

performances

THE  LD GLOBE

FEBRUARY 2020





Welcome to The Old Globe and this production of Hurricane Diane. 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.

PRODUCTION SPONSOR

U.S. BANK

For more than 22 years, U.S. Bank has been a stalwart supporter of The Old Globe's artistic and arts engagement programming for elementary school students in Title I schools and for adults attending a host of activities throughout the City of San Diego. Additionally, U.S. Bank has long been a Production Sponsor of plays, including *Constellations*, *The Absolute Brightness of Leonard Pelkey*, *The Wanderers*, and *Ebenezer Scrooge's BIG San Diego Christmas Show*. U.S. Bank's philosophy of work, home, and play is reflected in its funding of the priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all improve a community, which is why U.S. Bancorp proudly supports many such related organizations, which in turn enhances the quality of life across America. The Old Globe thanks U.S. Bank and Globe Board member Scott Schmid for their generous and steadfast support.



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 our three stages and our programs in the community.

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Anonymous (1)

*In memoriam

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

**Please tell your local and state representatives that theatre matters to you.
If you support public funding for the arts, as the majority of Americans does*, contact them today.**

*Source: Americans for the Arts 2018 public opinion poll.

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

For County of San Diego:
www.sandiegocounty.gov/content/sdc/general/bos.html

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Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

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



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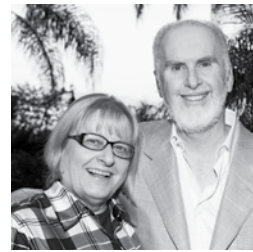
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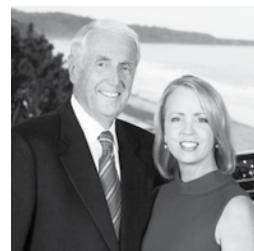
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In 2019, The Old Globe lost two incredible talents: Richard Easton and Jonathan McMurtry. These Associate Artists, who shared the stage numerous times at the Globe, were beloved by audiences and artists alike, and each created a body of work that made an indelible mark on the art form both locally and nationally. Their generous spirits and luminous gifts will not be soon forgotten.

RICHARD EASTON
1933-2019



Richard Easton made his Globe debut in 1969 in the title role of *Macbeth* and as Brutus in *Julius Caesar*, which he also directed. He went on to appear here in two dozen productions of both classics and new works, and he played such iconic roles as Prospero in *The Tempest*, Estragon in *Waiting for Godot*, Antonio in *The Merchant of Venice*, and the title role in *Uncle Vanya*. His illustrious New York theatre career included a Tony Award for Broadway's *The Invention of Love*, and he was also a beloved star of television and film. As Globe Artistic Director Emeritus Jack O'Brien, a frequent collaborator, said of his impact on his fellow actors, "There's a generation of young men and women indebted to Richard."

Richard Easton as Prospero in The Tempest, 1991.
Photo by Ken Howard.

JONATHAN MCMURTRY
1937-2019

Jonathan McMurtry's relationship with The Old Globe began in 1960, when Globe Founding Director Craig Noel saw the young actor in a small Milwaukee theatre and offered him a scholarship in the Summer Shakespeare Festival. From that start grew a storied career that took him through six decades at this institution. At the Globe alone, he appeared in over 200 productions and played in a massive range of Shakespeare's stage works, a near-mythic legacy for any actor across a lifetime, much less at a single institution. A warm and giving artist, he also mentored students in The Old Globe and University of San Diego Shiley Graduate Theatre Program, further entwining his career with the very artistic identity of the Globe.

Jonathan McMurtry as Launce in The Two Gentlemen of Verona, 2007. Photo by Craig Schwartz.





Greetings!

As the new Chair of the Globe's Board of Directors, I'm thrilled to extend a warm welcome to you, and to say thank you for purchasing tickets to *Hurricane Diane* and supporting live theatre in San Diego. We're happy to have you with us for this hilarious and whip-smart comedy that charmed audiences in New York and is now enjoying its West Coast premiere here at the Globe. I'm so glad that we have The Old Globe here in the heart of San Diego to bring us a vast array of incredible theatre, from new works like *Hurricane Diane* to Shakespeare and the classics, show-stopping musicals, intimate dramas, and everything in between.

The impact of The Old Globe extends far beyond the stages and seats in our three theatres. Through groundbreaking arts engagement programs, we reach people where they are, from schools and shelters to prisons and military installations.

San Diegans of every age and ability have the opportunity to encounter the power of theatre not only through performances here and at neighborhood venues across the region, but in transformative programs, workshops, and an impressive number of free community events.

The Old Globe needs your help to make theatre matter. Help us improve the quality of life in San Diego, inspire people to achieve, and develop new and lasting connections between individuals and communities. Join us as an annual supporter! Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people. Learn more about the impact of your gift at www.TheOldGlobe.org/Donate.

Thank you for coming to The Old Globe—enjoy the show!

