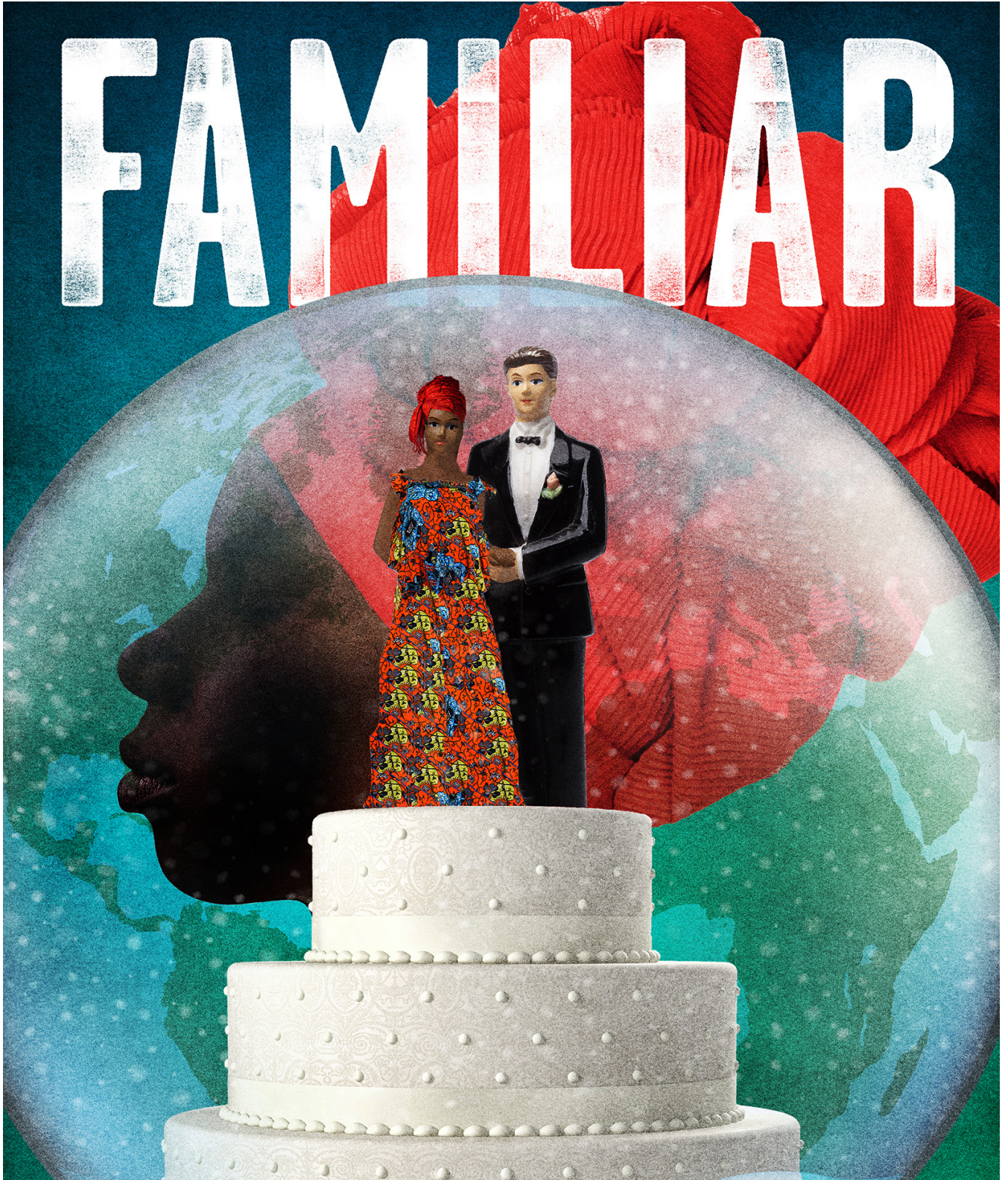


performances

THE  LD GLOBE

FEBRUARY 2019

FAMILIAR



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of Familiar. 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.

