

performances

MAGAZINE

90
YEARS

THE  LD
GLOBE

FEBRUARY–MARCH 2025

EMPTY RIDE





CLAIRE MULLOCH

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

OUR MISSION

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

OUR VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

LAND ACKNOWLEDGMENT

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

SOCIAL JUSTICE ROADMAP

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

THEATRE THAT LIVES BEYOND THE STAGE

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

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ASSOCIATE ARTISTS

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

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*In memoriam

FROM BARRY

My favorite part of my job at The Old Globe is that with each new play we produce I get to visit new cultures and new worlds, full of new people struggling with new problems. In the past six months I've been with warring aristocrats in medieval England, ritzy train travelers in continental Europe in the 1930s, the wealthy and the impoverished celebrating Christmas in Victorian London, and a 21st century American family wrestling with their antebellum heritage. It's a joy and a privilege to explore all the times and places where the Globe's programming takes me—and you, our audience.

Tonight's play, *Empty Ride*, transports us to yet another extraordinary locale, perhaps the most surprising and even unlikely place the Globe's taken me in the time I've been here: provincial northern Japan in the wake of the 2011 tsunami. Playwright Keiko Green, who's become an important friend to this theatre in recent seasons, has, under our commission, undertaken an imaginative examination of one of the most devastating and confounding natural disasters in recent memory.

She's done so not by depicting the event itself, whose destructive power was so overwhelming that it defies artistic representation. Rather, Keiko does what all great theatre artists do: she finds a human story at the heart of an incomprehensible enormity, and zeroes in on that. She conjures an extremely specific universe—the subculture of Japanese taxi drivers, in their white-gloved, ritual formality—and one family within that universe—an aging driver and his daughter. And then she considers what's in their hearts, and asks what they must feel as they drive the roads of a town that a flood of inconceivable proportion has wiped off the map. The touching and beautiful story that emerges is about loss and restoration, resilience and renewal, and,

most of all, love's power to withstand the flux. As in her other plays, Keiko finds endless humanity in her characters, and improbably, places real warmth and humor in beguiling juxtaposition to loss and grief. Oh, and there's great twist that I won't spoil here. It's a stunner.

As I write these words NPR plays in the background, reporting the latest on the devastating wildfires in Los Angeles. I note with wonder that the themes in *Empty Ride*, the themes of that ferocious tsunami, are exactly the ones we're all thinking about right now as fire and not water cuts an angry swath through our region. The heartbeat of this play echoes across many years and thousands of miles and somehow resonates precisely with the pain and hollowness in our chests as we witness events just a couple of hours up the freeway. This, I think, is why I love the theatre so much, and why the visits I pay to many different worlds each year move me so deeply. The theatre's power to make some very specific other world look uncannily like our own is a kind of gentle, ameliorative magic.

I really love this play and I think that it, and what it's trying to do, are important. I'm most grateful to Keiko for entrusting this work to the Globe and our new play development process, and I'm grateful too to director Sivan Battat, making her assured and keenly imagined Globe debut. Both artists, with their assembled team and cast, offer a gift to a jangled Southern California: theatre that takes us somewhere far away in order to bring us closer to ourselves.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

Any feedback on tonight's show or any of the Globe's work?

Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

EMPTY RIDE

BY
KEIKO GREEN

Adam Rigg
SCENIC DESIGN

Izumi Inaba
COSTUME DESIGN

Mextly Couzin
LIGHTING DESIGN

Avi Amon
ORIGINAL MUSIC AND
SOUND DESIGN

Caparelliotis Casting
CASTING

Chandra R.M.
Anthenill
PRODUCTION STAGE
MANAGER

DIRECTED BY
SIVAN BATTAT

Empty Ride was commissioned by The Old Globe

February 8 – March 2, 2025

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

CAST
(in alphabetical order)

KISA..... Michele Selene Ang*
TORU..... Major Curda*
ISAMU..... Jojo Gonzalez*
SACHIKO..... Jully Lee*
ALEX..... David Rosenberg*

UNDERSTUDIES.....for Sachiko – Stephanie Hinck†;
for Alex – Justin Lang; for Kisa – Susane Lee†;
for Toru – Akoni Steinmann†

Production Stage Manager..... Chandra R.M. Anthenill*

SETTING
Ishinomaki, Japan 2016.

