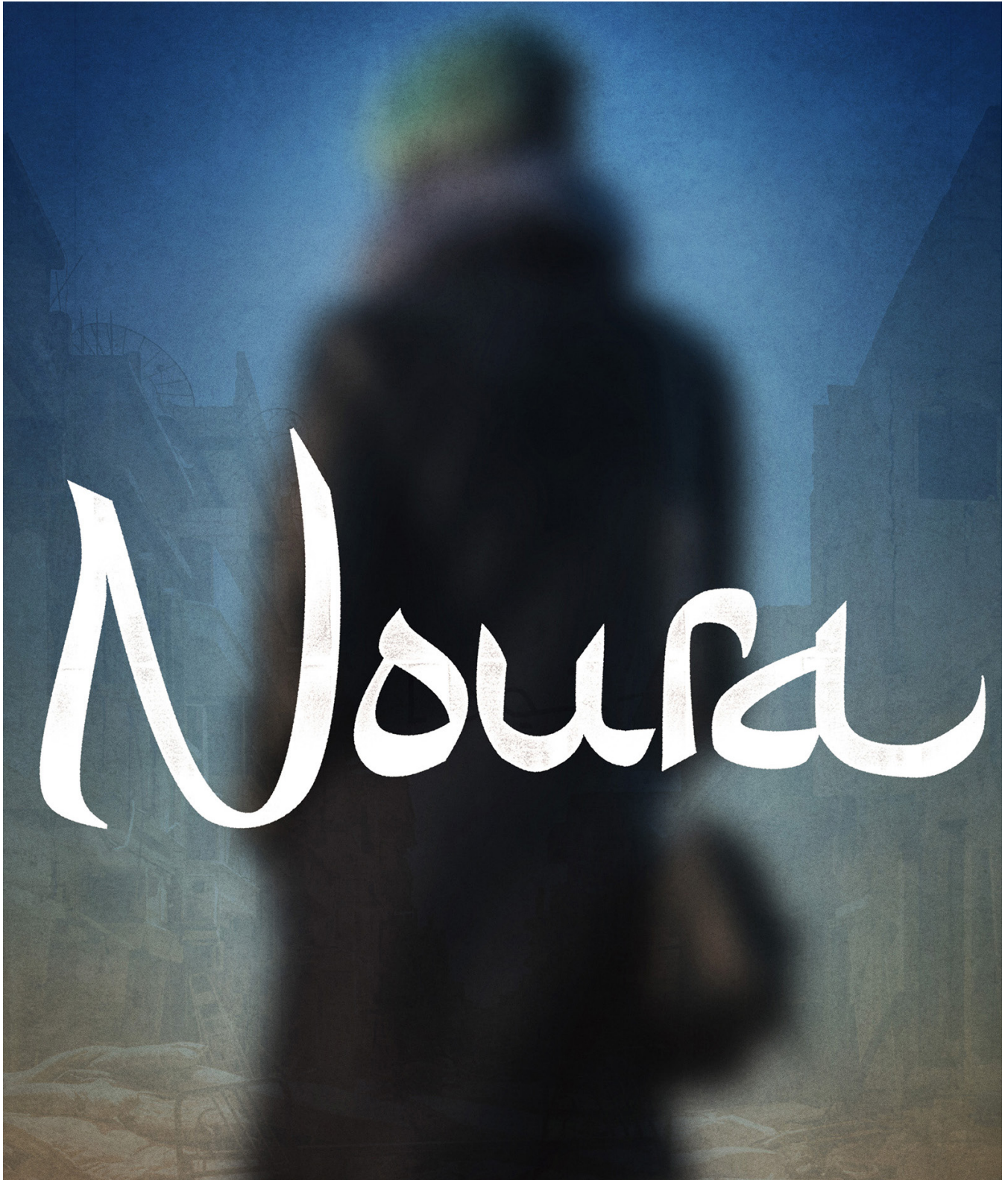


performances

THE  LD GLOBE

OCTOBER 2019



Welcome to The Old Globe and this production of Noura. 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 SPONSORS



THE JOSEPH COHEN AND MARTHA FARISH NEW PLAY DEVELOPMENT FUND

Former Globe Board member Joseph J. Cohen and Martha Farish are longtime supporters of The Old Globe. Because of their love of theatre, new works, and emerging artists, they have established The Joseph Cohen and Martha Farish New Play Development Fund, which will help nurture new plays on the Globe's stages. Joe and Martha are inspired to help others achieve success in the world, supporting the Globe in San Diego and many not-for-profits on Orcas Island in Washington State. They are proud to know their annual-fund and legacy gift will help make the Globe stronger in the community and on the national stage. They are pleased to leave a legacy that will endure for years to come, helping to secure the high quality of San Diego's artistic and community life.



THE PRADO AT BALBOA PARK

The Old Globe applauds The Prado at Balboa Park for their outstanding support and commitment to live theatre in Balboa Park over many years. Globe patrons frequently enjoy lunch or dinner prior to seeing shows in one of The Old Globe's three theatres. Restaurant patrons from all over the region receive unparalleled service and ambiance complemented by world-class cuisine. Owners David and Lesley Cohn, who have attended Globe productions for more than a decade, are pleased to support the arts in San Diego and are especially delighted to partner with the Globe to ensure memorable nights out for Globe patrons. The Old Globe greatly appreciates The Prado at Balboa Park and its generous financial contributions and in-kind gifts, which support the theatre's artistic and arts engagement programs year-round.

Theatre engages, enlightens, and empowers us.

With the support of ticket buyers, subscribers, and generous donors, The Old Globe reaches 40,000 people each year with powerful—and free—arts engagement programs that make our community a better place to live.

Support theatre that matters.

Help us spread the joy of theatre to communities that might not otherwise experience it. With your help, we will bring groundbreaking theatre programs to more people, from students to seniors, from military families to incarcerated populations, and from people residing in shelters to people visiting their neighborhood library.



Make a gift at www.TheOldGlobe.org/Donate, or contact Keely Tidrow to learn more at ktidrow@TheOldGlobe.org or (619) 684-4109.

Photos: The 2018 Globe for All Tour production of *A Midsummer Night's Dream*. Photos by Rich Soublet II.