Ann Davies
Chair, Board of Directors

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*In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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*In memoriam

FROM BARRY

In October 2012, I was living in New York City, packing boxes in preparation to relocate to San Diego and my new job as Artistic Director of The Old Globe. Autumn is hurricane season in the Atlantic Ocean, and that year saw a big one: Hurricane—subsequently dubbed Superstorm—Sandy. It hit the Northeast with a vengeance, submerging parts of Brooklyn near where I lived and plunging much of Manhattan into a days-long blackout. I was rehearsing a play at the time, and with the subway out of commission I had no choice but to walk to and from work, crossing the famous 59th Street Bridge (but definitely not, *pace* Simon and Garfunkel, “feelin’ groovy”). I remember sending a photo of the miserable parade I’d joined of irritated, bedraggled, storm-battered commuters to my soon-to-be colleagues. They responded with a photo of sunny Balboa Park: “Weather’s Great! Wish You Were Here.”

At the same time I was schlepping across the East River, a brilliant and imaginative playwright and Pulitzer Prize finalist named Madeleine George was affected by Sandy too. A theatre with which she was affiliated, Two River Theater, was in Red Bank, New Jersey, a town that had been hit hard by the Superstorm—coastal New Jersey, in fact, saw some of Sandy’s worst devastation. George was under commission from Two River at the time, and she immediately pivoted her writing toward this environmental enormity. Just as nature had conjured Sandy from the warm waters of the eastern Atlantic, so George swirled together an ancient Greek play, the terrors of climate change, the reality TV world of the various Real Housewives, and a dollop of LGBTQ pulp fiction to make a storm of her own. Tonight’s show, *Hurricane Diane*, is the result.

Lurking deep beneath the piece is *The Bacchae*, a play by Euripides from roughly 400 BC. This Greek classic is about Dionysus—the god of wine, revelry, fertility, and religious ecstasy (the Romans called him Bacchus)—appearing in a town whose people refuse to accept that he’s a deity. Enraged, he destroys a lot of stuff to prove his supernatural powers. And then he leaves. Simple. George’s wild remix of this tale imagines Dionysus, in the surprising form of a lesbian separatist landscape gardener named Diane, visiting a cul-de-sac in suburban Monmouth County, New Jersey. Her mission is to search for acolytes—“bacchantes”—among the women who live in the identical tract houses there, and to enlist them in the fight against the ecological damage and natural chaos caused by climate change. Not so simple.

Unlike the tragedian Euripides, Madeleine George is a comic dramatist. She mines enormous humor out of the

contrast between her four high-octane heroines—each an avatar of contemporary American, post-feminist womanhood, each with her own quirks and foibles—and the earnest practices of sustainable gardening. A native New Jerseyan myself, I’m impressed and enamored by the skill with which George has captured the quirky language and speech patterns of the Garden State. There are lines in this play that crack me up and that capture with great aplomb what George called in one interview her “wonder at the bananas way we talk.”

But if this hurricane is a wacky comedy, then at its calm eye is a serious impulse. Dionysus/Diane knows that our delicate, beautiful, and sensitive planet can’t take much more of the abuse we humans are subjecting it to. That’s why her bacchanal is so crucial: it’s a wake-up call about a slow-moving disaster. Even here in California, 3,000 miles from Monmouth County, we have our own superstorms, of wildfire and earthquake and drought if not of hurricane, and it’s scary. We ask ourselves what we can do, as individuals, to turn back the clock on our environment’s slow march toward upheaval, but the sacrifices required seem too great, or at least too abstract for any one person to grasp.

And that, really, is what this delirious play is about: the crux is not Mother Nature, but human nature. Consumed by our own needs and struggles and day-to-day lives, we lose sight of the larger world. Thus all we can hope is that some visiting god will jolt us awake to the crisis ahead. But when she comes, will we recognize her? And if we do, will we be bold enough to join in her revels?

I’m so glad to share this funny, serious play with our audience, and I’m so grateful to Madeleine George for entrusting it to us, and of course to our great friend James Vásquez for staging it. He brings his customary verve and wit to the production, and his company of bacchantes is as powerful as any theatrical hurricane I’ve seen. I’m grateful to them all.

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

HURRICANE DIANE

BY
MADELEINE GEORGE

Jo Winiarski
SCENIC DESIGN

Shirley Pierson
COSTUME DESIGN

Cat Tate Starmer
LIGHTING DESIGN

Drew Levy
SOUND DESIGN

Golden Howl
ORIGINAL MUSIC AND
MUSIC DIRECTION

David Huber
DIALECT AND
VOICE COACH

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE
MANAGER

DIRECTED BY
JAMES VÁSQUEZ

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

February 8 – March 8, 2020

CAST (in alphabetical order)

RENEE SHAPIRO-EPPS Opal Alladin
PAM ANNUNZIATA..... Jenn Harris
DIANE Rami Margron
BETH WANN..... Jennifer Paredes
CAROL FLEISCHER Liz Wisan

Production Stage Manager Jess Slocum

UNDERSTUDIES for Beth Wann, Carol Fleischer – Summer Broyhill';
for Renee Shapiro-Epps – Bibi Mama'; for Pam Annunziata, Diane – Hallie Peterson'

SETTING

A well-appointed cul-de-sac in Red Bank, New Jersey.

