

performances

MAGAZINE

THE  LD GLOBE

MAY – JUNE 2024





CLAIRE MULLOCH

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

OUR MISSION

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

OUR VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

LAND ACKNOWLEDGMENT

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

SOCIAL JUSTICE ROADMAP

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

THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at www.TheOldGlobe.org/Beyond.

BOARD OF DIRECTORS

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Evelyn Olson Lamden^{†*}
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Silvija Devine	Sandra Redman			
Barry Edelstein	Sue Sanderson [†]			

[†]Executive Committee member

^{†*}Past Chair

*In memoriam

RESIDENT ARTISTS

David Israel Reynoso

Delicia Turner Sonnenberg

James Vásquez

COMMISSIONED ARTISTS

Chad Beckim	José Cruz Gonzáles	Laura Marks	Tori Sampson
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Fiasco Theatre	Donja R. Love	Steve Rosen and	Craig Wright
Keelay Gipson	Mona Mansour	Gordon Greenberg	Karen Zacarias

ASSOCIATE ARTISTS

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton	Ralph Funicello	John McLain	David F. Segal
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
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Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
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George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta*	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

*In memoriam

FROM BARRY

The Old Globe's season of Pulitzer Prize winners continues with *Fat Ham*, which won the award for Drama in 2022. Earlier this year we produced *English*, the 2023 winner, in the Sheryl and Harvey White Theatre, and with *The Age of Innocence*, in this space a few months ago, Karen Zacarias adapted Edith Wharton's Pulitzer-winning novel for the stage. The centrality of Shakespeare to the Globe's identity reminds us that we're a playwright's theatre, and it's an honor and a pleasure to share such great contemporary writing for the stage, written by Shakespeare's artistic progeny, with our audiences.

The Pulitzer judges cited *Fat Ham* with this apt description: "A funny, poignant play that deftly transposes *Hamlet* to a family barbecue in the American South to grapple with questions of identity, kinship, responsibility, and honesty." The play has since entered the American repertoire, and the Globe is delighted that our production is the original, which started at New York's Public Theater and then went to Broadway. Saheem Ali's original direction is recreated and enriched by the brilliant Sideeq Heard, making his Globe debut, and we are thrilled to welcome an artist who is sure to emerge as a major figure in our field. Certainly he's assembled a cast as wildly talented as any we've had on our stage—we welcome them, too.

Fat Ham's author, James Ijames, is also a friend of the Globe. A few years ago I was fortunate to make a podcast called "Where There's a Will: Finding Shakespeare," which explored the ways that Shakespeare shapes American culture by appearing in places other than the theatre. I made an episode about what was then an explosion of *Hamlets*: there was a *Hamlet* opera at the Metropolitan, a *Hamlet*-inspired film called *The Northman* in cinemas, the Globe's own *Hamlet on the Radio* on public airwaves, and *Fat Ham*. I interviewed artists involved in all of them, including Ijames, who was fascinating on the genesis and meaning of his play.

Ijames made a point that really struck me at the time, and still does a few years later. He noted that at that moment of churn in American life—just post-pandemic—all of us were reckoning with the legacies we'd inherited from many places. From history, from culture, from nature, and from family. The question, Ijames said, is always whether to honor these legacies or release them. That is, one way to read Hamlet's famous question, "To be or not to be," is to reframe it in terms of the things that shape us: will we be what our histories determine, or will we break free of our inheritances and refashion ourselves in some new way? Ijames said that for him, the key word in Hamlet's line is "be," and that the "question" is really about *how* to be, not *whether* to be.

That bracing insight is at the center of *Fat Ham*. Ijames shows us a new Hamlet in a new context, transplanting the melancholy hero from a castle in Denmark to a backyard in a Southern American town, and reconceptualizing him as a queer Black man wrestling with the cultural currents and assumptions of our moment. He makes of Shakespeare something surprising and fresh. That this writer does this while also being raucously, outrageously, scabrously funny is nothing short of miraculous, especially since *Hamlet* isn't exactly a laugh riot. It's great that this Hamlet is named Juicy, because that's precisely what this play is. I admire it immensely. It's the kind of achievement that earns, and deserves, accolades. The Globe is delighted to have it here.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.
Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

FAT HAM

BY
JAMES IJAMES

Maruti Evans
SCENIC DESIGN

Dominique Fawn Hill
COSTUME DESIGN

Bradley King
LIGHTING DESIGN

Mikaal Sulaiman
SOUND DESIGN

Darrell Grand
Moultrie
BROADWAY
CHOREOGRAPHY

Skylar Fox
ILLUSION DESIGN

Earon Chew Nealey
WIG, HAIR,
AND MAKEUP DESIGN

Lisa Kopitsky
FIGHT DIRECTOR

Caparelliottis Casting
CASTING

Ryan Patrick Kane
PRODUCTION STAGE
MANAGER

DIRECTED BY

SIDEEQ HEARD

ORIGINALLY DIRECTED BY
SAHEEM ALI

New York premiere co-production by The Public Theater (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director) and National Black Theatre (Sade Lythcott, Chief Executive Officer; Jonathan McCrory, Executive Artistic Director)