MATCHING GIFT CAMPAIGN SUCCESS

You did it! Over the summer, a generous donor offered to match all new and increased gifts to The Old Globe. Thanks to the incredible generosity of the over 400 people who contributed to this campaign, we were able to exceed our goal, raising over \$175,000 in new dollars to fund the Globe's artistic and arts engagement programs. Thank you for helping make theatre matter!

Supporters who gave \$250 or higher to the matching gift campaign:

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This list is current as of August 30, 2019.



Students perform in the 2019 Pam Farr Summer Shakespeare Studio, just one of our many programs for the community.

Thank you for going above and beyond to make theatre matter!

Photo by Rich Soublet II.

OUR THANKS

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

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



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*Charter Sponsor since 1995
*In memoriam

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

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*In memoriam

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.

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

THEATRE FORWARD

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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UBS
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Isabelle Winkles



Welcome to The Old Globe!

Noura is another in a long tradition of powerful new dramas at this theatre. It's what good theatre is all about: riveting storytelling that creates space for understanding and compassion. I'm so glad you've taken the time to come out and see live theatre, especially this West Coast premiere about the refugee immigrant experience in America. Your attendance today speaks to the value of theatre and its unique capacity to connect us all with a shared human moment.

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 Department of Arts Engagement, which has since become a core part of the Globe: we are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations,

we are daily witnesses to the transformative power of theatre 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.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

Thank you for coming to 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.

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^{*}In memoriam

FROM BARRY

Shortly after this production of *Noura* completes its run, I will mark my seventh anniversary as Artistic Director of The Old Globe. The convergence of that marker in my life with this provocative and powerful evening of theatre parallels an overlap of another sort: the one between this work, a mainstage production in our subscription season, and the now fully mature activities of our Department of Arts Engagement.

Arts engagement at the Globe is a national force. The programs run by our innovative and imaginative staff are ensconced in community-based organizations all over San Diego County, and theatres around the country and even the world are studying and emulating them. We're making theatre with partners in many communities: senior centers, homeless shelters, county jails and state prisons, veterans and active-duty military organizations, and refugee communities. Among the last category, the Chaldean community is one of our longest partners. Near the start of my tenure and the beginning of the Globe's renewed commitment to its work in the community, we reached out to Chaldean Middle Eastern Social Services in El Cajon, who welcomed us for a performance of our Globe for All Shakespeare tour. Our relationship has only deepened since then, and now our work with our Chaldean partners and friends is more comprehensive, including our Community Voices and Behind the Curtain programs, and of course annual visits from the Globe for All Tour. This extraordinary connection between a major not-for-profit arts institution and an important community in the region it serves is one reason we are producing *Noura*.

Like Ibsen's *A Doll's House*, the seminal work of modern drama that dwells just beneath its surface, *Noura* addresses universal questions about history and identity by anatomizing a specific family, in this case a family of Iraqi Christians starting their new lives in the United States. Ibsen's play asks what happens when a woman chooses to leave a marriage and walks through a door between her life and the larger world. *Noura* also centers on a woman who has stepped fatefully through a door, but the eponymous heroine has left not her marriage but instead her country. The new life *Noura* begins takes her into the complexities of immigration, assimilation, and the history of one persecuted community. She crashes up against the expectations of the culture she left behind and of the new one she's joined. In a sense, she's in exile not just from Iraq but also from herself, and her dilemma is a familiar one to American women regardless of their place of origin. Is it possible to be an individual in pursuit of your own dreams and at the same time be part of a group with its own notions of identity and its own expectations of the choices a woman can make? Can you maintain many identities at once, or is it inevitable that one of them must be sacrificed?

And if something must be left behind, what should it be: family, culture, or self?

The Globe cherished the opportunity to produce this play, not only because of its focus on the Chaldean diaspora with whom we are so intertwined, but also because its author, Heather Raffo, has a Globe connection of her own: she is a graduate of the professional actor-training program we run with the University of San Diego. She has bestowed on us this powerful and provocative modern drama that gives us the chance to see up close, yet again, the theatre's remarkable capacity to take audiences into the subjective experience of others. Heather has harnessed the magic powers of the stage to allow the history of Iraq to shed light on our own humanity and to connect us more powerfully to ourselves by connecting us to this enduring and profound culture whose concerns echo in our own lives.

This production welcomes a constellation of great theatre talents to San Diego. We've been in conversation with the director Johanna McKeon for a while now, and it's a real pleasure to have her work in our season. Her incisive powers of interpretation and her nuanced thinking about staging and design have inspired us all. She's gathered an exceedingly strong company of actors that includes three Iraqis, and we are proud to see their bold and layered work center stage at the Globe.

Noura's run coincides with that of *Almost Famous* next door, and the two productions together show what's special about the Globe. A giant musical with San Diego roots and Broadway razzmatazz runs simultaneously with a quiet, probing drama about a series of issues that point right at the heart of this moment in contemporary American political life. And these works come hot on the heels of Shakespeare and Steve Martin, with the Grinch and Charles Dickens right behind. And our nationally ranked training program continues its work. And our arts engagement efforts reach out to more and more communities in our metropolis. I'm immensely proud of this breathtaking range of work that demonstrates exactly what we mean when we say that theatre matters.

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

NOURA

BY
HEATHER RAFFO

Andromache Chalfant
SCENIC DESIGN

Dina El-Aziz
COSTUME DESIGN

Driscoll Otto
LIGHTING DESIGN

Melanie Chen Cole
SOUND DESIGN

Noora Hammi
CULTURAL CONSULTANT

David Huber
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE
MANAGER

DIRECTED BY
JOHANNA MCKEON

Playwrights Horizons, Inc. in association with Shakespeare Theatre Company
produced the New York premiere of *Noura* in 2018.

World premiere produced by Shakespeare Theatre Company;
Michael Kahn, Artistic Director, and Chris Jennings, Executive Director.

Originally workshopped and developed with the Laboratory for Global Performance and Politics at Georgetown University in the Davis Performing Arts Center, directed by Derek Goldman and dramaturgy by Maya E. Roth.

Noura was further developed at McCarter Theatre Center within their LAB play development programs and was produced by McCarter in Princeton, New Jersey as the 2017 LAB Spotlight Production;
Emily Mann, Artistic Director, and Timothy J. Shields, Managing Director.