This production contains one act with no intermission.

PRODUCTION STAFF

Assistant Director..... Laura Zee
Assistant Scenic Design..... Audrey Casteris
Assistant Costume Design..... Natalie Barshaw
Production Assistant..... Jamie Boyd
Script Assistant..... Ruby Hays
Stage Management Swing..... Jess Slocum*

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo 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.

THE ART OF TELLING A GHOST STORY

BY DANIELLE MAGES AMATO

AN INTERVIEW WITH

PLAYWRIGHT KEIKO GREEN

DIRECTOR SIVAN BATTAT



KEIKO, WOULD YOU TALK A BIT ABOUT THE INSPIRATION FOR EMPTY RIDE?

Keiko Green: When the Globe first approached me with a commission, I knew I wanted to write a ghost story, but one that felt a little different. I was interested in the idea that sometimes the beings that are the most scary are actually the most scared. Then, late one night during rehearsals for *Exotic Deadly*, my husband and I were watching an episode of “Unsolved Mysteries” about this area in Japan where, after the 2011 tsunami, a hundred percent of the taxi drivers reported picking up a ghost passenger. That area is personal to me, because my grandma lived in Sendai, in the area where the tsunami hit. It was really devastating for the whole region. I remember going there just a year or so later, and in certain areas, they had rebuilt quickly. But my mom and I also saw places that hadn’t quite recovered in the same way. There was just a sadness there, and I thought: oh, haunting is about more than just ghosts. We’re haunted by devastating events that happen to us. We’re haunted by loss. That felt very rich, and it was a piece of recent history that a lot of people don’t know much about that is very personal to my family and where we’re from.

WAS IT DIFFICULT TO WRITE SOMETHING SO CLOSE TO HOME?

KG: I was resistant at first! I remember sitting with my brother at a cafe after the tsunami hit, feeling completely helpless, waiting to hear if our Obachan (or grandmother) had survived. But when I decided to give in to that, I actually ended up giving in to a more tender play that is different from a lot of my other work. My plays are usually really fast and whimsical and silly—and I think *Empty Ride* has a lot of those things as well—but it’s also a departure from some of my other work. An act of choosing to be brave.

SIVAN, WHAT ABOUT THE PLAY MADE YOU WANT TO WORK ON IT AS A DIRECTOR?

Sivan Battat: Well, I love a ghost story. When someone tells a scary story around a campfire, I’m captivated. And the whole play feels like that, like a ghost story that keeps unfolding right in front of you. But I think the thing that really called to me about the play is how limber the text is. It’s able to move from place to place in a lean and focused way, almost like a taxi—it feels inherently theatrical. I also find it really funny. As I was first reading it, I laughed out loud, and I gasped. I actually had to step away from my computer for a few moments after one of the ghost stories, because I had shivers up my spine. When a play leaps off the page like that, when I can hear the way it sounds and see its colors and sense how it moves, I always want to direct it.

WHAT ARE THE CHALLENGES AND OPPORTUNITIES OF THE PLAY THAT YOU’RE DISCOVERING AS YOU GET IT ON ITS FEET?

KG: Like Sivan, I also love listening to someone tell a ghost story. One of the big challenges that I set for myself with this play was this: what happens if we just let an actor on stage tell a long, complicated, but really good ghost story? How long could we sustain that? How would it land? When we first heard the play out loud at the Powers New Voices Festival in 2024, we realized that it did work. Entertainment is a big thing for me—I want to make sure everyone is entertained. And also I want characters to change internally, to be brave, to connect with each other. So it’s a constant, delicate balance of making sure we’re doing the characters justice and also making sure that the play is as entertaining as it can be.

SB: One of the challenges and opportunities of the play to me is it’s telling a sort of insider/outsider story. Kisa feels like an insider in this place, her hometown, but she is also constantly facing her own outsider-ness as she comes home after a long time away. I think many of us can relate to Kisa’s journey through the play and that insider/outsider tension. Questions like: Where do I belong? Is this my place? I want to call this my place, but why don’t I feel fully whole here? I want everyone to be able to go on the journey that Kisa is undergoing with grief, with loss, with transformation, with self-discovery, with feeling like she wants to be in the metaphorical and literal driver’s seat of her life.

