

performances

THE  LD GLOBE

FEBRUARY 2019



TINY BEAUTIFUL THINGS

Dear Sugar,
middle aged, married and crushing on a friend. And it's full
time in high school, sweaty palms, distracted, giddy, My
far it has gone no farther than flirting. I should
I'm pretty clear I should
this delightful but

WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

PRODUCTION SPONSORS



SHEILA AND JEFFREY LIPINSKY

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral to The Old Globe. Sheila serves on the Globe's Board of Directors and its Development and Nominating Committees. The couple supports arts and education organizations throughout the community, as well as Jewish Family Service of San Diego, New Americans Museum, Playwrights Project, Patrons of the Prado, and Vista Hill. Jeffrey and Sheila serve on the board of the Seacrest Retirement Home, and for Moores Cancer Center, Jeffrey serves on the board and Sheila serves on the patient advisory board. They have sponsored many productions at The Old Globe and are a vital part of the Lipinsky family's long and fruitful relationship with the Globe.

THEATRE FORWARD

Theatre Forward is devoted to advancing the American theatre and its communities by providing funding and other resources to the country's leading not-for-profit theatres, including The Old Globe. Based in New York, Theatre Forward increases access and opportunity for all to experience theatre that builds community, and sets the stage for individual achievement through its Advancing Strong Theatre and Educating Through Theatre initiatives. In 2018, The Old Globe was one of the inaugural recipients of the new Theatre Forward Advancing Strong Theatre grant, an initiative that seeks to accelerate change in the areas of equity, diversity, and inclusion (EDI). This gift helps provide resources for recipients to explore, initiate, or deepen collaborative relationships with those from a group currently underrepresented in the activities of the theatre. With this support, the Globe is working with community partners in four neighborhoods with significant Latinx populations to provide three free Globe for All Tours and additional arts engagement programs. To learn more, please visit www.theatreforward.org.

THEATRE FORWARD

EXTRAORDINARY LEADERSHIP

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

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*In memoriam

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

PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

The Old Globe is funded by the **County of San Diego**.

Special thanks to the **County of San Diego Board of Supervisors**.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you. 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.usa.gov/elected-officials

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www.sandiegocounty.gov/content/sdc/general/bos.html

THEATRE FORWARD

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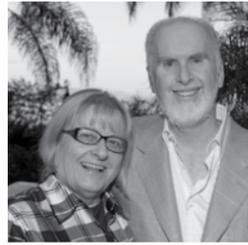
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IN MEMORIAM

AUDREY S. GEISEL

1921-2018



The Old Globe mourns the passing of Audrey Geisel, a dear and treasured friend of this theatre and a bright star in the firmament of San Diego's civic life. Audrey's relationship with the Globe began decades ago, and over the ensuing years the theatre benefitted from her contributions as an audience and Gala committee member, and as an exceedingly generous benefactor. Her influence will continue to be felt most prominently at Christmastime, when our annual production of *Dr. Seuss's How the Grinch Stole Christmas!* entertains thousands of San Diegans of all ages. That show's message of community, family, and kindness—itsself a beautiful legacy of Audrey's late husband—will always remind us of the values that she lived and cherished. I had the opportunity of visiting with Audrey a number of times in recent years, often accompanied by an actor from *The Grinch*, or just a few months ago, *The Lorax*. I found her a delight to be with. Her warm spirit and twinkling eyes let me know how greatly she loved helping the Globe bring her husband's work to our audience. I will long remember those visits, as I will long revere the extraordinary largesse Audrey Geisel bestowed on The Old Globe and the city we serve. Our Board of Directors, staff, and artists extend our heartfelt condolences to Audrey's family, even as we celebrate her life and good works.

—Erna Finci Viterbi Artistic Director Barry Edelstein



(top) Audrey Geisel. (bottom, clockwise from left) Max Van Treuren as Old Max, Geisel, Kevin Bailey as The Grinch, and James Royce Edwards as Young Max, *Dr. Seuss's How the Grinch Stole Christmas!*, 2007. Founding Director Craig Noel and Geisel. Geisel and Artistic Director Emeritus Jack O'Brien.



Welcome to The Old Globe!

With every new production on these world-renowned stages, I'm reminded of the limitless capacity for human creativity and the incredible variety of storytelling that only live theatre can provide. Many of us are fans of advice columns, and Cheryl Strayed's "Dear Sugar" has long stood

out from the crowd thanks to its author's wit, compassion, insight, and wonderful sense of humor. But who would have imagined an advice column could make for such compelling theatre? Fortunately for us, the fantastic team behind *Tiny Beautiful Things* did. I hope you enjoy this heartwarming show!

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a new Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships with our neighbors. Our talented and dedicated arts engagement

staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

Whether we are working with children and students through programs with our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

Thank you for joining us at The Old Globe—enjoy the show!