Fat Ham was commissioned by and received its world premiere as a filmed production at The Wilma Theater, Philadelphia (Blanka Zizka, Yury Urnov, James Ijames, and Morgan Green, Co-Artistic Directors; Leigh Goldenberg, Managing Director)

May 25 – June 23, 2024

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

CAST (in alphabetical order)

TEDRA Felicia Boswell*
RABBY Yvette Cason*
JUICY Sola Fadiran*
REV, PAP Ethan Henry*
OPAL m*
TIO Xavier Pacheco*
LARRY Tian Richards*

UNDERSTUDIESfor Opal – Madeline Grace Jones†; for Tedra, Rabby – April Nixon*; for Juicy, Tio, Larry – Duane Shabazz

Production Stage Manager (April 30 – June 9)..... Ryan Patrick Kane*
Production Stage Manager (June 10-23)..... Sam Allen*
Assistant Stage Manager (April 30 – June 9) Sam Allen*
Assistant Stage Manager (June 10-23) Evelyn G. Myers*

SETTING

A house in North Carolina. Could also be Virginia, or Maryland, or Tennessee. It is not Mississippi, or Alabama, or Florida. That's a different thing altogether.

TIME

The American South, to me, exists in a kind of liminal space between the past and the present with an aspirational relationship to the future that is contingent to your history living in the South. All that to say... I'm writing this play from inside the second decade of the 21st century. This world aesthetically sits anywhere in the four to six decades proceeding the current moment.

This production contains one act with no intermission.

PRODUCTION STAFF

Associate Director Jha'Neal Blue
Associate Choreography Abdur-Rahim Jackson
Assistant Scenic Design Audrey Casteris
Assistant Costume Design Leslie Malitz
Associate Lighting Design Abby May
Assistant Lighting Design Jason Bieber
Associate Sound Design DJ Potts
Associate Illusion Design Christian Cagigal
Associate Fight Director Ka'imi Kuoha
Intimacy Coordinator Kate Neff Stone
Singing Coach Leigh Scarritt
Stage Management Swing Anjee Nero*
Stage Management Apprentice Amaya Jacques
Fight Captain m*

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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



Amy Levinson: Tell us about your relationship to *Hamlet* and how it inspired you to write *Fat Ham*.

James Ijames: I read *Hamlet* for the first time when I was a freshman in college, and I was cast in a student-directed abbreviated production of a couple of scenes from Shakespeare. I was in the scene from *Hamlet*. It was the big court scene, where everybody (other than Horatio) is there for the first time. I played Hamlet, and I loved it. I loved saying those words. You have that really gorgeous speech in there. And, I'm just coming to terms with being gay, and at an all-male college in Georgia. There was something about that speech. *O, that this too too solid flesh would melt thaw and resolve itself into a dew! Or that the Everlasting had not fix'd His canon 'gainst self-slaughter! O God! God!* I still remember it because I understood it. I thought, I have felt this way. I felt like no one in my family would ever accept me if I told them this, so I couldn't. But then in Act III Hamlet says he can't not be who he is. I have always attached Hamlet to that notion. The idea that there was something fundamental about him but because of the family and world he was born into, he kept rejecting it. So, when I started to write, and I wanted to sort of dabble in adaptation, the first play that came to mind was *Hamlet*. It just made complete sense to make Juicy queer. And knowing that helped me build the obstacles in the play. Because I was very clear about why he felt shut out of his family. And so, the obstacle is this intense notion of masculinity? And some of the violence and signifiers of that kind of masculinity that show up in men and families that they inflict on the queer members of the family, whether intentional or unintentional.

AL: How did you decide on the time and setting for your version of this story?

Ji: I read this book where a writer was talking about two different kinds of nostalgia. There's this nostalgia that's about an imagined or fabricated past sort of like "make America great again." It is nostalgia based on an idea that isn't real. And then there's restorative nostalgia, which looks at the things we have learned in practice, at the ways we learned from failure, and I knew that I wanted to set the play in a contemporary moment, and not in a time that was going to allow the audience to think about these people reflectively, with a kind of fabricated nostalgia. That is very easy to do with Black people in the South. So, it is set in North Carolina, which is, as far as Southern States go, one of the milder ones. People don't think about the specifics of North Carolina like they do with New Orleans or Savannah, but that part of the country has its own Southernness that I know the best. I wanted to show this version of Black Southern identity that I don't think we typically see. It's funny, because I really have avoided the South in most of my other plays. But here, I wanted to write a love letter to this place that I grew up while also imprinting a different kind of expression of Black Southern identity on stage.

AL: How has the play evolved since its first version, through Broadway and now the many subsequent regional productions?