There will be no intermission.

PRODUCTION STAFF

Assistant Director Noelle Marion
Assistant Scenic Design..... Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant Sebastian Perfetto

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.

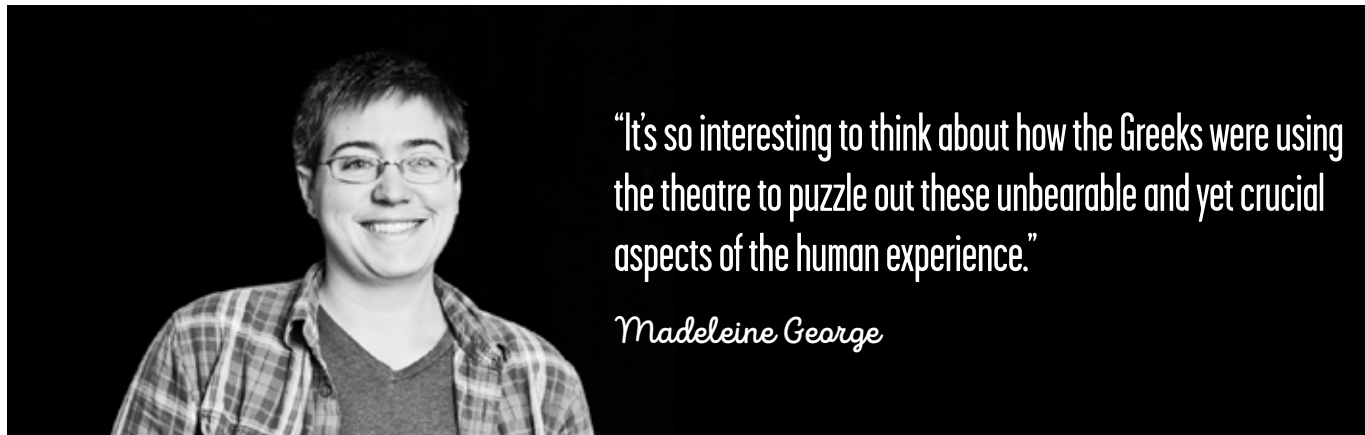
'Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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.

FROM ANCIENT GREECE to modern-day Jersey

Playwright Madeleine George on the inspirations behind her comedy *Hurricane Diane*.

Interview by Danielle Mages Amato



"It's so interesting to think about how the Greeks were using the theatre to puzzle out these unbearable and yet crucial aspects of the human experience."

Madeleine George

What was the initial impulse behind *Hurricane Diane*, and did that change over the course of your working on it?

As a matter of fact, the original idea came when I was listening to the audiobook of Michael Pollan's *The Botany of Desire*, which is his book about the co-evolution of plants and people. He was talking about apples, and he brought up Johnny Appleseed, who comes down to us as this innocent Disney character who plants delicious fruit. But Pollan says that really, at that point in colonial culture, apples were for pressing hard cider. So Pollan, sort of casually, mentions that Johnny Appleseed was like the American Dionysus—he wandered the countryside planting vineyards, essentially. And I was like, hmm... the American Dionysus. What if Dionysus actually did come back and try to get things going again, say on a cul-de-sac in New Jersey? And I pitched the idea to John Dias, who is the Artistic Director of Two River Theater, where I'm a playwright in residence. I told him, "I'm seeing this Jersey housewives/*The Bacchae* mashup." He said to go for it.

And then Hurricane Sandy happened. At that point, I thought, "Oh, now I see *why* Dionysus might come back." I could picture how the god of agriculture—the god of the ways in which people and the natural world touch and intertwine—would be in a state of grief and anxiety about the changing climate. So it came together a little bit backward. It's not like I was thinking, "How am I going to write something that addresses climate change?" I really went into it from the dirty, funny, jokey angle, the hilarity of putting a bacchanal on a cul-de-sac—and then came around to the politics.

How would you describe the relationship between this piece and Euripides's *The Bacchae*?

I passionately love Euripides's play, and I've read as many English translations as I could get my hands on. I feel like I know it very intimately, and I deeply respect it. It is a very, very weird play. Way weirder than your average Greek classic. It's very unsettled—it is itself a mix of comedy and tragedy, and every time you think you know what the playwright is saying, he shakes the play up. There's language from Euripides's play, particularly from the choruses, that has filtered down into my play. I would say I think of my play as a sequel rather than an adaptation. But it's not like people need to know the ancient Greek text in order to understand *Hurricane Diane*.

It does feel like you have borrowed some structural elements from Euripides for *Hurricane Diane*—both plays open with Dionysus directly addressing the audience, both have women who function as a chorus.