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.

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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FROM BARRY

Season planning is a year-round activity at The Old Globe. The members of our artistic staff meet with me every two weeks, and the effort to pull together our annual 16-show slate is a large one. We read classics and new plays, we talk to artists we admire to see what's on their minds, we read more classics and new plays, we talk to agents to learn what their clients are excited about, we read even more classics and new plays, we talk to producers to see what's on their dockets, we read yet more classics and new plays, we look at what's playing on wonderful stages in our country's great theatre centers, and then, finally, we read more classics and new plays. Eventually a short list emerges: a group of plays that we think meets the Globe's artistic standards and that we feel will entertain and excite our huge, smart, diverse audience.

One reliable source of the plays we read and read and read is New York City. By coincidence, we kick off 2019 in both the Sheryl and Harvey White and Old Globe Theatres with plays that recently enjoyed enormous success in our nation's theatre capital. Danai Gurira's *Familiar*, next door, has already received attention from other regional theatres, but *Tiny Beautiful Things*, here in the White, makes its post-Gotham debut at the Globe. I saw the play just over a year ago at The Public Theater, my alma mater, and decided instantly that we should produce it at the Globe. I can't remember many shows that moved me as deeply, nor that demonstrated as clearly the very thing that makes theatre, theatre: its ability to generate empathy in audiences.

It's no spoiler to describe what *Tiny Beautiful Things* is about; after all, it's based on the incredibly popular advice column "Dear Sugar" and subsequent book by the famous author Cheryl Strayed. Its structure couldn't be simpler: people write to Sugar in need of advice, and Sugar dispenses it. But those straightforward transactions, brought to life in the theatre, generate a force of compassion, a wave of feeling, that's far more massive than the show's small scale would suggest possible.

The play is about the need we all have to connect with others, to share what's in our hearts with someone else. Sugar hears what her correspondents are saying. She listens with acute attention to the pains and foibles and sillinesses of her readers, to their vulnerability and openness, to their confusion and their hopes. In response Sugar offers something that's more than advice. She draws on her own frailties and confusions, and answers her correspondents' insecurities with her own. It's an extraordinary act, and in departing from the "Dear Abby" certainties that defined the advice tradition before her, Sugar creates a new genre: advice as a kind of virtual hug. Watching this play about Sugar's experience, we feel that special embrace. And from our seats in the darkened theatre, we offer it in our own way too, to a gallery of flawed and seeking individuals who seem a lot like people we know. A lot like us.

Tiny Beautiful Things is theatre at its purest. It wears emotion on its sleeve as it demonstrates the common humanity that links all of us together as we fumble our way through our imperfect lives. I am very happy to bring this wise and moving show to San Diego.

James Vásquez, one of the Globe's closest friends, has brought together a first-rate group of actors and designers to deliver this gentle piece to our stage. On the first day of rehearsal he gathered them in a circle with the rest of the Globe staff and talked about the current of empathy coursing through this play. As you gather tonight in a circle of your own, I commend to you the work of this group of artists whose generosity touches me deeply. And I welcome you to a show that reminds us of the need we all have to connect with each other, and of the theatre's unique capacity to show us the way.

Thanks for coming. Enjoy the show.

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

TINY BEAUTIFUL THINGS

BASED ON THE BOOK BY
CHERYL STRAYED

ADAPTED FOR THE STAGE BY
NIA VARDALOS

CO-CONCEIVED BY
MARSHALL HEYMAN, THOMAS KAIL,
AND NIA VARDALOS

Wilson Chin
SCENIC DESIGN

Shirley Pierson
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Melanie Chen Cole
SOUND DESIGN

Caparelliottis Casting
CASTING

Chandra R.M. Anthenill
PRODUCTION STAGE MANAGER

DIRECTED BY
JAMES VÁSQUEZ

Original New York production by The Public Theater
Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director

Tiny Beautiful Things is presented by special arrangement with SAMUEL FRENCH, INC.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

February 9 – March 17, 2019

CAST (in alphabetical order)

SUGAR..... Opal Alladin
LETTER WRITER #1 Keith Powell
LETTER WRITER #3 Avi Roque
LETTER WRITER #2 Dorcas Sowunmi

UNDERSTUDIES..... for Sugar – Summer Broyhill';
for Letter Writer #1 – Aubrey Deeker Hernandez'; for Letter Writer #2 – Hallie Peterson'; for Letter
Writer #3 – Marco Antonio Vega'

Production Stage Manager Chandra R.M. Anthenill

SETTING

The course of one night on the bottom floor of a worn and not luxurious two-story home.

There will be no intermission.

PRODUCTION STAFF

Vocal Coach David Huber
Assistant Director Noelle Marion
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant Nathan Harper

The Actors and Stage Manager employed in this production are members of Actors' Equity Association,
the union of Professional Actors and Stage Managers in the United States.