WHAT WERE YOU LOOKING FOR WHEN IT CAME TO CASTING THE PLAY?

KG: This play can be actually quite tricky to cast. I wanted to write a story about Japanese people in the way that I experienced them, which is often very different from how that culture is represented in media. So we have a female protagonist who has a real dark side. She’s not perky or submissive. We have a young man who’s really flirtatious and, I don’t know, maybe a little sleazy? We have a dad that’s just goofy and funny and warm. So we were looking for actors who are slightly strange—and I mean that as a compliment to the people we cast. They each have a unique sparkle to them that feels outside of stereotype and brings so much complexity to the roles they play.

SB: We also needed actors who have a real agility with text. The actors in this play need to be able to chew the language, to really use the language, because this is a language-driven play. The language is what takes you on the journey of the play. In this piece, there aren’t big scenic surprises that come out of nowhere; there aren’t stunning automation moves that take your breath away with their height and scale. Here, the language is what takes your breath away. So we needed actors with the ability to play text with rigor, the rigor with which Keiko wrote it.

WHAT ARE YOU HOPING THE AUDIENCE’S EXPERIENCE WILL BE LIKE?

KG: I don’t come from a family of artists. My dad is an engineer. My mom is a translator. I get annoyed when art feels like it’s only for artists, when it feels exclusive. So I’m always thinking about how to make sure that everyone is welcome, truly. Whenever I get stuck, I imagine myself sitting in the audience, and I wonder: what is the coolest thing that could happen next? What would be really satisfying and surprising to me as an audience member? I want people to be leaning in. I want people to be curious. I want them to be buzzing after the show and walk out the door deep in conversation. I know an audience never has one, unified experience, but in the theatre they say that people’s heartbeats start to beat in unison, that they start breathing in unison. This play is not horror, by any means, but it is a ghost story, and I think that there is something about feeling a little chilled together that is an amazing shared experience. It’s just as good as laughing together at a comedy.

SB: And hopefully the audience will have both while they watch this play! ■

GREAT EAST JAPAN EARTHQUAKE AND TSUNAMI

BY DANIELLE MAGES AMATO



On March 11, 2011, a magnitude 9.1 earthquake struck Japan, originating 80 miles off the coast of the city of Sendai. The largest earthquake in Japan's recorded history, the Tōhoku quake (sometimes also called the Great East Japan Earthquake) generated massive tsunami waves that reached up to 130 feet high, causing widespread devastation across a wide swath of Japan's eastern coast. The tsunami also caused the world's worst nuclear accident since Chernobyl: three reactors at the Fukushima Dai-ichi Nuclear Power Plant melted down, releasing radioactive material and displacing over 150,000 people. In total, more than 450,000 lost their homes in the disaster. Almost 20,000 people were killed, and over 2,500 are still missing.

The town of Ishinomaki, where *Empty Ride* takes place, was among those most severely affected by the tsunami. Approximately 46 percent of the city was flooded by the waves, and 77 percent of houses were demolished. An entire elementary school was destroyed in the disaster; only four students and one teacher survived. The lives and livelihoods of all the residents of Ishinomaki were irrevocably transformed.



MICHELE SELENE ANG

(Kisa) is a Chinese-Indonesian-American actor and writer. She holds a Bachelor of Arts degree in Theatre Performance from Fordham University. Her acting work can be found on Netflix's hit drama "13 Reasons Why" and CBS' "Elementary." On the film side, you can find her in the indie movie "How I Learned to Fly" on Apple TV. Michele has originated lead roles in new work at acclaimed venues like Lincoln Center, Yale Rep, East West Players and now, The Old Globe. You can keep up with her at michelesang.com!