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

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

September 20 – October 20, 2019

CAST (in alphabetical order)

YAZEN/ALEX..... Giovanni Cozic
TAREQ/TIM..... Mattico David*
MARYAM..... Isra Elsalihie*
NOURA/NORA Lameece Issaq*
RAFA'A..... Fajer Kaisi*

Production Stage Manager Jess Slocum*

SETTING
An industrial loft in Queens. Present day.

There will be no intermission.

PRODUCTION STAFF

Assistant Director Matthew Logan
Associate Scenic Design..... Rebecca Lord Surratt
Assistant Scenic Design..... Eileen McCann
Assistant Costume Design Shelly Williams
Studio Teacher..... Missy Simms
Production Assistant Kira Vine

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

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

Living in Exile from Ourselves



Thoughts on *Noura*
by Playwright Heather Raffo

Noura was provoked by many things. From the fracturing of Iraq, to a shifting American identity. From the rise of polarizing ideologies, to modern marriage and motherhood. It is at the explosive intersection of these issues that the characters of *Noura* attempt to balance their individual pursuits with a search for community. I believe it is a balance with which many of us struggle.

Beginning in 2013, I was working with Epic Theatre Ensemble to lead a series of workshops with Arab American women in New York City. These women, like me, were attempting to bridge two distinct cultures: American culture, which prides itself on rugged individualism, and Middle Eastern culture, which prides itself on the deeply interwoven social fabric of community. After a year of work writing their own personal narratives, challenging cultural taboos, and fearlessly articulating their many harrowing stories of leaving home, they read *A Doll's House*. They then began to consider the many Nora Helmers in their own lives.

I worked with these young women over a three-year period, and ultimately I realized I'd been sitting on my own aggravation in relation to the play. I was as tired of watching Nora Helmer be the beacon of feminist thought as I was watching Torvald stand in for a husband. The women I know don't run around acting smaller than they are, sneaking chocolates and barely parenting their children. Yet women all around me, in strong marriages, with truly great husbands, were drowning. A different conflict between individualism and community was playing out before my eyes, not just as an Arab American, but also as modern wife and mother.

My father was born in Mosul. I visited the house where he was born and the churches my grandfathers had carved from marble. Although the Chaldean community in Iraq predates Christ, they were some of the first to convert to Christianity and therefore have existed as a connected community for almost 2,000 years. In villages surrounding Mosul, Christians still speak a dialect of Aramaic. Even through Iraq's many wars, Iraqi Christians felt they had a home in their country, that they were part of an ancient melting pot of many ethnic and religious minorities. Even if they were living outside the country, Iraq was the home to which they might someday go back. I'm not sure that is true today. When ISIS overtook Mosul in 2014, many Christians felt Iraq was simply no longer a place they would belong. I had almost 100 family members in Iraq at the start of the 2003 war; I now have just two cousins living there. My family is scattered across the world. Yet through the war, because of my family's strong connection to the country, I felt I had an identity that would still be part of the fabric of the place. I feel now that much of that identity is being abandoned; many of my links are being severed.

I am left to connect to Iraq on my own, through the many artists and students with whom I have met and collaborated. But not through my grandmother's house, or through my grandfather's churches. Not through a vast network of cousins or a community, because it no longer exists. And it may never come back.

I see Iraq as a bellwether for America. Iraq had a society with shifting tensions throughout its history, but communities managed to live side by side for centuries. They have gone from a society where Sunnis and Shia were often intermarried, where it was impolite to ask your neighbor what religion they were, to an Iraq almost completely segregated by neighborhood. Our divides in America are similarly increasing at an alarming rate. Many communities are becoming more isolated rather than more inclusive, defending identity with hostility rather than seeing how differences can dialogue with each other. How do we pursue a very necessary sense of belonging, without it being at the expense of turning tribal? How can we embrace our own individuality while upholding a multifaceted identity?

I am an artist, a mother, a wife, and an American woman with Middle Eastern heritage. This play came out of the shifting awareness that unfolds when any one of a person's many identities demands growth. As we strive to grow, sometimes one aspect of ourselves calls out above others. This play is not unrelated to the ever-present question I hear talked about in my Brooklyn parenting circles: Can women be fully realized in all of their roles? Can they belong equally in each? Or is it inevitable that having a career, being a wife, a mother, a daughter perhaps to aging parents—that one of these roles will become unsustainable? In the demand of playing roles for so many others, is it inevitable that we question who we really are ourselves?

When I started writing *Noura*, we weren't talking as publicly about the things I was feeling. There was the sense that a female president was possible, that women had achieved equality in workplaces. Now we are in a post-election, post-Harvey Weinstein world, and conversations are moving from the secretive to the mainstream. Now we are growing increasingly aware of the many-faceted ways women are struggling to stay true to a multifaceted potential even while society won't support anything but an individualist approach to achievement.

Noura is at the crossroads of wanting to do something entirely visionary. It might cost her everything. Do we—and does she—make a choice inspired by our calling, forging forth as the rugged individual? Or do we uphold the family unit, the social fabric of the country, and what might be best for all? What if we want to do both? We need an entirely new lens and framework, perhaps less vertical in vision—perhaps a more horizontal intersection between men and women, individual and community. But without that, for the moment we have *Noura*, an architect, a refugee, trying to construct a world where she can stop living in exile from herself. ■



Playwright and performer Heather Raffo is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her play *9 Parts of Desire*, which began as her graduate thesis, is an exploration of what it means to be a woman in modern-day Iraq. Raffo has performed multiple times in the one-woman show, Off Broadway and internationally (pictured here). Her most recent play, the award-winning *Noura*, premiered last year in Washington DC and later played New York and Abu Dhabi.

