

performances

MAGAZINE

THE  LD GLOBE

SEPTEMBER - OCTOBER 2022



**COME FALL
IN LOVE**
THE DDLJ MUSICAL



Welcome to The Old Globe and this production of Come Fall in Love – The DDLJ Musical. 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.

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

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

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†Executive Committee member

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*In memoriam

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Inda Craig-Galvan	Justin Levine	Tony Meneses	Miki Vale
Thelma Virata de Castro	Melinda Lopez	Liza Jessie Peterson	James Vásquez
Justin Emeka	Donja R. Love	Mansa Ra	Whitney White
Nathan Englander	Mona Mansour	Heather Raffo	Craig Wright
Fiasco Theatre	Laura Marks	Steve Rosen and	Karen Zacarias
José Cruz Gonzáles	Patricia McGregor	Gordon Greenberg	

ASSOCIATE ARTISTS

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

William Anton	Ralph Funicello	John McLain	David F. Segal
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Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

*In memoriam

FROM BARRY

Today's world premiere production, *Come Fall in Love – The DDLJ Musical*, graces our stage just as The Old Globe reaches a milestone in our distinguished history of making new musicals. *Almost Famous*, which played here in 2019, is about to open on Broadway and become the Globe's 25th show to do so. We are a local institution first, bringing great theatre to the people of San Diego. But it's nice to revel now and then in the glitter and glamor of our national prominence.

And tonight we become an international theatre. *Come Fall in Love* is many superb things, but above all it's a collaboration between India and the U.S., a fusion of Bollywood and Broadway. It's a bridge connecting Mumbai to San Diego, and a meeting place for two beautiful and rich cultures. It's the biggest show the Globe has ever undertaken, and it opens this theatre to a world beyond the seas, and to artists and ideas whose presence here moves us, broadens us, and honors us.

India is a long way from San Diego, and while the South Asian population is one of the fastest-growing in Southern California, that country of 1.4 billion is unfamiliar to many Americans. Bollywood, one of the greatest film cultures in the world, produces about 1,000 films every year, and *DDLJ* (the acronymic title for the megahit film on which tonight's show is based) is a movie that has no parallel in American culture: a blockbuster entertainment that's revered and cherished not only for its own countless delights but also as a kind of cultural talisman, a groundbreaking exploration of Indian identity that speaks across the generations as it delivers a gentle and sweet story of star-crossed love, family, and tradition. And music. And dance.

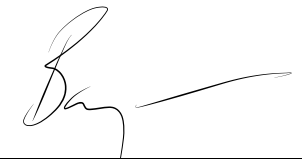
It's all that onstage, too. But live and in front of us, *DDLJ* works in new and different ways. Its Indian expat family is in the U.S. now, not in the U.K. as in the film. The American immigrant experience, always laced with the struggle between tradition and assimilation, shifts the story's center of gravity, as does the musical's focus on Simran, the heroine, who here has a degree of agency that her movie-house incarnation doesn't always. And *Come Fall in Love's* songs lift *DDLJ* to another dimension. Musical numbers in the theatre have a narrative function that's unlike what songs do in the wild spectaculars of Bollywood. That, for me, is a particular triumph of this film-to-stage adaptation: just as it melds India and America, so it combines two related but distinct modes of musical storytelling to make a third thing, fresh and unique. The sound of this musical is sui generis and special.

Come Fall in Love is directed here by Aditya Chopra, the writer/director of *DDLJ*. As he revisits this story that has so defined his artistic and professional lives, he reimagines it for a new audience and a new generation, and he renews its power to beguile. But he does something else that we at the Globe find extraordinary and galvanizing, especially in the context of our commitments to represent more, and more diverse, cultures on our stages. Adi places India center stage in the American theatre, where it's rarely been before, and the Globe is grateful for the chance to embody our core values through this magical musical.

Adi is a titan of global cinema, one of the most impactful storytellers at work anywhere in world. It dazzles me that he's making his stage debut at the Globe, joining the ranks of the great American practitioners of theatre art who have worked here. Adi has assembled a team of collaborators that is equally dazzling. From his Bollywood rolodex, he called Shruti Merchant, a giant in Bollywood choreography; Vishal Dadlani and Sheykh Ravjani, songwriters of Lennon-McCartney stature in India; and Akhila Krishnan, a major international video artist. Adi then connected with the Globe and our partner, the visionary producer Adam Zotovich, to recruit a murderers' row of Broadway talents. Nell Benjamin, one of the most exciting writers on Broadway, translates *DDLJ* to America with her glorious comic sensibility, profound intelligence, and linguistic deftness. Choreographer Rob Ashford is a legendary talent whose whimsical sensibility has changed how we think about dance on Broadway. David Holcenberg, who recently brought the music of Michael Jackson to Broadway, knows an awful lot about how to meld the sounds of pop and theatre. The visual designers in every discipline are Tony Award regulars (and among them are three Globe regulars we're thrilled to welcome back: Derek McLane, Linda Cho, and Japhy Weideman). The work this constellation of artists brings to the Globe is at the very highest level of achievement. As you're about to discover, the cast of the show is also topflight, the very best of two countries.

Come Fall in Love charts new territory for the Globe. We're happy about it, and grateful for it.

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
AUDREY S. GEISEL MANAGING DIRECTOR

in association with Yash Raj Films

PRESENTS

COME FALL IN LOVE

THE DDLJ MUSICAL

BOOK AND LYRICS BY **NELL BENJAMIN** MUSIC BY **VISHAL DADLANI**
SHEYKHAR RAVJIANI

Derek McLane SCENIC DESIGN **Linda Cho** COSTUME DESIGN **Japhy Weideman** LIGHTING DESIGN **Jessica Paz** SOUND DESIGN **Akhila Krishnan** PROJECTION DESIGN

Ted Arthur MUSIC DIRECTOR AND ADDITIONAL ARRANGEMENTS **Stephen Spósito** ASSOCIATE DIRECTOR **Charlie Williams** ASSOCIATE CHOREOGRAPHY **Billy Jay Stein** MUSIC PRODUCTION AND ADDITIONAL ORCHESTRATIONS

Stewart/Whitley CASTING **Anjee Nero** PRODUCTION STAGE MANAGER

MUSIC SUPERVISION, ORCHESTRATIONS, AND ARRANGEMENTS

DAVID HOLCENBERG

ASSOCIATE CHOREOGRAPHY - INDIAN DANCES

SHRUTI MERCHANT

CHOREOGRAPHY BY

ROB ASHFORD

DIRECTED BY

ADITYA CHOPRA

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

September 1 – October 16, 2022

CAST
(in alphabetical order)

ROG Austin Colby*
BALDEV Irvine Iqbal*
COOKIE Hannah Jewel Kohn*
ROGER MANDEL, SR. Jeremy Kushnier*
MINKY Kate Loprest*
BEN Juice Mackins*
SIMRAN Shoba Narayan*
LAJJO Rupal Pujara*
KULJIT Kinshuk Sen*
AJIT Vishal Vaidya*

ENSEMBLE Amita Batra*, Neha Dharmapuram*, Rohit Gijare*, Marc Heitzman*,
Usman Ali Ishaq*, Nika Lindsay*, Ilda Mason*, Caleb Mathura*, Meher Mistry*,
Shannon Mullen*, Shahil Patel, Zain Patel*, Becca Petersen*, Hannah Schreer*, Jack Sippel*,
Michael Starr*, Sonya Venugopal*

SWINGS Tiffany Engen*, Bhumit Patel, Geatali Tampy*

UNDERSTUDIES for Roger Mandel, Sr., Ben – Marc Heitzman*;
for Kuljit, Ajit – Usman Ali Ishaq*; for Lajjo – Meher Mistry*; for Minky –
Shannon Mullen*; for Cookie – Becca Petersen*; for Rog – Michael Starr*;
for Simran – Sonya Venugopal*; for Baldev – Vishal Vaidya*

Production Stage Manager Anjee Nero*
Assistant Stage Manager Amanda Salmons*
Assistant Stage Manager Kendra Stockton*

There will be one 15-minute intermission.