¹Student 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.

Nia Vardalos and Cheryl Strayed Want to Give You Uncomfortable Advice

By Jackson McHenry

Originally published on Vulture.com on October 2, 2017 during preview performances Off Broadway at The Public Theater.



NIA VARDALOS

Let's start at the beginning of the play's history: it was Marshall Heyman who recommended the book to the play's director, Thomas Kail, who recommended it to Nia, and to The Public's Artistic Director, Oskar Eustis.

Nia Vardalos: Tommy gave me the book saying, "I think this is a play." I flew back to L.A. reading it on the plane and embarrassed myself with gasps, sobs, and hard laughs. When I landed, I said, "We have to get the rights to this book." Several calls to agents went unanswered, we didn't know what was happening, so I reached out to Cheryl on social media. [...] I just laid it out, as if I was writing a letter to Sugar: "Dear Cheryl, Tommy Kail gave me this book, we are hoping to make it into a play." Cheryl said, "I'm coming to L.A. tomorrow to see the first screening of *Wild*."

Cheryl Strayed: After Jean-Marc Vallée had finished the first cut of *Wild* and I went and saw it with him and Reese and Laura Dern and my husband, the next day my husband and I met Nia for tea in the hotel in Santa Monica.

NV: The emotions that carry you into a place of grieving and reconciling the pain that you didn't know you had permission to feel anymore was what made me feel this could carry a narrative. But talking to you was what made me realize, "Oh, we have so much in common." When Tommy and I got to know you, we learned that you wrote in your kitchen, which informed our choices. Your house, your children, your relationship with Mr. Sugar. Cheryl was an open, open, open book. There were no questions left unanswered.

Cheryl, you wrote "Dear Sugar" after you had written *Wild*, but before the book came out. What was your life like then?

CS: *Tiny Beautiful Things* is really the book I wrote by accident. I sold *Wild*, wrote it, finished the whole draft, sent it to my editor, and days after I had sent it off, [The Rumpus editor] Steve Almond emailed me and asked if I wanted to take over his column. I thought, "Oh, I'll just do this little thing for the fun of it, on the side, while I'm doing the edits of *Wild*." I did revisions, but then they held [*Wild*] for a year, so I was sort of drumming my fingers, waiting for the book to come out.

Meanwhile, Sugar was becoming more important to me as a writer. All these editors were emailing Sugar, saying, "I don't know who you are, but if you want to publish a book, just give me a call." Meanwhile, I've got this other book! I went to my publisher and said, "We need to publish a book of the 'Dear Sugar' columns, let's just do it now," and then *that* went into the pipeline!

NV: The one thing that really struck me is how you were a paid author, and yet you were writing this for free. It was feeding something, and you were feeding so many people. You had this memoir coming out, and yet you'd write at night, all week.

CS: I think there can be this overly idealized idea of "real artists don't get paid," which is why we've been screwed over for all time. I hate that, and I'm very adamantly against that, but I also know that sometimes you do things only because you want to. I did 'Sugar' because I wanted to.

What is it about good advice that is something you can revisit? Many of the people coming to the show have read "Dear Sugar's" columns before—what draws them back?

CS: What I always wanted to do more was illumination rather than instruction, and I don't think there's anything wrong with instruction. There are times when, embedded in one of the columns, I say, "I think you should do *this*." That's the traditional style of an advice column. But what I was really trying to do as a writer was something else, which was illuminate the question in a way that deepens it, allows the reader to think about the questions that weren't asked. I don't know that I was conscious of that. I talk about it as if it was my grand plan, but when I look back I realize what I was trying to do in the columns.

NV: We would often ask, "When she got letters, would she answer them right away?" And I love what you said: you walked around them.



CHERYL STRAYED

CS: When something landed with me and I couldn't get it out of my mind, I'd walk around and I wouldn't be writing. I'd be with my kids, pushing them on the swing in the park, and this person—their suffering, their secret, their sorrow—would be coming to me, and through me. A story would rise up in me, an experience I had in my own life, that seemed, oftentimes, completely unrelated to the letter or question, and I would think, "I have to start writing that story and trust that there's a thread between me and you." Sometimes there wasn't and I failed, but a lot of times there was.

NV: I love that. I think that also informs the choice [in the play's staging] of the letter writers coming into the house. They stay with Sugar until they get what they need.

There's one seemingly nonsense reader question: "WTF." It gets repeated throughout the play until Sugar answers with this anecdote about her own abuse. Was that something you had to sit with for a long time?

CS: In real life it was the opposite experience. In the play, she's like, "Of course I'm going to not answer this question because it's not a question," and then she's finally ready for it. In real life, I was sitting at my computer *as soon as* that question came in, so I saw it come in, I read

it, and I almost immediately deleted it, because it's not a letter, you know? I stopped—and I started writing. That was one I didn't think about. I immediately wrote the response, and the next day it was on the website.