It was such an exciting challenge as a playwright to figure out how to get some of those classical elements to work in a contemporary play. It's kind of a ballsy move in a new American play to have an actor just step out on the stage and say, "Hi, I'm Dionysus! This is my problem and this is what I'm all about and this is what I'm going to do right now." It's very counter to a lot of the expectations that modern audiences have, that a character would just step out on stage and announce her project. But it was very fun to write a monologue like that.

Why the Greeks? Is there something that makes that period particularly interesting or relevant to us today?

I have felt for a while now that modernity has a lot to say to the Greeks and vice versa, because of the question of scale. We dealt with mass genocides and weapons of mass destruction in the 20th century, and now the 21st century is seeing data and weather no human mind can comprehend. These are very up-to-the-moment phenomena, but they're overwhelming in the same way the Greeks' central problems were: the intractability of fate, or the whimsy of the gods.

I wonder if maybe those large-scale issues are difficult to put on stage in a standard, naturalistic style. Maybe they call for bigger, Greek-style, theatrical gestures?

I think that's absolutely right. Because those stories are about the faltering and the failing of individual human actors. They're about the humility of an individual in the face of forces they can't control. They're bigger problems than a naturalistic kitchen can contain.

When you're writing, do you think about what kind of experience you want the audience watching your plays to have?

Yes, but in a pretty simple-minded way. More than anything, I want people to laugh at the jokes. For me that focus is very helpful, because I can get tangled up in my head if I focus on what I want people to think or what I am trying to say with a play. That's not any fun for an audience, sitting in the dark trying to figure out what some playwright thinks they should think. For me it's helpful, as a guiding principle, to seek out moments of audience engagement, delight, and humor. And then it's my problem if the play I create to delight my audience is doing the ethical work that I care about, or the political work, or the intellectual work. That's my job. And I take it very seriously, weaving those things in and making sure they're integral to the piece. But when I think about the audience, I'm thinking about seduction and engagement and the pleasure-seeking of comedy. Because that's what I want from a play too. ■



ONE GOD, FOUR HOUSEWIVES, AND A LOT OF LAUGHS

Director James Vásquez on finding the humor and the heart in *Hurricane Diane*.

Interview by Danielle Mages Amato

What made *Hurricane Diane* a play you wanted to direct?

To be honest, the first time I read it, I kept losing my train of thought because I was laughing so hard. I had to keep going back to remind myself what was happening. I loved that. And I like the political aspect of it. I think my work always includes a bit of political response, whether that's just to let people come in and have a good time, or whether it's to really dig in and hit an audience with big ideas, and I think *Hurricane Diane* does both. Madeleine George has tackled a very hot topic while making us laugh hysterically, which makes the play unique and approachable.

What kind of actors were you looking for when you were casting the piece?

Funny! First and foremost, funny. Second, I like actors with a bit of the oddball in them. So I was looking for individuals. And I was looking for a cohesive group of five actors, making sure that we were creating a strong community of four women and one god.

How do you cast a god?

It's not easy! This god has to be funny, this god has to be strong, this god has to command our sympathy—so many things. I was looking for an actor who had great command of language, who was a strong comic actor, and who had great physical confidence and strength. Rami Margron brings all of that, plus a phenomenal movement background. So it's been really exciting to be in the room and see what they bring to the play.

How did you approach the set and the physical space of the production?

The show takes place in a New Jersey cul-de-sac where all the houses are cookie-cutter and have the exact same floor plan. And what scenic designer Jo Winiarski and I discovered was that there's a lot of physical comedy happening even in the set itself. What's funny about a sterile kitchen and a garden, you might ask? Well, have you seen the shape of some of these plants? And the shape of some of these *fruits*? Ideally we're creating a world that starts out very clean, crisp, almost boring, and by the end we watch it transform and be taken over by the elements.

You've directed both plays and musicals for The Old Globe. This play, which has both straightforward comedic scenes and huge theatrical moments, seems like it would draw on every one of your skills as a director.

It's been exciting. This is a wildly funny, weird, fantastic play that Madeleine has given us, and the ending is a kind of nod to its Greek roots—she allows some of the big theatricality of Greek theatre to come into the mix. So the ending's a bit of an extravaganza, with music and movement and theatrical effects. We've even enlisted a local band by the name of Golden Howl to write songs for the end of the show. It incorporates all my musical theatre skills, and my political skills, and a little bit of my wackiness skills.

What kind of experience do you hope audiences will have watching the show?

I hope the audience leaves having laughed their butts off. I do think we are in a time right now in the world when some levity and humor are a welcome thing. But we are also at a time when we need to take better care of the world and our surroundings. So I hope audiences also leave thinking about that as well. ■

THE MYTH OF DIONYSUS

By Danielle Mages Amato

I am a god, the son of Zeus,
but I have assumed
the semblance of a mortal.

The opening speech of Euripides's *The Bacchae*
(translation by C. K. Williams)



The Greek god Dionysus was said to be the son of Zeus and the mortal woman Semele. Zeus's wife Hera, angry at her husband's betrayal, convinced Semele to look at Zeus in his true form. But no mortal can see the true form of a god and live, and the experience killed Semele instantly. At the moment of her death, however, Zeus saved the unborn Dionysus, hiding him from Hera by sewing Dionysus up in his thigh until he was ready to be born.