MAJOR CURDA

(Toru) is a multi-disciplinary mixed Asian-American actor and storyteller who has collaborated on numerous projects for theatre, film, television, and voiceover. Select credits: *KPOP* (Broadway); *The Little Mermaid* (Broadway); *Romeo in Romeo and Juliet* (Off-Broadway); Dilton Doiley in "Riverdale" (CW); Arlo in "Atypical" (Netflix); "You Don't Belong Here" (film). Major can be found recurring on multiple Nickelodeon shows, starring in several web-series, voicing numerous video game characters, and narrating a half-dozen audiobooks. Inaugural Member of the Anna Ats Deadline Awards' Trailblazer Cohort. Inaugural mentee and emerging artist of The Actors Center. Alumnus of Carnegie Mellon, SITI Skidmore, and NHSI Cherubs.



JOJO GONZALEZ

(Isamu) Old Globe debut. Recently played Duch in TheatreSquared's *Cambodian Rock Band*. Awards: Obie (*The Romance of Magno Rubio*). Jojo has performed at La Jolla Playhouse, South Coast Rep, LA Theatre Center, Laguna Playhouse, Kansas City Repertory Theatre, The Public Theater NY, Long Wharf Theatre, DR2, Culture Project, Queens Theatre. International: Thalia Hall (Romania), The Cultural Center of the Philippines (Manila). TV credits: recurring roles in "Maniac" (Netflix, with Emma Stone and Jonah Hill) and "The Path" (Hulu). Guest star roles in "New Amsterdam," "Madame Secretary," "The Blacklist," "Blindspot," "Mysteries of Laura," "Deadbeat," "White Collar," "Without a Trace," "Law & Order: SVU." Film credits: "Going in Style" (with Alan Arkin, Michael Caine, and Morgan Freeman), "Pirates of Somalia" (with Al Pacino), "Antarctica," "The Smurfs Movie," "A Kiss for Jed," and "Disoriented."



JULY LEE

(Sachiko) is an Ovation-nominated actor and resident director with Playground-NY. She is thrilled to return to *Empty Ride*, after having performed in the Powers New Voices Festival at The Old Globe in 2024. Theatre credits include: *KPOP* (Broadway), *Parity* (Pan-Asian Rep), *Coleman '72*, *Aubergine, tokyo fish story* (South Coast Rep), *Ladies* (Boston Court), *Hannah and the Dread Gazebo* (Ovation nomination, Fountain/East West Players). TV credits include recurring roles on "Young Sheldon," "The Kicks," and "Gang Related," as well as appearances on "S.W.A.T.," "Crazy Ex-Girlfriend," "Jane the Virgin," "Veep," "This Is Us," "Henry Danger," and "The Kominsky Method." jullylee.com



DAVID ROSENBERG

(Alex) Broadway: *Death of a Salesman*. Off-Broadway: *Vladimir* (MTC), *Lies My Father Told Me*. Regional: Williamstown, Chautauqua, GableStage. TV: "The Good Fight," "The Marvelous Mrs. Maisel," "Law & Order: SVU." Film: "The Toast," "People People". As playwright: *What Else is True?* (Egg & Spoon, ART/NY), *Wicked Child* (Zoetic Stage). Member of the 24-25 OP Greenhouse Lab. MFA: Juilliard. BFA: NYU. davidsethrosenberg.com.



STEPHANIE HINCK

(Sachiko u/s) (she/her/hers) Theatre: *Henry VIII* (The Old Globe), *Year of the Solar Eclipse* (The Wild Project), *I Met You On TV* (The Tank), *Intervention* (Plaxall Theatre), *Phoenix Paper* (Off-Broadstreet Theatre) *Into the Woods* (Richmond E. Rauh Studio Theatre). Film/TV: "Do It to Me If You Want" (Official Selection Tribeca Film Festival) Education: The Old Globe and USD Shiley MFA Program first-year candidate. Maggie Flanigan Studio Conservatory in NYC. BS in Psychology from University of Pittsburgh. @stenck on Instagram.



JUSTIN LANG

(Alex u/s) Justin is grateful to return to the Globe where he was recently an understudy in *Ms. Holmes & Ms. Watson - Apt 2B*. Favorite credits include; Winner for Outstanding Dramatic Production *August: Osage County* with Backyard Renaissance. Critics Circle nominations for Outstanding Dramatic Productions include *George Milton* in *Of Mice and*

Men at NVA and Eddie Fenton in *Trouble In Mind* at Moxie. Other credits: Backyard Renaissance, Common Ground, Diversionary, ion, Lamb's, Moxie, New Fortune, North Coast Rep, Playwrights Project, Roustabouts, Sierra Rep. He was a founding member of Critics Circle Award winning New Fortune, and is a teaching artist with La Jolla Playhouse.