OUR THANKS

PRODUCTION SPONSOR

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EXTRAORDINARY LEADERSHIP

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

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*In memoriam

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.

PUBLIC SUPPORT

Financial support is provided by The City of San Diego.

The Old Globe is funded by the County of San Diego.

Special thanks to the County of San Diego Board of Supervisors.

Cultural Arts Chula Vista.



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

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

*Source: Americans for the Arts 2015 public opinion poll.

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

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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.

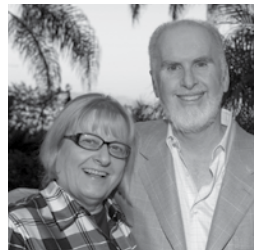
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IN MEMORIAM

AUDREY S. GEISEL

1921-2018



The Old Globe mourns the passing of Audrey Geisel, a dear and treasured friend of this theatre and a bright star in the firmament of San Diego's civic life. Audrey's relationship with the Globe began decades ago, and over the ensuing years the theatre benefitted from her contributions as an audience and Gala committee member, and as an exceedingly generous benefactor. Her influence will continue to be felt most prominently at Christmastime, when our annual production of *Dr. Seuss's How the Grinch Stole Christmas!* entertains thousands of San Diegans of all ages. That show's message of community, family, and kindness—itsself a beautiful legacy of Audrey's late husband—will always remind us of the values that she lived and cherished. I had the opportunity of visiting with Audrey a number of times in recent years, often accompanied by an actor from *The Grinch*, or just a few months ago, *The Lorax*. I found her a delight to be with. Her warm spirit and twinkling eyes let me know how greatly she loved helping the Globe bring her husband's work to our audience. I will long remember those visits, as I will long revere the extraordinary largesse Audrey Geisel bestowed on The Old Globe and the city we serve. Our Board of Directors, staff, and artists extend our heartfelt condolences to Audrey's family, even as we celebrate her life and good works.

—Erna Finci Viterbi Artistic Director Barry Edelstein



(top) Audrey Geisel. (bottom, clockwise from left) Max Van Treuren as Old Max, Geisel, Kevin Bailey as The Grinch, and James Royce Edwards as Young Max, *Dr. Seuss's How the Grinch Stole Christmas!*, 2007. Founding Director Craig Noel and Geisel. Geisel and Artistic Director Emeritus Jack O'Brien.



Welcome to The Old Globe!

I'm so proud to be associated with a theatre that works tirelessly to tell stories that reflect diverse communities. One of our key values is inclusion: each year, artists on our stages tell vivid and compelling stories of people from many places and many backgrounds, and *Familiar*

is one such story. In this show, you will enjoy a funny, heartwarming story of a Zimbabwean American family, experiencing together the humor, pathos, and joy that bring us closer to each other. I hope you will enjoy the show!

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a new Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships

with our neighbors. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter.

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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^{*}In memoriam

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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	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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FROM BARRY

Danai Gurira, author of *Familiar*, is a unique figure in the American theatre. She's a genuine movie star who is also a Tony-nominated playwright; a Hollywood A-lister who is at the same time a stalwart of the Off Broadway and regional theatre scenes. She's an action hero who can do Shakespeare at a very high level (she and I met 10 years ago when she played Isabella in a production of *Measure for Measure* that I produced at New York's Shakespeare in the Park). She links her extraordinary artistry to a deep commitment to political activism, in particular on behalf of women's causes. Danai is, as Shakespeare would put it, "in one person, many people."

This multiplicity of identity is of course a widespread American phenomenon. All of us who live here are many things; our country's motto, "Out of many, one," plays out in the way we conceive of who we are. Indeed, Danai likes to joke about this: born in Iowa to Zimbabwean parents, she calls herself "Zimerican." Her plays can be read as her continuing attempt to understand what this hybrid identity might mean. *Familiar* asks with particular canniness what Americanness is and how it comes about, and I find it a smart and deep and endearing exploration of our national experiment.

Donald and Marvelous, the Zimbabwean couple in whose Minnesota home the play is set, have built themselves an ideal American life. Prosperous and happy, they live an immigrant success story that has brought many advantages to themselves and their daughters. Zimbabwe still looms large in the family's imaginations, but in the normal course of their lives, their homeland represents yesterday while America stands for tomorrow.