According to Euripides's play *The Bacchae*, Semele's family did not believe she was pregnant with Zeus's baby; instead, her sister Agave claimed that the gods killed Semele as retribution for lying about the baby's father. Therefore, Dionysus was exiled from his own birthplace, Thebes, and no one in the city could worship or follow him. *The Bacchae* begins with Dionysus's return to Thebes, determined to avenge his mother, prove himself the powerful demigod he truly is, and bring Dionysian revels back to the city. The title of the play comes from the name given to Dionysus's loyal followers, women who practice his rituals and serve him as acolytes.

The Bacchae was Euripides's final work, written around 410 BCE and first performed after his death in 405 BCE—appropriately, at the Theatre of Dionysus. The play is considered not only one of Euripides's masterworks, but also one of the greatest of all Greek tragedies.

In Greek mythology, Dionysus is the god of wine, agriculture, and song. (In Roman mythology, he is known as Bacchus.) He is said to love raucous parties and celebrations (bacchanals), and thus there were many ancient Greek festivals held in his honor. At these festivals were the first theatrical performances of comedy and tragedy. ■



(left) Bacchus, Michelangelo, 1496–1497.
(above) Seated Dionysos Holding Out a Kantharos, ca. 520–500 BCE.

**OPAL ALLADIN**

(Renee Shapiro-Epps) has appeared at the Globe in *Tiny Beautiful Things* and *Hamlet*. She was last on Broadway in *The Lifespan of a Fact* and *Travesties* (2018 Tony Award nomination for Best Revival of a Play). Her previous Broadway credits include *Hedda Gabler* and

On Golden Pond. Her Off Broadway credits include *Close Up Space* (Manhattan Theatre Club), *What Once We Felt* (Lincoln Center Theater), *Romeo and Juliet*, *A Midsummer Night's Dream*, and *The Two Noble Kinsmen* (The Public Theater). 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*; and *As You Like It*. 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*, "High Maintenance," "The Blacklist: Redemption," "Elementary," "The Affair," "Madam Secretary," "The Good Wife," "Unforgettable," "Law & Order," and "Law & Order: Special Victims Unit." Alladin is a graduate of The Juilliard School. She is delighted to be back at the Globe.

**JENN HARRIS**

(Pam Annunziata) is a New York City-based actor, writer, and producer. Her Off Broadway credits include *Silence! The Musical*, *Modern Orthodox* (Lucille Lortel Award, Theatre World Award), *All in the Timing*, *The Understudy*, and *New Jerusalem*. Her other

theatre credits include *The Women* and *In Your Arms* (The Old Globe), Christopher Durang's world premiere *Turning Off the Morning News* (McCarter Theatre Center), *Blithe Spirit* and *God of Vengeance* (Williamstown Theatre Festival), *Hairspray* (The Mundy). Harris has appeared in the films *Gayby* (official selection of 2012 SXSW Film Festival), *Fits and Starts*, *American Reject*, *Modern Persuasion*, and *Better Living Through Chemistry*. Her television credits include "High Maintenance," "Difficult People," "Younger," "The Blacklist," "30 Rock," "EastSiders," "Bored to Death," "Law & Order," and "Law & Order: Criminal Intent." Harris also co-hosts "Touché Podcast." She co-wrote, produced, and starred in her web series "New York Is Dead," which premiered at the Tribeca Film Festival; the show won Best Comedy at the New York Television Festival, and Harris received Best Actress in a Comedy from SeriesFest in Denver. *Island Queen*, a short film she co-directed and produced, sets sail this year.

**RAMI MARGRON**

(Diane) (they/them) had one of their favorite and most meaningful theatrical experiences doing another play by Madeleine George: *Precious Little* with Shotgun Players in Berkeley, California. Margron's Off Broadway and regional theatre credits include Urban

Stages, Actors Theatre of Louisville, Berkeley Repertory Theatre, Pittsburgh Public Theater, California Shakespeare Theater, Long Wharf Theatre, Marin Theatre Company, and Magic Theatre. Margron's film credits include *Alberto and the Concrete Jungle*,

Burn Country, *Messina High*, *Love AnyWay*, and *Trail Ghost*, and they can also be seen on "FBI," "Bull," "High Maintenance," and "Ray Donovan." Over the years, Margron has been a member of several wonderful companies, including Crowded Fire Theater (edgy new plays), Woman's Will (all-female Shakespeare), The Original Action Pack (improv comedy), Mugwumpin (devised theatre), and a handful of dance companies. For four years, Margron co-hosted *The SHOUT*, a popular monthly storytelling event in Oakland, California.