Ji: That initial production was a movie because it was in 2021. I had written this play that I had thought of as this incredibly bombastic, stylized, hyper-theatrical event. But then we had to shoot the thing, so the world got a little tighter. Moving it into that form forced me to really dig into those characters and their words. So, that was the script we were working from when we moved from The Wilma to The Public. And I didn't really even know if it was funny until we were in rehearsal, and I was like, oh God, it's a lot funnier than I thought it was. People were laughing at things I hadn't thought of as jokes. I was just writing a play about this family. I'm really thankful for that time. It's shocking that we were able to put that project together during that really difficult time. In terms of the shift from The Public to Broadway, there were minor character changes. For instance, I wanted to give Opal a little bit more language because I wanted her to have access to softness that she didn't have in the earlier productions.

AL: On your website, you have a section of ideas: huge, rich, fleshed-out ideas that you are giving to the world and saying "these are the things I'm not going to write. Here they are, and please go write them." It's such an act of artistic generosity, and I just wanted to know where this idea came from.

Ji: Well, I write pretty quickly. So, when I have an idea that I know is mine, it's clear and I can hit the ground running. I get a draft out as fast as I can, so that the shape of the story exists in the world. And then I write the play. And none of those ideas make it to the website. The ideas I'm sharing are things I'd love to see but also things I know I'll never write myself. They are ideas that inspire me, and I'd like to see them realized in some way. I know when I am the wrong writer for an idea, so this is a way to share ideas that I have no business writing about. And my hope is that by putting it on that website, it will come to fruition one day. So much of my practice has been about the generosity of other people. People saying, "that's interesting, you should run with that." And this is a big thing in my family. We say all the time that you praise the bridge that brought you safely across. There's this notion that you don't get through this life by yourself. You enter it by yourself, you leave it by yourself, but you can't get through it without other people – or rather, it's very difficult to get through it without other people.

So that idea page on my website, I hope it gives someone that spark of inspiration that I had when I read Suzan-Lori Parks' essay "New Black Math." I remember where I was, what the room smelled like when I read that, because it radically affected who I was as a writer. I've never mentioned this to her, but she changed my life, and that is something I want to do for people. I want to be an artist that has that kind of engagement with other artists. So, I hope people are inspired to take the ideas and run with them. ■

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“I WANTED TO WRITE A LOVE LETTER TO THIS PLACE THAT I GREW UP WHILE ALSO IMPRINTING A DIFFERENT KIND OF EXPRESSION OF BLACK SOUTHERN IDENTITY ON STAGE.”

**FELICIA BOSWELL**

(Tedra) (she/her) West End: *The Drifters Girl* (Faye Treadwell). Broadway: *Shuffle Along* (Josephine Baker); *Motown The Musical* (Diana Ross); *Memphis The Musical* (Felicia Farrell). Tour: *Memphis The Musical* (Felicia); *Dreamgirls* (Deena).

Off-Broadway: *Emojiland* (Police Officer); *Little Rock* (Minniejean Brown). TV: *Jesus Christ Superstar LIVE*; *POWER*; *The Good Fight*; *EVIL*. Regional: *The Color Purple* (Celie); *Jelly's Last Jam* (Anita); *Too Heavy For Your Pocket* (Evelyn); *BKLYN* (ParaDice); *Jesus Christ Superstar* (Mary Magdalene); *AIDA* (Aida); *Into The Woods* (Baker's Wife); *Man of La Mancha* (Aldonza); *Shout Sister Shout* (Marie Knight); *RENT* (Mimi); *Raisin In The Sun* (Ruth); *Piano Lesson* (Berniece); *MANDELA Musical* (Zindzi); Honors: Emmy. Grammy Nominee. 2x Helen Hayes Award Winner. IG: FeliciaBoswell. X: @Felicia_Boswell. FeliciaBoswell.com. Artists & Representatives, Olivia Bell Management UK.

**YVETTE CASON**

(Rabby) Broadway: *Play On!* (Ovation Award) and *Dreamgirls*. Regional Theatre: *Blues In The Night* (Wallis Annenberg Center), *Shout Sister Shout* (Pasadena Playhouse), *Barbecue* (Geffen Playhouse), *A Night With Janis Joplin* (Pasadena Playhouse and 5th Avenue), *Ella Fitzgerald The Musical* (Leshner Theater), *Once On This Island* (LA Reprise), *Ain't Misbehavin'* (Rubicon Theatre, Nate Holden Performing Arts Center), *St. Louis Woman* (New York City Encores!), *Into The Woods* (Sacramento Music Circus) and *Sisterella* (Pasadena Playhouse; NAACP Theatre Award). Film/TV: *A Wrinkle In Time*, *Dreamgirls*, *Middle of Nowhere*, *Pretty Freekin Scary*, *All American Homecoming*, *BUNK'D*, *Bosch*, *NCIS*, *Curb You're Your Enthusiasm*, *Twenties*, *Why Women Kill*, *For The People*, *Shameless*, *Real Husbands of Hollywood*, *ER*, *King of Queens*, *Hannah Montana*, and *Alias*. Education: Berklee College of Music.

