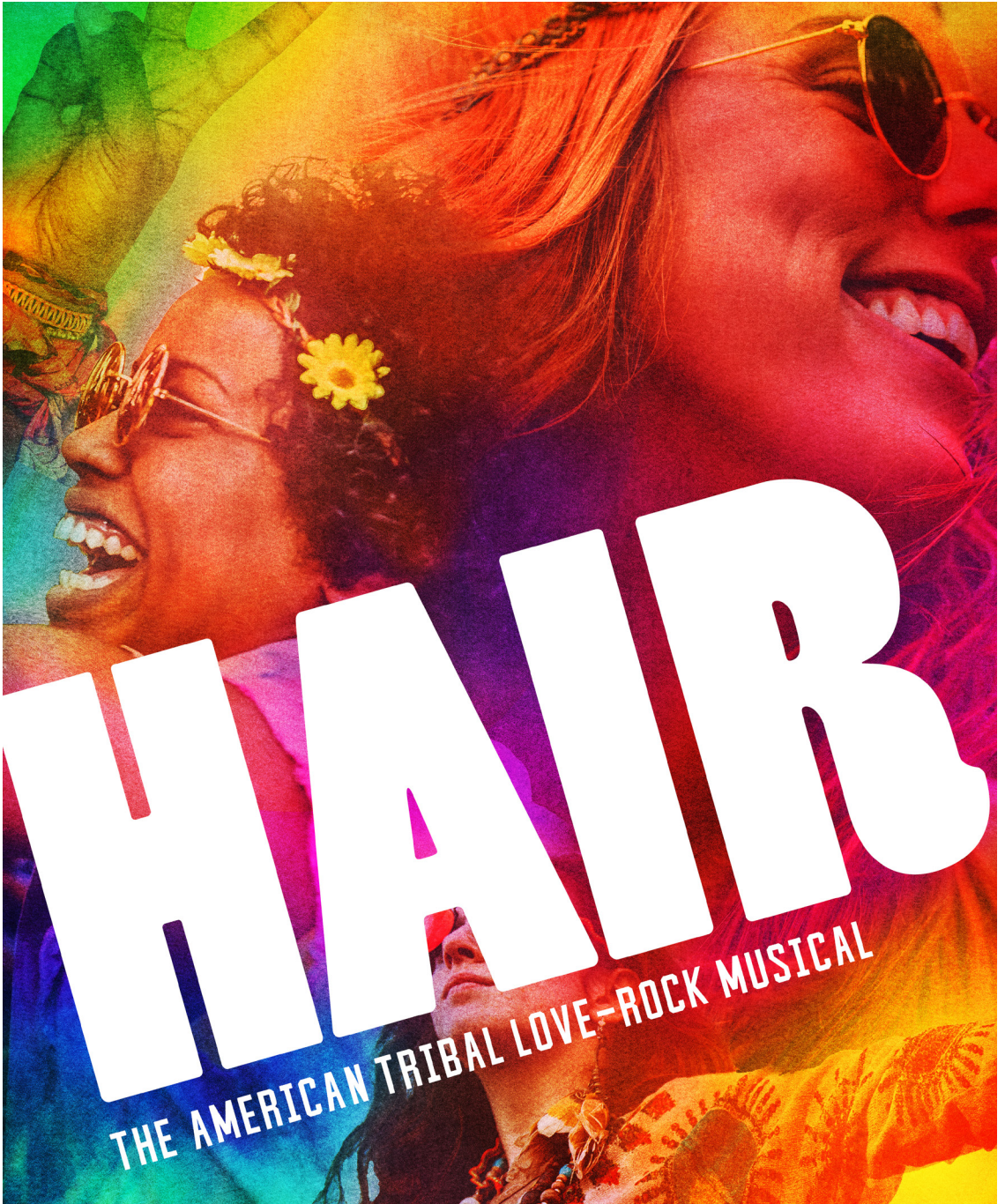


performances

THE  LD GLOBE

AUGUST 2021





*Welcome to The Old Globe and this production of Hair. We thank you for being a crucial part of what we do, and supporting us through our extended intermission. Now more than ever, as we return to live performances, 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.*

## 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](http://www.TheOldGlobe.org/Roadmap).

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

# A YEAR LIKE NO OTHER

By **Erna Finci Viterbi Artistic Director Barry Edelstein**  
and **Audrey S. Geisel Managing Director Timothy J. Shields**

How does a theatre fulfill its purpose if its performance spaces sit empty?

In March 2020, The Old Globe shut down for the first time since World War II. The theatre was in the thick of its winter season and was building a Globe for All touring production while also beginning preparations on another banner summer season. For an institution that operates year-round, serving audiences both in Balboa Park and across San Diego County, the idea of ceasing operations was outlandish. But the swift, stark realities of COVID-19 required it, as they required so much of everyone around the world. The Globe switched off the lights and locked the doors.

While the Globe has faced war, fires, and other catastrophes in its 86-year history, the pandemic was an especially devastating period. Friends, neighbors, and colleagues were taken by the virus. Freelance performers and artisans who count on work in our theatres were left without sustaining employment. Approximately 70 percent of the Globe's full- and part-time staff were furloughed, and still more took pay cuts or worked reduced hours. Our three theatre venues, places of empathy and joy, were silent, bereft of their audiences, who spent painful months isolated at home.

But The Old Globe's commitment to serve the public good through theatre art did not abate. Theatre innovates in times of despair. It always has. The ancient Greek playwrights turned major conflicts into thrilling works of art. Shakespeare used the closures caused by the bubonic plague to write new plays and tour his work to new audiences. And now too the Globe found resilience and creativity in its extended intermission.



Host Laura Zablit with Associate Artistic Director and Director of Arts Engagement Freedom Bradley-Ballentine in the pilot episode of Word Up!, May 2020.

with flair. In fact, programs that started online, like the interactive artmaking event Word Up!, are now taking place in person on our plaza, bringing the creative process full circle.

Only two months into quarantine, as digital conferencing platforms quickly entrenched themselves in our daily lives, the Globe called on renowned comic performer Bill Irwin to present his new work *In-Zoom* on YouTube Live. This short play, which hilariously mired Irwin and fellow actor Christopher Fitzgerald in the quirks and frustrations of screen-to-screen communication, was one of the nation's first theatre pieces devised for the shutdown, and brought some comic relief to its audience of beleaguered tech users.



Meanwhile, The Old Globe's favorite mainstays, Shakespeare and *The Grinch*, found ways to delight audiences while their stages remained dark. Barry Edelstein adapted his acclaimed *Thinking Shakespeare Live!* series online to focus on the writer's greatest sonnets, drawing parallels between the Bard's world and our own. In partnership with KPBS, the Globe also brought Edelstein's acclaimed 2017 staging of *Hamlet* to the radio waves in a thrilling audio production, which can be enjoyed on the Globe's YouTube and podcast channels now. And after 22 straight years as San Diego's favorite holiday tradition, *Dr. Seuss's How the Grinch Stole Christmas!* would not take a year off, also partnering with KPBS Radio to reach families across the county and the nation and spread some holiday cheer.

The Globe also responded with a slate of other programs, including new podcasts and digital humanities initiatives. What Is Theatre Now?, another exciting effort, asked six gifted artists to imagine forms and technologies that might translate onto digital platforms or live theatre, or might introduce new hybrids of the two. This new initiative has informed the Globe's trajectory moving forward, even as it reshapes and remakes this ancient art form for an extraordinary new era. Some of these works, like Patricia McGregor's reimagining of Samuel Beckett's towering *Krapp's Last Tape* and Johanna McKeon's adaptation of Juan José Saer's short fiction *Anonymous Biography*, are now becoming available to view online for free.