IRAQI CHRISTIANS:

AN IMMIGRANT STORY

BY NOORA HAMMI

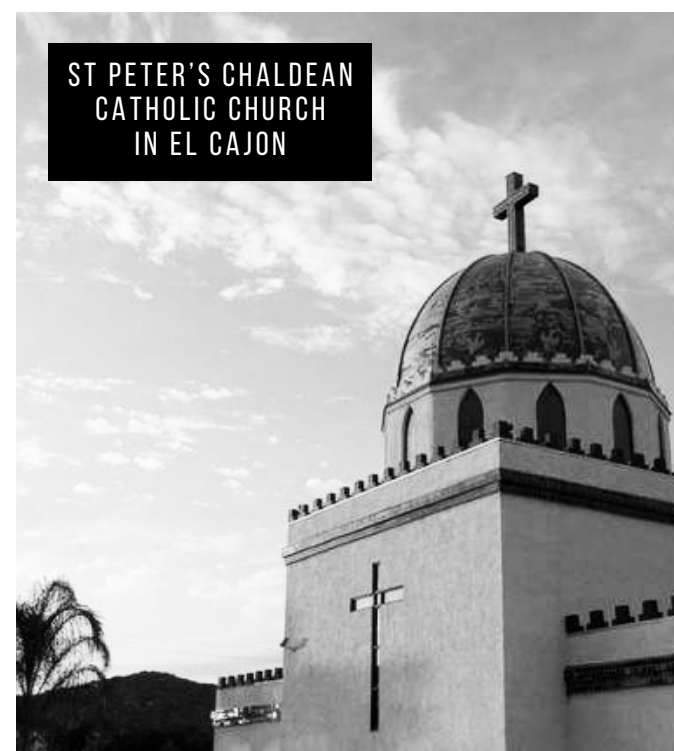
Iraqi Christians are one of the oldest continuous Christian communities in the world. They include Assyrian, Chaldean, Armenian, Christian, and Orthodox communities, with the largest being Assyrian and Chaldean. Iraqi Christians began immigrating to the United States in the 1920s in search of religious and political freedom, along with economic opportunities. The largest and oldest Iraqi community in America is in Illinois, with later groups settling in Michigan, California, and recently Arizona.

The first wave of immigration came to a halt mostly due to the Immigration Act of 1924, which effectively cut off any legal immigration to the U.S. for Iraqi Christians. The second large wave of immigration occurred in the 1960s and 1970s. This group mainly came from northern Iraq due to conflicts and persecution by the Baathist government. Many of the Assyrians who arrived during this period took advantage of the ongoing white flight in Detroit. As a result, they gained a monopoly over grocery stores and other small businesses, and in many cases used their existing and newfound funds to benefit the Christian community in Michigan and take in Christian refugees from Iraq. After the 1970s, many Assyrian Christians fled Iraq for political freedom, especially after the rise of Saddam Hussein and after the Persian Gulf War.

Another group of Iraqi Christians is the Chaldeans, who currently make up a large community in El Cajon, just outside San Diego. Chaldeans are Aramaic and Arabic speakers—eastern rite Catholics who are indigenous to Iraq. Chaldeans have a history that spans more than 5,500 years, dating back to Mesopotamia, known as the “cradle of civilization,” in present-day Iraq. Like many ethnic groups, Chaldeans began immigrating to the Detroit metropolitan area in the 1920s. While some were lured by Henry Ford’s famous five-dollar-a-day working wage, in true Chaldean fashion, entrepreneurial endeavors quickly took hold, particularly mom-and-pop food markets. Today, nearly two-thirds of Michigan’s Chaldean households own businesses, and 39 percent own two or more. According to a March 2016 study, Chaldeans contribute more than \$10.7 billion annually to Michigan’s economy.

The third large wave of Iraqi Christians to the United States occurred in 2003 after the war between Iraq and the United States. Since then, Christians in Iraq have been targets of violence, which is primarily attributed to criminal gangs and Islamic extremists, including al-Qaida. Iraqi Christians are often forced to leave their home country after family members have been threatened, kidnapped, or killed. One of the most recent waves of violence against Iraqi Christians, which began in 2014, was led by ISIS, targeting Christians in northern Iraq and in the area of Mosul, the city that many of the characters in Heather Raffo’s play *Noura* once called home.

Today, the number of Christians in Iraq stands around 500,000 to 1.5 million, according to the European Research Services, but they continue to leave for the United States, Canada, Europe, and other Middle Eastern nations. In the U.S., there are approximately 145,000 Iraqi Christians, living in and enriching communities across the country. ■



BREAKING BREAD IN LITTLE BAGHDAD

BY LAURA ZABLIT



Laura Zablit, an artist, journalist, and educator, is an Arts Engagement Programs Manager at The Old Globe.

Start in downtown San Diego and drive east. The farther you go, the cheaper the rent. Elected officials get redder, poverty rates get higher, and refugee-resettlement numbers get bigger. Billboards for gun expos line the freeway, and there’s a hole-in-the-wall falafel shop on every corner.

When the United States invaded Iraq in 2003, the fallout resulted in more than 3 million Iraqis being forced from their homes. Over 18,000 of them resettled in San Diego County. Because rent goes up closer to the ocean, refugee resettlement agencies place new arrivals in areas farther east, like El Cajon, a neighborhood nicknamed “Little Baghdad.” Storefronts are full of Arabic script, markets are full of Arabic ingredients, and apartment complexes are full of Arabic conversation. Iraqi cuisine offerings are ample, ranging from two-dollar sandwich shops to higher-end, sit-down fare.

In the context of the local and national political climate, social tensions can run high among the various communities of El Cajon. Here, the Iraqi-food scene offers an opportunity for cultural exchange. As one Iraqi resident explains, eating at East County restaurants helps people learn about another culture’s “mentality, how they live, how they help people, how they eat food.”

Al Azayem sits in the heart of Little Baghdad on Main Street, sharing a dusty parking lot with an optical shop, a barber, and a tailor. A more casual, diner-style Iraqi eatery, Al Azayem features a wide menu, a high turnover, and freshly made offerings that draw hungry Iraqi and non-Iraqi customers alike. Customers pay at the counter, and take-out orders abound—but those who dine in are treated to Iraqi hospitality, as restaurant staff eagerly runs around providing bread, soup, and salad free of charge. American flags and “I Voted” stickers adorn the register, while Arabic soccer commentary blares from a TV.



Eight years ago, U.S. forces left Iraq in accordance with the U.S.–Iraqi agreement to withdraw. Five years ago, they returned to combat ISIS. While stability, security, and peace have yet to return to Iraq, those displaced by the conflict continue to build their lives in new homes. Mazin Majeed, the owner of Al Azayem, arrived from Iraq as a refugee in 2009 and opened the restaurant in 2012. He says that the flavors and freshness of his food are as authentic as possible, but it’s still not the same as eating it in Iraq. “You love it over there, but what do you do?” he says. “Do I miss Iraq? No. I miss the Iraq from before, yes. But not Iraq now.” ■

This article is excerpted from a longer piece originally published in Crust Magazine. www.crustmagazine.com/story/breaking-bread-in-little-baghdad.