**SOLA FADIRAN**

(Juicy) Old Globe debut! Broadway: *Camelot* (Lincoln Center Theater). Off Broadway: *Watch Night* (Perelman Performing Arts Center). Regional: *Good Faith* (Yale Rep); *Twelfth Night*, *Alice*, *Yell*, *Bodas De Sangre*, *Reykjavik* (Yale School of Drama). Opera: *La Boheme*, *Song from the Uproar* (Cincinnati Opera); *Porgy and Bess*, *Ragtime* (Utah Festival Opera); *In the Land of Uz* (national premiere, Yale Schola Cantorum); *Hadrian* (Cincinnati Opera Fusion); *The Philistine Traveler* (Orchestra New England). Soloist with Baltimore Symphony Orchestra, Kentucky Symphony Orchestra, Columbia Orchestra, Teatro Isauro Martínez. Education: MFA, Yale School of Drama.

**ETHAN HENRY**

(Rev, Pap) AEA/SAG-AFTRA, Chicago native, was Martin Luther King in *The Meeting* (NAACP winner) and eventually played MLK in *Genius: Aretha* with Cynthia Erivo (Nat-Geo Channel directed by Neema Barnette). Additional TV credits:

Criminal Minds, *Sleepy Hollow*, *Graceland*, and *Burn Notice* (USA). Some stage credits include: *Fences* (Troy), *King Hedley II* (King) and *The Piano Lesson* (Boy Willie) (M-Ensemble Theater), *A Raisin In The Sun* (Walter) (Palm Beach Dramaworks directed by Seret Scott). Managed by Jacob Gallagher and Toney Martinez at Calliope West Artist Management, and repped by BRS Gage Talent Agency. Ethan holds an MFA in acting from The University of Iowa and is a working Finalist at The Actors Studio (West Coast).

**MADLINE GRACE JONES**

(Understudy) The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*. The Old Globe/USD Shiley M.F.A. Program: Julia in *The Two Gentlemen of Verona*, Saint Monica in *the Last Days of Judas Iscariot*, Lucio in *Measure for Measure*. Recent:

"Legends of the Hidden Temple" (CBS). Education: B.F.A. in Acting from Drake University. Regional: Sofia in *The Color Purple*, The Wiz in *The Wiz*, *Working*, *West Side Story*, *Godspell*, 2019 Company Assistant Artistic Director (Hope Rep Theatre), associate member company, *Head Over Heels*, *Ain't Misbehavin'*, *Memphis* (Playhouse on the Square). Other: founder, artistic director of Grace Productions, LLC. madelinejones.net, @aesthetic_thespian on Instagram.

**m**

(Opal) (they/them) Regional: Desi in *Passing Strange* (Long Wharf Theatre). Community: THEM in *f***in loud* (Hollywood Fringe, Yale Cabaret), Camae in *The Mountaintop* (Collective Consciousness Theater), Annie in *Milk Like Sugar* (Collective Consciousness Theater). Narration: *Fair Play* (Audible), *Why Willie Mae Thorton Matters* (Spotify), *GENDER QUEER* (Penguin Random House); TV: "While You Were Breeding." Education: MFA in Acting from Yale School of Drama. themalodrama.com, @thelmalodrama on Instagram.

**APRIL NIXON**

(Understudy) is an Olivier, Elliot Norton, Audelco, and Ovation Award nominee. B'way and Nat'l Tour: *Damn Yankees* (opp Jerry Lewis), *The Dancer's Life* (opp Chita Rivera), *Smokey Joe's Cafe*, *9 to 5*, *Fosse*, *The*

Wiz, *Cats*, *Tommy*, *Mamma Mia*, *Sistas*, *Crowns*, *Sweet Charity*, *Caroline or Change*, and *Dreamgirls*. TV: "Law & Order SVU," "Criminal Intent," "The Dave Chapelle Show," "The Wire," Film: "Malcom X," "Man On The Moon," "The Perfect Find" (opp Gabrielle Union, Netflix), "Two Degrees" (opp Vanessa E. Williams). April has worked with Anna Deveare Smith, Spike Lee, Regina Taylor, Gwen Verdon, Walter Bobbie, Sheldon Epps, Jack O' Brien, Jerry Zaks, Des McAnuff, Graciela Daniele, Ann Reinking, George Faison, and Michael Peters. She's appeared (opp Grammy winner Anjelique Kidjo) in "Yemandja." Stay tuned for April's new web series "BlackStageStories & FindingMyLola's" on YouTube. @maggiehunter51 on Instagram, April L Nixon on Facebook.

**XAVIER PACHECO**

(Tio) Xavier is excited to be making his debut at The Old Globe. Off-Broadway: *The Tempest*, *Richard III* (The Public), *Bees & Honey* (MCC), *Rosencrantz And Guildenstern Are Dead*, *Romeo & Juliet* (NYU), *Hamlet & Ophelia*, *Much Ado About Nothing*

(Epic Theatre Ensemble), *The Winter's Tale* (New York Classical Theatre). Awards: Winner of the 2013 English-Speaking-Union National Shakespeare Competition. Winner of the 2023 HOLA Award for Outstanding Performance by a Lead Actor. Education: Trained at the Royal Academy of Dramatic Art in London. B.A. in Theatre from Muhlenberg College. M.F.A. from NYU Graduate Acting. @X_act on Instagram.