PRODUCTION STAFF

Shruti Venkatraman Associate Producer	Charles G. LaPointe Hair and Wig Design	Mahira Kakkar Language and Dialect Coach
Hiten Shah Assistant Choreography	Michael Gacetta Associate Music Director	Erica Hemminger Associate Scenic Design
Anthony Dibernardo Assistant Scenic Design	Eileen McCann Assistant Scenic Design	Herin Kaputkin Associate Costume Design
Charlotte Devaux Associate Costume Design	Ken Wills Associate Lighting Design	Shelby Thach Assistant Lighting Design
Jeremy Goldenberg Moving Light Programmer	Megan Culley Assistant Sound Design	Lucy Ockenden Associate Projection Design and Programmer
Vishal Sharma Projection Programmer	Georgia Clegg, Lawrence Watson Projection Animation	Maximilien Spielbichler, Iain Syme Projection System Design
Erin Teachman Assistant Projection Design	Lincoln Hall Projection Engineer	Loren Skora Assistant Hair and Wig Design
Billy Jay Stein Electronic Music Design	Hummingbird Humanity DEI Consultant	Sashank Kanchustambam Script Assistant
Brooke Trumm Music Assistant	Daniella Berman, Via Greene, Angela Park Stage Management Interns	Tiffany Engen* Dance Captain
Rohit Gijare* Assistant Dance Captain		

*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.

FROM SCREEN



TO STAGE

Associate choreographer Shruti Merchant joins composers Vishal Dadlani and Sheykh Ravjiani (popularly known as Vishal and Sheykh) to discuss bringing the beloved Indian film *Dilwale Dulhania Le Jayenge* (*DDLJ*) to life in a whole new way.

What are your memories of the original film? What drew you to this project?

Shruti Merchant: The film released in 1995, and as an 11-year-old girl, I have a vivid memory of my parents bringing home an autographed *DDLJ* clock, which they had won while watching the film among hundreds of people in a cinema hall. *DDLJ* is not just a film, it's an experience. The amazing chemistry between Raj and Simran, the picturesque Euro trip with friends (no parents invited), the classic melodies and tunes that bridged the emotions and iconic dialogues—those are a few memories that make it a timeless classic that you want to keep watching again and again. Bringing India's national film, an epic love story, to the stage is a once-in-a-lifetime opportunity that I would never want to miss.

Vishal and Sheykh: *DDLJ* is not so much just a film, it's more a modern cultural standpoint in India. This is a story that has defined romance for more than just one generation of Indians. We're excited by the opportunity to tell the same story in an entirely new language and idiom, with entirely new music, to an almost entirely new audience. The idea is not to translate the film, but to craft an even more inclusive, global retelling that brings us all together in the commonality of human emotion.

Shruti, you've choreographed for both film and theatre. What are the differences between the two media? Is there one you prefer?

SM: The main difference is the relationship between the artists and the audience. Films are about moving images, theatre is about moving emotions. However, both offer

story told in a dramatic form, and that's what I love the most: telling stories through music and movement. The majority of my work is in theatre, but I enjoy seeing it through the camera too at times.

Vishal and Sheykh, is this your first theatrical musical? How is the process different from working on a film?

VS: Yes, this is our first theatrical musical, and it really is an entirely different world from the 75 films and 350 songs we've composed. When we work on a film, we go from script to idea to recording to finished product. Here, everything breathes. The music is alive. It changes form, almost as if the story is composing or arranging it to suit each character and each scene. We're really enjoying the collaborative nature of how everything, from each line of dialogue to the movement and choreography, affects the way a song is constructed. Working with all of that as it grows is something we are loving thoroughly and learning a lot from.

What would you like an American audience to take away from this piece?

VS: That at our cores, there is no difference between people, cultures, or generations that can't be overcome by love. That love makes us stronger, brings people together, and sometimes brings the world to India and India to the world.

SM: I would want our audiences to come and celebrate a love story of two cultures. Come and experience a love story of two worlds. Come fall in love! ■

A BRIEF HISTORY OF *DDLJ*

By Sonia Desai

Come Fall in Love is a theatrical musical adaptation of the incredibly popular Bollywood film *Dilwale Dulhania Le Jayenge* (often shortened to *DDLJ*), which was released in 1995. The film was written and directed by Aditya Chopra and stars two of the most beloved Bollywood actors, Shah Rukh Khan and Kajol. Though this film was Chopra's first film, it is now the longest-running Hindi film of all time, as theatres across the world continue to play the fan favorite—the Maratha Mandir cinema in Mumbai has been showing the film for over 25 years. It is also one of the most influential Bollywood movies of all time.

DDLJ was one of the first mainstream Bollywood films to delve into the community of the Indian diaspora and place it at the center of the story. The film explores the anxieties in the diaspora community of losing the connection to home and culture. It brings up ideas of individual desire versus familial obligations, and the continuation of traditional Indian values in the diaspora community. In an unusual move, *DDLJ* said that these things were actually compatible, that being raised outside of India did not mean a loss of Indian culture and values. It also said that there was a world where family obligations and individual desire could live together, rather than one being to the detriment of the other. In the film, the male lead, played by Shah Rukh Khan, says, "I am a Hindustani," a label that transcends space to indicate something deeper than physical location or citizenship. While the children of the diaspora are seen as embracing the idea of a hybrid culture, there are certain things that are never in question, such as respect, tradition, and duty. *DDLJ* gave a voice to the sprawling non-resident Indian (NRI) community and its desire to hold on to traditional Indian values in new and distant locations.



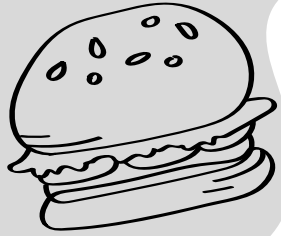
WHAT IS AN NRI?



A non-resident Indian, or NRI, is a person of Indian descent who is living outside the country of India. Specifically, the Indian government uses this term to identify Indian citizens who do not live in the country for tax and property reasons. More colloquially, it has been used to provide a shorthand for the connection that the members of the Indian diaspora have to the country and culture. As we see in *Come Fall in Love*, this relationship is often emotional. For those who have left India, their status as NRIs can be a reminder of what they've left behind and what they are missing. But it is also a promise of welcome when they return, a promise that, though they may be far away, they have a place waiting for them in India.