SUSANE LEE

(Kisa u/s) Theatre: *Henry VIII* (The Old Globe), *Kim's Convenience* (Laguna Playhouse), *Coleman '72* (u/s, South Coast Rep), *4000 Miles* (Sierra Madre Playhouse), *What's Wrong with Angry?* (Celebration Theatre). Television/film: "Madam Secretary," "Rizzoli & Isles," "The Mindy Project," "Snowfall," "Grey's Anatomy," "Gilmore Girls," "The Soloist." Education: BS in Psychology, Minor in Theatre from Duke University and The Old Globe and USD Shiley Graduate Theatre Program first year candidate (Group 38). susane-e-lee.com, @susanelee on Instagram.



AKONI STEINMANN

(u/s Toru) (he/him) Theatre: *Henry 6* (The Old Globe), *Henry VIII*, *The Two Gentlemen of Verona* (Globe/USD Shiley MFA Program), *Anytown*, *The Trial of Donna Caine*, *The Immigrant*, *New Kid* (George Street Playhouse), *Love's Labour's Lost*, *Richard III* (Hudson Valley Shakespeare), *Island of the Blue Dolphins* (Laguna Playhouse), *All's Well That Ends Well*, *King Lear* (Hip to Hip Theatre), *Julius Caesar* (StormSeller). Short films: "Big Canvas," "White Ferrari." Education: The Old Globe and USD Shiley Graduate Theatre Program, BFA from Marymount Manhattan College. @akoni.steinmann on Instagram.

KEIKO GREEN

(Playwright) Plays: *Exotic Deadly: Or the MSG Play* (The Old Globe, SF Playhouse; San Diego Critics Circle Award, Kilroys' List), *Sharon* (Cygnet Theatre), *Hells Canyon* (Theater Mu), *The Bed Trick* (Seattle Shakespeare Company; Sound on Stage Award), *Hometown Boy* (Actors Express, Seattle Public Theatre). Commissions: Manhattan Theatre Club/Sloan Foundation, Kennedy Center/Seattle Children's Theatre. Other: two-time O'Neill National Playwrights Conference attendee, alumna of A Contemporary Theatre (ACT)'s Core Company, Seattle Repertory Theatre's Writers Group, Theater Mu New Play Incubator, and former Chance Theater Playwright in Residence. Upcoming productions: *You Are Cordially Invited to the End of the World!* (South Coast Rep, Costa Mesa), *Gorgeous* (Raven/

Rivendell, Chicago), *Wad* (American Lives Theater, Indianapolis). Television: "Interior Chinatown" (Hulu), "Margo's Got Money Troubles" (AppleTV). As actor: Denver Center, Seattle Rep, NAATCO, ACT, others. Education: BFA from NYU Tisch ETW. MFA in Playwriting from UC San Diego.

SIVAN BATTAT

(Director) is a theatre director and cultural organizer. Recent credits include: *In the Amazon Warehouse Parking Lot* by Sarah Mantell (Playwrights Horizons, world premiere), *Problems Between Sisters* by Julia May Jonas (Studio Theatre, world premiere), *Wish You Were Here* by Sanaz Toossi (Yale Repertory Theatre), *Layalina* by Martin Yousif Zebari (Goodman Theatre, world premiere), *Heroes of the Fourth Turning* by Will Arbery (Studio Theatre), *Backstroke Boys* by Xavier Clark (Fault Line Theatre, Workshop Production), Fellowships include: Roundabout Directing Fellow, Drama League Directing Fellow, TCG Rising Leaders of Color. sivanbattat.com.

ADAM RIGG

(Scenic Design) is an award-winning set and costume designer. Broadway: *Illinoise*, *The Skin of Our Teeth* (Tony nomination; Outer Critics Circle Award). Off-Broadway: *Teeth*, *On Sugarland* (Lortel Award), *Cullud Wattah* (Drama Desk), *Fefu and Her Friends* (Henry Hewes Award).