GIOVANNI COZIC

(Yazen/Alex) appeared at The Old Globe last season in the world premiere of *Clint Black's Looking for Christmas*. His selected theatre credits include the world premiere musical *Up Here* (La Jolla Playhouse), the 2015 and 2017 productions of *Dr. Seuss's How the Grinch Stole Christmas!* (The Old Globe), and *The Last Wife* and *Gypsy* (Cygnet Theatre Company). He is 13 years old and enjoys playing golf, cooking, and learning about U.S. history.



MATTICO DAVID

(Tareq/Tim) is from Flint, Michigan and is thrilled to be performing at The Old Globe. His past stage work includes *Noura* (Playwrights Horizons, Shakespeare Theatre Company), *A Streetcar Named Desire*, *Boeing-Boeing*, *A Stone Carver*, *Escanaba in 'da Moonlight*, *Best of Friends*, *Apartment 3A*, *Corktown*, *Bleeding Red*, *Consider the Oyster*, *Growing Pretty*, and *White Buffalo* (The Purple Rose Theatre Company), *American Buffalo* and *Disgraced* (Jewish Ensemble Theatre), and *Danny and the Deep Blue Sea* (Flint City Theatre). He earned his B.F.A. in Theatre from University of Michigan.



ISRA ELSALIHIE

(Maryam) is of Swedish Iraqi descent, and, being a truly international actor, she has performed in both Europe and the U.S. She is a graduate of the Lee Strasberg Theatre & Film Institute. She was nominated as part of the 2019 LAByrinth Theater Company ensemble, where she studied under Stephen Adly Guirgis and Maggie Flanigan, among

others. Her select film and theatre credits include *The Invaders* (Cup of Joe Film/2018 BFI London Film Festival), *Arresting God* (Diaspora Creative/Sundance Institute Development Track), *Another Girl* (The Light Alliance), *Anne Frank in the Gaza* directed by Shaun Peknic (The Clemente; Planet Connections Theatre Festivity Outstanding Supporting Actress), *The Good Man* directed by NJ Agwuna and Anne Bogart (Schapiro Theatre), *Red Balloon* directed by Jessica Blank (Lark Play Development Center), *Parisian Blues Fantasie* produced by Tony Award winner Mercedes Ellington (Friars Club), and *The 24 Hour Plays: Nationals* directed by Jenna Rossman. israelsalihie.com, [@isra.elsalihie](https://www.instagram.com/isra.elsalihie) on Instagram.



LAMEECE ISSAQ

(Noura/Nora) is an actor, writer, and Founding Artistic Director of the Obie Award-winning company Noor Theatre. As an actor she has appeared in several regional and Off Broadway productions, including *Sophia* (Alley Theatre), *When the Lights Went Out* (New York Stage and Film), *Food and Fadwa* and *The Black Eyed* (New York Theatre Workshop), *Stuff Happens* (Drama Desk Award for Outstanding Ensemble Performances) and *The Fever Chart* (The Public Theater), and others. As a playwright, she has written various plays, including *Noor and Hadi Go to Hogwarts* (Theater Breaking Through Barriers, 2017); *Nooha's List*, part of the compilation play *Motherhood Outloud* (Primary Stages, 2012); and *Food and Fadwa* (Noor Theatre and New York Theatre Workshop co-production, 2012), which received the 2011 Edgerton Foundation New Play Award, and which was published in *Four Arab American Plays* (McFarland, 2013). She co-wrote *Abe*, a full-length feature that premiered at the 2019 Sundance Film Festival starring Noah Schnapp of “Stranger Things.” lameeceissaq.com.



FAJER KAISI

(Rafa'a) previously appeared as Bashir in *The Invisible Hand* (Westport Country Playhouse), Richard in *The Humans* (The Repertory Theatre of St. Louis), Amir in *Disgraced* (Pittsburgh Public Theater, Maltz Jupiter Theatre, international tour), Oberon in *A Midsummer Night's Dream* (Tantrum Theater), Aeneas in *Troilus and Cressida*

and Tybalt in *Romeo and Juliet* (Oregon Shakespeare Festival), Tariq in *Tennis in Nablus* (Stageworks/Hudson), and Shahid in *Aftermath* (New York Theatre Workshop). His film credits include the Interpreter in *Billy Lynn's Long Halftime Walk*, Karim in *I'll Come Running*, and Ali Soufan in *The Report*. His television credits include “Mohawk Girls,” “Future Man,” “Law & Order,” “Nurse Jackie,” “Blood & Treasure,” “30 Rock,” “Person of Interest,” “Madam Secretary,” “Unforgettable,” “Deadbeat,” “Daredevil,” “The Good Wife,” and “The Blacklist.” He is also an accomplished audiobook narrator and has over 85 titles on audible.com.

HEATHER RAFFO

(Playwright) is an award-winning playwright and actress whose work has been seen Off Broadway, Off West End, in regional theatre, and in film. She is the author and solo performer of the play *9 Parts of Desire* (Lucille Lortel Award; Susan Smith Blackburn Prize Special Commendation; Drama League, Outer Critics Circle, and Helen Hayes Award nominations), which *The New Yorker* called “an example of how art can remake the world.” The play ran Off Broadway for nine months and has played across the U.S. and internationally for over a decade. Ms. Raffo's libretto for the opera *Fallujah* featured in The Kennedy Center's International Theater Festival, received its world premiere at Long Beach Opera, and opened at New York City Opera in 2016. Her newest play, *Noura*, recently won a Helen Hayes Award for Outstanding Original New Play and Williamstown Theatre Festival's prestigious L. Arnold Weissberger New Play Award. *Noura* was developed over five years working inside multiple Middle Eastern communities, as well as at Georgetown University's Laboratory for Global Performance & Politics. *Noura* received its world premiere at Shakespeare Theatre Company in Washington DC, later moving to Abu Dhabi and Playwrights Horizons in New York City.