I was terrified, because I'm writing about being sexually abused. It's the part of the play I have to muscle my way through as an audience member—I always sink in my seat. I'm sometimes crushed by it. I hate that part of the play, even though I think it's a necessary part. I realized last night it was because I knew there were a whole bunch of people in the room who have had this experience, and I feel that sorrow. I was so aware last night that there were people in the room who experienced sexual abuse as children, and they have to sit there and feel what they're feeling. I think that is a good thing, a powerful thing, but it's hard.

NV: I had a friend sitting behind you in one of the performances in [the show's previous run], and he said he just wanted to put his arms around you and say, "Thank you for telling this story."

CS: One of the things about that story, too, is that some people in the room are thinking, "Thank you for telling that story." Other people are thinking, "Who would say that stuff? This is so gross and ugly." It makes some people *very* uncomfortable, to the point of being repulsed by it. People aren't comfortable with people sharing certain things, right? Don't you think there are people who walk into the play and think, "What the f*** am I doing here?"

NV: Absolutely. That's a *good* theatrical experience. ■

This interview has been edited and condensed. Reprinted with permission.

I would think, "I have to start writing that story and trust that there's a thread between me and you."

FORGIVENESS, FORGIVENESS, FORGIVENESS, FORGIVENESS



JAMES VÁSQUEZ

Director James Vásquez shares his perspective about the challenges and joys of working on *Tiny Beautiful Things*.

Interview by Danielle Mages Amato

What made this a play you were interested in directing?

The humanity of the piece. I do a lot of big musicals, so there are tap numbers, and everything is fun and fluffy. And of course, there's a need for that in the world, to go to the theatre and escape. But rarely does something like *Tiny Beautiful Things* come along where it is just about... people. The hearts of people. And that, I think, is wildly important and necessary right now.

Were you familiar with Cheryl Strayed's work before you read this play?

Not really. I had heard her name, and of course I'd heard of *Wild*, but I didn't know it well. But once I read the book of *Tiny Beautiful Things*, I went a step further and got the audiobook, which she reads. It's been fascinating to listen to the letters in her voice. Because in some ways, it's a heavy script. These characters are laying their hearts out on the line. But Cheryl really brings the humor out. Even in the saddest parts of our lives, there's always humor. I always think back to my grandmother. When I went to see my dad's mom, my little Mexican grandmother, in her last moments, they ushered each of us in to say goodbye. I hadn't seen her in a little while, but she looked up at me, and her last words to me were, "Oh, mijo. No, muy gordo, muy gordo." And I had to laugh. Her last words to me were, "You're a little fat." You know? Even in sadness, sometimes you have to laugh.

What are the big challenges of the play for you and the cast?

Oh my god. Not to cry. (*laughs*) I mean, in some ways, it's a big scary play. But in other ways, it's a very small, intimate, simple, "let's sit and talk" play. From a directing standpoint, you really have to work to keep that active for the hour and a half that we're together. I think the other challenge of it is the amount of trust that it requires. This play requires those of us that come together in the room not to hide from each other. Emotionally, physically, mentally, in every way. So that's a challenge, bringing five or six strangers into a room together and very quickly coming together as a secure unit.

What is it like directing this play in the Sheryl and Harvey White Theatre, with the audience on all sides?

I think one of the beautiful things about seeing plays in this theatre is that it's a communal experience. You're always engaging with other audience members, which I think is vitally important for this play. It's a play about community and joining together as one. I love being in the round for that reason.

What do you hope the audience's experience of the play is, and what do you hope they walk away with when they leave?

I think one of the messages of this play—the big, overriding message—is forgiveness, forgiveness, forgiveness, forgiveness. Whether that be forgiveness of others, forgiveness of self... One of the big things that keeps coming back for me is, you have to forgive to move forward. And this play is about moving forward. How do we do that? How do we keep going?

I hope that the audience leaves with more compassion for the world around them. If anything, this play is about us. Our daily lives, and how we navigate through hiccups that we may experience. I think that so often, it's easy to put blinders on and not see the people around us. This show is an opportunity for us to take the blinders off and see our neighbors. And then to navigate through the world with a little more compassion and empathy and support for each other. ■

THE HISTORY OF ADVICE COLUMNS

By Danielle Mages Amato

The advice column traces its roots to the 1690s, when readers wrote to British paper *The Athenian* to ask its "Oracle" column questions about their marriage settlements, their family relationships, the pros and cons of dancing, and the perennial demand "what is love?" Advice columnists continued their trade in England (where they have commonly been called "agony aunts"), but Americans have taken to the advice column like no other culture.