IZUMI INABA

(Costume Design) Old Globe: debut. Off-Broadway: *How to Defend Yourself* (New York Theatre Workshop). Tour: *Million Dollar Quartet Christmas* (Evan Bernardin Productions). Recent credits: *Noises Off* (Steppenwolf Theatre Company and Geffen Playhouse), *Every Brilliant Thing* (Writers Theatre), *I Am Not Your Perfect Mexican Daughter* (Denver Center Performing Arts). Upcoming: *The Play That Goes Wrong* (Indiana Repertory Theatre), *Cats* (Paramount Theatre). Izumi is a member of United Scenic Artists Local USA 829 and represented by Gersh.

MEXTLY COUZIN

(Lighting Design) The Old Globe: *Henry 6*, *The Merry Wives of Windsor*, *El Borracho*, *As You Like It* (assistant designer), *Romeo and Juliet* (assistant). Broadway: *JOB*. Off Broadway: *N/A*, *Pericles*, *Job*, *A Good Day to Me Not to You*, *Here We Are* (assistant), *Straight Line Crazy*, *peerless*, *Tambo & Bones*. Regional: *MEXODUS* (Berkeley Rep, Baltimore Center Stage), *Das Rheingold* (Seattle Opera), *Incendiary* (Woolly Mammoth), *West Side Story* (Centro de Bellas Artes, Puerto Rico), *La Belle et la Bête* (Opera Parallèle). Honors: 1/52 Project grant, 2023. Education: MFA from University of California, San Diego, 2020. mextlycouzin.com.

AVI AMON

(Sound Design and Original Music) is a Turkish-American composer and sound artist. Theatre work includes music, songs, and sound design for projects with: Ars Nova, The Kennedy Center, NYTW, Oregon Shakespeare Festival, PAC NYC, Signature Theatre, The Public, and Waterwell. Avi's film scores have been featured at Cannes, Disney, DOCNYC, HBO, Hulu, SXSW, Tribeca, and 2024 Venice Film Festival. Avi's score for the documentary "Everything You Have is Yours" is available on all streaming platforms. Avi is a MacDowell Fellow in-residence at The Shed, and has received additional support from the Jonathan Larson Grant, Berkeley REP, Dramatists Guild, New Music USA, and The O'Neill among others. Avi is the music director at the 52nd Street Project and teaches at NYU. aviamon.com.

CAPARELLIOTIS CASTING

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

CHANDRA R.M. ANTHENILL

(Production Stage Manager) (she/her/hers) The Old Globe: *Stir*, *English*, *The Merry Wives of Windsor*, *Exotic Deadly*, *A Midsummer Night's Dream*, *Trouble in Mind*, *Krapp's Last Tape*, *What You Are*, *Tiny Beautiful Things*, Globe for All (2017-2024), *The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, *The Comedy of Errors*. Regional: *Derecho*, *The Garden*, 2020 POP Tour, *Junk* (La Jolla Playhouse), *Fun Home*, *Beachtown*, *Roz and Ray*, *Into the Beautiful North*, *Outside Mullingar*, *The Oldest Boy*, *Oedipus El Rey*, *Honky* (San Diego Rep), *El Huracán*, *Mud Row*, *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cygnet), *Pippin* (Diversionary).

JESS SLOCUM

(Stage Management Swing) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!* *Henry 6*, *The Age of Innocence*, *Twelfth Night*, *Under a Baseball Sky*, *Dial M for Murder*, *El Borracho*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Familiar*, *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*, *Robin and the 7 Hoods*, over 30 more. Regional: *The Untitled Unauthorized Hunter S. Thompson Musical*; *Kristina Wong*, *Sweatshop Overlord*; *Indecent*; *Side Show*; *Ruined*; *The Third Story*; *Memphis* (La Jolla Playhouse), *Noura* (Shakespeare Theatre Company). Education: Vanderbilt University.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, the world premiere of *What We Talk About When We Talk About Anne Frank*, the two-part epic *Henry 6*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018 and *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. 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* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. His podcast "Where There's a Will: Finding Shakespeare" was produced by the Globe and Pushkin Industries. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017, bringing with him a wealth of theatrical experience and a deep commitment to community service.