Until it's time to plan a wedding.

Then, the normal course of their lives goes haywire. When it comes to a wedding, nothing is simple, and even the smallest questions of ritual and custom, heritage and family, suddenly grow enormous. *Familiar* is hardly the first American story to wring comedy and pathos out of a child's wedding, and its focus on identity puts it in a line with works such as *Abie's Irish Rose* (1920s: Jewish boy introduces his Catholic fiancée to his family and comedy ensues) and *Guess Who's Coming to Dinner* (1960s: white girl introduces her black fiancé to her family and comedy ensues). But *Familiar* flips the script in some wonderful ways. Here, the parents are bent on assimilation but the

children yearn for tradition; here, the family is of color and the eyebrow-raising fiancé is white; here the comic machinations reveal a poignant sense of longing for what gets lost as the old world is left behind for the new. *Familiar* expresses some very of-the-moment American concerns about cultural identity, the frictions between the generations, and tensions in the African diaspora, but it does so with a twinkle in its eye and a warmth in its heart.

Familiar demonstrates the theatre's unusual power to transform the specific into the universal. Showing us what it's like to be African in Middle America, and telling a story with female African protagonists, Danai Gurira chronicles a particular cultural experience in granular detail. But there's magic in her talent that reveals in the Shona bridegroom ceremony of *roora* something that Americans from any other ethnic background recognize as strangely...familiar. That's what theatre is supposed to do.

The gifted director Edward Torres returns to the Globe to stage this exciting play, and the range of his abilities has impressed us even as his capacious good humor has once again beguiled everyone on our staff. We're thrilled to see him at work in our largest theatre. Eddie has brought together a design team of unusual ability, and they have entered into Danai's Zimerica with skill and sensitivity, as has each member of this strong cast. Almost all of these actors are making their Globe debuts, and we are delighted to welcome them to our family. I'm pleased to share their work with you and grateful to Danai for allowing the Globe to bring this very special work to San Diego. It's the contemporary American theatre at its best, and it embodies the Globe's values in ways that fill me with pride.

Thanks for coming. Enjoy the show.

Barry

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

FAMILIAR

BY
DANAI GURIRA

Walt Spangler
SCENIC DESIGN

Alejo Vietti
COSTUME DESIGN

Jason Lyons
LIGHTING DESIGN

Rob Milburn
Michael Bodeen
SOUND DESIGN

Somi
COMPOSER

Rufaro Gwarada
CULTURAL CONSULTANT

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY
EDWARD TORRES

Playwrights Horizons, Inc., New York City, produced the New York City premiere of *Familiar* in 2016.

Familiar was commissioned by Yale Repertory Theatre, New Haven, Connecticut
James Bundy, Artistic Director, Victoria Nolan, Managing Director
and received its first public performance on January 30, 2015.

Familiar is presented by special arrangement with SAMUEL FRENCH, INC.

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

January 26 – March 3, 2019

CAST
(in alphabetical order)

BRAD Anthony Comis
CHRIS Lucas Hall
DONALD CHINYARAMWIRA Danny Johnson
MARGARET MUNYEWA Ramona Keller
MARVELOUS CHINYARAMWIRA Cherene Snow
ANNE Wandachristine
NYASHA Olivia Washington
TENDIKAYI Zakiya Young

Production Stage Manager Jess Slocum
Assistant Stage Manager Kendra Stockton

SETTING

Marvelous and Donald's house, a middle-upper-class suburb of Minneapolis, Minnesota.

There will be one 15-minute intermission.

PRODUCTION STAFF

Voice and Dialect Coach Nathan C. Crocker
Assistant Director Emma Pasarow
Assistant Scenic Design Eileen McCann
Resident Associate Costume Design Charlotte Devaux
Assistant Lighting Design Michael Rathbun
Stage Management Intern Georgiana Cassell

The Actors and Stage Managers employed in this production are members 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.



Familiar is your first play set in America. You've said you felt compelled to write this story. Talk about that.