The Globe's Social Justice Roadmap buttressed all of this work. Officially adopted in October 2020, this five-year plan builds on our recent strides toward greater equity, diversity, inclusion, access, and belonging, meeting the deep reckoning in the theatre, and in America at large, that followed the murder of George Floyd. This ambitious document addresses every aspect of our work and operations now, and will continue to do so, as we commit to making every constituency in our community feel an equal sense of connection to this great theatre.

It takes leadership and support to weather a crisis, and the Globe had the great good fortune to be sustained by philanthropists from all areas of the region. Our Board provided thoughtful guidance and deep generosity to keep the Globe producing work for the community while the doors were closed. Government relief provided much-needed support as well: two federal Paycheck Protection Program (PPP) loans were essential to the Globe's operations, as was the Congressional relief package that included the Shuttered Venue Operators Grant. And the Globe was grateful for significant funding via our GlobeRISING campaign. Indeed, it is because of those who gave to this campaign, even amid their own struggles, that the Globe met the many challenges it faced and has now risen strong again. (Learn more about these incredible philanthropists starting on page 25.)

And through it all, The Old Globe's professional staff persevered, facing the hardships of the pandemic with grace and ingenuity. They made deep sacrifices and navigated terrain that changed often, sometimes by the hour. Their faith shone through. Such is their skill and tenacity that the Globe not only survived the pandemic, but produced great work throughout it, and now met this reopening with a schedule brimming with activities, including the production you're seeing tonight.

The Old Globe is once again humming with activity: full-scale productions on our stages, free family events on our plaza, excited audiences in our seats. It's almost like normal. And yet, what we consider normal is forever changed. Our artists, supporters, and staff learned that we are capable of more creativity and determination than we ever knew. And we understand that with our abilities comes a renewed responsibility to share the transformative power of our art form with everyone. Though COVID-19 still casts its shadow on the world, in our little corner of the culture we are heartened as we glimpse a future brighter than before. ■

BOARD OF DIRECTORS

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	Jean Shekhter			

<sup>†</sup>Executive Committee member

<sup>°</sup>Past Chair

<sup>\*</sup>In memoriam

RESIDENT ARTISTS

Patricia McGregor	David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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COMMISSIONED ARTISTS

Ngozi Anyanwu	Dea Hurston	Jonathan Mello	Delicia Turner Sonnenberg
Inda Craig-Galvan	Justin Levine	Tony Meneses	Miki Vale
Justin Emeka	Melinda Lopez	Liza Jessie Peterson	James Vásquez
Nathan Englander	Mona Mansour	Mansa Ra	Whitney White
Fiasco Theatre	Laura Marks	Heather Raffo	Craig Wright
José Cruz Gonzáles	Patricia McGregor	Steve Rosen and	Karen Zacarias
Jessica Hilt	Johanna McKeon	Gordon Greenberg	

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Ralph Funicello	John McLain	David F. Segal
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
Wayland Capwell*	Mark Harelik	Ellis Rabb*	Conrad Susa*
Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
George Deloy	Tom Lacy	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

<sup>\*</sup>In memoriam

FROM BARRY

I last sat down to write a program note late in 2019 as deadlines approached for the first Globe shows of 2020, *Jitney* and *Hurricane Diane*. I'm not sure I quite remember how to do this, but I am cognizant of what a joy it is to get the chance. It's a joy tinged with some pain, however: 2020, the Year of the Virus, was difficult, marked by grief and loss. But it's important to look forward. Elsewhere in this program Tim Shields and I describe the things that happened here in the pandemic, including the flood tides of creativity and generosity that surged our way. Buoyed by our supporters, artists, and community partners, I feel much optimism now, and it sustains me as I look forward to a reopened, recovered, and refocused Old Globe.

That optimism led me, when thinking about how to restart our beautiful but buffeted theatre, to turn to *Hair*. Originally scheduled to be produced indoors last summer, this boisterous, brilliant musical—with one of the great scores in the history of the form—is exactly the right way to turn the lights on again. The show is about a group of young people who come together to remake their world, kinder and more gracious than before. The “Tribe” of friends and lovers, hippies and seekers, stares hard at an America in turmoil and sees in it not ugliness and rancor, but instead “harmony and understanding, sympathy and trust abounding.” They conjure from a time of pain a vision of a brighter future. And that’s why we’re doing it.

The members of the Tribe would be in their early 70s in 2021, and I imagine they would startle that the discontents they fought 50 years ago are still so current now: political alienation, economic inequity, environmental devastation, racism, sexism, sexual double standards, violence abroad and at home, even the dislocations wrought by technology. The show is so moving precisely because these idealists refuse to despair in the face of these upheavals. They understand that the reality of America can sometimes fall seriously short of our country’s promise, and Claude, the show’s hero, comes to know the human cost of these failings. But they continue to believe in the possibility

of a better America. *Hair* was controversial when it opened, and if it retains its power to unsettle us in our decades-later but still anxious country, then it also retains its ability to inspire.

Indeed, I think the surge of feeling this musical generates is even greater in our moment. Beautiful young people singing from their hearts: “Let the Sunshine In!” Hearing that song lifted us in the late '60s during a terrible period of war and unrest and generational strife, and it lifts us to hear it again as we emerge from our own time of calamity. What could be more wonderful than a group of young people calling on us all to be our best selves, or proclaiming despite everything that it’s fundamentally an act of optimism to work for change?

James Vásquez, a dear friend and Resident Artist of The Old Globe, has made an effervescent and powerful production, and he and his team of collaborators have done extraordinary things in reconceiving their vision of the show for our outdoor stage. The cast that assembles under the shining San Diego moonlight offers their talents and their hearts in equal measure. I’m grateful to them all.

Throughout the Globe’s extended closure, I often reminded myself that the agony of this period would lift the instant our community gathered again to watch the best theatre artists in our country weave their magic spells. The company of *Hair*, onstage and off, prove through their artistry that I was right. It delights me beyond measure to share that magic with you, our audience, who’ve been so stalwart and generous in your support. And so, at last, after 17 long months, I offer my traditional close:

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

PRESENTS

# HAIR

BOOK AND LYRICS BY

GEROME RAGNI AND JAMES RADO

MUSIC BY

GALT MACDERMOT

Tim Mackabee  
SCENIC DESIGN

David Israel Reynoso  
COSTUME DESIGN

Amanda Zieve  
LIGHTING DESIGN

Ken Travis  
SOUND DESIGN

Angela Steiner  
MUSIC DIRECTOR

Sinai Tabak  
ADDITIONAL  
ARRANGEMENTS

Howie  
Cherpakov, CSA  
CASTING

Moira Gleason  
PRODUCTION STAGE  
MANAGER

CHOREOGRAPHY BY

MAYTE NATALIO

DIRECTED BY

JAMES VÁSQUEZ

*Hair* is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

Lowell Davies Festival Theatre

August 10 – September 26, 2021

PRODUCED FOR THE BROADWAY STAGE BY

MICHAEL BUTLER

ORIGINALLY PRODUCED BY

NEW YORK  
SHAKESPEARE  
FESTIVAL THEATRE

CAST  
(in alphabetical order)

HUD ..... Alex Joseph Grayson\*  
CLAUDE ..... Tyler Hardwick\*  
SHEILA ..... Storm Lever\*  
WOOF ..... Angel Lozada\*  
JEANIE ..... Jaygee Macapugay\*  
BERGER ..... Andrew Polec\*  
CRISSY ..... Bailey Day Sonner\*  
DIONNE ..... Nyla Sostre\*  
ENSEMBLE ..... Leo Ebanks, Luke H. Jacobs, Patricia Jewel,  
Delaney Love\*, Alfie Parker, Jr.\*, Christopher M. Ramirez\*,  
Bethany Slomka\*, Justine Vasquez\*  
SWINGS ..... Nicolette Burton\*, Kevin Hafso Koppman\*

UNDERSTUDIES ..... for Sheila – Nicolette Burton\*; for Hud – Leo Ebanks;  
for Woof – Luke H. Jacobs; for Dionne – Patricia Jewel;  
for Claude, Berger – Christopher M. Ramirez\*; for Jeanie, Crissy – Bethany Slomka\*

Production Stage Manager ..... Moira Gleason\*  
Assistant Stage Manager ..... Kendra Stockton\*

SETTING

New York City and the fluid-abstract world of 1968.