Since his appointment, he has been actively involved in the San Diego community, currently serving as an executive committee member of the board of the Balboa Park Cultural Partnership; as a member of the City of San Diego's Balboa Park Committee; and as an advisory board member of the San Diego Downtown Partnership, following his term as a board member of the San Diego Regional Chamber of Commerce's LEAD program. In his over four decades of service to non-profit theatres, Shields has held several prominent positions. He was the Managing Director of Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017, and held the same role at Milwaukee Repertory Theater from 1998 to 2009, and at Geva Theatre Center in Rochester, New York, from 1992 to 1998. Additionally, he has held administrative roles at the Children's Theatre Company in Minneapolis; the Denver Center Theatre Company; and earlier at McCarter Theatre Center. He has been a significant figure in the non-profit theatre field, serving as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group, and as a grant panelist for the National Endowment for the Arts. Other notable roles include being the co-founder and President of Theatre Wisconsin; a member of Milwaukee's Latino Arts Board; the Chair of the ArtPride NJ board; and being a board member of the Cultural Alliance of Greater Milwaukee. Tim holds a BFA in Drama Production from Carnegie Mellon University in his hometown of Pittsburgh, Pennsylvania and remains to this day a die-hard fan of the Steelers and Pirates.

CASTING**CAPARELLIOTIS CASTING**

David Caparelliotis, CSA
Joseph Gery
Elena Sgouros



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



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



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



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

TAKING PHOTOS IN THE THEATRE

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

Adam Rigg, Scenic Design

Izumi Inaba, Costume Design

Mextly Couzin, Lighting Design

Avi Amon, Original Music and 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.

PATRON INFORMATION

For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

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.

New Year, NEW EVENTS IN ARTS ENGAGEMENT

The Arts Engagement team is always thinking of ways to be innovative in our programming, thoughtful in our planning, and generative with fresh ideas that keep you engaged with the programs we have all come to love.

Our AXIS program, a free, multi-generational, outdoor, concert series, is one of our stalwart programs. This year we are so excited to share that Arts Engagement will incorporate a new event:



AXIS Juneteenth Celebration, 2024. Photo by Rich Soublett II.

You're Invited
AXIS: THE CELEBRATION OF SPRING
SATURDAY, MARCH 22
11:30 A.M. TO 1:30 P.M.
THE OLD GLOBE'S COPLEY PLAZA

This will be our first AXIS that focuses on the local Indigenous culture and will be a space to celebrate and honor the original people of this land, their language, and traditions.

We invite you to join us on **Saturday, March 22**, from 11:30 a.m. to 1:30 p.m., right out on the plaza for this inaugural celebration.



90
YEARS

THE  LD
GLOBE

CELEBRATING 90 YEARS AT THE OLD GLOBE

This is a special year for The Old Globe, as we celebrate our 90th anniversary.

Since breaking ground in April 1935, the Globe has evolved from an amusement at the California Pacific International Exposition to one of the most prominent arts institutions in the nation—a place where world-class actors, directors, and writers turn their artistry into groundbreaking theatre.

In honor of this historic occasion, each program in 2025 will highlight milestones and memories that have shaped our story these last nine decades. From spectacular performances to community collaborations, this celebration is a tribute to those who have been part of our remarkable legacy. All year long we will honor the past, embrace the present, and envision a future filled with even more inspiring theatre.



1. Craig Noel (pictured second from left) made his acting debut in the 1937 production of *The Distaff Side*. Noel, beloved as the founder of the Globe, was a visionary leader who grew it from a small community organization to the great American regional theatre it is today. In 2007, President George W. Bush awarded Noel the National Medal of Arts. (An archive photo of the cast of *The Distaff Side*.) **2.** The Old Globe has sent 27 productions to Broadway, and the first was Stephen Sondheim's *Into the Woods*. That show went on to win three Tony Awards, including Best Score and Best Book of a Musical. (A 1986 photo of Stephen Sondheim working on *Into the Woods* at The Old Globe.) **3.** Erna Finci Viterbi Artistic Director Barry Edelstein came to The Old Globe in 2012, producing great theatre and also bringing arts engagement to the institution, including Globe for All – a program that presents free Shakespeare performances to communities throughout the region.. (Luana Fontes and Vandous Stripling III in the 2024 production of *As You Like It*. Photo by Rich Soublett II.)