**JENNIFER PAREDES**

(Beth Wann) previously appeared at The Old Globe in *American Mariachi*, *Twelfth Night* (Globe for All), and *Waking La Llorona* (also at La Jolla Playhouse/Without Walls Festival; made possible by The San Diego Foundation Creative Catalyst Fund). Her regional theatre

credits include *El Huracán* (Yale Repertory Theatre), *The Straights* (Access Theater), *The Clean House* (Portland Stage), *Native Gardens* (Florida Rep), *The River Bride* (Stages Repertory Theatre), *Manifest Destinitis*, *Into the Beautiful North*, and *Rapture, Blister, Burn* (San Diego Repertory Theatre), *Ballast* (Diversionary Theatre), *Seven Spots on the Sun* (InnerMission Productions), *Perfect Arrangement* (Intrepid Theatre Company), *Lydia* (ion theatre company), and *The Shape of Things* (University of San Diego). She received her B.A. from University of San Diego. jenniferparedesactor.com, @miyao_mix on Instagram and Twitter.

**LIZ WISAN**

(Carol Fleischer) last appeared at The Old Globe in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, and she is delighted to be back. Her New York credits include *Other Desert Cities* (Broadway/Lincoln Center Theater), *Gloria: A Life* (Daryl Roth Theatre,

PBS's "Great Performances," June 2020), *#DateMe: An OkCupid Experiment* (Westside Theatre), *The Winter's Tale* (Theatre for a New Audience), *These Paper Bullets* (Atlantic Theater Company, Yale Repertory Theatre), and Christopher Bayes's *The Servant of Two Masters* (Theatre for a New Audience, Yale Repertory Theatre, Guthrie Theater, Shakespeare Theatre Company, Seattle Repertory Theatre, ArtsEmerson). Wisan's other regional credits include Kate in *Taming of the Shrew* (Hudson Valley Shakespeare Festival), Sherlock in *Baskerville* (Dorset Theatre Festival), *Assassins* and *Caucasian Chalk Circle* (Yale Repertory Theatre), *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (Berkeley Repertory Theatre), and *Absurd Person Singular* (Two River Theater). Her film and television credits include *The Assistant*, *3 Days*, "Elementary," "This Is Hot 97," and "All Souls." Wisan is an educator, coach, and writer, and she frequently performs in *Gravid Water* at Upright Citizens Brigade Theatre in New York. She received her M.F.A. from Yale School of Drama. lizwisan.com.

MADELEINE GEORGE

(Playwright) has written the plays *The Sore Loser*, *Hurricane Diane* (Obie Award), *The (curious case of the) Watson*

Intelligence (Pulitzer Prize finalist, Outer Critics Circle John Gassner Award), *Seven Homeless Mammoths Wander New England* (Susan Smith Blackburn Finalist), *Precious Little*, and *The Zero Hour* (Jane Chambers Award, Lambda Literary Award finalist). She is a founding member of the Obie Award-winning playwrights collective 13P (Thirteen Playwrights, Inc.); the Mellon Playwright in Residence at Two River Theater in New Jersey; and the Fellow for Curriculum and Program Development at the Bard Prison Initiative at Bard College.

JAMES VÁSQUEZ

(Director) is happy to return to The Old Globe. Previously with the Globe, he directed the West Coast premiere of *Tiny Beautiful Things*, the world premiere of *American Mariachi*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Rich Girl*, and *Richard O'Brien's The Rocky Horror Show*. He will direct *Hair* this summer. Vásquez 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 *In the Heights* (Dallas Theater Center), *American Mariachi* (Denver Center for the Performing Arts Theatre Company), *Dr. Seuss's The Lorax* (as associate director; 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* (Diversionary Theatre), and *Hedwig and the Angry Inch* and *Pageant* (Cygnet Theatre Company), as well as developmental workshops at La Jolla Playhouse and Goodspeed Musicals. Vásquez is an amateur gardener, lover of dogs, and graduate of The Juilliard School.

JO WINIARSKI

(Scenic Design) is a set designer and art director who designed the Globe's productions of *They Promised Her the Moon* and *The Absolute Brightness of Leonard Pelkey*. Her Off Broadway credits include *Accidentally Brave*; *The Absolute Brightness of Leonard Pelkey*; *Love, Loss, and What I Wore*; multiple shows with The Pearl Theatre Company; *The Jewish American Princess of Comedy*; and *I Love You Because*. Other New York theatre companies she has designed for are New Georges, The New Group, Keen Company, Clubbed Thumb, Relentless Theatre Company, and Roundtable Ensemble. Her regional design credits include 12 seasons and over 30 shows at Utah Shakespeare Festival, Pioneer Theatre Company, Guthrie Theater, Arizona Theatre Company, Oregon Shakespeare Festival, Dallas Theater Center, Geva Theatre Center, and Cincinnati Playhouse in the Park. Winiarski was the original art director on "Late Night with Seth Meyers," serving in the role for the first five seasons. She received an Emmy Award nomination for art direction for *A Colbert Christmas: The Greatest Gift of All*.