My artistic mandate up to that point had always been: "I'm not going to talk about things close to myself. I want to go into vital issues about people whom you never hear or see." But when I went to a wedding of a cousin of mine, her daughter was getting married, and of course they're African; she's fully Zimbabwean, but she grew up completely in the Midwest and has never been to Zimbabwe, and she was marrying a lovely Caucasian male, who had been to Africa, ironically. And it was just a very interesting event. And I watched my own family's dynamics and the dynamics of how these cultures had merged and interacted and clashed. And I was laughing at myself, I was laughing at us as a whole; it was kind of this beautiful mess. It was kind of that "my people, my people" moment where I realized, "Oh my God, I just have to put this on the page."

So the story of the bride that you just described is an interesting mirror of your own, because she was born in Zimbabwe and moved to the Midwest, and you were born in the Midwest and moved with your parents to Zimbabwe when you were a child, right?

Yeah, but when I was creating Tendi I wasn't heavily connecting her to me. But the idea of being the child of Zimbabweans and having a Zimbabwean name but not speaking like them, and not sounding Zimbabwean yourself, I totally relate to that. It felt like a significant thing to hit on culturally, just as much as my other plays, because it is touching on the dynamic of "the new American" that I feel isn't often explored. I feel like there's also an ignorance around Africans in America. I just feel like people don't know how educated Africans in America are; they are the most educated immigrant group. Even more educated, according to proportion, than white America. And most people would be surprised where they've settled throughout the country.

Why did your parents move back? Was it career, or was it personal?

It was a thing that was happening a lot. I grew up around a lot of families in Zimbabwe that were similar to my own, people who had been born in the West, their parents had moved there in the '60s and '70s for higher education and had developed careers there. But of course they yearned for their home. They yearned for their home to be free. And once that actually came to pass and there was peace and stability, a lot of people packed up and moved back home: doctors, lawyers, and, like my father, professors.

Well, you were quite young, right?

I was five when we moved back in late '83.

And when did you return to the States?

I came back for college, as did all my siblings before me.

I think the immigrant story is a universal story so many Americans can share. I think the title of the play tips your hand of how important this process of identification is to you.

Yeah, it is about eliminating the "other." That's always my goal, being from both places, being from two cultures, cultures seemingly very foreign to each other, but both of which live inside of me very significantly. So to me they're not foreign to each other. But then at times I see how they seem foreign to others, to Americans, and that can leave me feeling a little flummoxed. So the idea of merging them is always my goal. I hope it's not a Sisyphean quest, but I'm constantly trying to bring these two cultures together, to help them see each other, and to eliminate the concept of the "other," which is constantly where the African is placed.

One of the ways you do it, I think, is through the characters of Chris and Brad. They are the "other" for the characters, but they're also "us" for most of the audience. It's very effective, but, also worth noting, the first time you've included white characters in your plays. Brad and Chris are so well done and such welcome presences in the play. So funny. And that's something we haven't talked about at all. The play has very serious themes, but it's also set up as a comedy so skillfully. Could you just talk a little bit about your guiding principles as you set about to create this world and shape the play?

Yeah, I wanted to play with the form. I like playing with different forms. For this I wanted to play with the form of the American family drama, possibly with a bit of dramedy in it. I wanted the house to look like this pretty significantly American home where you feel, "Oh that's a familiar set. That looks like what I'm used to. I'm used to these dramas. These family dramas in American living rooms. Yeah." But then bringing in a whole other type of America through the sort of characters you encounter in that living room. So there was definitely a goal.

Did you know when you started the play where you were headed?

No. It came to me as I wrote. It started off being about *roora* [the bride-price ceremony], but then it went to the heart of what this is really about, which is about familial wounds and healing. And how far a family can go without dealing with their wounds, and without forgiving each other, and by changing the truth.

When I saw [your first play] *In the Continuum*, I was so struck by the power of the premise and of your performances, but the writing was also so strong. After *In the Continuum* you've never been tempted to write a play that you would perform in?