*There will be one 15-minute intermission.*

PRODUCTION STAFF

Assistant Director ..... Noelle Marion  
Assistant Choreography ..... Nico DeJesus  
Associate Music Director ..... Ian Brandon  
Intimacy Coordinator ..... Lauren Lovett  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Shelly Williams  
Assistant Lighting Design ..... Brandon Rosen  
Assistant Lighting Design ..... Heather Reynolds  
Associate Sound Design ..... Sam Lerner  
Production Assistant ..... Alex Luong  
Douglas Pagliotti Stage Management Fellow ..... Allison Bailey  
Subaru of El Cajon Stage Management Intern ..... Rodrigo Caraveo

\*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.

## MUSICAL NUMBERS

### ACT ONE

"Aquarius" .....	Dionne and Ensemble
"Donna" .....	Berger and Ensemble
"Hashish" .....	Ensemble
"Sodomy" .....	Woof and Ensemble
"Colored Spade" .....	Hud and Ensemble
"Manchester, England" .....	Claude and Ensemble
"I'm Black" .....	Hud, Woof, Berger, Claude, and Ensemble
"Ain't Got No" .....	Woof, Hud, Dionne, and Ensemble
"Sheila Franklin" .....	Ensemble
"I Believe in Love" .....	Sheila and Trio
"Ain't Got No Grass (Reprise)" .....	Ensemble
"Air" .....	Jeanie, Dionne, and Crissy
"Kama Sutra" .....	Orchestra
"The Stone Age" .....	Berger
"Manchester, England (Excerpt)" .....	Claude
"I Got Life" .....	Claude and Ensemble
"Initials" .....	Ensemble
"Going Down" .....	Berger and Ensemble
"Hair" .....	Claude, Berger, and Ensemble
"My Conviction" .....	Ensemble
"Easy to Be Hard" .....	Sheila
"Don't Put It Down (Crazy for the Red, Blue, and White)" .....	Woof and Ensemble
"Frank Mills" .....	Crissy
"(Hare Krishna) Be-In" .....	Ensemble
"Where Do I Go?" .....	Claude and Ensemble

### ACT TWO

"Electric Blues" .....	Ensemble
"Oh Great God of Power" .....	Ensemble
"Manchester, England (Reprise)" .....	Claude and Ensemble
"Walking in Space" .....	Dionne, Sheila, Jeanie, and Ensemble
"Minuet" .....	Orchestra
"Yes, It's Finished on Y'all's Farmland" .....	Hud and Ensemble
"Four Score and Seven Years Ago/Abie Baby" .....	Ensemble
"Give Up All Desires" .....	Ensemble
"Three-Five-Zero-Zero" .....	Ensemble
"What a Piece of Work Is Man" .....	Claude and Ensemble
"How Dare They Try/Walking in Space (Reprise)" .....	Ensemble
"Good Morning Starshine" .....	Sheila and Ensemble
"Aquarius Goodnights" .....	Ensemble
"Ain't Got No (Reprise)" .....	Claude and Ensemble
"The Fresh Failures" .....	Ensemble
"Eyes Look Your Last/Manchester, England (Reprise)" .....	Claude, Sheila, Dionne, and Ensemble
"Let the Sunshine In" .....	Ensemble

### ORCHESTRA

Music Director, Conductor, Keyboard · **Angela Steiner**  
 Associate Music Director · **Ian Brandon**  
 Flute, Clarinet, Alto Saxophone · **Cynthia Swanson**  
 Baritone Saxophone, Clarinet · **Gabriel Sundry**  
 Electric Guitar 1 · **Nikko Nobleza**  
 Electric Guitar 2 · **Domenico Hueso**

Electric Bass · **Michael Pearce**  
 Drums, Percussion · **Danny Chavarin**  
 Orchestra Contractor · **Lorin Getline**  
 Rehearsal Piano · **Angela Steiner, Ian Brandon**  
 Rehearsal Drums · **Danny Chavarin**

All musicians are represented by the American Federation of Musicians of the United States and Canada.

# CREATING A COMMUNITY, THEN AND NOW



MARK HOLMES

Director James Vásquez on what inspired The Old Globe's production of *Hair*.

Interview by Danielle Mages Amato

### What drew you to working on *Hair*? What made it a piece that you were excited to work on?

I was familiar with *Hair* before this process, of course. I've always known the music, and I saw the 2009 Broadway revival and loved it. But when I really started looking at it, I discovered that it absolutely checked off all these boxes that I feel are important to my work. I consider myself an activist through art. I'm not necessarily one who will take to the streets, but I will take to the stage, and right now, in our time, there are a lot of voices that need to be heard.

Not to date myself or my parents, but this piece represents my dad's generation. I'm finding an interesting kind of connection to him in working on it. My dad joined the Air Force when he graduated high school. But I think what he probably really wanted to do was take to the streets and write poetry. I have memories of my dad when I was four or five, and he used to host poetry readings in our apartment. I grew up in this world of artists coming over and speaking their truths from a young age. And in that way, the ideas behind *Hair* are something I grew up with.

### What are the challenges of tackling such an iconic and landmark piece, especially one that's so specific to the time period in which it was written?

There's always a little bit of—I wouldn't call it fear—but more of just a question about what the audience will think. Especially audience members who know the musical so well and lived through the period. What are they going to think of this version, which is still set in 1967, in the period in which it was written, but in this production is definitely told through the eyes and the stories of 2020 and 2021? I think that's exciting.

### What have been some of the surprises and challenges along the way?

One thing I'm really surprised and grateful for, as the director of the piece, is that I was able to discover the through-line, the story that runs underneath the whole show. Because *Hair* is very Brechtian in structure—there are a lot of separate elements piecemealed together. Then I discovered that the whole show is about community. I

started seeing Act I as introductions to the community, to the different parts of the community and how they come together for a common goal. There is something really deep and beautiful in that story, mixed in with this great music.

In terms of challenges in bringing *Hair* to the stage in 2021, it became clear that there are moments of the show that may not play as well as they did in 1967, that may actually be offensive, or hurtful, or even damaging. So, there have been a couple moments that we had to adjust or rethink in order to honor the musical's intent and also celebrate the people in our community.

### What have been your inspirations for the physical production?

I drew a lot of inspiration for the show from my youth: when I was 19, living in New York, and visiting the clubs with a bunch of the other club kids, seeing outrageous costumes and outrageous personalities. That opened my eyes and showed me that I could be whoever I wanted to be, authentically. I find right now there's a big moment of awareness of gender, with people celebrating their authentic selves, be that queer or nonbinary or transgender. With this production, it's a special thing to be able to celebrate queer lives on stage in an authentic way. And then add to that Black lives and Mexican American lives and Asian American lives—we have a beautifully diverse company that represents the world.

### What kind of experience do you hope the audience will have when they come to see the show?

You know, I always have big hopes for Act III of every show I direct. Act III, to me, is the conversations that happen on the car ride home. So I hope that the show continues after curtain call, that it brings up conversations about the world and hopefully gives those in the audience a little more confidence to celebrate their authentic selves. There's a lyric in the show where they sing, "Our eyes are open; our eyes are open." That hits me so deep. This Tribe is able to see each other, they take the time to actually stop and look and listen to each other. And we can always use more of that. ■

# PEACE, LOVE, AND THE BIRTH OF ♡ AN AMERICAN MUSICAL ♡

A LOOK AT HOW *HAIR* WAS BORN FROM NATIONAL UPEHAVAL AND BECAME A MUSICAL THEATRE CLASSIC.