**TIAN RICHARDS**

(Larry) is a Trinidadian-American actor hailing from South Carolina. He is elated to be making his Old Globe debut! Film/television: recently lead the CW series *Tom Swift* playing the title role, which made him the first Black queer lead of a network

TV show. *Nancy Drew* (CW), *The Neighborhood* (CBS), *Dumplin'* (Netflix), *Being Mary Jane* (BET), Sundance award winning film *Burden* alongside Forest Whitaker and Usher Raymond, 24: *Legacy* (FOX), *The Immortal of Henrietta Lacks* (HBO), *Greenleaf* (OWN). @tianrichards on Instagram.

**DUANE SHABAZZ**

(Understudy) Born and raised in Detroit, Duane is a 2023 NYU Grad Acting alum. There he trained under some of NYC's finest. He is delighted to make his regional theatre debut at The Old Globe.

JAMES IJAMES

(Playwright) is a playwright, director, and educator. James is the recipient of the F. Otto Haas Award for an Emerging Artist, two Barrymore Awards for Outstanding Supporting Actor in a Play, two Barrymore Awards for Outstanding Direction of a Play, a Pew Fellowship for Playwriting, the Terrance McNally New Play Award, Kesselring Honorable Mention Prize, the Whiting Award, a 2019 Kesselring Prize for *Kill Move Paradise*, a 2020 and 2022 Steinberg Prize, and the 2022 Pulitzer Prize in Drama. He received a B.A. in Drama from Morehouse College in Atlanta, GA and a M.F.A. in Acting from Temple University in Philadelphia, PA. James is an Associate Professor of Theatre at Villanova University. He resides in South Philadelphia.

SIDEEQ HEARD

(Director) (he/him) is a multi-hyphenate, award-winning director. He was the Associate Director of the Tony-nominated Broadway production *Fat Ham*. Currently, he serves as the Associate Artistic Director at JAG Productions. He was awarded Best Director for the short film *Here is a Man* at the 2023 Oscar-qualifying film festival Reel Sisters of the Diaspora. Recent directing credits include *Fat Ham* at the Geffen Playhouse; *Men Like Us*, a new digital set to premiere summer 2024; *Rhyme Deferred* by Kamilah Forbes at Howard University; *The Waiting Room*, a devised play at the Eugene O'Neil Center; *A Curious Thing* written by Jeremy O'Brian at JAG's Theatre on the Hill festival; *Word Becomes Flesh* by Marc Bamahuti Joseph at NYU's Freeplay Festival; a staged reading of *Fat Ham* at the American Airlines Theatre with Arts in the Armed Forces. Lastly, he's had the privilege of serving as assistant director to Carl Cofield on Classical Theatre of Harlem's award-winning adaptation of *Twelfth Night*, and Saheem Ali at The Public Theatre's Off Broadway production of *Fat Ham*. BFA: Howard University. MFA: NYU Grad Acting. sideeqheard.com.

SAHEEM ALI

(Original Director) Saheem is a proud immigrant from Kenya. He received a Tony Award nomination for directing the Pulitzer Prize-winning play *Fat Ham* on Broadway, an Obie Award for Sustained Excellence in Directing, Drama Desk and Lucille Lortel nominations for *Fat Ham*'s Off Broadway run at The Public Theater, where he serves as the Associate Artistic Director/Resident Director. His production of *Merry Wives* (Shakespeare in the Park) was recorded for PBS's *Great Performances* and was the subject of the documentary *Reopening Night* on HBO. Productions include *Buena Vista Social Club* (Atlantic Theatre Company); *Goddess* (Berkeley Repertory Theatre); *Nollywood Dreams* (MCC Theater); *Romeo y Julieta*, *Shipwreck*, and *Richard II* (radio plays). Other productions: *Fires in the Mirror* (Signature Theatre), *The Rolling Stone* (Lincoln Center Theater), *Passage* (Soho Rep), *Sugar in Our Wounds* (Manhattan

Theatre Club), *Tartuffe* (PlayMakers Repertory Company), *Where Storms Are Born* (Williamstown Theatre Festival), and *Kill Move Paradise* (National Black Theatre). He is a Usual Suspect at New York Theatre Workshop, a Sir John Gielgud SDCF Fellow, and a Shubert Fellow.