No, no. No. I mean, a huge part of my artistic mandate is to create work for others. To create work for women of African descent. To allow them to really show their chops and have something really juicy to chew on and have a journey to take. ■

Interview excerpted and reprinted with permission of Playwrights Horizons.



Lucas Hall appears as Chris and Zakiya Young as Tendikayi at The Old Globe. Photo by Jim Cox.

AN INTERVIEW WITH DANAI GURIRA

During the New York premiere of *Familiar* at Playwrights Horizons, Artistic Director Tim Sanford sat down with playwright Danai Gurira to talk about the play, its real-world inspiration, and its place in her larger body of work.

A PEOPLE OF CHANGE

By Rufaro Gwarada

Familiar tells the story of the U.S.-based Chinyaramwira family on the eve of their daughter’s wedding, and the complications that arise from their clashing cultures. It is a pivotal moment for this family of Zimbabwean origin as they negotiate their identities as diaspora people far away from their home country.

Zimbabwe is a landlocked Southern African nation of 16 million people, whose diverse makeup includes many ethnic groups, including the Shona, like the Chinyaramwira family. Originally called Rhodesia (after Cecil John Rhodes), the country became a British settler colony in 1895 at the height of the “Scramble for Africa” by European powers. The violence and subjugation meted out to native peoples during this time led to two wars against the colonizers in the late 1800s, but independence only came a century later.

From 1964 to 1979 the country experienced the Second Chimurenga, a civil war and struggle for liberation, as black freedom fighters, exiles (like the play’s Marvelous and Donald), and allies fought for majority rule and the end of the apartheid-like white regime. Rural communities were caught in the middle. Rhodesian security forces punished or killed villagers who allegedly aided “terrorists,” and freedom fighters could be especially brutal with those accused, sometimes falsely, of colluding with the Rhodesian forces. Tens of

thousands of people, young and old, died in the war; many of those left behind, like the Chinyaramwira, carry deep untended trauma and mental (and sometimes physical) scars.

Zimbabwe gained independence in 1980, and between 1980 and 1990, the lives of most native Zimbabweans improved as the government worked to keep wartime promises such as access to quality education, health, housing, and economic opportunities. But the 1990s and 2000s proved challenging as Zimbabwe took on disastrous economic reforms, like the reduced public spending prescribed by the International Monetary Fund and World Bank. The well-being of most Zimbabweans declined drastically, calling into question the sacrifices of the Second Chimurenga. Driven by the crisis, approximately 2 to 3 million Zimbabweans—mostly well-educated, young, skilled professionals—left for South Africa, the U.K., the U.S., and beyond in search of better opportunities. Those already living abroad had little incentive to go back to Zimbabwe, thus devastating the social and economic fabric of the country. The present day, in which *Familiar* is set, marks close to 20 tumultuous years in the nation’s post-independence history, including the “Lost Decade,” which serves as the backdrop for some of the tension in the play between the sisters Marvelous and Anne.

Culture is a big part of identity and daily life for Zimbabweans, as is the case with most African societies. *Rooro* (also called *lobola* or bride-price), for example, is an important marriage practice for many Southern Africans. Occurring in multiple stages, it unifies families and community while also affording a man the opportunity to express gratitude and respect to his prospective in-laws for raising and letting go of his intended. Originally roora offerings took the form of grain and livestock like goats and cows, negotiated and presented to in-laws through *munyai*, a trusted go-between. (As evidenced in the play, cattle, as symbols of wealth, have been especially integral to roora.)

Modernity, however—including high levels of education for women, and the relocation of a mass of Zimbabweans throughout the diaspora—has resulted in roora changing, often in controversial ways. Roora’s increasing monetization has led to critiques of the seeming transactional commodification of women and the greed of some families in their high material demands.

This is a pain point in *Familiar* between Anne, Marvelous, and Margaret regarding Tendikayi’s marriage, compounding tensions around cultural estrangement and maintaining traditional practices. Also, Donald’s conspicuous absence from playing a central role in Tendikayi’s roora ceremony runs counter to tradition, in which a woman’s father or male guardian typically presides over the ceremony and receives the roora.