Jessica Weisberg, in her book *Asking for a Friend: Three Centuries of Advice on Life, Love, Money & Other Burning Questions from a Nation Obsessed*, describes our cultural penchant for advice columns this way: "Americans' interest in advice reflects our cultural tendency towards optimism: we tend to believe that with a bit of direction and a small boost, the future can be bright. [...] The fact that Americans want advice is proof that the American dream still exists, at least in people's imaginations. Who doesn't want to believe that with hard work, determination, and a bit of advice, anything is possible?"

In the 20th century, the advice column truly hit its stride. The biggest names in the advice-giving game—Abigail Van Buren and Ann Landers—were popularized in the 1950s by twin sisters Pauline Phillips and Esther "Eppie" Lederer. In 1955, Lederer won a contest to take over the existing "Ask Ann Landers" column in the *Chicago Sun-Times*, and just a few months later, Phillips created "Dear Abby" for a newspaper in San Francisco. The competition between the similar columns led to a feud between the two sisters, who might have benefitted from the straightforward, no-nonsense advice their alter egos doled out to squabbling family members for nearly 50 years.

When Cheryl Strayed took over the online "Dear Sugar" column in 2010, she took an approach strikingly different from the advice columnists who had gone before her: she wrote deeply and personally about her own life. "All the stories I tell about my life in the 'Sugar' column are true," she says. "There are details about my life I don't get particular about—the city where I live, the names of my family members, and so forth—but I'm particular about everything else." Her "radical empathy" gained her a legion of dedicated followers, and the column's popularity led to the collection *Tiny Beautiful Things*, which was published in 2012.

**OPAL ALLADIN**

(Sugar) made her Globe debut in *Hamlet* in 2017. Her Broadway and Off Broadway productions include *The Lifespan of a Fact*, *Travesties* (2018 Tony Award nomination for Best Revival of a Play), *Hedda Gabler*, *On Golden Pond*, *Close Up Space*, *What Once We Felt*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *The Two Noble Kinsmen*. Her regional theatre credits include *My Wonderful Day*; *In the Next Room, or the vibrator play*; *The Violet Hour*; *Breath, Boom*; *Wit*; *Twelfth Night*; *The Trojan Women*; *As You Like It*; *Antony and Cleopatra*; and *Henry VI*. Ms. Alladin's film and television credits include the Academy Award-nominated *United 93*, *Before/During/After*, *Teenage Mutant Ninja Turtles: Out of the Shadows*, *November Criminals*, *Brown Sugar*, *Jellysmoke*, "The Blacklist: Redemption," "Elementary," "The Affair," "Madam Secretary," "The Good Wife," "The Michael J. Fox Show," "Person of Interest," "Unforgettable," "Rescue Me," "Law & Order," and "Law & Order: Special Victims Unit." Ms. Alladin is a graduate of The Juilliard School. She is delighted to be back at the Globe.

**KEITH POWELL**

(Letter Writer #1) has appeared onstage in *Icebergs* (Geffen Playhouse; NAACP Theatre Award), *Romeo and Juliet* (Shakespeare Theatre Company), *Lobby Hero* (Portland Stage), *Macbeth* (Pittsburgh Public Theater), *As Bees in Honey Drown* (Hangar Theatre), *The Nerd* (Delaware Theatre Company), and *The Island* (Contemporary Stage Company), among others. He was a series regular on "30 Rock" (Screen Actors Guild Award); recurred on "The Newsroom" and "About a Boy"; and guest starred on "Deadbeat," "Law & Order," "Law & Order: Criminal Intent," "Reno 911!," and "NCIS: Los Angeles." He has upcoming appearances on "Lucifer" and "Better Things." Mr. Powell's film credits include *Night at the Museum: Battle of the Smithsonian*, *Syrup*, *Lying and Stealing*, and *My Name Is David* (also writer and producer). He was the Producing Artistic Director of Contemporary Stage Company in Wilmington, Delaware, producing and directing plays starring Lynn Redgrave, Keith David, and Jasmine Guy, and in 2018 he directed an episode of the NBC series "Superstore." Mr. Powell is a graduate of New York University's Tisch School of the Arts.

**AVI ROQUE**

(Letter Writer #3) (they/them) is a multidisciplinary artist and a Latinx Trans/Non-Binary individual. They grew up in San Francisco, California and received their B.A. in Theatre from California State University, Fullerton. They most recently appeared as Max in Taylor Mac's *Hir* (Cygnet Theatre Company). Roque's other regional theatre credits include *Everybody* (California Shakespeare Theater), *The Crucible* (Steppenwolf Theatre Company), *Mother Road* (Goodman Theatre), and *Men on Boats* and *We're Going to Be Okay* (American Theater Company). Their television, film, and web series credits include "Chicago

Fire," *Landline*, *To Be with You*, *Brujos*, and *Chapstick*. Roque is represented by Gray Talent Group. aviroque.com.