MARUTI EVANS

(Scenic Design) *Fat Ham* (Broadway and Public Theater), *Angels in America* (Arena Stage), *In Our Daughter's Eyes* (LA Opera +BMP), *Real Enemies* (BAM), *Else Where* (BAM), *CM Dance* (BAM), *Epiphany* (BAM), *At the Wedding* (Lincoln Center Theatre), *Daphne* (Lincoln Center Theatre), *Kill Move Paradise* (National Black Theater), *The Ring Cycle* (Opera Australia), and *Angel's Bone* (Hong Kong Music Festival, Beijing Music Festival). Awards: *Fat Ham* (Ensemble and Creative Team Obie Award), *Tiny Dynamite* (Drama Desk), *Pilo Family Circus* (Drama Desk). Drama Desk nominations: *Peculiar Patriot*, *Kill Move Paradise*, *Deliverance*, *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*.

DOMINIQUE FAWN HILL

(Costume Design) Dominique's designs include world premieres of plays and musicals produced at venues such as The Public Theater, La Jolla Playhouse, Playwright's Horizons, and Geffen Playhouse. Her theatre credits include Broadway: *Fat Ham* (Tony Award nomination). Off Broadway: *Tambo & Bones* (Lucille Lortel Award nomination) (Playwrights Horizons), *Where the Mountain Meets the Sea* (MTC), *The Dark Girl Chronicles* (The Shed), and *125th & FREEdom* (National Black Theatre). Dominique is currently designing across the nation while being an adjunct professor at the University of California, Berkeley. She holds a M.F.A. from the University of California, San Diego. DominiqueFHill.com.

BRADLEY KING

(Lighting Design) is a parent, proud union member, and lighting designer based in NYC. Broadway: *Lempicka*, *Water For Elephants*, *How to Dance in Ohio*, *Fat Ham* (Tony nom), *Hadestown* (Tony, Drama Desk winner), *The Great Comet* (Tony, Drama Desk winner), *Flying Over Sunset* (Tony nom), *Bernhardt/Hamlet*. Recent Off Broadway: *Moonsoon Wedding* (St Ann's), *Endlings* (NYTW), *Evita* (City Center Encores), *Alice by Heart* (MCC), *Apologia*, *The Last Match* (Roundabout), *The Treasurer* (Playwrights Horizons), shows for Atlantic Theater Company, LAByrinth, The Kitchen, Signature Theater, the Vineyard, CSC, and many others. Regional: The Alley, ART, The Guthrie, Long Wharf, The McCarter, The Old Globe, TUTS, Yale Rep, and many others. International: UK, Canada, Qatar, India, China. MFA, NYU. USA829 member. bradleykingld.com, @bradleykingld.

MIKAAL SULAIMAN

(Sound Design) The Old Globe: Debut. Broadway: *Enemy of the People*, *Doubt*, *Thanksgiving Play*, *Fat Ham*,

Death of a Salesman, *Cost of Living*, *Macbeth*, *Thoughts of a Colored Man*. Off Broadway: *Sabbath's Theatre* (New Group), *The Half-God of Rainfall* (NYTW), *Primary Trust* (Roundabout), *On Sugarland* (NYTW), *Sanctuary City* (NYTW), *Fairview* (Soho Rep), *Underground Railroad Game* (Ars Nova). Awards: Tony Award nom, Drama Desk nom, Obie Awards, Creative Capital Award, Henry Hewes Award, and CTG Sherwood Award. mikaal.com.

DARRELL GRAND MOULTRIE

(Broadway Choreography) Select credits include *Fat Ham* (Broadway and The Public), Disney's new revival of *Aida*, *Space Dogs* (MCC), *Merry Wives* (Shakespeare in the Park), *Sugar in Our Wounds* (MTC), *Daddy* (The New Group/Vineyard Theatre), *Invisible Thread* (2nd Stage), and *Goddess* (Berkeley Rep). Moultrie has created works for American Ballet Theatre, The Alvin Ailey American Dance Theatre, Dance Theatre of Harlem, and Hubbard Street Dance Chicago, among others. Moultrie served as a choreographer on Beyoncé's world tour, The Mrs. Carter Tour. Moultrie is the recipient of The Princess Grace Choreography Fellowship Award and a graduate of The Juilliard School.

SKYLAR FOX

(Illusion Design) Obie Award-winning director, writer, and designer based in Brooklyn. He is co-artistic director of Nightdrive, where he has directed, designed, and co-written *The Grown-Ups* (Top 10 NYC Productions of the Year in *Time Out New York*); *Alien Nation*; *Providence*, RI; *Thank You Sorry*; and *Apathy Boy*. Other directing includes *Pussy Sludge* (HERE), *Passion Play* (IRNE Award nomination). In his other life, he designs and stages magic for theatre. Broadway: *Fat Ham*; associate designer for *Harry Potter and the Cursed Child*, *Back to the Future*, and *A Beautiful Noise*. Off-Broadway/International: *Once Upon a Mattress* (Encores!); *Boop!* (Broadway in Chicago); *The Preacher's Wife* (The Alliance); *The Comeuppance* (Signature); *You Will Get Sick* (Roundabout); *Wicked*, *Matilda* (Atelier de Cultura, São Paulo); and *Damn Yankees* (Shaw Festival). www.skylarfox.com, www.nightdrive.org.