BY MADISON MAE WILLIAMS

Fifty-three years ago this spring, “the dawning of the age of Aquarius” took Broadway by storm with the debut of James Rado, Gerome Ragni, and Galt MacDermot’s *Hair*. The show’s opening in April 1968—after a highly successful Off Broadway run at The Public Theater—took place in a moment marked by a radical cultural shift. The civil rights movement was making way for the emergence of the Black power/arts movement; second wave feminism was developing; and the Vietnam War was at its height. Young people were seeking connection within the rise of the sexual revolution and anti-war and hippie communities, leading to the height of the countercultural movement of the decade. These aspects of a changing America are captured in *Hair*, which would revolutionize Broadway as one of the first concept and rock musicals. However, *Hair* is much more than just a museum piece of the late ’60s. Filled with cultural, historical, and political references, the show is a living, evolving archive of the counterculture with a legacy that continues to grow and resonate decades later.

The musical, subtitled *The American Tribal Love-Rock Musical*, was born out of the close relationship between co-writers James Rado and Gerome Ragni, who met and began working on early drafts of *Hair* in 1964. Inspired by the growing hippie movement they saw among youth in the East Village of New York City, the duo was determined to create a show that reflected the current cultural moment. In a 2007 interview, Rado recalled, “There was so much excitement in the streets and the parks and the hippie areas, and we thought if we could transmit this excitement to the stage it would be wonderful.” Through local producer and friend Nat Shapiro, Rado and Ragni would connect with Grammy Award-winning jazz composer Galt MacDermot.

Though MacDermot was completely unfamiliar with the world of the youth counterculture, he was enthused by the material Rado and Ragni provided him, and he agreed to compose the score to the rock musical.

After searching for a producer for their show, the new trio found their perfect match in legendary producer and founder of The Public Theater Joseph Papp, who chose to open the new theatre in the East Village with *Hair* in 1967. After a successful six weeks at the Public and a brief run at a discotheque called The Cheetah, two more key players joined the creative team: Michael Butler joined as producer, and director Tom O’Horgan would help reshape the show for Broadway. The show ran for over 1,700 performances in its original run, with multiple tours, regional performances, and international productions to follow. Though some of Broadway’s old guard, like Leonard Bernstein and Richard Rodgers, were resistant to the new sound of the evolving rock musical, public response was generally positive. Popular recordings of songs from the show—such as The 5th Dimension’s take on “Aquarius/Let the Sunshine In,” Oliver’s cover of “Good Morning Starshine,” and Three Dog Night’s interpretation of “Easy to Be Hard”—cemented the show’s impact on pop culture for decades to come.

*Hair* is, at its core, a show about young people seeking meaningful connection in a tumultuous political moment. Gavin Creel, who played Claude in the highly lauded 2009 Broadway revival, stated in an interview that four simple goals drive the actions of the Tribe: “we want to be young, we want to be heard, we want to be seen, and we want to stay alive.” The group of young hippies living in New York and actively protesting the Vietnam War balances racial, sexual, and political conflict



within both their Tribe and mainstream society. Claude, our protagonist, struggles with both his “invisibility” and his destiny for either “greatness or madness.” It is no coincidence that much of the first act of the show consists of the Tribe members introducing themselves to the theatrical audience—it is their way of taking up space, announcing their presence, and, as director James Vásquez has pointed out, introducing us to and celebrating their authentic selves.

*Hair* and its ongoing legacies have never been more relevant to explore than in our current moment. These young Tribe members fight back against “evil and social injustice” with spirit, humanity, and a clever sense of humor that never lets the audience sit back and relax. *Hair* is a whirlwind of satirical text, gorgeous choreography, and an amazing score that reminds us of the strength and beauty found in the power of the collective. When the Tribe sings “Let the Sunshine In,” it is a demand, a rally, a desperate cry, and a celebration in one; *Hair* states that in order for change to occur, we cannot sit idly back, but must take up the good fight ourselves. ■

## LEARN MORE

Burns, Ken and Lynn Novick, *The Vietnam War* documentary series.

Grode, Eric. *Hair: The Story of the Show that Defined a Generation*.

Horn, Barbara Lee. *The Age of Hair: Evolution and the Impact of Broadway’s First Rock Musical*.

Papp, Joseph and Kenneth Turan. *Free for All: Joe Papp, The Public, and the Greatest Theater Story Ever Told*.



Photos from top: The original production of *Hair*. Original cast member Sally Eaton (photo by Bret Andrews).



**NICOLETTE BURTON**

(Swing) The Old Globe: *The Heart of Rock & Roll*, *October Sky*. Regional: *Spamalot* (Park Playhouse), *42nd Street* (Kasser Theater). Film/television: *Broadway or Bust* (PBS), *Big Love* (i.am.MEDIA). Honors: The Jimmy Awards/National High School Musical Theatre Awards finalist, Old Globe Honors Best Actress winner. Education: B.F.A. in Musical Theatre from Montclair State University, Theatre Academy London (study abroad), Florida State University. [nicoletteburton.com](http://nicoletteburton.com), [@nicolettejburton](https://www.instagram.com/nicolettejburton) on Instagram.

**LEO EBANKS**

(Ensemble) Recent: Tonton Julian in *Once on This Island* (Moonlight Stage Productions), Benedick in Shakespeare's *Much Ado About Nothing* (San Diego State University), Billy Nolan in *Carrie the Musical* (Onstage Playhouse), Georg in *Spring Awakening* (Grossmont College). [@ItsJust\\_Leooo](https://www.instagram.com/ItsJust_Leooo) on Instagram.

**ALEX JOSEPH GRAYSON**

(Hud) Broadway: *A Bronx Tale*. Off Broadway: *Toni Stone* (Roundabout). National tour: *Once on This Island*. Regional: *Camelot* (Asolo Rep), *Spring Awakening* (Argyle Theatre), *Choir Boy* (JAG). Education: SUNY Fredonia, Matthew Corozine Studios. [@alexjsings](https://www.instagram.com/alexjsings) on Instagram, [@sonofterrycrews](https://www.tiktok.com/@sonofterrycrews) on TikTok.

**KEVIN HAFSO KOPPMAN**

(Swing) The Old Globe: *Picasso at the Lapin Agile*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Twelfth Night* (Globe for All), *Hamlet*, *The Imaginary Invalid*, *Love's Labor's Lost*, *Macbeth*. Globe/USD Shiley Graduate Theatre Program: *The Two Gentlemen of Verona*, *As You Like It*, *The Seagull*, *Acquainted with the Night*. Regional: *The Addams Family* (Welk Resort Theatre), *Young Frankenstein* (SDMT), *Pride and Prejudice* (Cygnet), *West Side Story*, *The Foreigner* (Lamb's Players Theatre), *Ether Dome*, *His Girl Friday* (La Jolla Playhouse), *Zoot Suit* (San Diego Rep), *A Funny Thing...*, *This Random World* (North Coast Rep), *Birds of a Feather*, *Speech and Debate* (Diversionsary), *The Sunshine Boys*, *Deathtrap* (Scripps Ranch). Honors: 2018 Craig Noel Award for Actor of the Year.

**TYLER HARDWICK**

(Claude) Broadway: Storyteller in *Once on This Island* (OBC), Eddie Kendricks in *Motown The Musical*. Tours: Daniel in *Once on This Island*, C.C. White in *Dreamgirls*, Norman Whitfield in *Motown The Musical*. New York: Ferdinand in *The Tempest*, Toby in *Bliss*, Robby in *Popstar*, featured ensemble in *New York, New York*. Regional: Gilbert in *Marie*, *Dancing Still*. Television/film: FX's "Pose," NBC's "The Blacklist." [@tylerhar](https://www.instagram.com/tylerhar) on Instagram, [@tylerhardwick1](https://twitter.com/tylerhardwick1) on Twitter.