JOHANNA MCKEON

(Director) has directed Mona Mansour's *Unseen* (The Old Globe's Powers New Voices Festival), Anne Washburn's *I Have Loved Strangers* (Clubbed Thumb, Williamstown Theatre Festival), *Tokio Confidential* (Scandal Productions at Atlantic Stage 2), *The Comedy of Errors* and *Schmoozy Togetherness* (Williamstown), *Much Ado About Nothing*, *Cymbeline*, *The Taming of the Shrew*, and *The Rise and Fall of Annie Hall* (Martha's Vineyard Playhouse), *A Hatful of Rain* (ITS Festival Warsaw), *Semi-Permanent* (New York International Fringe Festival; Outstanding Solo Show), *The Importance of Being Earnest* (Bard College), *Golden Motors* (BRIC), and *Functional Drunk*, *Fiesta Cabana*, and *The Tanks Break* (Ontological-Hysteric Theater). She directs frequently for the Obie Award-winning Noor Theatre, founded by Lameece Issaq to develop and produce theatre artists of Middle Eastern decent. Ms. McKeon was Associate Director on the Broadway productions of *King Kong*, *War Paint*, *Hedwig and the Angry Inch*, *American Idiot*, and *Grey Gardens*, and she has directed multiple national and international tours. Her independent feature premiere, *Auld Lang Syne*, received the Audience Award for Best Feature Film at the 2016 Indie Street Film Festival. She is the recipient of Drama League, Boris Sagal, and Fulbright Fellowships. Ms. McKeon received her M.F.A. from The University of Texas at Austin.

ANDROMACHE CHALFANT

(Scenic Design) is a set designer for theatre and opera and is based in New York City. She is very pleased to be returning to The Old Globe. Her recent projects include set and costume design for *Blind Injustice*, a new opera based on the Ohio Innocence Project (Cincinnati Opera), and *Mary Stuart* (Chicago Shakespeare Theater). Ms. Chalfant has designed sets in New York for theatres such as Brooklyn Academy of Music, Atlantic Theater Company, Lincoln Center Theater, Second Stage Theater, MCC Theater, New York Theatre Workshop, and Playwrights Horizons, among others. Regionally she has designed at Hartford Stage, McCarter Theatre Center, American Repertory Theater, Actors Theatre of Louisville, Opera Omaha, Opera Philadelphia, Virginia Opera, and Minnesota Opera. Ms. Chalfant is a company member of LAByrinth Theater Company and an Associate Artist of The Civilians. She is on the faculty at New York University's Tisch School of the Arts, where she teaches set design in the Graduate Department of Design for Stage & Film.

DINA EL-AZIZ

(Costume Design) has designed regional productions of *Yasmina's Necklace* (Premiere Stages), *Selling Kabul* (Williamstown Theatre Festival), *We've Come to Believe*, *The Corpse Washer*, and *How to Defend Yourself* (Actors Theatre of Louisville/43rd Humana Festival), and *Heartland* (Geva Theatre Center). Her Off Broadway credits include *Eh Dah? Questions for My Father* (Hypokrit Theatre Company for New York Theatre Workshop's Next Door), *The Russian and The Jew* (Anna & Kitty, Inc./The Tank), *I Thought I Would Die but I Didn't* (The Tank), *Dead Are My People* (Noor Theatre for Next Door), and *Daybreak* (The Beckett Theatre/Pan Asian Repertory Theatre). Her other theatre credits include *Marjana and the Forty Thieves* and *Pay No Attention to the Girl* (Target Margin Theater) and *Alternating Currents* (Working Theater). She received her M.F.A. from New York University's Tisch School of the Arts.

DRISCOLL OTTO

(Lighting Design) most recently designed *The Purists* at Huntington Theatre Company. His Off Broadway credits include *Less Than 50%*, *Under My Skin*, *Solving the Riddle*, and *The Importance of Being Earnest*. His other New York credits include *La Donna del Lago* at The Metropolitan Opera, *Baden-Baden 1927* at Gotham Chamber Opera, and work with Ars Nova, Mint Theater Company, Ohio Theatre, Clubbed Thumb, La MaMa, Jazz at Lincoln Center, and Gotham Chamber Opera. Mr. Otto's work is seen frequently in regional opera and theatre. His credits with regional companies include Santa Fe Opera, Pioneer Theatre Company, Drury Lane Theatre, Huntington Theatre Company, Syracuse Stage, North Carolina Opera, OperaDelaware, Opera Omaha, Virginia Opera, The Dallas Opera, Dallas Theater Center, Lyric Opera of Kansas City, Utah Opera, Chicago Opera Theater, Arizona Opera, Houston Shakespeare Festival, Trinity Repertory Company, Hangar Theatre, Flat Rock Playhouse, and Utah Festival Opera. He has also designed productions of *Legally Blonde* and *Rock of Ages* for Norwegian Cruise Line. Next up, Mr. Otto is designing *The Golden Cockerel* at The Dallas Opera and an adaption of *Carmen* in Hong Kong. He received his M.F.A. from New York University's Tisch School of the Arts. DriscollOtto.com.

MELANIE CHEN COLE

(Sound Design) is delighted to be returning to The Old Globe after designing *Tiny Beautiful Things* earlier this year and *The Imaginary Invalid* in 2017. She is a San Diego-based sound designer who has worked all over the country. Her select 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), *Pride and Prejudice* (Cygnet Theatre Company), *Buzz and Romeo and Juliet* (Alabama Shakespeare Festival), *Steel Magnolias* (Dallas Theater Center), *Sherwood: The Adventures of Robin Hood* (PlayMakers Repertory Company), and *Mrs. Warren's Profession* (A Noise Within). She holds an M.F.A. in Sound Design for Theatre & Dance from UC San Diego. melaniesound.com.

NOORA HAMMI

(Cultural Consultant) is a medical-care-coordination supervisor with San Ysidro Health, and she previously worked for Sharp Home Health Services. She is also currently studying to become a physical therapist. She moved to the United States 11 years ago from Baghdad, Iraq, where she studied psychology. She organizes Chaldean-community activities through her church, and she has participated in a variety of social causes since she was 16 years old, such as feeding the homeless and collecting donations for refugees.