EARON CHEW NEALEY

(Wig, Hair, and Makeup Design) is an Obie Award-winning and Drama Desk-nominated hair, wig, and makeup designer. Broadway: *Fat Ham*; Goodspeed Musicals: *Dreamgirls*, *Little Girl Blue: The Nina Simone Musical*; The Public Theater: *Hamlet*, *shadow/land*, *The Harder They Come*, *Baldwin and Buckley at Cambridge*, *Fat Ham*, *cullud wattah*, *Mojada*. Other designs: *Dames at Sea*, *Kinky Boots*, *The Last Supper*, *Twelfth Night*, *Notes on Killing Seven Oversight*, *Management and Economic Stability Board Members*, *By the Way*, *Meet Vera Stark*, *Matilda*, *On Sugarland*, *Nina Simone: Four Women*, *Little Women*, *Cadillac Crew*. @earonnealey on Instagram.

LISA KOPITSKY

(Fight Director) is a New York-based fight and intimacy director and movement dramaturg. Broadway: *Fat Ham*, *How I Learned to Drive*, *Flying Over Sunset*, *The Iceman Cometh*, *The Children*, *The Father*. Public Theater: *Hamilton*, *Fat Ham*, *As You Like It*, *Twelfth Night*, *The Taming of the Shrew*, *Measure for Measure* (Shakespeare in the Park); *A Midsummer Night's Dream*, *Henry V*, *Hamlet*, *Twelfth Night*, *The Comedy of Errors*, *Macbeth* (Mobile Unit); *Detroit '67*, *Urge for Going*, *Neighbors* (Public LAB). Off Broadway: *Buena Vista Social Club* (Atlantic); *Nollywood Dreams*, *School Girls...* (MCC); *Epiphany*, *Intimate Apparel*, *Greater Clements*, *Power Strip*, *Marys Seacole* (Lincoln Center). Metropolitan Opera: *Carmen*, *Rigoletto*. Founding member and Creative Director of Vixens En Garde.

CAPARELLIOTIS CASTING

(Casting) The Old Globe: *Stir*, *King James*, *English*, *The Age of Innocence*, *Exotic Deadly*, *Under a Baseball Sky*, *What We Talk About...*, *Dial M for Murder*, *Mala*, *Shutter Sisters*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Select Broadway: *Jaja's African Hair Braiding*, *Grey House*, *Ohio State Murders*, *Macbeth*, *The Minutes*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *Meteor Shower*, *A Doll's House, Part 2*, *Jitney*, *Blackbird*, *Disgraced*. Additional theatre: MTC, Signature, Atlantic. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

RYAN PATRICK KANE

(Production Stage Manager) Broadway: *Fat Ham*, *I Need That*. Off Broadway: *Fat Ham* (Public), *Oh, Mary!* (Lortel), *Infinite Life* (Atlantic), *Sandblasted* (Vineyard/WP), *Selling Kabul*, *The Thin Place*, *Heroes of the Fourth Turning* (Playwrights Horizons), *On Set with Theda Bara* (The Brick), *This Beautiful Future* (Cherry Lane). Regional: *The Niceties*, *A Guide for the Homesick* (Huntington), *Violet on a Bus* (A.R.T.), *Romeo & Juliet* (Boston Ballet). Television: "76th Annual Tony Awards," "Macy's Thanksgiving Day Parade," "Christmas in Rockefeller Center," "WeCrashed," "Harlem." Education: BFA in Stage Management from Emerson College.

SAM ALLEN

(Production Stage Manager, Assistant Stage Manager) (they/them/theirs) The Old Globe: *King James*, *Pleasant* (Powers New Voices Festival), *The Merry Wives of Windsor*, *All Day* (workshop). Regional credits: *Animals Out of Paper*, *Flowers of Hawaii* (Chautauqua Theater Company), #SLACabaret (Salt Lake Acting Company), *Cherry Wine in Paper Cups* (Sackerson), *Ain't Misbehavin'* (West Valley Performing Arts), *The Audacity*, *Where Are You From?*, *Flora Meets a Bee*, *P.G. Anon* (Plan-B Theatre), *Prometheus Bound*, *Women of Trachis* (Classic Greek Theatre Festival). Education: B.F.A. in Stage Management and Directing from Westminster University, M.F.A. in Stage Management from University of California, Irvine.

EVELYN G. MYERS

(Assistant Stage Manager) (she/her) The Old Globe: Globe for All (*The Comedy of Errors*), Globe for All (*Henry V*). La Jolla Playhouse: *The Garden*, POP Tour (*Hoopla!*), POP Tour (*Pick Me Last*), POP Tour x National Disability Theatre (*Emily Driver's Great Race Through Time and Space*). North Coast Repertory: *Sense of Decency*, *Pippin*. Grand Central Art Center: *Savage in Limbo*. Hollywood Fringe Festival: *The First and the Last* (Encore Award). Young Theatre: *Bell, Book, and Candle* (Kennedy Center Excellence in Stage Management Award).