SNEAKING OUT FOR A BURGER WITH MY INDIAN DAD

BY SHAILA KAPOOR



I am an “ABCD”—an “American-Born Confused Desi.” It is a label that has followed me throughout my life, one derisively applied to those of us born in America to Indian parents.

The term conveys that all of us who are American-born have no understanding of what it means to truly be Indian, or Desi. It used to make me feel inferior, that designation. It was not until adulthood that I began to embrace the label. I was in fact born in America. And yes, I am confused.

What did this ABCD expect out of life? As a child, in small-town Weatherford, Texas, where Wranglers and steak are cultural staples, I assumed that my friends would view me as White, as American, because that was how I saw myself, despite my mother’s saris and Indian curries. When I looked in a mirror, I saw the black, thick hair and the brown tinge to my skin magically disappear. As a teenager, I wanted a mother and father who attended high school football games. As a young adult, I dreamed of walking down the aisle in a white wedding dress toward a faceless, but Caucasian, American man.

I carried these expectations, but not a single one was ever fulfilled. Instead, my hair and skin color became more apparent, my mother’s saris became my own, and I sometimes watch football with my Indian husband. I am part of a generation that lives within the hyphen. We are American, born to immigrant parents. We are the first in our families to attend college in America. We fall in love, celebrate holidays, tend to sick parents, and endure loss just like any American family. But our experiences are intertwined with the presence of another culture and its expectations and a push and pull of both of those cultures, neither of which we can fully absorb.

When I was a teenager, several of our relatives from India came to visit for a few weeks. It was the first time any of my mother’s siblings had come to America and, therefore, especially significant. My mother had every meal organized, the house was spotless, sightseeing and weekend road trips were all arranged.

My mother had been a strict vegetarian when she lived in India. So we were to be vegetarian the entire time our Indian relatives visited us.

It was hard for Texans in the early ’80s to understand or relate to anyone who didn’t eat steak or hamburgers. Eventually, my mother forced herself to eat meat so that I would grow up eating it. But she had never mentioned her decision to her parents or siblings back home.

Our visiting family had no idea we ate meat, and I was strictly warned not to give it away. No mention of eggs by accident, no discussion of turkey sandwiches that I sometimes ate for lunch, or my favorite chicken enchiladas. My mother had planned

all kinds of Indian delicacies—there were special daals, stuffed vegetables, curries, homemade yogurt, rotis, amazing desserts.

One Saturday evening, a few weeks into the visit, my mother sent me and my father to the grocery store to pick up some items before dinner. “Don’t be too long,” she warned as we walked out to the garage.

We sat in the car, both of us enjoying the silence after weeks of entertaining. The planning, the late nights, the weeks of altered home life had been intense. We were weary. I admitted to it first. “I’m really tired of all the Indian food.” My father smiled knowingly before replying. “What do you think? Want to go to Braum’s and get a hamburger?”

My father lost his parents when he was 15, after which he and his three other siblings supported themselves in dire circumstances. Somewhere along the way he left religion and found a way to go to medical school. In America, he drank coffee instead of the prescribed tea of his culture.

After I was born, there was a miniature tree for Christmas, costumes for Halloween, swimsuits in the summer.

I wonder if his journey made him understand that I could not possibly grow up as his mother, sister, and even his wife had. That I too would have to have different ways, different traditions, a different definition of culture. Maybe he wanted to show me that it was okay. Maybe there was a part of him that could relate.

We hardly ever went to Braum’s, a popular burger place in town, the epitome of American food. We didn’t really eat hamburgers. In fact, fast food was not a concept my parents condoned. But I think my father and I needed some time away, some time together, and something profoundly *not* Indian that day.

“Really? What will Mom say?”

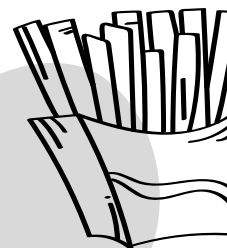
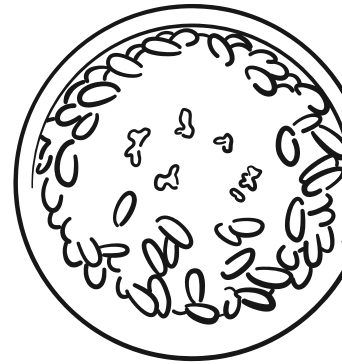
“Never mind what she will say. We won’t tell her.”

He parked in the restaurant lot and we walked in, his arm around my waist. Once inside, we paused at the counter to regard the menu, finally choosing for one another what each would like.

We sat at a corner booth by the window, both of us with our hamburgers and an order of fries between us. Those first few bites were the best, tasting of conspiracy and America. We laughed together at our small deceit. We couldn’t afford to stay too long. Already the sun was beginning to set and my mother was sure to get suspicious. But it was just enough of a break. Our minds were free once again, each of us feeling as if we had done it for the other. We walked out holding hands, bound in solidarity, still in disbelief about what we had just done.

It was completely dark now, and we rushed to the store to get the items my mother had sent us for and to get home. I heard my father laugh out loud as he opened the car door for me. In a near whisper, he said, “You’re American. Why not?” ■

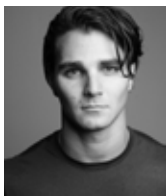
Excerpted from “Sneaking Out for a Burger with My Indian Dad,” published in The New York Times on June 28, 2019. Shaila Kapoor (www.shailawrites.com) writes about family, identity, and culture and is working on a memoir that explores these themes.



**AMITA BATRA**

(Ensemble) Dance: Sita in Amit Patel and Ishika Seth's *Unearthed: Untold Stories of the Ramayana*, dancer/choreographer for *Inertia* at Martha Graham Theater funded by Eryc Taylor Dance's

NCG Grant, choreographer for NY Black Arts Festival's *Aladdin*, dancer/choreographer for NBCUniversal's Outfest. Sketch comedy: writer/performer/director/producer for Unbound NYC, Nina in UCB SAAF's *Diversity Sketches*. Other: 737 engineer (Boeing), founder/director of *Boundless by Amita*. Education: B.S. in Mechanical Engineering from University of Texas at Austin, contemporary dance training under English National Ballet's Kerri Nicholls at University of Malta, Kathak training at Shivangini Academy of Performing Arts in Houston. amita@boundlessbyamita.com, @amitabatra on Instagram.

**AUSTIN COLBY**

(Rog) (he/him/his) The Old Globe debut. Off Broadway: *Jersey Boys*. National tours: Disney's *Frozen*, *The Sound of Music*. Regional: *West Side Story* (Signature Theatre), *Smokey Joe's Cafe* (Arena Stage),

South Pacific (Drury Lane). Education: Bachelor of Music, Theatre Minor from James Madison University. @austin_colby.

**NEHA DHARMAPURAM**

(Ensemble) Singing: *Carnatic* (Guru Parampara School of Arts). Dance: *Kuchipudi* (Guru Parampara School of Arts), *Bollywood* (Blue Flame Productions). Other: Pinkvilla

television host, "Padutha Theeyaga" semifinalist, GoDaddy content strategist intern. Education: M.S. in Marketing Intelligence from Fordham University, B.S. in Marketing from The University of Texas at Dallas. @neha.dharma on TikTok, Instagram.