**LUKE H. JACOBS**

(Ensemble) San Diego: *On the 20th Century*, *Pageant* (Cygnet Theatre), Henri Labisse in *Victor/Victoria*, Franz Liebkind in *The Producers*, Mary Sunshine in *Chicago*, Scuttle in *The Little Mermaid* (Moonlight Stage Productions), *Dames at Sea*, *A Funny Thing...* (NCRT), Chantal in *La Cage aux Folles* (San Diego Musical Theatre). Choreography: *La Cage aux Folles*, *The Legend of Georgia McBride* (Cygnet), *It's Christmas and It's LIVE!* (Lamb's Players), *Sister Act* (San Diego Musical Theatre). National tours: *In the Mood!*, *All Shook Up*. Education: B.F.A. in Musical Theatre from CSU Fullerton. [@thenameisdiane](https://www.instagram.com/thenameisdiane) on Instagram.

**PATRICIA JEWEL**

(Ensemble) Regional: Mama Euralie in *Once on This Island*, *The Hunchback of Notre Dame* (Moonlight Stage Productions), Matron Mama Morton in *Chicago* (Plan B Entertainment), Iemanjá in *Oliverio: A Brazilian Twist* (MainStreet Theatre Company), Chiffon in *Little Shop of Horrors* (New Village Arts), *Ragtime* (Candlelight Pavilion), Mama Ogre and Dragon in *Shrek The Musical* (Center Stage Theater), *The Magic of Making Musicals* (Apples and Oranges Arts), Muzzy van Hossmere in *Thoroughly Modern Millie*, Motormouth Maybelle in *Hairspray* (Performance Riverside). Education: B.A. in Music and Psychology from University of Redlands. [patriciawjewel.com](http://patriciawjewel.com), [@iampatriciawjewel](https://www.instagram.com/iampatriciawjewel) on Instagram.

**STORM LEVER**

(Sheila) The Old Globe: Poxia in *Almost Famous*. Broadway: Duckling Donna in *Summer: The Donna Summer Musical*. Off Broadway: Dorothy in *The Wringer* (City Center). Regional: Wendy in *Fly*, Duckling Donna in *Summer: The Donna Summer Musical* (La Jolla Playhouse), Savannah and ensemble in *Freaky Friday* (Signature Theatre, Alley Theatre, Cleveland Play House, La Jolla), *Emotional Creature* (Berkeley Rep). Film/television: Tasha in "The Home" (upcoming), Jane in *No One Called Ahead*. Education: B.F.A. from University of Michigan. [@\\_stormieweather](https://www.instagram.com/_stormieweather).

**DELANEY LOVE**

(Ensemble) Regional: *In the Heights* (Dallas Theater Center), *Flashdance*, *Cabaret* (Gateway Playhouse), *Oklahoma!* (Ogunquit Playhouse), *In the Heights* (John W. Engeman Theater), *Chicago* (Highlands Playhouse). [@delaneylovee](https://www.instagram.com/delaneylovee) on Instagram.

**ANGEL LOZADA**

(Woof) (he/him/his) Television: NBC'S *Jesus Christ Superstar Live*. Regional: *Unmasked* (Paper Mill), *Evita* (Riverside Theatre), *West Side Story* (Maltz Jupiter), *Jesus Christ Superstar* (Chicago Lyric). Industry/staged readings: *Victory Train* (Amas Musical

Theatre), *The Nutty Professor* (Ogunquit Playhouse), *Eighty-Sixed* (Musical Theatre Factory). Education: B.M. in Music Theatre from Florida State University. [@imangelozada](https://www.instagram.com/imangelozada) on Instagram.

**JAYGEE MACAPUGAY**

(Jeanie) Broadway: *School of Rock*. Off Broadway: *Soft Power*, *Here Lies Love*, *Wild Goose Dreams* (Public), *Cinderella*, *Hello, Dolly!* (National Asian Artists Project), *Honor*, *The Rockae* (Prospect Theater Company). Regional: Imelda Marcos in *Here Lies Love* (Seattle Repertory), Brenda in *Smokey Joe's Cafe* (Maltz Jupiter, Riverside), Theresa Liu in *Working* (Berkshire Theatre Group), *Soft Power* (Ahmanson, Curran), *Miss Saigon* (Muny, 5th Avenue), *The King and I* (KC Starlight). Other work: USO singer. Film/television: *False Positive*, "Watch What Happens: Live," *The Language Lesson*. [@jaygeemacapugay](https://www.instagram.com/jaygeemacapugay) on Instagram.

**ALFIE PARKER, JR.**

(Ensemble) Broadway: Genie understudy in *Aladdin*, *Chicago*, *South Pacific* revival. National tours: *Miss Saigon*, *Memphis*, *Evita*. Regional: *Sunset Boulevard* (North Shore), *The Wiz*, *Guys and Dolls* (Sacramento MC), *Damn Yankees* (Goodspeed), *Ragtime*, *Barnum* (Asolo), *H.M.S. Pinafore* (Guthrie), *Seven Brides...* (Lyric), *Aida* (Media). Dance: Pilobolus PCS. Television: "The Marvelous Mrs. Maisel," "Modern Love." Education: B.A. from Penn State. [alfeparkerjr.com](https://www.instagram.com/alfeparkerjr), [@alfpjr](https://www.instagram.com/alfpjr) and [@parisandthemagicballoons](https://www.instagram.com/parisandthemagicballoons) on Instagram.

**ANDREW POLEC**

(Berger) West End: Strat in *Bat out of Hell The Musical* (London Coliseum, Dominion Theatre, Manchester Opera House; winner of The Joe Allen Best West End Debut Award). Off Broadway: Matt in *The Fantasticks* (Theatre Center). Regional: *Legacy of Love* (Bucks County Playhouse), John Andre in *The General from America* (Hudson Valley Shakespeare Festival), *Ivanov*, *A Christmas Carol* (Trinity Repertory Company), Max in *Where the Wild Things Are* (Providence Fringe Festival). Film/Television: "Katy Keene," "Prodigal Son." Andrew Polec, the Kurt Weill/Lotte Lenya Artist, is a Finalist in the 2021 Lotte Lenya Competition. B.A.s in English and Music from University of Rochester, M.F.A. in Theatre from Brown University/Trinity Rep. [@andrewpolec](https://www.instagram.com/andrewpolec).

**CHRISTOPHER M. RAMIREZ**

(Ensemble) The Old Globe: *Thinking Shakespeare LOVE!*, *The Heart of Rock & Roll*, *Twelfth Night*. Off Broadway: *Icon* (The Duke). Regional: Disney's *Freaky Friday* (La Jolla Playhouse, Cleveland Play House, Alley Theatre), *Lookingglass Alice* (Baltimore Center Stage), *Man of La Mancha* (Barrington Stage Company), *The Count of Monte Cristo* (Pioneer Theatre Company), *In the Heights*, *Fun Home* (SpeakEasy Stage Company), *Violet* (Clarence Brown Theatre Company). Television: "Instinct" (CBS), "FBI" (CBS). Education: B.F.A.

in Musical Theatre from Boston Conservatory, M.F.A. from Globe/USD Shiley Program. [@c\\_rambrothaman](https://www.instagram.com/c_rambrothaman) on Instagram.