JHA'NEAL BLUE

(Associate Director) An actress, director, playwright, and international slam poetry champion from Baltimore who served as the Assistant Director of *Trouble in Mind* for Hartford Stage's 60th season. Recently, she completed NYU's Film & TV Essentials program and a four-year film fellowship at Johns Hopkins. Her written works and photography have been featured in several notable editorials, including *The New York Times*. In June, she will be performing at PAC NYC for the Criminal Queerness Festival in the play *The Survival*. This fall, Blue will attend CalArts for her M.F.A. in Acting. Jhanealblue.com.

ANJEE NERO

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



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world

premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, and he oversees the Classical Directing Fellowship. In addition, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company and *The Tempest* with LA Philharmonic. As Director of the Shakespeare

Initiative at The Public Theater (2008–12), he oversaw the company's Shakespearean productions and its education, outreach, and artist-training programs. At The Public, he staged *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and *WASP and Other Plays* and was Associate Producer of the 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 was a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. He currently serves as a board member of San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of San Diego Downtown

Partnership; and Vice President of Balboa Park Cultural Partnership. He was Managing Director of New Jersey's McCarter Theatre Center (2009–2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also held administrative positions at Children's Theatre Company, Denver Center Theatre Company, and McCarter Theatre Center. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Maruti Evans, Scenic Design

Dominique Fawn Hill, Costume Design
www.DominiqueFHill.com

Bradley King, Lighting Design
www.bradleykingld.com, @bradleykingld

Mikaal Sulaiman, Sound Design
www.mikaal.com

Skylar Fox, Illusion Design
www.skylarfox.com, www.nightdrive.org

Earon Chew Nealey,
Wig, Hair, and Makeup Design
@earonnealey

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

CASTING

CAPARELLIOTIS CASTING

David Caparelliottis, CSA
Joseph Gery
Elena Sgouros

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with Breaking Bread



A NOTE FROM DIRECTOR OF ARTS ENGAGEMENT ADENA VARNER

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

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

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

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

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

Much love,
Adena Varner



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

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



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

Beyond the stage is where our work begins.

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

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

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

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

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

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

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

THE  OLD GLOBE

theoldglobe.org/beyond

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Please join The Old Globe's generous family of donors and help create theatre that lives beyond the stage.

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

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

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The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Bridget Cantu Wear at (619) 684-4144 or bcantuwear@TheOldGlobe.org.

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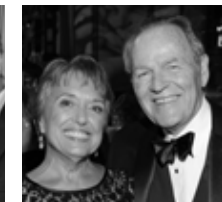
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[†]Charter Sponsor since 1995

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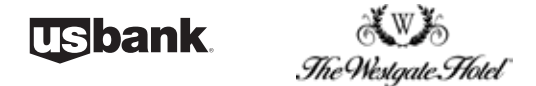
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Rebecca Myers · Interim Associate Producer

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Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
David McMaines · Assistant Company Manager
Kevin Sakrekkoff · Production Office Coordinator

TECHNICAL

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Karlee Perrego, Lucas Skoug · Assistant Technical Directors
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, LDF
Brandon Resenbeck · Stage Carpenter/Head Rigger, OGT
Jason Chohon · Charge Carpenter, SHW

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W. Adam Bernard · Lead Scenic Artist
Sami Leon, Hannah Murdoch, Archi Rozas · Scenic Artists

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Carissa Ohm · Assistant Wig and Makeup Supervisor
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Kelly Marie Collett-Sarmiento · Wardrobe Crew Lead, OGT
Jazmine Choi · Lead Wig/Hair Runner, OGT
Maggie Allen, Sunny Haines · Wardrobe Crew, OGT
Rue Jarrett · Wardrobe Swing, OGT
Ruby Hays · Wardrobe Crew Lead, SHW
Stephanie Castro · Wardrobe Swing, SHW

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Kayleb Kirby, Carolina Lopez · Assistant Properties Directors
Jeff Rockey · Supervising Lead Properties Artisan
Kevin Hoffman · Lead Properties Artisan
Cain Hause, Stephanie Kwik, Kendall Northrop, Trish Rutter · Properties Artisans
James Ramirez · Properties Head, OGT
Richard Rossi · Stage and Properties Head, SHW
Val Philiyav · Properties Head, LDF
Kevin Orlof · Properties Run Crew Swing

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Stephanie Lasater · Assistant Lighting Director
Deanna Tretthewey · Lighting Assistant
Ryan Osborn · Head Electrician, OGT
Jessica Dean · Head Electrician, SHW
Ashley McFall · Head Electrician, LDF
Brycen Deters, James Doe, Jasmin Guldner, Bradlee Kingston, Aaron Pavlica, Kathryn Reams, Helen Strickland, Robert Thoman, Aiko Whitmore · Electricians

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Evan Eason · Assistant Sound Director
Jennifer Lopez · Head Sound Technician, OGT
Matt Lescault-Wood · Head Sound Technician, SHW
Brandon Ali Boomizad · Head Sound Technician, LDF
Marilynn Do · Deck Audio, OGT
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OGT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre;
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