Night* (Globe for All), *Guys and Dolls*, *Camp David*, and *The Comedy of Errors*. Her credits as production stage manager include *Beachtown*, *Roz & Ray*, *Into the Beautiful North*, *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*, *Outside Mullingar*, *The Oldest Boy*, *Everybody's Talkin': The Music of Harry Nilsson*, *Oedipus El Rey*, and *Honky* (San Diego Repertory Theatre), *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, and *Company* (Cygnet Theatre Company), and *Pippin* (Diversionary Theatre). Her credits as assistant stage manager include *Junk: The Golden Age of Debt* (La Jolla Playhouse), *In the Next Room or the vibrator play*, *The Who's Tommy*, *Walter Cronkite Is Dead*, *Tortilla Curtain*, and *Zoot Suit* (San Diego Repertory Theatre) and *Dirty Blonde* (Cygnet Theatre Company). Ms. Anthenill is a proud member of Actors' Equity Association.

#### AMERICAN CONSERVATORY THEATER

(Co-Producer), San Francisco's Tony Award-winning not-for-profit theatre, nurtures live theatre through dynamic productions,

intensive actor training, and community engagement. It embraces its responsibility to conserve, renew, and reinvent its rich theatrical traditions while exploring new artistic forms and communities. A.C.T. opened its first San Francisco season in 1967 and has since performed more than 350 productions to more than 7 million people. A.C.T.'s 50-year-old Conservatory features its master of fine arts actor training program, its Summer Training Congress that attracts students worldwide, and the San Francisco Semester, a study-abroad opportunity for undergraduates. Its other programs include the Young Conservatory (for students aged 8–19) and Studio A.C.T., theatre study for adults. A.C.T. also brings theatre-based arts education to 16,000 Bay Area students annually. With its increased presence in the Central Market neighborhood, marked by the renovation of The Strand Theater, A.C.T. plays a leadership role in securing the future of theatre for San Francisco and the nation.



#### 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.



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.

#### PATRON INFORMATION

For patron information about ticketing, performances, parking, transportation, and more, please visit [www.TheOldGlobe.org/patron-information](http://www.TheOldGlobe.org/patron-information).

#### 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.

Ken MacDonald Scenic Design <a href="http://www.kenandmorris.ca">www.kenandmorris.ca</a>	Linda Cho Costume Design <a href="http://www.lindacho.com">www.lindacho.com</a>
Robert Wierzel Lighting Design	Jake Rodriguez Sound Design

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

## 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 Latino, 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 turn out, over 120 people. People 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 the people there 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 of the people 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 for people, 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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To learn more about bringing Globe for All or Behind the Curtain to your community, email [GFA@TheOldGlobe.org](mailto:GFA@TheOldGlobe.org).

The Old Globe invites your company to become a Corporate Partner and make theatre matter to more people while receiving exclusive benefits. Contact Bridget Cantu Wear at (619) 684-4144 or [bcantuwear@TheOldGlobe.org](mailto:bcantuwear@TheOldGlobe.org).

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 Chris Chauvet, Jason Chohon, William Ebeler,  
 Benjamin Gray, Sloan Holly, Eddie Huff ..... Carpenters  
 Francisco Ramirez ..... Scene Shop Operations Assistant  
 Carole Payette ..... Charge Scenic Artist  
 W. Adam Bernard ..... Lead Scenic Artist  
 Jessica Amador, Jenn Imbler ..... Painters  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Alex Newberry ..... Run Crew

**COSTUMES**

Stacy Sutton ..... Costume Director  
 Charlotte Devaux Shields ..... Resident Design Associate  
 Lisa Sanger-Greshko ..... Assistant to the Director  
 Shelly Williams ..... Design Assistant/Shopper  
 Katie Knox ..... Design Assistant  
 Erin Cass ..... Draper  
 Wendy Miller ..... Tailor  
 Anne Glidden Grace,  
 Nicole Sukolics-Christianson ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Heather Premo ..... Stitcher  
 Kristin Womble ..... Craft Supervisor/Dyer/Painter  
 Vicky Martinez ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant Wig and Makeup Supervisor  
 Ana Maldonado ..... Wig Assistant and Wig Running Crew, Globe  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Debbie Allen, Carissa Ohm ..... Wardrobe Crew, Globe  
 Anna Campbell ..... Wardrobe Crew Chief, White  
 Marie Jezbera ..... Rental Agent