SHIRLEY PIERSON

(Costume Design) previously designed the Globe's *Tiny Beautiful Things* and Ken Ludwig's *Baskerville: A Sherlock*

Holmes Mystery. Highlights from her theatre credits include Kate Hamill's *Pride and Prejudice*, *Angels in America Parts I and II*, *Hir*, *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 for Outstanding Costume Design), *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* (Diversionary Theatre), and *The Fantasticks* (Pasadena Playhouse). shirleypiersondesigns.com.

CAT TATE STARMER

(Lighting Design) designed *They Promised Her the Moon* last season at The Old Globe. She recently designed *The Winter's Tale* and *Murder on the Orient Express* (Alley Theatre), *Steel Magnolias* and *Frankenstein* (Guthrie Theater), *Hold These Truths* (TheatreWorks Silicon Valley, Guthrie Theater, PlayMakers Repertory Company), *Buzz* (Alabama Shakespeare Festival), and Off Broadway's *The Winning Side* (Epic Theatre Ensemble). She has designed for many New York City-based companies, including The Civilians, Ensemble Studio Theatre, Working Theater, and HERE Arts Center. She has been a guest lecturer and designer at Yale University, Princeton University, Brown University, Barnard College, and Bard College. Starmer designed the architectural lighting for Plaza 33, a pedestrian plaza near Penn Station in New York. She received two Lumen Awards and a SOURCE Award for her architectural work with Focus Lighting. She is currently a lecturer in lighting design at Rutgers University's Mason Gross School of the Arts and the company manager for the August Wilson Monologue Competition. She received her M.F.A. from Yale School of Drama.

DREW LEVY

(Sound Design) designed Broadway productions of *Oklahoma!* (Tony and Drama Desk Award nominations), *Honeymoon in Vegas* (Drama Desk nomination), *Chaplin* (Drama Desk Award), *The Winslow Boy*, *The Importance of Being Earnest*, and *Present Laughter*. His Off Broadway credits include *Judgment Day*; *Oklahoma!*; *One Day: The Musical*; *The Weir*; *Why Torture Is Wrong*, and *the People Who Love Them*; *Emergence-SEE!*; and *Dutchman*. Regionally, Levy designed *Heartbreak Hotel* and productions at The Old Globe, American Repertory Theater, Williamstown Theatre Festival, The 5th Avenue Theatre, Two River Theater, Westport Country Playhouse, and Huntington Theatre Company. His other credits include *Reconfiguration: An Evening with Other Lives* at Brooklyn Academy of Music; the 2014 and 2015 Drama Desk Awards; and the Metropolitan Opera 125th Anniversary Gala.

GOLDEN HOWL

(Original Music and Music Direction) is an expansive folk-rock band based out of San Diego. Born from the roots of the earth, Golden Howl brings songs that capture the essence of life. With ear-catching layered harmonies, beautiful synergy, and carefully crafted songs, they will pull you in and captivate. Formed in 2016—by founding members Marlo Smith (vocals, drums, cello), Shannon O’Shea (keyboards, vocals), and Christopher Balcom (vocals, guitar), quickly adding Rachel Riba (percussion, vocals), and eventually bringing in Jules Stewart (drums) and Joshua Mooers (bass)—Golden Howl has all the pieces to plug into the outlet of creativity. Their music has been said to “impart energy, authenticity, and emotion that refuse to be ignored.” Their nontraditional setup and unique instrumentation leave listeners in excitement and curiosity for the next song. Golden Howl is thrilled to have written music for The Old Globe’s production of *Hurricane Diane*.

DAVID HUBER

(Dialect and Voice Coach) has worked as a dialect, voice, and text coach on over 40 Old Globe productions since 2014. He has also served as a dialect/voice coach at La Jolla Playhouse, North Coast Repertory Theatre, Diversionary Theatre, and Scripps Ranch Theatre. His theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REpertory Company, Lookingglass Theatre Company, Odyssey Theatre Ensemble, and Opera Pacific, among many others. Huber coaches voice, speech, dialects, acting, and public speaking privately and at several local colleges and schools, and he also works with special-needs clients. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto and an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast for The Old Globe for the past five seasons, including *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, and *Skeleton Crew*. Their Broadway credits include *The Minutes*, *Who’s Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Junk*, *Meteor Shower*, *A Doll’s House Part 2*, *The Front Page*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *Blackbird*, *Fish in the Dark*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Trip to Bountiful*, *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, Ars Nova, Goodman Theatre, Berkeley Repertory Theatre, McCarter Theatre Center, Arena Stage, and Seattle Repertory Theatre. Their film and television credits include “New Amsterdam” (series casting, NBC), “American Odyssey” (series casting,

NBC), “How to Get Away with Murder” (pilot, ABC), “Ironside” (NBC), and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM

(Production Stage Manager) has worked on over 40 productions at the Globe, including *Noura*, *As You Like It*, *They Promised Her the Moon*, *Familiar*, *Dr. Seuss’s How the Grinch Stole Christmas!*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love’s Labor’s Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, and *Robin and the 7 Hoods*. Her regional credits include *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), and *Post Office* (Center Theatre Group). She is a graduate of Vanderbilt University and a proud member of Actors’ Equity.