**BETHANY SLOMKA**

(Ensemble) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!* New York: *Toughest Girl Alive* (Fringe). Regional: *Hairspray* (SD Rep, Welk, SDMT; Craig Noel Award nomination), *Sister Act* (Moonlight, SDMT), world premiere of *331/3: House of Dreams* (SD Rep), *Rent*, *Grease*, *How to Succeed...* (Welk), *Sunset Boulevard* (Moonlight), *Suds* (NVA), *Joseph...*, *9 to 5*, *Ragtime*, *Man of La Mancha* (SDMT). TV: "Encore!" on Disney+. [@beeslom](https://www.instagram.com/beeslom) on Instagram.

**BAILEY DAY SONNER**

(Crissy) Regional: Velma in *West Side Story* (La Mirada), Sillabub in *Cats* (SDMT), Minnie Fay in *Hello, Dolly!* (Welk), *Rock of Ages* (Cygnet), *Parade* (3DT), *Spring Awakening* (Barn Stage), *Newsies*, *Beauty and the Beast* (Candlelight). National tour: *Rudolph the Red Nosed Reindeer* (McCoy Rigby). Film: *The Prom*, *Bathtubs over Broadway*. [baileydaysonner.com](http://baileydaysonner.com), [@magicalbay](https://www.instagram.com/magicalbay) on Instagram.

**NYLA SOSTRE**

(Dionne) National tour: Peggy Schuyler in *Hamilton* (2016–2019). Other work: two albums, and produced, composed, and starred in her own visual album. Education: CUNY 2016. [NylaSostre.com](https://www.instagram.com/Nylanana), [@Nylanana](https://www.instagram.com/Nylanana) on Instagram.

**JUSTINE VASQUEZ**

(Ensemble) Theatre debut. Television: "Empire," "Lip Sync Battle," "Saturday Night Live," "America's Got Talent," "Mozart in the Jungle," "The Get Down." Dance: Latin artist Don Omar's "Salio El Sol" music video. Other work: performed with Madonna, Drake, Coldplay, Zara Larsson, Neil Patrick Harris. [@justinestrut](https://www.instagram.com/justinestrut) on Instagram.

**GEROME RAGNI**

(Book and Lyrics), 1935–1991, from Pittsburgh, Pennsylvania, was the youngest of a large family with six sisters and two brothers. After four years as a medic in the United States Air Force, he began acting and was recognized by winning the Barter Theatre Award as Outstanding Young Actor. He appeared on Broadway in John Gielgud's *Hamlet* featuring Richard Burton, and he starred Off Broadway in *The Knack*. Ragni was involved with The Open Theater (which he named), studying experimental theatre techniques with Nola Chilton and Joseph Chaikin. With James Rado, he co-created the American tribal love-rock musical *Hair*, and their lyrics were set to music by Galt MacDermot. A dynamic stage and life presence, Ragni originated the role of Berger in *Hair*. On his own, he authored the Broadway musical *Dude*, with score by MacDermot. He teamed up with another composer, Steve Margoshes, who wrote the



music for the opus *Jack Sound and His Dog Star Blowing His Final Trumpet on the Day of Doom*. Soon thereafter, he and Rado rejoined forces to collaborate on a new musical they called *Sun*. A gifted actor and prolific writer and painter, Ragni originated “paper-napkin art,” and he wrote a volume of dynamic poetry under the pen name Virginia Miller. His son, Erick Ragni, is an innovative architect.

### JAMES RADO

(Book and Lyrics) is an actor, songwriter, and co-creator of the characters, story, dialogue, and lyrics of *Hair*. His daydream since being a teenager was to write a Broadway musical. He taught himself how to write lyrics from intense study of Rodgers and Hammerstein, Rodgers and Hart, and Cole Porter, as well as pop music from the 1930s, '40s, '50s, and '60s. In college, he wrote the music and lyrics for two shows: *Interlude* at University of Maryland and *Cross Your Fingers* at The Catholic University of America. After a two-year gig in the United States Navy, in 1956 he moved to New York to be an actor. Five years later he got his first Broadway break when the famed director and teacher Lee Strasberg plucked him from an acting class for a small part in June Havoc's *Marathon '33* starring Julie Harris. This led to a string of acting roles in *Luther*, *Generation*, *The Knack*, and, in 1964, *Hang Down Your Head and Die*, where he met fellow actor Jerome Ragni. He told Ragni about his daydream of creating a Broadway musical and proposed that they team up to write a show about the hippies and the anti-war movement that was happening all around them. Ragni came aboard with some of his exciting experimental poetry. In 1966, in the midst of writing *Hair*, Rado got a leading role as Richard the Lionhearted in the James Goldman play *The Lion in Winter* starring Robert Preston, Rosemary Harris, and Christopher Walken. By 1967, Rado and Ragni had a script of *Hair* and handed it to the producer Joseph Papp. Papp liked what he read and decided *Hair* would be the inaugural production of his newly founded New York Shakespeare Festival, The Public Theater on New York City's Lower East Side. The rest is theatrical history. *Hair* opened on Broadway in the spring of 1968 and starred Rado and Ragni in the lead roles. Over the intervening years, Rado has been working on two other pieces: *American Rainbow* and *Sun*.

### GALT MACDERMOT

(Music), 1928–2018, a two-time Grammy Award-winning and Tony Award-nominated composer, is best known for the music he wrote for the Broadway scores of *Hair* and *Two Gentlemen of Verona*. He garnered his first Grammy for the song “African Waltz” in 1960. His work spans the gamut of performing arts: musicals, ballet scores, film scores, chamber music, the Anglican liturgy, orchestral works, poetry, drama accompaniments, band repertory, and opera. His work encompasses a wealth of musical genres, crossing the boundaries of jazz, folk, funk, gospel, reggae, and classical styles. The son of a Canadian diplomat, MacDermot was born and raised in Montreal. He received a bachelor of music from University of Cape Town in South Africa. Based on his traditional training, he wrote his own arrangements. He moved to New York in 1964 and three years later wrote the music for the landmark Broadway production *Hair*, which he later adapted for the screen. He formed the *New Pulse Jazz Band* in 1979, which featured his original music played by some of the world's greatest musicians, including Bernard Purdie and Wilbur Bascomb. MacDermot's music is consistently sampled by hip-hop and rap artists who find his rhythms perfect for setting their lyrics to, as in Run-DMC's Grammy Award-winning *Down*

with the *King*, and Billboard's chart-buster “Woo-Hah!! Got You All in Check” by Busta Rhymes. MacDermot wrote more than 3,000 songs over his lifetime. His music is listened to and enjoyed in 122 countries worldwide, and *Hair* has been performed constantly in over 40 countries worldwide since its inception.

### JAMES VÁSQUEZ

(Director) The Old Globe: Resident Artist; *American Mariachi* (world premiere), *Hurricane Diane*, *Tiny Beautiful Things*, *Rich Girl* (West Coast premieres), *The Rocky Horror Show*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *American Mariachi* (Denver Center Theatre Co.), *In the Heights* (Dallas Theater Center, Moonlight Stage Productions), *Dr. Seuss's The Lorax* (associate director, Children's Theatre Co.), *West Side Story*, *Cats* (SD Musical Theatre), *Pageant*, *Hedwig...* (Cygnet Theatre Co.), *Next Fall*, *Pippin* (Diversionsary Theatre). Other works: *Goodspeed Musicals*, La Jolla Playhouse. Education: The Juilliard School, Drama Division. jamesvasquez.com.

### MAYTE NATALIO

(Choreography) Choreography: *The Winter's Tale* (DTC/Public Works), *Runaways* (NYU, 2019), *Into the Woods* (Barrington Stage Company, 2019), *Measure for Measure* (The Public Theater/Mobile Unit, 2019), *Love in Hate Nation* (Two River Theater, 2019), *Medusa* (Michigan State University, 2020), *La Hora Santa* (also writer and director, Ars Nova's Vision Residency). Other work: co-founder of immersive events company MinuteZero. Education: LaGuardia High School of Performing Arts, B.F.A. from SUNY Purchase.