**PROPERTIES**

David Buess ..... Properties Director  
 Kristin Steva Campbell ..... Associate Properties Director  
 Rory Murphy ..... Lead Craftsperson  
 David Medina ..... Properties Buyer  
 Jacob Sampson ..... Prop Shop Foreperson  
 Andrew Recker ..... Property Master, Globe  
 Richard Rossi ..... Stage and Property Master, White  
 Eszter Julian ..... Property Master, Festival  
 Kyle Melton ..... Properties Carpenter  
 Trish Rutter ..... Properties Painter  
 Quinn Becker, Lauren Chen,  
 Amanda Quivey ..... Properties Craftspersons

**LIGHTING**

Shawna Cadence ..... Lighting Director  
 Heather Reynolds ..... Assistant Lighting Director  
 Ryan Osborn ..... Master Electrician, Globe  
 Areta MacKelvie ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Stephen Schmitz ..... Lighting Assistant  
 Jessica Dean, Evan Hoey, Michelina Miedema,  
 Amber Montoya, Kevin Orlof, Michael Rathbaun,  
 Ginnee Rinehart, Robert Thoman ..... Electricians

**SOUND**

Paul Peterson ..... Sound Director  
 Jeremy Nelson ..... Master Sound Technician, Globe  
 Alex Heath ..... Master Sound Technician, White  
 RJ Givens ..... Master Sound Technician, Festival  
 Brooke Rains ..... Deck Audio, Globe  
 Kevin Antheinill, Jason Chaney, Krystin Cline, Michael  
 Cornforth, Heidi Gaare, Jessica Jakes, Jeremy Siebert,  
 Miranda Stone ..... Sound Technicians

**ADMINISTRATION**

Alexandra Hisserich ..... Management Associate  
 Carolyn Budd ..... Assistant to the Artistic and  
 Managing Directors  
 Darlene Davies ..... The Old Globe Historian

**INFORMATION TECHNOLOGY**

Dean Yager ..... Information Technology Director  
 John Ralston ..... Information Technology Assistant Manager  
 Brittany Summers ..... Information Technology Assistant

**HUMAN RESOURCES**

Sandy Parde ..... Human Resources Director  
 Manny Bejarano ..... Human Resources Coordinator

**MAINTENANCE**

Crescent Jakubs ..... Facilities Director  
 Violanda Corona, Roberto Gonzalez, Bernardo  
 Holloway, Reyna Huerta, Johnny Kammerer,  
 Jason McNabb, Jose Morales, Victor Quiroz,  
 Vielka Smith ..... Building Staff

**PROFESSIONAL TRAINING**

Shana Wride ..... Program Coordinator  
 Amanda Banks, Brian Byrnes, Maria Carrera,  
 Cynthia Caywood, Ray Chambers, Gerhard Gessner,  
 Jan Gist, Scott Ripley, Fred Robinson,  
 Abraham Stoll, Eileen Troberman ..... M.F.A. Faculty  
 Scott Amiotte, Corey Johnston, Nate Parde,  
 Nicole Ries, Robin Roberts ..... M.F.A. Production Staff

**ARTS ENGAGEMENT**

Karen Ann Daniels ..... Associate Director of Arts Engagement  
 Melinda Cooper ..... Arts Engagement Programs Manager  
 Lisel Gorell-Getz ..... Master Teaching Artist  
 Reanne Acasio ..... Arts Engagement Operations Coordinator  
 Katherine Harroff, Erika Phillips, James Pillar,  
 Damon J. Shearer ..... Arts Engagement Programs Associates  
 Jorge Rivas ..... Programs Assistant  
 Carolyn Agan, Kendrick Dial, Gerardo Flores,  
 Monique Gaffney, Jason Heil, Kimberly King,  
 Erika Malone, Blake McCarty, Crystal Mercado,  
 Jake Millgard, Heather Pauley, Tara Ricasa,  
 Catherine Hanna Schrock, Gill Sotu,  
 Skyler Sullivan, Valeria Vega ..... Teaching Artists  
 Sarah Lujan ..... AXIS Production Assistant  
 Jack Patteson ..... Arts Engagement Intern