**TIFFANY ENGEN**

(Swing) (she/her) Broadway/Off Broadway/Tour/Vegas: Lauren in *Kinky Boots*, Serena in *Legally Blonde*, Regina in *Rock of Ages*, *Clueless*, world premiere of *Surf The Musical*. Film/Television:

Noreen in *Hairspray*, *Drop Dead Gorgeous*,

"Smash," "Raising Hope," "Hart of Dixie," Marvel's "Runaways," "Katy Keene," "FBI." Directing/Choreography team: Cirque, Ringling Brothers, Norwegian Cruise Line, Hulu, CW, major recording artists, digital series, commercials, music videos, theatre. tiffanyeng.com, @tifnedooda.

**ROHIT GIJARE**

(Ensemble) Theatre/live: *Bollywood Boulevard* (Lincoln Center, Wolf Trap, NJPAC, Longwood Gardens), *Mystic India* (global tour), *Diwali at Times Square* with Terence Lewis

(NYC), NBA halftime show (Philadelphia 76ers), IIFA Awards (Tampa Bay). Film/television: "So You Think You Can Dance" season 4 (as assistant choreographer), "Dance India Dance" (second runner-up). Video: choreographer for Vidya Vox's "Ambarsariya," Param Singh's "Yaad Karoge." rohitgijare.com, @rohitgijare on Instagram.

**MARC HEITZMAN**

(Ensemble) Broadway: dance captain in *Bandstand*, Plato/Macavity in *Cats*. Off Broadway/Regional: *Standard Time* (The Duke), *When Change Comes* (MSDT), *High Button Shoes* (NY

City Center), *Bandstand* (Paper Mill Playhouse), *Carmen* (Houston Grand Opera). Tours/International: Eddie in *Movin' Out* (national tour), *Bandstand* (as restaging choreographer), dance captain in *Man in the Mirror* (international tour), Wexford Opera Festival (Ireland), *Broadway Christmas Wonderland* (Tokyo), Norwegian Cruise Line. Film/Television: *Worth*, *Can You Keep a Secret?* (as associate choreographer), "The Tony Awards," "The Tonight Show Starring Jimmy Fallon," "The Kelly Clarkson Show," "Brightside" (as assistant choreographer). Other: Met Gala, NY Fashion Week, Fashionphile, Robin Hood Foundation Gala. Member: AEA, SDC. @cramheitzman on Instagram.

**IRVINE IQBAL**

(Baldev) (he/him) Recent: *The Father and the Assassin*, *East Is East* (National Theatre). West End: *Aladdin*, *Broken Wings*, *Branded*, *Bend It Like Beckham*, *The Far Pavilions*, *Bombay*

Dreams, *The Mahabharata*, *Cooks Clock*. Off West End: *Romeo and Juliet* (Regent's Park Open Air

Theatre), *The Boy in the Dress* (RSC), *Mr Stink* (U.K. tour), *Wuthering Heights* (Lyric Hammersmith), *Then Like My Dreams* (Stratford East), *The Good Woman of Setzuan* (Leicester Haymarket). Film: *The Cook*, *Infinite Justice*, *The Pinocchio Effect*, *Two Blinks*, *Aladdin: Live from the West End*. Television: "The Bill," "EastEnders," "Casualty," "Doctors," "Spotlight & Saris," "Big Cat Country." Education: Associate, PG Dip. in Musical Theatre from The Royal Academy of Music, B.A. (Honors) in Drama, Film, and Television from Brunel University, M.B.A. from Westminster University.

**USMAN ALI ISHAQ**

(Ensemble) The Old Globe: debut. Regional: *The Life of Pi* (upcoming; ART), *Rent* (Signature Theatre), *Legally Blonde*, *Mamma Mia!* (CRT), *The REV Concert* (The REV), *The Island of Dr. Moreau*,

A Midsummer Night's Dream (Synetic Theatre). Readings: *Come Fall in Love*, *We Are Ameena*, *In the Light*. Television/film: *WeCrashed*, *Wonder Woman 84*, *Kringle Time*, *Heather Has Four Moms*. Education: B.F.A. in Musical Theatre from Ithaca College. @usmanaliishaq.

**HANNAH JEWEL KOHN**

(Cookie) (she/her) The Old Globe debut! Most recently seen in: Disney's *Frozen* first national tour. Other favorite credits: *Candide*, *La Campana Sommersa* (New York City Opera), *Grease*

(Pittsburgh Civic Light Opera), *Mary Poppins* (Paper Mill Playhouse), *Holiday Inn*, *Mamma Mia!* (Merry-Go-Round Playhouse), Disney's national tour of *Beauty and the Beast*. Television: *Fosse/Verdon* (FX). @hannahjewelkohn.

**JEREMY KUSHNIER**

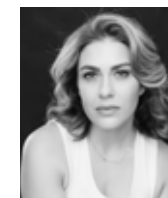
(Roger Mandel, Sr.) Broadway: *Head Over Heels* directed by Michael Mayer, *Paramour* (Cirque du Soleil), *Jersey Boys* directed by Des McAnuff, *Rent* directed by Michael Greif, *Footloose*

directed by Walter Bobbie. Off Broadway: *Atomic* (Theatre Row), *Shear Madness* (New World Stages). Regional: *Camelot* (Bay Street Theater), *Loch Ness* (The REV), *Footloose* (Muny), *Othello* (Pittsburgh Public), *The Rocky Horror Show* (Bucks County Playhouse). Film/television: *The Idea of Manhood*, "Nurse Jackie," "Person of Interest," "The Good

Wife." Honors: Outer Critics Award and Drama Desk Award nominee. jeremykushnier.com.

**NIKA LINDSAY**

(Ensemble) (she/her) The Old Globe: debut. First National Tour: Disney's *Frozen*. Disney Cruise Line: *Aladdin*. Education: AMDA. @nikalindsay.

**KATE LOPREST**

(Minky) The Old Globe: Lucy in *Bright Star*. Broadway: Allison in *First Date*, Amber in *Hairspray*, Xanadu, *Wonderland*, *The Drowsy Chaperone*. Tour: Glinda, Nessa understudy in *Wicked*, Nellie

Oleson in *Little House on the Prairie*. Regional: Guthrie, Asolo Rep, Barrington Stage, Ogunquit Playhouse, Washington National Opera, Dallas Opera, more. Television: "Boardwalk Empire," "I Love You... But I Lied," "Running Wilde," "All My Children." Other: producer and host of *Living Small NYC* (Broadway on Demand). Education: B.F.A. in Musical Theatre from University of Michigan. KateLoprest.com.

**JUICE MACKINS**

(Ben) (he/him/his) Broadway: original cast of *The Prom*. Regional: *Newsies* (NC Theatre), *Hot Chocolate Nutcracker* (Debbie Allen Dance Academy), *Brothers of the Knight* (national tour).