### TIM MACKABEE

(Scenic Design) The Old Globe: *Hamlet*, Ken Ludwig's *Robin Hood!*, *Skeleton Crew*, *The Last Match*. Broadway: *The Elephant Man*, *Mike Tyson: Undisputed Truth*. West End: *The Elephant Man*. Off Broadway: *Seared* (MCC; OCC Award), *Guards at the Taj* (Lortel Award), *Describe the Night*, *The Penitent*, *Our New Girl* (Atlantic), *Darling Grenadine*, *The Last Match* (Roundabout), *Vietgone*, *Important Hats of the Twentieth Century* (MTC), *Luce* (LCT), *Gigantic*, *Heathers: The Musical* (Vineyard). Dance: Doug Varone and Dancers, Cedar Lake Dance. Television: *Amy Schumer: Live at the Apollo* (HBO), “Gotham,” “Smash,” “Today,” “Football Night in America.” Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com, @timmackabeedesign.

### DAVID ISRAEL REYNOSO

(Costume Design) The Old Globe: Resident Artist; *Ebenezer Scrooge's BIG San Diego Christmas Show*, *As You Like It*, *The Tempest*, *The Wanderers*, *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, *Be a Good Little Widow*. Theatre: *Sleep No More* in New York and Shanghai (as costume designer, Punchdrunk; Obie Award), *Portaleza*, *Las Quinceañeras*, *Waking La Llorona* (as creator/director, Optika Moderna/La Jolla Playhouse). Other theatre: ACT, ART, Arena, Finnish National Ballet, Portland Center Stage, WP, Milwaukee Rep, Seattle Rep, Cincinnati Playhouse, Commonwealth Shakes, Gloucester Stage, Lyric Stage of Boston. Other work: PostSecret and Living with Animals exhibits (SD Museum of Us). Honors: Creative Catalyst grant, Elliot Norton Award, Craig Noel, Helen Hayes, IRNE, BroadwayWorld Award nominations. davidreynoso.com, @designreynoso on Instagram.

### AMANDA ZIEVE

(Lighting Design) The Old Globe: *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Tiny Beautiful Things*, *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, *Rich Girl*. Regional: *Put Your House in Order* (La Jolla Playhouse), *Rock of Ages* (Cygnet), *Sweeney Todd*, *Roof of the World* (KC Rep), *Billy Elliot: The Musical*, *Titanic* (Signature Theatre), *Approval Junkie* (Alliance Theatre). Associate design: *The Heart of Rock & Roll*, *Bright Star*, *Allegiance* (The Old Globe), *Escape to Margaritaville*, *Hollywood*, *The Hunchback of Notre Dame*, *Chasing the Song* (La Jolla Playhouse). amandazieve.com.

### KEN TRAVIS

(Sound Design) The Old Globe: *Life After*, *American Mariachi*, *Rain*, *The Last Goodbye*. Broadway: *In Transit*, *Aladdin*, *Jekyll & Hyde*, *A Christmas Story The Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park*, *Steel Magnolias*. Off Broadway/regional: The Public Theater, The New Group, The Civilians, Atlantic Theater Company, Soho Rep., Classic Stage Company, Playwrights Horizons, Signature Theatre Company, Mabou Mines, A Contemporary Theatre, The 5th Avenue Theatre, La Jolla Playhouse, Seattle Repertory Theatre, Center Theatre Group, Guthrie Theater, McCarter Theatre Center.

### ANGELA STEINER

(Music Director) Regional: *Rattlesnake Kate*, *Indecent*, *The Who's Tommy*, *Oklahoma!*, *Twelfth Night*, *A Christmas Carol* (Denver Center for the Performing Arts), *Sweeney Todd* (Asolo Repertory), *Rodgers + Hammerstein's Cinderella* (Alabama Shakespeare Festival), *Dead Man Walking* (Opera Fayetteville), *Pippin* (Colorado Springs Fine Arts Center). Education: B.M. in Piano Performance and Piano Accompanying from Wichita State University, M.M. in Collaborative Piano from University of Northern Colorado. angelasteiner.com.

### SINAI TABAK

(Additional Arrangements) The Old Globe: *Guys and Dolls*. Broadway: *The Cher Show*. Regional: *Sound of Music* (music supervisor) *Evita*, *Josephine* (Asolo Rep), *Bliss* (5th Avenue), *Footloose* (Kennedy Center), *Paint Your Wagon* (Muny), *Les Misérables* (Dallas Theater Center), *Johnny Baseball* (Williamstown Theatre Festival). Off Broadway: *Stars of David* (DR2 Theatre), *Goldstein* (Actors Temple). Workshops: *Los Otros* (59E59), *The Total Bent* (Public Theater), *American Psycho*, *Family Album* (Oregon Shakespeare Festival), *Damascus Square*. Film: *Hello Again*. Education: B.M. in Music Theory and Composition from NYU. sinaitabak.com.

### HOWIE CHERPAKOV, CSA

(Casting) The Old Globe: *Benny & Joon*, *October Sky*, *Bright Star*. Broadway/national tours: *Bright Star*, *Next Fall* (Artios Award nomination), *The Seafarer*, *Coram Boy*, *Chicago*, *Annie Get Your Gun*, *Dirty Dancing*, *South Pacific*. Off Broadway/regional: *Bliss* (5th Avenue), *Midnight Street* (Theatre Row), *Found* (Atlantic Theater Company; Artios Award nomination), *Atomic* (Acorn), Pipeline Festival (Women's Project Theater), *Marry Harry* (NYMF), *Dangerous Beauty* (Pasadena Playhouse), *Fault Lines* (Cherry Lane; Artios Award), *The Glorious Ones* (Lincoln Center Theater), *The Opposite of Sex* (Magic Theatre), *This Is Our Youth* (Fairbanks). Other work: five seasons with New York Stage and Film. hccasting.com.

### MOIRA GLEASON

(Production Stage Manager) (she/her/hers) The Old Globe: *Alive and Well*, *Since Africa*, *Back Back Back*, *Whisper House*, *Sea of Tranquility*, *The Sisters Rosensweig*, *The Constant Wife*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Chita Rivera: The Dancer's Life*, five seasons of the Summer Shakespeare Festival. Regional: *American Mariachi*, *M. Butterfly*, *Vanya and Sonia and Masha and Spike* (South Coast Rep), *Julius Caesar*, *The River Bride*, *Long Day's Journey into Night*, *The Count of Monte Cristo*, *Two Gents*, *Water by the Spoonful*, *King Lear*, *Romeo and Juliet*, *Willful* (Oregon Shakespeare Festival), *Adoption Project: Triad* (Mo'olelo), *Miss Witherspoon* (San Diego Rep).

### KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *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* (Diversionsary Theatre), *miXtape* (Lamb's Players Theatre), *Irving Berlin's White Christmas* (San Diego Musical Theatre).



### BARRY EDELSTEIN

(Erna Finck Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



### TIMOTHY J. SHIELDS

(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.



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



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.



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

The Kurt Weill/Lotte Lenya Artist is selected from previous or current finalists of the annual Lotte Lenya Competition, an international theatre singing competition founded in 1998 by the Kurt Weill Foundation for Music to encourage idiomatic performances of a wide range of musical theatre and opera.  
[www.kwf.org/LLC](http://www.kwf.org/LLC).

#### 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.

Tim Mackabee (Scenic Design)  
[timothymackabee.com](http://timothymackabee.com),  
[@timmackabee](https://twitter.com/timmackabee)

David Israel Reynoso (Costume Design)  
[@designreynoso](https://twitter.com/designreynoso)

Amanda Zieve (Lighting Design)  
[www.amandazieve.com](http://www.amandazieve.com)

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

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# THE ART OF COMMUNICATION

By Sharriff Simmons

An Old Globe Teaching Artist on the work our Arts Engagement Department did with unaccompanied minors detained at the border and housed at the San Diego Convention Center.