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed over 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*, the world premiere of *The Wanderers*, the American premiere of *Life After*, and *Romeo and Juliet*. He also directed *All’s Well That Ends Well* as the inaugural production of the Globe for All community tour. Last January he oversaw the Globe’s inaugural Classical Directing Fellowship program, and in 2018 he 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), 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 2018, 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) joined The Old Globe as Managing Director in October 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce’s LEAD program; a member of the Board of Governors at University Club; and an Advisory Board member of the San Diego Downtown Partnership. He

brings to San Diego many decades of theatrical experience. He was Managing Director of Princeton, New Jersey’s McCarter Theatre Center (2009–2017); Managing Director of Milwaukee Repertory Theater (1998–2009); and Managing Director of Geva Theatre Center in Rochester, New York (1992–1998). He also had held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as a board member of 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 was the Founding President of Theatre Wisconsin, a statewide association of not-for-profit professional theatres. He has been a panelist, panel chair, and on-site reporter for the National Endowment for the Arts theatre program. 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*, *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, 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. 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.



Support for open captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

CASTING

Caparelliottis Casting
David Caparelliottis, CSA
Joseph Gery

Hurricane Diane is presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.

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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.

Jo Winiarski (Scenic Design)

Shirley Pierson (Costume Design)
www.shirleypiersondesigns.com

Cat Tate Starmer (Lighting Design)
@lightmkr

Drew Levy (Sound Design)

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

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Hours subject to change. Please call ahead.
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FAX (619) 231-6752
EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.
PHONE (619) 231-1941
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RESTROOMS

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

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children under five years of age will not be admitted to performances. (Children age three and up are admitted to *Dr. Seuss's How the Grinch Stole Christmas!*)

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

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

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IF YOU CAN DO SHAKESPEARE,
YOU CAN DO ANYTHING

A conversation between Erika Phillips, co-director of the Pam Farr Summer Shakespeare Studio and Arts Engagement Programs Manager for Reflecting Shakespeare, and Jose Hurtado, former Studio student and intern.

Photos by Rich Soublet II.



ERIKA PHILLIPS: What was your theatrical experience before coming to The Old Globe?

JOSE HURTADO: Nothing really until eighth grade, when I took a school trip and saw *The Phantom of the Opera* in New York City. A switch in my brain flipped with that chandelier dropping and organ music, and I was hooked! So I started a theatre class when I got to San Ysidro High School, and got really involved in my school's program.

EP: How did you hear about the Pam Farr Summer Shakespeare Studio?

JH: I was introduced to The Old Globe through the Free Student Matinee Program, seeing *The White Snake* with my school. But I learned about Studio from an alum of my high school, who was working at the Globe and told me about the program and scholarship opportunities. At first I was a little wary, because I'm not really a Shakespeare guy. I had only read Shakespeare in English class and thought it was a lot of tedious work just to understand the story. And for performing, I had always imagined there was this one "Shakespearean" way of doing it. I thought, "What does that have to do with me?"

EP: What happened that first summer that changed your perspective?

JH: This program was all about finding ourselves in the work and making connections to it. For me, having so much dance and song in the program

helped me connect to the Shakespeare and get excited about his world. Plus, you get such a cool group of kids from all over the county working together—from San Ysidro to Oceanside, and from all sorts of economic backgrounds.

EP: What made you want to come back for a second summer?

JH: Being able to do Shakespeare again! Wow... I never said that out loud before! I've had a lot of firsts with The Old Globe. The first Shakespeare I did was *Twelfth Night* in Studio, and the first one I saw was *Hamlet*. My relationship with the Globe impacted my character and my artistry. I realized that for my future career, I needed to learn from the professionals and observe and absorb their work ethic.

EP: How did your summers at The Old Globe affect your college application process or your readiness for university itself?

JH: In terms of application, I had the Globe and some references on my resume, so already a plus. Studio taught me what a professional space and rehearsal room should be like, which helped me in my first year at NYU. I took directorial classes, where I sometimes had to lead the room. And when I had to read some Shakespeare text in college, I already had a concept of how I personally enter Shakespeare, and that really helped me. I think if you can do Shakespeare, you can do anything.

EP: You joined us in the Studio for a third year as an intern. How was that?

JH: I was ecstatic to be a part of the creative team. I loved working with you, devouring the text, and working with Elvina Adams to come up with choreography. I got experience leading warm-ups. But more importantly, when we had creative problem-solving discussions, I was included and my voice was genuinely heard. Since I think I want to be more of a director than an actor, the internship allowed me to work on that craft and find ways to articulate my own style. Being an intern confirmed for me that I want to do collaborative work in my life. Seeing the transformation in some of the students, from barely making eye contact to performing their hearts out on the Globe's stage, was truly rewarding. And I had some sort of impact. That's where the magic lies for me.

EP: How would you advise whether Studio is the right fit?

JH: If you really want to be an artist and expand your capabilities, why not do it? It's collaborative and supportive, and you get to build your own "fire" of Shakespeare together. It's just fun! ■

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