**DORCAS SOWUNMI**

(Letter Writer #2) is a native Texan who lives in New York City. This marks her Old Globe debut. Her credits include *Nollywood Dreams* (Cherry Lane Theatre), *A Raisin in the Sun* (Indiana Repertory Theatre, Syracuse Stage), *Romeo and Juliet* (Classical Theatre of Harlem), *Lines in the Dust* (Luna Stage), *Mary Stuart* and *Measure for Measure* (Stratford Shakespeare Festival), *Short Shakespeare! Macbeth* (Chicago Shakespeare Theater), *Trust* (Lookingglass Theatre Company), *I, Barbara Jordan* (Alley Theatre), and *The Miracle Worker* (Indiana Repertory Theatre). Her television credits include "Happy!," "Modern Love," "Search Party," and "The Chicago Code." Ms. Sowunmi received her M.F.A. in Acting from The University of Texas at Austin. She has also trained at the Birmingham Conservatory for Classical Theatre at Stratford Shakespeare Festival, The School at Steppenwolf, and Stella Adler Studio of Acting. She is represented by Kreindler/Super Management.

CHERYL STRAYED

(Original Book) is the author of *Tiny Beautiful Things*, *Torch*, *Brave Enough*, and the No. 1 *New York Times* best seller *Wild*. Her books have been translated into more than 40 languages around the world. The Academy Award-nominated film adaptation of *Wild* was released in 2014. Ms. Strayed's essays and stories have appeared in *The Best American Essays*, *Vogue*, *The New York Times*, *The Washington Post*, and elsewhere. She is the co-host of *The New York Times's* "Dear Sugar Radio" podcast, which originated with her popular "Dear Sugar" column.

NIA VARDALOS

(Adaptor, Co-Conceiver) is an alumna of Chicago's The Second City and a Joseph Jefferson Award winner whose most recent theatre credits include Sugar in *Tiny Beautiful Things* directed by Thomas Kail in two consecutive seasons (The Public Theater) and Jennie in *Company* directed by Gary Griffin (Theatre 20). Her writing/acting credits for film include *My Big Fat Greek Wedding* and its sequel (Academy Award and Golden Globe Award nominations, Independent Spirit and People's Choice Awards), *Connie and Carla*, and *I Hate Valentine's Day*. Her film and television acting credits include *My Life in Ruins*; *For a Good Time, Call...*; "Graves"; and "Jane the Virgin." Ms. Vardalos's memoir *Instant Mom* was a *New York Times* best seller, and all proceeds are donated to adoption groups.

MARSHALL HEYMAN

(Co-Conceiver) has written for *The Wall Street Journal*, *The New York Times*, *The New Yorker*, *Vanity Fair*, *Vogue*, *InStyle*, *W*, *Harper's Bazaar*, *New York*, and many others. He recently wrote for the AMC show "Dietland."

THOMAS KAIL

(Co-Conceiver) directed the Broadway productions of *Hamilton* (Tony Award), *In the Heights* (Tony nomination),

Lombardi, and *Magic/Bird*. His selected credits include the world premieres of *Hamilton*, *Dry Powder*, *Tiny Beautiful Things*, and *Kings* (The Public Theater), the world premiere of *In the Heights*, *Broke-ology*, and the world premiere of *When I Come to Die* (Lincoln Center Theater), and the world premiere of *Daphne's Dive* (Signature Theatre Company). He is the co-creator and director of the hip-hop improv group Freestyle Love Supreme. Mr. Kail's television credits include "Fosse/Verdon" (upcoming), *Grease Live!* (two Emmy Awards), "2 Broke Girls," and *The Oprah Winfrey Oscar Special*.

JAMES VÁSQUEZ

(Director) recently directed the world premiere of *American Mariachi* at The Old Globe. Previously with the Globe, he directed *Dr. Seuss's How the Grinch Stole Christmas!*, *Rich Girl*, and *Richard O'Brien's The Rocky Horror Show*; served as associate director for *Dr. Seuss's The Lorax*; and provided musical staging for *The Comedy of Errors*, *Boeing-Boeing*, and *A Midsummer Night's Dream*, among others. With The Old Globe and University of San Diego Shiley Graduate Theatre Program, he has directed *Clybourne Park* and the world premiere of *Acquainted with the Night*. He received the Craig Noel Award for Outstanding Direction of a Musical in 2018 for *In the Heights* (Moonlight Stage Productions) and in 2010 for *Sweeney Todd* (Cygnet Theatre Company). His other recent directing/choreography credits include *American Mariachi* (Denver Center for the Performing Arts Theatre Company), *The Lorax* (Children's Theatre Company), *The Addams Family* and *Chicago* (Moonlight Stage Productions), *West Side Story* and *Cats* (San Diego Musical Theatre), the West Coast premiere of [title of show], *Pippin*, and *Next Fall* (Diversions Theatre), and *Hedwig and the Angry Inch* and *Pageant* (Cygnet Theatre Company), as well as developmental workshops at La Jolla Playhouse and Goodspeed Musicals. Mr. Vásquez is a graduate of The Juilliard School.