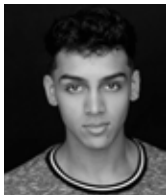
Television/film: "Shook" series regular (Disney Channel), "Grey's Anatomy" (ABC), "Blue Bloods" (CBS), *Dance Dreams: Hot Chocolate Nutcracker* (Netflix), "Brooklyn Moving Company" (Tuff Boys). Honors: Spotlight Awards Grand Prize (Disney Concert Hall), YoungArts Merit Award. Education: B.A. in Theatre from Fordham University. juicemackins7@gmail.com, @juicemackins on Instagram.

**ILDA MASON**

(Ensemble) The Old Globe debut! Broadway: *West Side Story*. Tour: *On Your Feet!* (Assistant Dance Captain), Pilar in *Legally Blonde* (China), Cinderella. Regional: *West Side Story* (Signature

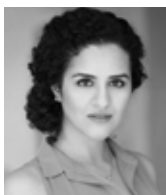
Theatre, Paper Mill Playhouse). Favorite Panamá credits include: Peter in *Peter Pan*, Bebe in *A Chorus Line*, Minnie in *Hello, Dolly!*, among others. Film/

Television: Luz in Steven Spielberg's *West Side Story*, professional dancer on "Dancing with the Stars Panamá" (season 2 champion). ildamason.com, @ildamason on Instagram.



CALEB MATHURA

(Ensemble) Regional: Jesus in *Jesus Christ Superstar* (Timber Lake Playhouse), Hephaestus in the world premiere of *Hephaestus* (Music Theatre of Madison). Education: 2022 alum of Point Park University's Conservatory of Performing Arts and the LINK Program. Representation: DGRW. calebmathura.com, @caleb_mathura on Instagram.



MEHER MISTRY

(Ensemble) Theatre: *Beauty and the Beast* (Disney India), *Monsoon Wedding* (Mira Nair, Delhi), *Lovers and Executioners*, *Dance Nation*, *The Conference of the Birds* (The Sofia, Sacramento), *The Truth, The Threepenny Opera* (Motley Productions, Mumbai), *Uncle Vanya* (Little Productions, Mumbai), *Lucrece* (The Shakespeare Edit/National Centre for the Performing Arts, Mumbai), *The Sound of Music*, *Jesus Christ Superstar* (Ace Productions, Mumbai). Film/television: *Silvat* (ZEE Entertainment), "Made in Heaven" (Amazon Prime), "The Good Karma Hospital" (ITV), *Bansuri* (Vision 3), *Good Luck* (Boundscript Motion Pictures). Other: B Street Theatre Acting Company Member. @mehermistry on Instagram.



SHANNON MULLEN

(Ensemble) The Old Globe: debut. Broadway: *Pretty Woman*, *A Bronx Tale*. National tours: *Rock of Ages*, *Legally Blonde*, *Hairspray*. Regional: *Kinky Boots*, *Head Over Heels*, *Spamalot*. theshannonmullen.com, @smullen312 on Instagram.



SHOBA NARAYAN

(Simran) Broadway: Princess Jasmine in *Aladdin*; Nessarose in *Wicked*; *Natasha, Pierre & The Great Comet of 1812*, at the time the first South Asian female in a principal role on Broadway in over a decade. Further theatre: Eliza in *Hamilton*

(national tour). Film/Television: *Growing Up Smith*, "Quantico," "Halal in the Family," "Gossip Girl," *Coin Heist*, *Mistress America*. Other: prize-winning Bharatanatyam (South Indian classical) dancer and teacher, performed extensively throughout the U.S. and India.



BHUMIT PATEL

(Swing) (he/him/his) New York City-based singer, dancer, choreographer, actor. U.S. tour: one of the leads in the musical *Bollywood Boulevard: A Journey Through Hindi Cinema*. As performer/choreographer: dance companies such as Exodus Artistry and Mokshaa Dance Academy, global artists including Jay Sean, Arjun, Atif Aslam, and Terence Lewis. @bhumitpatelofficial on Instagram.



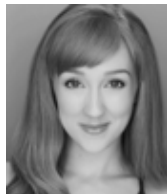
SHAHIL PATEL

(Ensemble) Off Broadway: *Fairycakes* (Greenwich House Theater). Disney Cruise Line: Aladdin in *Aladdin: A Musical Spectacular*, Kai, Hans understudy in *Frozen: A Musical Spectacular*, Prince Naveen, Aladdin in *Disney's Believe*. Regional: *West Side Story* (Moonlight Stage Productions). Education: B.F.A. in Music Theatre from UC Irvine. Representation: Calliope West Artist Management (Jayk Gallagher), Firestarter Entertainment (Nicole Pryor Dernersesian). @shahil.ptl on Instagram.



ZAIN PATEL

(Ensemble) (he/him/his) The Old Globe: debut. Regional: *Bhangin' It* (La Jolla Playhouse), *Mamma Mia!* (Laguna Playhouse). Tour: *Stories: Our American Journey*. Voice-over: Apple's *Group Facetime* commercial. Dance: 2014 Academy Awards with Pharrell Williams, Universal Studios, Jubilee Games Dubai. Education: B.A. Drama from UC Irvine. @zainpatel31 on Instagram.



BECCA PETERSEN

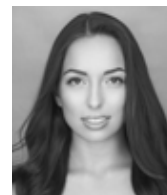
(Ensemble) (she/her) Broadway: *Mean Girls* (u/s Cady/Regina/Karen, Dance Captain), *Bandstand* (u/s Julia). Tour: *Mean Girls*, *Newsies* (u/s Katherine). Regional: *Mystic Pizza* (Ogunquit

Playhouse), *Mean Girls* (National Theatre), *The Prom* (Alliance Theatre). Represented by HCKR. @bp170.



RUPAL PUJARA

(Lajjo) (she/her) Film: Dr. Kathari in *Creed* directed by Ryan Coogler, Bina in *India Sweets and Spices* directed by Geeta Malik. Television: Vanita Gupta in *We Own This City* (HBO), *Dopesick* (Hulu), "Kevin Can F**k Himself" (AMC), "Do No Harm" (NBC). Regional: *Snake Charmer* (Solo), *In the Heights* (Walnut Street Theatre), *Click* (Kilroys List), *Same, Same, But Different* (New York City Children's Theater). Music: Lady Ru; album *My Addiction* with Grammy- and Emmy-nominated producer Jim Beanz. RupalPujara.com.



HANNAH SCHREER

(Ensemble) The Old Globe debut! Regional: *Cinderella* (Fulton Theatre), *Rock of Ages* (Arts Center of Coastal Carolina). Education: B.F.A. from Florida State University. @hannahschreer.



KINSHUK SEN

(Kuljit) (he/him/his) Film: *In a Silent Way* (Buffalo8), *Jiya Jaye*, *Iktarfa* (ShortsTV), *Hanuman* (Sahara One). Theatre: *Le Petit Prince* (Alliance Française), *Much Ado About Nothing*, *Julius Caesar*, *The Tempest* (Shakespeare Company at UCLA), *In the Heights* (HOOLIGAN Theatre Company). Education: Bachelor of Science in Cognitive Science, Minor in Theater at UCLA. @kinshuksen on Instagram.