Ultimately, the ceremony in the play catalyzes an excavation of deeper interpersonal conflict between members of the Chinyaramwira family. Indeed, this modified roora ceremony speaks to a nation that, with its complicated history, has seen seismic changes over the years and continues to develop and shift to this day. ■



British missionaries and explorers, including Cecil John Rhodes, venture into the Southern African region of Matabeleland (in what is now southwestern Zimbabwe).

1830-1890s

The BSACo exploits the Rudd Concession to annex the territory. The First Matabele War breaks out but is crushed. King Lobengula dies under mysterious circumstances. The BSACo renames the territory Rhodesia, after Rhodes.

1893-1895

Newly named Prime Minister Ian Smith unilaterally declares independence from Great Britain, sparking international outrage and United Nations sanctions.

1965

ZANU leader Robert Mugabe wins independent elections and becomes Prime Minister. ZANU allows ZAPU leader Joshua Nkomo to join in a coalition government to prevent civil war.

1980

Mugabe changes Zimbabwe’s constitution and names himself Executive President.

1987

Diamonds are discovered in the town of Marange. Zimbabwe’s armed forces and government officials allegedly loot millions in revenues, contributing to the international “conflict diamond” trade and its human rights abuses.

2006



1888

King Lobengula signs the Rudd Concession, granting mining rights to Rhodes’s British South African Company (BSACo).

1922

The white minority votes to end BSACo rule and become a self-governing British colony.

1966-1979

The Second Chimurenga, a guerilla war, is waged against the white minority. Rival parties ZANU and ZAPU join forces to help the cause. British-brokered talks lead to a cease-fire, bringing forth an independent Zimbabwe.

1982

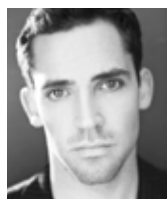
Mugabe sacks Nkomo and deploys the Fifth Brigade in Gukurahundi to combat alleged dissidents. Thousands of civilians are killed.

1999-2009

Zimbabwe’s “Lost Decade.” Mugabe’s reign sees economic crisis, corrupt elections, violence against political opponents, media suppression, food shortages, a cholera epidemic, and a “clean-up” program that leaves 700,000 civilians homeless.

2010-2018

The Movement for Democratic Change puts pressure on the ruling party amid continued socio-economic hardship. Mugabe is forced to resign and Emmerson Mnangagwa becomes President in disputed elections.

**ANTHONY COMIS**

(Brad) is so grateful to be making his Old Globe debut. Off Broadway he starred in the U.K.-based Defibrillator Theatre's site-specific production of *Insignificance* at the Langham Place hotel. His other notable New York and regional theatre credits include *Shafrika*, *The White Girl* (Vineyard Theatre); *Elemeno Pea* (City Theatre); *Finger Paint* (HERE Arts Center); *The Time of Your Life* (Connelly Theater); *Cat on a Hot Tin Roof*; *Almost, Maine*; and *Sex, Drugs, Rock-and-Roll*. His television credits include a recurring role alongside Aaron Paul on Hulu's original drama "The Path." His film credits include *No Pay, Nudity*; *Possum*; and *Lesson of the Evil: Prologue*. He is a B.F.A. graduate from University of Miami and was presented the Emil Gould Award for excellence in drama. For Dr. Comis.

**LUCAS HALL**

(Chris) is thrilled to be back at The Old Globe for his seventh production. His previous Globe credits include *The Violet Hour*, *Hamlet*, *Measure for Measure*, *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Rosencrantz and Guildenstern Are Dead*. His Broadway credits include *Farinelli and the King* and *King Charles III*. He has been seen Off Broadway in *Tales from Red Vienna* (Manhattan Theatre Club), *The Merchant of Venice*, *Othello*, and *All's Well That Ends Well* (Theatre for a New Audience), *Beyond the Horizon* (Irish Repertory Theatre), *Edward II* (Red Bull Theater), and *The Hasty Heart* (Keen Company). His regional credits include La Jolla Playhouse, McCarter Theatre Center, Arena Stage, Goodman Theatre, Westport Country Playhouse, among others. His television credits include "Deception," "Unforgettable," "Codes of Conduct," and "Elementary." He trained at University of North Carolina School of the Arts.