DAVID HUBER

(Voice and Dialect Coach) has worked on 39 Globe productions since 2014, including *Romeo and Juliet*, *The Underpants*, *As You Like It*, *What You Are*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Tempest*, *Native Gardens*, *A Thousand Splendid Suns*, *The Wanderers*, *Uncle Vanya*, *The Importance of Being Earnest*, *Hamlet*, Ken Ludwig's *Robin Hood!*, *Picasso at the Lapin Agile*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, and *Bright Star*. He has also served as a dialect/voice coach at La Jolla Playhouse and Diversionary Theatre. His regional 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. Mr. Huber coaches voice, speech, and acting privately and often at several local colleges, 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 *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 *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 been a stage manager on over 40 productions at the Globe, including *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. In January he oversaw the Globe’s inaugural Classical Directing Fellowship program, and last November 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 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*, *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
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA
Joseph Gery

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.

Andromache Chalfant (Scenic Design)

Dina El-Aziz (Costume Design)
www.dinae.me

Driscoll Otto (Lighting Design)
www.DriscollOtto.com

Melanie Chen Cole (Sound Design)
www.melaniesound.com
f @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.

The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author’s rights, and actionable under United States copyright law. For more information, please visit www.samuelfrench.com/whitepaper.

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 printing 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.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed
Tuesday – Sunday: 12:00 noon – last curtain
Hours subject to change. Please call ahead.
PHONE (619) 23-GLOBE (234-5623)
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
WEBSITE www.TheOldGlobe.org
ADDRESS The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.00-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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.

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.

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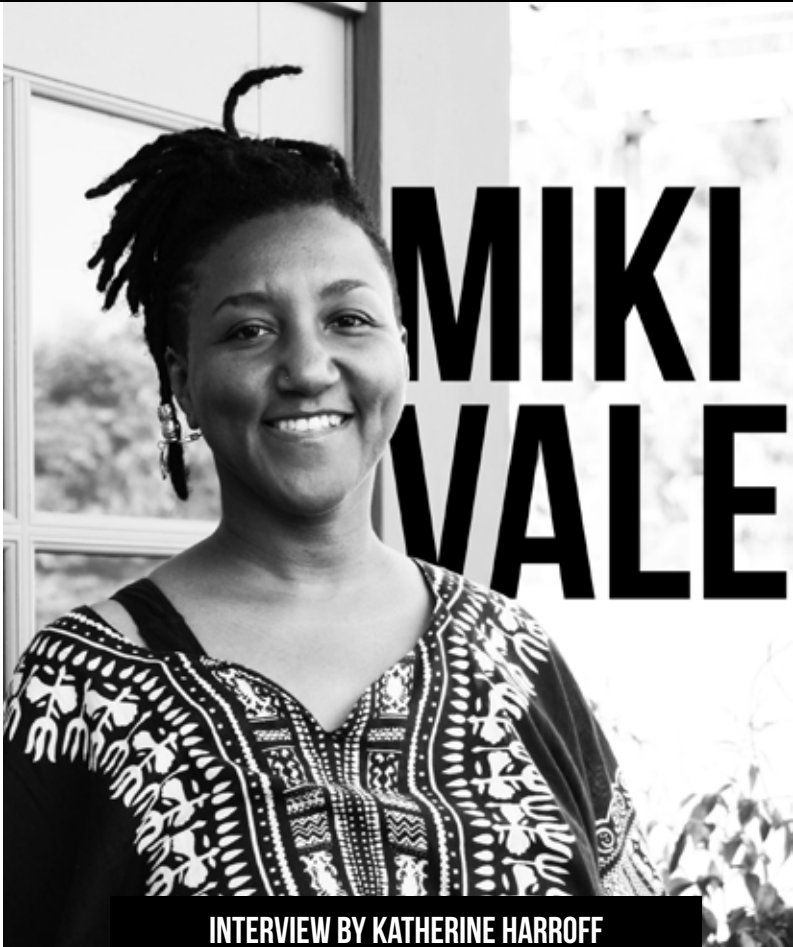
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MEET THE ARTS ENGAGEMENT DEPARTMENT'S NEWEST TEACHING ARTIST



Over the past month, the ever-evolving Arts Engagement Department has sought Teaching Artists to add to the fabulous roster of local arts educators on our team. The Teaching Artists with The Old Globe are of the highest caliber in the world of education and provide incredible insight into the magic of art making in our classrooms across San Diego. They also come from a variety of backgrounds, and sometimes when we are really lucky, we are able to pull past participants of our community programs into our teaching network. One of these participants is the incredible Miki Vale.

Miki joined our team in June 2019, and we have thrown her headfirst into our community programs. We could not be happier to have this incredible person on our team.

I decided to sit down with Miki and interview her so you could see just how lucky we are to have her.

Miki, you’re one of the newest Teaching Artists with the Arts Engagement Department and The Old Globe. What was your relationship with the Globe before joining our team?

My first involvement with the Globe was as a participant in the Community Voices playwriting program back in 2013. I had never written a play before or been involved in theatre in any way. I took the workshop just to do something different. I loved it. While in the program, I started receiving emails for various casting calls at the Globe. I went to one and was cast for my first voice-over, a short part in a play called *The Few* by Samuel D. Hunter. A few years later, in 2016, I was DJing at an event in Balboa Park and met the Globe’s then Arts Engagement Programs Manager, Karen Ann Daniels. She invited me to DJ Shakespeare’s birthday party at the Globe. Later that same year I was invited back to DJ the Globe for All Tour of *Measure for Measure*, and I was invited back in 2018 to DJ the Globe for All Tour of *A Midsummer Night’s Dream*.

What made you decide you wanted to become a Teaching Artist?

As a hip-hop artist, I have facilitated hip-hop workshops for several years. Over the past couple of years I’ve felt called to work with people who are incarcerated. I knew the Globe has programs in prisons, primarily the Reflecting Shakespeare and Community Voices programs—which I’d also had the pleasure of being a participant of. I’ve enjoyed being involved with the Globe’s programs and believe in the work the Arts Engagement Department does. So I felt being a Teaching Artist with the Globe would be a perfect way to fulfill the call to work with incarcerated populations in a way that I truly find valuable.

What are you most excited about in joining the Globe’s team?

I’m excited about everything, but I’d say I’m most excited about being part of a team that does such beautiful work in the community in a wide variety of ways. As a participant, the Globe’s programs have introduced me to a whole new world and have positively impacted my life in a myriad of ways, and I’m excited to be able to help share the same type of transformative experience with others.