JACK SIPPEL

(Ensemble) (he/him) Broadway: *The Prom* (OBC/Dance Captain). National Tours: *Newsies* (Bill/Mush, u/s Davey/Crutchie), *Memphis*. Film: *The Prom* on Netflix (assistant choreographer), *Newsies The Broadway Musical!* on Disney+ (Darcy/Kenny). Regional: Resident Choreographer (The Muny), Met Gala (Metropolitan Museum of Art), *Mary Poppins*, *West Side Story* (Paper Mill Playhouse), 10+ seasons with The Muny in St. Louis, *Chasing Rainbows: The Road to Oz* (Flat Rock Playhouse). jackjsippel.com, @jackjsippel.



MICHAEL STARR

(Ensemble) (he/him) The Old Globe: *Kiss Me, Kate*. National tour: *Bright Star*. Regional: *Romy and Michelle's High School Reunion* (5th Avenue), *Mamma Mia!*, *A Chorus Line* (Hollywood Bowl),

Singin' in the Rain (La Mirada Theatre, Phoenix Theatre Co), *1776*, *Empire*, *West Side Story*, *Carrie The Musical* (McCoy Rigby Entertainment), *White Christmas* (Berkshire Theatre Group), *The World Goes 'Round* (Reprise 2.0), *Elf The Musical* (MTW, Tuacahn), *Footloose* (Candlelight Pavilion), *42nd Street* (3-D Theatricals), *Frozen - Live* (Disneyland), *Salomé*, *Wonderful Town* (LA Opera). Film/television: *Bad Trip* (Netflix), "Encore!" (Disney+). Honors: L.A. Ovation Award. Education: UCLA Theater, Film, and Television. @itsmikestarr.



GEATALI TAMPY

(Swing) Theatre/live: *Celestia* (Manhattan Movement & Arts Center), *Bollywood Boulevard* (Lincoln Center), NBA halftime show (Philadelphia 76ers). Television: Apicha commercial (as actor/dancer). Video: Amsi's "Jeete Raho" (as choreographer/dancer). geatali.com, @geatali_the dancer on Instagram.



VISHAL VAIDYA

(Ajit) The Old Globe: debut. Broadway: *Groundhog Day*. Off Broadway: *Road Show*, *1776* (New York City Center), *Einstein's Dreams* (Prospect Theater). Regional: *Swept Away* (Berkeley Rep), *How to Succeed* (Kennedy Center), *Dave* (Arena Stage), *The Music Man* (Olney Theatre Center), *Frog and Toad* (Adventure Theatre; Helen Hayes nomination), *Crazy for You* (Pennsylvania Shakes), *The Secret Garden* (Shakespeare Theatre Company), *Spelling Bee*, *A Christmas Carol* (Ford's Theatre). Education: American University. @vishgram on Instagram.



SONYA VENUGOPAL

(Ensemble) The Old Globe debut! Regional: *Life of Pi* (ART, upcoming), *Atlantis* (Virginia Rep), *Annie* (North Carolina Theatre), *The Wedding Singer* (GCP), *25th Annual Putnam County Spelling Bee* (2nd Space). Readings/

workshop: *Come Fall in Love*, *Mâyâ*, *Hi, My Name Is Ben*, *Picnic at Hanging Rock* (Goodspeed), *In Emily's Words*. Film: *Little Boxes*. Education: M.F.A. in Musical Theater from Boston Conservatory at Berklee, B.A. in Communications and Theatre from Santa Clara University. sonyavenugopal.com, [@sonyeeahh](https://www.instagram.com/sonyeeahh) on Instagram.

NELL BENJAMIN

(Book and Lyrics) Broadway: *Mean Girls* with Tina Fey and Jeff Richmond (Tony nomination), *Legally Blonde* with Laurence O'Keefe (Olivier Award, Tony nomination). Off Broadway/regional: *The Explorers Club* (Outer Critics Circle Award Outstanding New Play), *Because of Winn Dixie*, *Dave*, *Cam Jansen*, *Sarah*, *Plain and Tall*, *Halftime*, *Pirates!*, *The Mice*, *I Want My Hat Back*, *How I Became a Pirate* (Theatreworks USA), New York Philharmonic New Year's Eve and Young People's Concerts. Film: *The Sea Beast*. Television: "Unhappily Ever After," "Whoa! Sunday with Mo Rocca," "The Electric Company," "Best Time Ever with Neil Patrick Harris," "Ant & Dec's Saturday Night Takeaway," "Julie's Greenroom." Member: ASCAP, Dramatists Guild. Grateful recipient of Kleban Foundation Award, Jonathan Larson Grant.

VISHAL DADLANI AND SHEYKHAR RAVJIANI (Music) (popularly called Vishal & Sheykhari in India) are among the biggest names in Indian music, with a career spanning two decades, having delivered some of the most-loved musical hits of the Indian film industry. These multifaceted musical composers are also singers, songwriters, music producers, and live performers. They have been responsible for some of the most-streamed songs in the history of Indian music and have set several streaming records. They have been nominated for and won almost every Indian music award. Their unique brand of music has had a huge and lasting influence on Indian popular music, through which they have been rightfully called "architects of the modern sound of Bollywood."

ADITYA CHOPRA

(Director) is the biggest filmmaker of India. At just 23 years of age, he directed *Dilwale Dulhania Le Jayenge* (DDLJ), one of the biggest blockbusters in Indian cinema history, which is still running in theatres 26 years since its release. Chopra's vision for cinema in India has shaped and reshaped pop culture as he has directed and produced some of the biggest cult classics that the country has ever witnessed. His vision and trendsetting excellence

over the years has elevated Yash Raj Films (YRF) to one of the most reputed and iconic brands in India today. He is the first Indian film producer to move toward a film studio model through independent projects helmed by producers, writers, and directors under the YRF banner. He is also a star-maker who has launched numerous generation-defining youth icons of India. As Chairman and Managing Director of YRF, Chopra is the driving force behind creativity at YRF Studios.

ROB ASHFORD

(Choreography) Broadway: *Frozen*, *Cat on a Hot Tin Roof*, *How to Succeed* (Tony nominations for Direction, Choreography), *Promises, Promises* (Tony nomination), *Evita* (Tony nomination), *Curtains* (Tony nomination), *Cry-Baby* (Drama Desk Award, Tony nomination), *The Wedding Singer* (Tony nomination), *Thoroughly Modern Millie* (Tony Award). London: *The Winter's Tale* (Olivier nomination), *The Entertainer*, *Anna Christie* (Olivier Award), *Shrek*, *A Streetcar Named Desire* (South Bank Award), *Parade* (Oliver nominations for Director, Choreographer), *Guys and Dolls* (Olivier nomination), *Evita* (Olivier nomination), *Thoroughly Modern Millie* (Olivier nomination). Award shows: Four Academy Awards (Emmy Award), nine Tony Awards, six Kennedy Center Honors. Other television: direction and choreography for NBC's *The Sound of Music Live!*, *Peter Pan Live!* (DGA, Emmy nominations).

SHRUTI MERCHANT

(Associate Choreography – Indian Dances) began her professional choreography career assisting her sister Vaibhavi Merchant in more than 50 films, and she made her Bollywood choreography debut with *Ladies vs. Ricky Bahl* and received several nominations and awards. She toured internationally with musicals for over nine years as an associate choreographer. In January 2011, Merchant started Quintessence Entertainment Productions to bring commercial theatre into the Indian entertainment market. With *Taj Express* she has created a groundbreaking song, dance, and drama extravaganza that has been entertaining audiences the world over. *Taj Express* has completed 500 shows worldwide and is slotted for a North American tour in early 2023.