WILSON CHIN

(Scenic Design) returns to The Old Globe after designing Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Othello*, *The Winter's Tale*, and *Anna Christie* (Craig Noel Award nomination). His designs for world premiere productions include *Next Fall* (Broadway), Pulitzer Prize winner *Cost of Living* (Manhattan Theatre Club, Williamstown Theatre Festival), *Pass Over* (Lincoln Center Theater, Steppenwolf Theatre Company), *The Thanksgiving Play* (Playwrights Horizons), *Wild Goose Dreams* (The Public Theater, La Jolla Playhouse), *Teenage Dick* (Ma-Yi Theater Company/The Public Theater), *My Mañana Comes* (The Playwrights Realm), *By the Water* (Manhattan Theatre Club), *Aubergine* (Berkeley Repertory Theatre), *The Great Leap* (Seattle Repertory Theatre), *Too Much Too Much Too Many* (Roundabout Theatre Company), *Len*, *Asleep in Vinyl* (Second Stage Theater), and *Tiger Style!* (Alliance Theatre, Huntington Theatre Company). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragödie* and *Gianni Schicchi* (Canadian Opera Company; Dora Mavor Moore Award), and *I Am Harvey Milk* (Avery Fisher Hall). Mr. Chin is a graduate of Yale School of Drama. @wilsonchindesign.

SHIRLEY PIERSON

(Costume Design), a San Diego-based, award-winning costume designer, is pleased to return to The Old Globe to design costumes for *Tiny Beautiful Things*. Previously at the Globe she designed Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery* and *Rich Girl*, and for The Old Globe and University of San Diego Shiley Graduate Theatre Program, she designed *Richard III*. Her other regional theatre credits include *The Fantasticks* (Pasadena Playhouse), *Hir* and *Shockheaded Peter* (Craig Noel Award for Outstanding Costume Design), *The Wind and the Breeze*, *Pageant*, *The Importance of Being Earnest* (Craig Noel Award nomination), *Travesties*, *Assassins*, *A Christmas Carol*, *Parade* (Craig Noel Award), *Spring Awakening*, *Mistakes Were Made*, *The Glass Menagerie*, *Little Shop of Horrors*, *Our Town*, *Cabaret*, *Sweeney Todd*, *Private Lives*, *It's a Wonderful Life*, and *The History Boys* (Cygnet Theatre Company), *The Moors*, *The Boy Who Danced on Air*, *Now or Later*, *Marry Me a Little*, *The Further Adventures of Hedda Gabler*, *When Last We Flew*, *Pippin*, *Next Fall*, and *Harmony*, *Kansas* (Diversions Theatre), and *Seascape* and *Into the Woods* (New Village Arts). Ms. Pierson has also designed costumes and puppets for Kaiser Permanente's Educational Theatre Program, which focuses on issues of literacy, nutrition, and conflict management in schools throughout Southern California. Ms. Pierson received her M.F.A. in Theatrical Design from San Diego State University. shirleypierionsdesigns.com.

AMANDA ZIEVE

(Lighting Design) is delighted to be back at The Old Globe, having previously designed *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, and *Rich Girl*. She recently designed *Sweeney Todd* and *Roof of the World* (Kansas City Repertory Theatre) and *Billy Elliot: The Musical* and *Titanic* (Signature Theatre Company). Her associate credits include *The Heart of Rock & Roll*, *Bright Star*, and *Allegiance* (The Old Globe) and *Escape to Margaritaville*, *Hollywood*, *The Hunchback of Notre Dame*, and *Chasing the Song* (La Jolla Playhouse). She enjoys a career in both San Diego and New York City, where she had the privilege of working on her 17th Broadway production this spring. One of her most rewarding experiences has been assisting on *Hamilton*. She received her B.A. in Theatre from California State University, Northridge. amandazieve.com.

MELANIE CHEN COLE

(Sound Design) is delighted to be returning to The Old Globe after designing *The Imaginary Invalid* in 2017. She is a San Diego-based sound designer who has worked all over the country. Her recent regional credits include the 2019 POP Tour *Light Years Away*, *At the Old Place*, and the 2017 POP Tour #*SuperShinySara* (La Jolla Playhouse), *Aubergine*, *Actually*, and *Vietgone* (San Diego Repertory Theatre), *Steel Magnolias* (Dallas Theater Center), *Sherwood: The Adventures of Robin Hood* (PlayMakers Repertory Company), *Mrs. Warren's Profession* (A Noise Within), *Moon Over Buffalo*, *The Father*, and *This Random World* (North Coast Repertory Theatre), *Miss Bennet: Christmas at Pemberley*, *Avenue Q*, and *Men on Boats* (New Village Arts), and *Smokefall* and *Bachelorette* (Backyard Renaissance Theatre Company). She holds an M.F.A. in Sound Design for Theatre & Dance from UC San Diego. melaniesound.com.