How has your experience in the classroom been thus far?

My experience in the classroom has been enlightening and inspiring and just beautiful overall. I’m always excited to go to class, and I leave feeling grateful to be able to do this work. I call it “lovework.” It’s the highlight of my week. ■

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

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Carissa Ohm, Vanessa Reyes · Wardrobe Crew, Festival
Marie Jezbera · Rental Agent

PROPERTIES

David Buess · Properties Director
Kristin Steva Campbell · Associate Properties Director
Savannah Moore · Properties Buyer
Rory Murphy · Lead Artisan
Jacob Sampson · Prop Shop Foreman
Andrew Recker · Property Master, Globe
Richard Rossi · Stage and Property Master, White
Eszter Julian · Property Master, Festival
Kyle Melton · Properties Carpenter
Quinn Becker, Jeff Rockey, Annelise Rowe · Properties Artisans
Trish Rutter · Properties Painter

LIGHTING

Shawna Cadence · Lighting Director
Heather Reynolds · Assistant Lighting Director
Ryan Osborn · Master Electrician, Globe
Areta MacKelvie · Master Electrician, White
Stephen Schmitz · Lighting Assistant
Sarah Gonzalez, Robert Thoman · Follow Spot Operators, Globe
Michelle Aguilar, Valeria Aviña, Jasmyne Birdsong, Perla Bshara, Jerry Crum, Sarah Gonzalez, Jasmin Guldner, Stephanie Lasater, Michelle Luongo, Amber Montoya, Michael Rathbun, Victor Reveles, Ginnie Rinehart, Samuel Rodriguez, Robert Thoman · Electricians

SOUND

Paul Peterson · Sound Director
Jeremy Nelson · Master Sound Technician, Globe
Alex Heath · Master Sound Technician, White
RJ Givens · Master Sound Technician, Festival
Brooke Rains · Deck Audio, Globe
Jessica Jakes · Deck Audio, Festival
Kevin Anthenill, Daniel Bentz, Matthew Birchmier, Jon Fredette, Heidi Gaare, Benjamin Heston, Jeremy Siebert · Sound Technicians

ADMINISTRATION

Alexandra Hisserich · Management Associate
Carolyn Budd · Assistant to the Artistic and Managing Directors

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Manny Bejarano · Human Resources Coordinator

MAINTENANCE

Crescent Jakubs · Facilities Director
Johnny Kammerer · Custodial Supervisor
Violanda Corona, Violeta Fathy, Kenia Garfias, Roberto Gonzalez, Bernardo Holloway, Carolina Lopez de Orellana, Jason McNabb, Victor Quiroz, Vicente Ramos, Andrey Repetskiy · Building Staff

PROFESSIONAL TRAINING

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

ARTS ENGAGEMENT

Vietca Do, Katherine Harroff, Erika Phillips, Laura Zablit · Arts Engagement Programs Managers
Lisel Gorell-Getz, James Pillar · Master Teaching Artists
Reanne Acasio · Arts Engagement Operations Coordinator
Leticia De Anda, Kendrick Dial, Randall Eames, Gerardo Flores, Monique Gaffney, Jasmin Haddad, Jason Heil, Dairrick Khalil Hodges, Kimberly King, Erika Malone, Crystal Mercado, Jake Millgard, Tara Ricasa, Catherine Hanna Schrock, Arielle Siler, Gill Sotu, Skyler Sullivan, Miki Vale, Valeria Vega, Taylor Wycoff · Teaching Artists
Sarah Lujan · AXIS Production Assistant

FINANCE

Cindy Hunt · Senior Accountant
Mai Nguyen · Payroll Coordinator/Accounting Assistant
Trish Guidi · Accounts Payable/Accounting Assistant
Asia Amic · Accounts Payable Assistant
Tim Cole · Receptionist

DEVELOPMENT

Kristina Keeler · Deputy Director of Development
Bridget Cantu Wear · Associate Director, Strategic Partnerships
Keely Tidrow · Associate Director, Major Gifts and Stewardship
Matthew Richter · Associate Director, Major Gifts and Research
Eileen Prisyb · Events Director
Derek Legg · Donor Engagement Manager
Matthew B. Williams · Development Communications Manager
Janet Gourley · Development Administrator
Rico Zamora · VIP Services and Ticketing Coordinator
Caren Dufour · Development Assistant

DONOR SERVICES

Jyothi Doughman, Anthony Hackett, Jerilyn Hammerstrom, David Hanson, Helene Held, Barbara Lekes, David Owen, Stephanie Reed · Suite Concierges

MARKETING

Susan Chicoine · Public Relations Director
Ed Hofmeister · Associate Director of Marketing
Mike Hausberg · Communications Manager
Chanel Cook · Digital and Print Publications Designer
Eve Childs · Marketing Assistant
Carolann Malley · Distribution Staff

SUBSCRIPTION SALES

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

TICKET SERVICES

Bob Coddington · Ticket Services Director
Marsi Bennion · Ticket Operations Manager
Cristal Salow · Group Sales Manager
Kathy Fineman, Caryn Morgan · Lead Ticket Services Representatives
Kari Archer, Amanda King, Korrin Main, Lauren Mezta, Oceana Morisoli, Victor Salazar, Dominica Savant-Bunch, April Smitley, Michelle Wiegand, Krista Wilford, Jessica Williams · Ticket Services Representatives

PATRON SERVICES

Brian Davis · Patron Services Director
Allison Dorantes, Cynthia Ochoa, Laura Rodriguez, Mary Taylor · House Managers
Angela Montague Kanish · Front of House Assistant
Jeff Sims · Pub Manager
Patrice Aguayo, Scott Fitzpatrick, Deborah Montes, Stephanie Passera · Pub Shift Supervisors
Christian Castro, Alexis Duran, Lela Hale, Nambreza Miller, Rashad Williams · Pub Staff
Linda Bahash, Barbara Behling, Allison Dorantes, Stephanie Rakowski · Gift Shop Supervisors

SECURITY/PARKING SERVICES

Joel Javines · Security Manager
Efren Castillo, Karen Cole, Jeff Howell, Shea Husted, Darius Jakubs, Joseph Lapira, Janet Larson, Dana L. Matthews, David Olson, Eleuterio Ramos, Jeffery Visounnaraj · Security Staff

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