DAVID HOLCENBERG

(Music Supervision, Orchestrations, and Arrangements) The Old Globe: *A... My Name Is Still Alice*. Broadway: *MJ* (Drama Desk Award, Tony and

OCC nominations), *Groundhog Day*, *Matilda*, *Rocky*, *Mamma Mia!*, *Bye Bye Birdie*, *The Story of My Life*, *Good Vibrations*, *Seussical*, *Titanic*, *Showboat*. Other credits: *New York Spectacular* (Radio City), world premiere of *Newsies* (Paper Mill Playhouse), U.S. premiere of *Ragtime* (LA Drama Critics Award), *The Glorious Ones*, *Dessa Rose* (LCT), *The Phantom of the Opera* (Toronto), *Mamma Mia!* in concert (Hollywood Bowl).

DEREK MCLANE

(Scenic Design) Broadway: *MJ The Musical*, *Moulin Rouge!* (Tony Award), *A Soldier's Play*, *American Son*, *The Parisian Woman*, *Beautiful*, *Follies*, *Anything Goes*, *Bengal Tiger*, *Million Dollar Quartet*, *Ragtime*, *33 Variations* (Tony Award), *Little Women*, *How to Succeed*, *The Pajama Game*, *I Am My Own Wife*, *Ragtime*. Other: six Academy Awards, four live musicals for television. Awards: multiple Obie, Lucille Lortel, Art Directors Guild, Emmy, Drama Desk, Tony Awards.

LINDA CHO

(Costume Design) Broadway: *POTUS*, *Take Me Out*, *The Great Society*, *The Lifespan of a Fact*, *Anastasia* (Tony nomination), *A Gentlemen's Guide to Love and Murder* (Tony Award), *The Velocity of Autumn*. Off Broadway: *Twilight*, *Cambodian Rock Band* (Signature Theatre), *Kristina Wong*, *Sweatshop Overlord*, *Endlings* (NYTW). Regional: *A Thousand Splendid Suns* (ACT), *Bhangin' It* (La Jolla Playhouse), *Noir* (Alley Theatre), Opera: *Samson et Dalila* (Met Opera). Other awards: TDF's Irene Sharaff Young Master Award, Ruth Morley Design Award. Other: Advisory Committee Member of American Theatre Wing. Education: M.F.A. from Yale School of Drama. lindacho.com.

JAPHY WEIDEMAN

(Lighting Design) The Old Globe: *Life After*, *Bright Star*, *October Sky*, *The Rainmaker*, *Bethany*. Broadway: *Dear Evan Hansen*, *The Visit*, *The Nance*, *Of Mice and Men*, *Airline Highway*, *Lobby Hero*, *Bright Star*, *Charlie and the Chocolate Factory*, *Sylvia*, *The Snow Geese*, *Old Times*, *Macbeth*, *Cyrano de Bergerac*, *Significant Other*, *Marvin's Room*. Off Broadway: Lincoln Center Theater, The Public Theater/NYSE, NYTW, Second Stage, Playwrights Horizons, MTC, MCC, LAByrinth, Vineyard, Ma-Yi, others. West End: *Dear Evan Hansen* (Noël Coward Theatre), *Nice Fish* (Harold Pinter Theatre), *Blackbird* (Albery Theatre). Recent: production designer for Hasan Minhaj's *The King's Jester* national tour, lighting designer for upcoming *The King's Jester* Netflix

special. Honors: five Tony Award nominations for Lighting Design.

JESSICA PAZ

(Sound Design) The Old Globe: debut. Broadway: *Hadestown* (Tony, Drama Desk Awards), *POTUS*, *A Beautiful Noise* (upcoming), *Dear Evan Hansen* (as associate), *Bandstand* (as associate), *Disaster!* (as associate), *Fela!* (as associate). Off Broadway: *Little Shop of Horrors*, *Ugly Lies the Bone*, *Becoming Dr. Ruth*, *A Sucker Emcee*, *The Muscles in Our Toes*, *The King's Whore*. The Public Theater: *As You Like it*, *Twelfth Night*, *Othello*. Regional: productions at Berkeley Rep, Hartford Stage, American Repertory Theater, others. Upcoming: *Cowboy Bob* (Alley Theatre), *Water for Elephants* (Alliance Theatre).

AKHILA KRISHNAN

(Projection Design) Theatre: *Chasing Hares* (Young Vic), *Our Generation* (National Theatre, Chichester Festival Theatre), *What's New Pussycat?* (Birmingham Rep), *The Two Character Play* (Hampstead Theatre), *Oliver Twist* (Leeds Playhouse/Ramps on the Moon), *While You Are Here* (The Place/DanceEast), *Maggot Moon* (Unicorn Theatre). Opera: *The Wreckers* (Glyndebourne), *Samson et Dalila*, *The Knife of Dawn*, *Echoes at the Gate*, (Royal Opera House), *The Handmaid's Tale*, *The Valkyrie* (English National Opera), *Syllable* (Theatre O). Live broadcast/film direction: *Pod*, *Lifesongs* (Guildhall). Event design: *Sound of Colour* (Arthouse Jersey), *Mamma Mia: The Party* (O2 Arena), *Up Next Gala* (National Theatre). Training: Royal College of Art, National Institute of Design in India. Other: previously Senior Designer at 59 Productions.

TED ARTHUR

(Music Director and Additional Arrangements) Broadway: *Diana*, *The Musical* (Music Director), *The Prom* (Associate Conductor), *Once on This Island* (Assistant Conductor), *Moulin Rouge!*, *Mean Girls*, *Dear Evan Hansen*, *Wicked*. International: *Moulin Rouge!* (International Associate Music Supervisor). Other: Broadway Cares/Equity Fights AIDS Board of Trustees, member of MUSE (Musicians United for Social Equity). Upcoming: *Hercules* (Paper Mill Playhouse), *Back to the Future* (Broadway 2023).

STEPHEN SPOSITO

(Associate Director) Broadway: *The Book of Mormon*, *Wicked*, *Cat on a Hot Tin Roof*, *Shrek The Musical*, *How to Succeed in Business*, *Promises, Promises*, *Scandalous*. Director: *Shrek The Musical* (national,

international tours), *Pippin* (Pittsburgh Playhouse), *Crossroads* (Regent Seven Seas), *Something Rotten!* (Cape Rep Theatre), American Theatre Wing Gala, Obie Awards, NBCUniversal's Upfront (Radio City Music Hall), live events for Target, Robin Hood Foundation. Upcoming directing: *Albert Herring* (Chicago Opera Theater). Education: University of Michigan (Emerging Artist Award).