CAPARELLIOTIS CASTING

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

CHANDRA R.M. ANTHENILL

(Production Stage Manager) has worked on the Globe productions of *A Midsummer Night's Dream* and *Twelfth Night* (Globe for All), *Dr. Seuss's The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, and *The Comedy of Errors*. Her credits as production stage manager include *Fun Home*, *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* (Diversionsary 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.



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. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. 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*, which was rereleased in a second edition in June, 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 of 2017. 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 *All My Sons* (upcoming), *Carousel*, *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-826, IATSE.

CASTING

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

Summer Broyhill and Aubrey Deeker Hernandez appear in this production courtesy of Actors' Equity Association.

PATRON INFORMATION

For patron information about ticketing, performances, parking, transportation, and more, please visit www.TheOldGlobe.org/patron-information.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

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, please credit the production's designers by including the names below.

Wilson Chin, Scenic Design
 @wilsonchindesign

Shirley Pierson, Costume Design
www.shirleypiersondesigns.com

Amanda Zieve, Lighting Design
www.amandazieve.com

Melanie Chen Cole, Sound Design
www.melaniesound.com
 @melaniechencole

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.

TEACHING

ARTISTS:

WHERE ART AND COMMUNITY INTERSECT



By Lisel Gorell-Getz

“THERE WAS SO MUCH I WANTED TO SHARE, SO MUCH I NEEDED TO GIVE.”

Teaching Artist Kimberly King conducts a pre-show talk with audience members at the Globe for All Tour production of *A Midsummer Night's Dream*, 2018. Photo by Rich Soublet.

Teaching Artists are professional multidisciplinary artists who work in the community to ensure that the values of The Old Globe are represented in all aspects of our work. Our Teaching Artists are not only committed to engaging multigenerational audiences in the art of theatre storytelling and production, but they are also devoted to creating and cultivating a community of collaborators that represent the incredible diversity, experience, and talent of our region.

Three of our Teaching Artists—Kimberly King, Tara Ricasa, and Valeria Vega-Kuri—recently sat down for a conversation about community and engagement through the arts.

Why did you become a Teaching Artist?

TARA RICASA: When I relocated from New York, I realized that teaching artistry blends skill sets I had developed over time: that of educator and that of artist. As a Teaching Artist, I have the unique opportunity to inspire participants to discover the storytellers and creative artists in themselves.

KIMBERLY KING: I wanted a way to make theatre matter not only to the community I live in, but also to the community of youth I work with every day. The diversity in the demographic served by the Globe gives me the opportunity to be effective with a variety of people eager to learn about theatre.

VALERIA VEGA-KURI: There was so much I wanted to share, so much I needed to give. Theatre changed my life, and I wanted to inspire that feeling in others.

Why does theatre matter to you?

KK: Sometimes we don't see the ties that bind us as a family of humans. Theatre exposes and highlights human experiences to show us how alike we are. It illuminates our connections to bring us together.

TR: It encourages us to explore what the human experience is. It challenges us to think, to feel, to question, to problem solve, to act.

VVK: Theatre makes me see the beauty in everything in life.

As a Teaching Artist in the community, give an example of a connection you made with one of the participants in your programs.

VVK: The day of the final presentation of a Community Voices playwriting workshop, in Las Colinas prison, when I was reading a participant's monologue out loud, I looked at her for an instant, and with her tearful eyes looking back at me she said, "Thank you." I know I made theatre matter to her in that moment, and I treasure that moment with all my heart.

KK: My very first Community Voices assignment was in my old neighborhood of City Heights. Through a participant's writing, I learned he was a high-level union representative, which really resonated with me as a public-school teacher. Over time, we learned that not only do we have union friends in common, but we are Junior Theatre supporters because of our kids!

TR: At the culminating event for a local high school's arts-integration residency, students arrived onsite a full hour early and had no adult supervision. To burn time, I took them across the street to the modern-art museum. We were walking the galleries and discussing several pieces when a freshman student turned to me and said candidly, "Man, I really need to get out more." I was happy to see this student get excited about art, and I was happy that my work at the Globe can help bring the arts closer to his life. ■

The Old Globe's Teaching Artists are supported in part by the Ann Davies Fund for Teaching Artists.

Thank you

to the generous underwriters of the 2018 Globe Gala and the 400 supporters and guests who attended for helping us make theatre matter.

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**In memoriam*

Save the date for next year's Globe Gala:

SEPTEMBER 21, 2019

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