Friday, May 14, 2021, 9:30 a.m. After clearing COVID-19 protocols and passing through security, we settled into a large open space at the southeast corner of the San Diego Convention Center. Our group consisted of four Teaching Artists (TAs) and Lisel Gorell-Getz, our Education Coordinator. Freedom Bradley-Ballentine, The Old Globe's Associate Artistic Director and Director of Arts Engagement, assigned us a task with a distinctly unique set of challenges: to make theatre matter for a community of unaccompanied minors separated from their families at the border. They were being housed temporarily at the Convention Center pending reunification with their families.

Our small group's efforts were part of the ongoing American conversation surrounding immigration, human rights, and the deleterious effects of intentionally separating children from their parents. We were assigned to the Convention Center intent on engaging the situation in creative ways. The five of us—TAs Valeria Vega, Gerardo Flores Tonella, Veronica Burgess, Catherine Hanna Shrock, and I—attended a planning meeting via Zoom with Tara Ricasa, a Los Angeles-based TA commissioned to develop course outlines for our weekly workshops. To achieve the goals of our assignment, we would have to mitigate any personal opinions on the matter and rely on our chemistry as a team, all the while adhering to the Globe's mission of providing impactful experiences to as many diverse communities as possible. To this end, we started the first of our five workshops planned for the day.

At 10:00 a.m., the first pod of students showed up. The group consisted of 50 adolescent girls primarily from Central America: Nicaragua, Ecuador, El Salvador, and Honduras. Spanish speakers Valeria, Gerardo, and Veronica took turns introducing us and the workshop. We were all a little nervous, the students and the TAs alike. Without the benefit of seeing their faces (COVID protocols required masks at all times), we proceeded with the program as planned.

“AS I PLAYED MY ACOUSTIC GUITAR IN THE CORNER, I WITNESSED A COLLECTIVE LIGHT GO ON IN JUST ABOUT EVERYONE IN THE ROOM.”

About 20 minutes into our 45-minute workshop, something magical happened. As I played my acoustic guitar in the corner, I witnessed a collective light go on in just about everyone in the room. It was clear that Valeria, in particular, was occupying a unique place in the student's imagination. Their trust in her leadership, her confidence, and the very sound of her voice drove the workshop forward, transforming the process into a visceral exchange of human emotions. It was truly amazing to both witness and be an active participant of.

Everyone in the space spent the remaining time of the session cocooned with organic humanity. We spoke to each other through the language of creativity. Knowing each other's native tongues, being of the same age, or even seeing the fullness of each other's faces was bypassed, replaced by a trust in our mission's honesty and the truly transformative intention of the theatre arts. The students were free from their circumstances that day. There would be many more magical moments to come. ■

*Sharriff Simmons is a poet, musician, and teaching artist. He has performed all over the world and is the author of Fast Cities and Objects That Burn. He is currently working on his forthcoming book An American-African Story.*



**THE GARDENS OF ANUNCIA**

A Globe-commissioned world premiere  
 Book, music, and lyrics by Michael John LaChiusa  
 Directed and choreographed by Graciela Daniele  
**September 10 – October 17, 2021**

A woman looks back on her girlhood in Juan Perón's Argentina, and pays homage to the family of women whose sacrifices allowed her to become an artist, in this exuberant, beautiful new musical.



**SHUTTER SISTERS**

A Globe-commissioned world premiere  
 By Mansa Ra  
 Directed by Donya K. Washington  
**October 7 – November 7, 2021**

The story of two women living parallel existences on the hardest days of their lives reveals a heart-felt and surprising journey through womanhood, identity, and what it means to belong.

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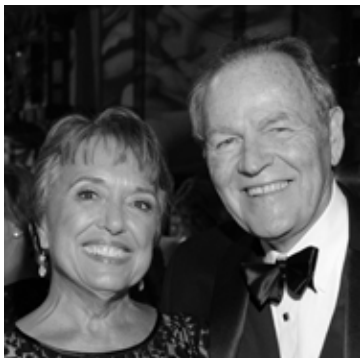
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This list is current as of June 30, 2021.

We regret any omissions or errors.



*"I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come."*

—Craig Noel, Founding Director

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We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people and who have sustained us throughout this challenging time.

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Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading nonprofit theatres. A full list of funders that support Theatre Forward's contributions to The Old Globe can be found at [TheOldGlobe.org/Theatre-Forward](http://TheOldGlobe.org/Theatre-Forward).

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

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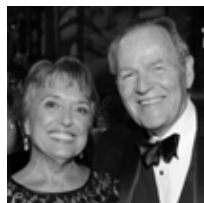
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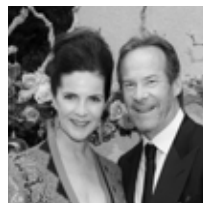
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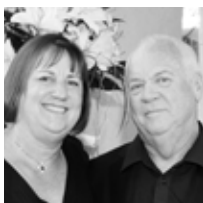
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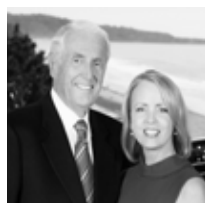
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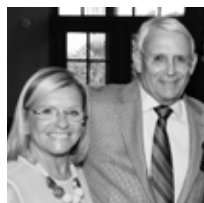
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Photo for Diane and John Berol: Robert Sean Leonard, *King Richard II*, 2017. Photo by Jim Cox.



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The Old Globe has seen its share of hard times in 86 years, but a global pandemic that shut down our stages for 17 months was a new kind of challenge.

The San Diego community and theatre lovers from around the world helped us rise to meet that challenge. Just as they have done in the past when fire and war threatened to shut down the Globe, San Diegans united to help this theatre not only survive, but find a way to thrive during the pandemic with digital and broadcast programs that made theatre accessible to a wider audience than ever before.

We thank the thousands of supporters who helped us meet major matching grants and achieve more in a year of closure than any of us thought possible.

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**Kristina Keeler** · Deputy Director of Philanthropy  
**Bridget Cantu Wear** · Associate Director of Philanthropy, Legacy Giving  
**Keely Tidrow** · Associate Director of Philanthropy  
**Moneé Gardner** · Assistant Director of Philanthropy  
**Haley Meyer** · Events Director  
**Matthew B. Lovegood** · Philanthropy Communications Manager  
**Janet Myott** · Philanthropy Administrator  
**Kaitlin Heller** · Senior Grant Writer  
**Juliana Choi** · Grant Writer  
**Krista Wilford** · VIP Services Coordinator  
**Caren Dufour** · Philanthropy Assistant

**DONOR SERVICES**

**Corinne Bagnol, Jyothi Doughman, Anthony Hackett, Michele Kemp, Barbara Lekes, David Owen, Stephanie Reed** · Suite Concierges

**MARKETING**

**Ed Hofmeister** · Associate Director of Marketing  
**Mike Hausberg** · Communications Manager  
**Lucía Serrano** · Public Relations Associate  
**Chanel Cook** · Digital and Print Publications Designer  
**Eve Childs** · Marketing Assistant

**SUBSCRIPTION SALES**

**Scott Cooke** · Subscription Sales Manager  
**Catherine Andrews, Arthur Faro, Janet Kavin, Yolanda Moore, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole** · Subscription Sales Representatives

**TICKET SERVICES**

**Bob Coddington** · Ticket Services Director  
**Marsi Bennion** · Associate Ticket Services Director  
**Cristal Salow** · Group Sales Manager  
**Kathy Fineman, Caryn Morgan** · Lead Ticket Services Representatives  
**Manuel Aguilar, Kari Archer, Mercedes Fuller, Caroline Hyatt, Lauren Mezta, Taylor Olson, Elizabeth Snell** · Ticket Services Representatives

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