CHARLIE WILLIAMS

(Associate Choreography) Credits include: original Broadway casts of *Memphis*, *How to Succeed in Business*, *Miss Saigon*, *The Cher Show*, *Frozen*. Film/television: *Ted 2*, *A Million Ways to Die in the West*, *Dance Flick*, Academy Awards, Tony Awards, Emmy Awards, The Kennedy Center Honors, NBC's *Peter Pan Live!*, *The Sound of Music Live!* Creative credits include: New York Fashion Week, Resident Movement Associate on Broadway's *Hedwig and the Angry Inch* starring Neil Patrick Harris, setting international companies of *Frozen* as associate choreographer of the original Broadway show, and currently choreographing episodes of "Saturday Night Live." iamcharliewilliams.com, @iamcharliewilliams.

BILLY JAY STEIN

(Music Production and Additional Orchestrations) Grammy Award for producing and mixing *Beautiful: The Carole King Musical* cast recording. Composer, arranger, music producer for *The Radio City Rockettes New York Spectacular*. Broadway: *MJ*, *Kimberly Akimbo*, *1776*, *Paradise Square*, *Caroline, or Change*, *Diana*, *Tootsie*, *Mean Girls*, *The Band's Visit*, *Fun Home*, *Beautiful*, *Spider-Man*, *Hairspray*, *Amélie*, *Tuck Everlasting*, *The Rocky Horror Show*, *Jekyll & Hyde*. Television/film: "Sex and the City," *Rudy!* *A Documusical*, *Handel's Messiah Rocks*, "Pawn Stars," more. Other: Founder of Strange Cranium, a New York-based electronic music design company and developer of MainBrain show control software; Co-Founder of Strike Audio, a production music licensing company. strangecranium.com, strikeaudio.com.

MICHAEL GACETTA

(Associate Music Director; Music Director, September 15 – October 16) Broadway: *A Christmas Carol* (Music Director), *King Kong* (Music Director), *Matilda* (Music Director), *Groundhog Day* (Associate Music Director), *A Christmas Story*, *Mean Girls*, *Company*, *Book of Mormon*, *SpongeBob SquarePants*, *Shrek*. Off Broadway: *Rent*. Regional/tours: *Rent* (The Hollywood Bowl), *Hair* (first

national tour), *The Who's Tommy* (The Kennedy Center), *Chasing the Song* (La Jolla Playhouse). Other: *A Christmas Story Live* (Fox), *Lyrics & Lyricists: Lynn Ahrens* (92nd Street Y). Education: University of Michigan.

STEWART/WHITLEY

(Casting) Duncan Stewart, CSA and Benton Whitley, CSA. Broadway/New York: *Paradise Square*, *Hadestown* (Artios Award), *Chicago*, *Rock of Ages*, *The Lightning Thief*, *Great Comet of 1812*, *Elf*, *On the Town*, *Pippin*, *La Cage aux Folles*, *Radio City Christmas Spectacular*. Television/film: Netflix, 20th Century Fox, NBC, Lionsgate, Disney Channel. West End/U.K.: *Hadestown*, *Thriller Live*, Menier Chocolate Factory. Tours: *Hadestown*, *Hairspray*, *Waitress*, *Charlie and the Chocolate Factory*, *Finding Neverland*, *Into the Woods*, *We Will Rock You*. Regional: ART, Berkeley Rep, Alley, Bay Street, For the Record, TUTS, Hollywood Bowl, McCarter, Signature, RCCL. stewartwhitley.com, @stewartwhitley.

ANJEE NERO

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

AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *Bob Fosse's Dancin'*, *The Gardens of Anuncia*, *Life After*, *The Blameless*, *American Mariachi*, *The Heart of Rock & Roll*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, *Somewhere*, *Lost in Yonkers*, *As You Like It*, *Romeo and Juliet*. Regional: *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *See How They Run*, *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury* (Lyric Opera San Diego). Education: UC San Diego.

KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, Ken Ludwig's *The Gods of Comedy*, *Familiar*, *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* (as production assistant). Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversions Theatre), *miXtape* (Lamb's Players Theatre), *Irving Berlin's White Christmas* (San Diego Musical Theatre).



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*, 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 he will next direct *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*. 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. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves

as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009–2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



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



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



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



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TAKING PHOTOS IN THE THEATRE

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

Derek McLane (Scenic Design)
www.derekmclane.com

Linda Cho (Costume Design)
www.lindacho.com

Japhy Weideman (Lighting Design)

Jessica Paz (Sound Design)

Akhila Krishnan (Projection 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.

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.

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LISTENING TO THE FUTURE OF MUSICAL THEATRE



A young protagonist seeks reconciliation with her deported father. Another discovers his true identity as a confident young man in a coming-of-age drama. And the loss of a loved one shakes a close-knit community to its core as told through the eyes of a 14-year-old girl who is falling in love for the first time. These may sound like classic Shakespeare texts, or even the plot of the latest hit Broadway musical. But they are actually the stories being told by middle school students who spent this past summer devising an original musical theatre piece based on their own personal stories as part of a visual and performing arts camp at Wilson Middle School in the City Heights neighborhood.



In partnership with the VAPA Foundation and the San Diego Unified School District, The Old Globe provided students at this camp with an opportunity to explore theatre-making skills through musical theatre, improv, and technical theatre disciplines. The result was a student-created original musical theatre show called *Fearless* in which five teenagers discover that it is okay to face and accept your fears as you learn how to be your true self. As part of the four-week camp, students found themselves discovering how to write their own theatrical story with the help of a seasoned playwright; how to run lights and sound for their school theatre with professional guidance from one of the nation's largest regional

theatres; and how to collaborate and connect with others through improvisation techniques. Students devised the story and rehearsed and performed the show for their community. Meanwhile, the technical theatre students built props and scenery, designed costumes, and ran lights and sound for the performance.

This work was led by a team of Old Globe Teaching Artists, who are dedicated to community building and fostering creative exploration in young people. Playwright Gill Sotu facilitated student conversations and curated their writing to help develop a story based on a student-selected theme. When students weren't writing and sharing their own stories, they were rehearsing musical theatre numbers to include in the show with co-directors Randall Eames and Valeria Vega. Designer Mayté Martinez and improv performer Veronica Burgess were also on hand to give students tools to increase confidence and spark imagination. These Teaching Artists exemplified our theatre's belief that student-centered and student-led work is essential to building meaningful community.

This work matters because it gives young people the tools to tell their own stories with conviction and commitment. With access to professional artists through camps such as these, young people discover that creative exploration and expression are a means to building confidence, curiosity, collaboration, and community. The future of musical theatre is being sparked in a new generation as they learn that all stories, and especially theirs, matter. ■

(above) VAPA Camp students with Teaching Artists Valeria Vega and Veronica Burgess. Photos by Valeria Vega.

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We regret any omissions or errors.

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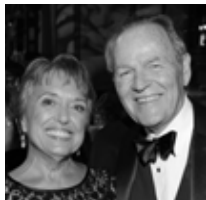
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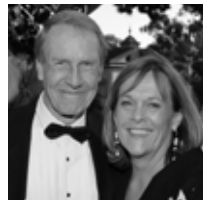
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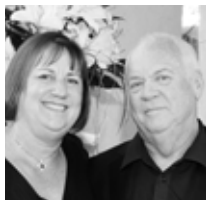
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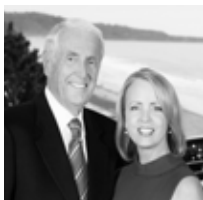
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