OUR THANKS

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

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

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

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The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.

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 Lauren Bergquist at (619) 684-4141 or lbergquist@TheOldGlobe.org.

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



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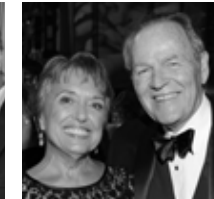
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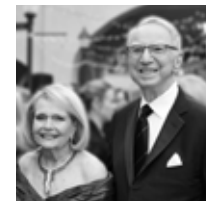
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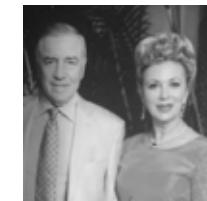
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Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise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

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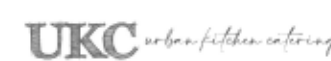
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Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
David McMaines · Assistant Company Manager
Kevin Sakreko · Production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

TECHNICAL

Joe Powell · Technical Director
Lucas Skoug · Assistant Technical Director
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, LDF
Brandon Resenbeck · Stage Carpenter/Head Rigger, OGT
Jason Chohon · Charge Carpenter, SHW
Keri Ciesielski, Evan Gove, Sloan Holly, Michael Przybylek, Albert Rubidoux, William Slaybaugh, Jazen Sveum · Carpenters
W. Adam Bernard · Lead Scenic Artist
Jessica Amador, Jessica Harriman, Hannah Murdoch, Courtney Ware · Scenic Artist

COSTUMES

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Anne Stoup · Assistant to the Costume Director
Natalie Barshow, Katie Knox · Design Assistants
Erin Cass, Kathie Taylor · Drapers
Abigail Zielke · Assistant Cutter
Nunzia Pecoraro, Heather Premo · Stitches
Kristin Womble · Craft Supervisor/Dyer/Painter
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento · Wardrobe Crew Lead, OGT
Maggie Allen, Ashley Bowen-Piscopo, Terrie Cassidy · Wardrobe Crew, OGT
Teresa Jove · Wardrobe Swing, OGT
Sunny Haines · Wardrobe Crew Lead, SHW
Jasmine Choi · Wig Crew Lead, SHW
Rue Jarrett · Wardrobe Swing, SHW

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Kayleb Kirby, Carolina Lopez · Assistant Properties Directors
Jeff Rocky · Supervising Lead Properties Artisan
Kevin Hoffman · Lead Properties Artisan
Heather Larson, Trish Rutter · Properties Artisans
James Ramirez · Properties Head, OGT
Richard Rossi · Stage and Properties Head, SHW
Val Philyaw · Properties Head, LDF
Cain Hause · Properties Run Crew
Prosper Phongsaiophon · Properties Run Crew Swing

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Stephanie Lasater · Assistant Lighting Director
Deanna Trethewey · Lighting Assistant
Ryan Osborn · Head Electrician, OGT
Jessica Dean · Head Electrician, SHW
Ashley McFall · Head Electrician, LDF
Brycen Deters, Ashley McFall, Sandra Navarro, Kevin Orlof, Helen Strickland, Aiko Whitmore · Electricians

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Evan Eason · Assistant Sound Director
Jennifer Lopez · Head Sound Technician, OGT
Matt Lescault-Wood · Head Sound Technician, SHW
Brandon Ali Boomizad · Head Sound Technician, LDF and Audio Swing
Marilynn Do · Deck Audio, OGT
Chloe Lias, Aiko Whitmore · Deck Audio, LDF
James Asio, Aaron DeMuth, Phillip Murphy, David Westfall · Sound Technicians

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Jacob Bruce, Nate Parde · M.E.A. Production Staff

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OGT = Old Globe Theatre
SHW = Sheryl and Harvey White Theatre
LDF = Lowell Davies Festival Theatre