**FINANCE**

Cindy Hunt ..... Senior Accountant  
 Trish Guidi ..... Accounts Payable/Accounting Assistant  
 Lachelle Deleston ..... Payroll Coordinator/Accounting Assistant  
 Tim Cole ..... Receptionist

**DEVELOPMENT**

Bridget Cantu Wear ..... Associate Director,  
 Strategic Partnerships  
 Annamarie Maricle ..... Associate Director,  
 Institutional Grants  
 Keely Tidrow ..... Associate Director, Major Gifts  
 Eileen Prisyb ..... Events Director  
 Matthew Richter ..... Major Gifts Officer  
 Robin Hatfield ..... Individual Giving Manager  
 Matthew B. Williams ..... Development  
 Communications Manager  
 Janet Gourley ..... Development Administrator  
 Rico Zamora ..... VIP Services and Ticketing Coordinator  
 Caren Dufour ..... Development Assistant  
 Derek Floyd ..... Grants Assistant  
 Stephen Jones ..... Telefunding Specialist

**DONOR SERVICES**

Jyothi Doughman, Anthony Hackett,  
 Jerilyn Hammerstrom, Helene Held,  
 Barbara Lekes, David Owen,  
 Stephanie Reed, Laura Regal ..... Suite Concierges

**MARKETING**

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Communications Manager  
 Alejandra Enciso-Dardashti ..... Public Relations Associate  
 Chanel Cook ..... Digital and Print Publications Designer  
 Eve Childs ..... Marketing Assistant  
 Carolann Malley ..... Distribution Staff  
 Britteny Urich ..... Public Relations Intern

**SUBSCRIPTION SALES**

Scott Cooke ..... Subscription Sales Manager  
 Nisha Catron, Arthur Faro, Janet Kavin,  
 Pamela Malone, Yolanda Moore, Ken Seper,  
 Cassandra Shepard, Jerome Tullmann,  
 Grant Walpole ..... Subscription Sales Representatives

**TICKET SERVICES**

Bob Coddington ..... Ticket Services Director  
 Marsi Bennion ..... Ticket Operations Manager  
 Cristal Salow ..... Group Sales Manager  
 Kathy Fineman,  
 Caryn Morgan ..... Lead Ticket Services Representatives  
 Kari Archer, Vanya Esteban, Bea Gonzalez,  
 Alejandro Gutierrez, Amanda King, Jamie McGuffee,  
 Lauren Meza, Savannah Moore, Evan Nyarady,  
 John Sweeney, Michelle Wiegand,  
 Krista Wilford ..... Ticket Services Representatives

**PATRON SERVICES**

Mike Callaway ..... Patron Services Director  
 Cynthia Ochoa, Laura Rodriguez,  
 Mary Taylor ..... House Managers  
 Angela Montague Kanish ..... Front of House Assistant  
 Nic Hagan ..... Food and Beverage Manager  
 Scott Fitzpatrick, Deborah Montes,  
 Stephanie Passera ..... Pub Shift Supervisors  
 Patrice Aguayo, Athena Dinunzio, Jasmine Funt,  
 Yvette Piscopo ..... Pub Staff  
 Linda Bahash, Barbara Behling, Paula S. Delgado,  
 Stephanie Rakowski ..... Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

Edward Camarena ..... Security Manager  
 Sherisa Eselin ..... Security Officer  
 Karen Cole, Jeff Howell, Joseph Lapira, Janet Larson,  
 Bryan Lodahl, Jean Pierre, John Quinn,  
 Eleuterio Ramos, Guadalupe Velez ..... Security Guards  
 Daniel Christie, Jose Gamino,  
 Joseph Lapira ..... VIP Parking Valets

Jack O'Brien ..... Artistic Director Emeritus  
 Craig Noel ..... Founding Director