**DANNY JOHNSON**

(Donald Chinyaramwira) appeared on Broadway in *All the Way* and *The Song of Jacob Zulu*. He appeared Off Broadway in *The Last Saint on Sugar Hill*, *Our Lady of 121st Street*, and *A Soldier's Play*. He has been seen regionally in *Seven Guitars* (Yale Repertory Theatre), *The Mountaintop* (Kenny Leon's True Colors Theatre Company), *What I Learned in Paris* (Alliance Theatre), *Joe Turner's Come and Gone* (Goodman Theatre), and *A Raisin in the Sun* (Intiman Theatre), as well as productions at Steppenwolf Theatre Company, Huntington Theatre Company, The Repertory Theatre of St. Louis, Cleveland Play House, and more. On television Mr. Johnson appeared on "Daredevil," "Luke Cage," "Quantico," "Shades of Blue," "Deception," "Madam Secretary," "Law & Order: Special Victims Unit," "Gotham," "The Code," "House of Cards," and "Blue Bloods," among many others. Mr. Johnson has three films coming out in 2019: *Villains*, *Lazy Susan*, and *Meet Me in a Happy Place*. He also notably appeared in *Don King: Only in America*.

**RAMONA KELLER**

(Margaret Munyewa) made her Broadway debut in *Smokey Joe's Cafe* and originated the roles of Ms. Paradise in *Brooklyn* and Radio 1 in *Caroline, or Change* on Broadway and at London's National Theatre. She played Ronette in the Encores! Off-Center production of *Little Shop of Horrors* alongside Jake Gyllenhaal and Ellen Greene, and she appeared at The Public Theater as Amira in *Party People* directed by Liesl Tommy. Some of her regional credits include *Dreamgirls*, *Hugh Jackman: In Time*, *Handel's Messiah Rocks*, and *Thoroughly Modern Millie*. Ms. Keller has performed with several symphony orchestras including The New York Pops, Sioux City Symphony Orchestra, Bay Atlantic Symphony, and Grand Rapids Orchestra. @RamonaKellerNY on Twitter and Instagram.

**CHEREENE SNOW**

(Marvelous Chinyaramwira) is happy to be making her Globe debut. On Broadway, she appeared in *Cat on a Hot Tin Roof* with Scarlett Johansson (Richard Rodgers Theatre). Her Off Broadway credits include *Walking Down Broadway* (Mint Theater Company) and *The Last of the Thorntons* (Signature Theatre Company). Her regional credits include *Skeleton Crew* and *All the Way* (TheatreSquared), *Small Mouth Sounds* (national tour), *Welcome to Fear City* and *Coyote on a Fence* (Contemporary American Theater Festival), *Having Our Say* (Philadelphia Theatre Company), *The Little Foxes* (Goodman Theatre), *Fata Morgana* (Boise Contemporary Theater), *brownsville song (b-side for tray)* (Humana Festival), *Black Pearl Sings!* (Triad Stage, Merrimack Repertory Theatre), *Doubt* (Stamford Theatre Works, Cleveland Play House), and *To Kill a Mockingbird* (Ford's Theatre). Ms. Snow's film and television credits include *Arthur*, *Perhaps Tomorrow*, *My Sassy Girl*, *City of Angels*, *The Long Walk Home*, "The Code," "Law & Order," "Law & Order: Special Victims Unit," "Third Watch," "Chappelle's Show," and "The Tonight Show with Jay Leno."

**WANDACHRISTINE**

(Anne) has appeared in the tours of *Familiar* (Guthrie Theater, Seattle Repertory Theatre) and *Fences* (Hartford Stage, Dallas Theater Center, Portland Center Stage). Her regional credits include *A Wonder in My Soul* (Baltimore Theater Center), the solo show *Beauty's Daughter* (American Blues Theater; Black Theater Alliance Awards's Ruby Dee Award for Best Leading Actress in a Play), the solo show *I Love You More...Than Shoes!* (Greenhouse Theater Center), *The Old Settler* (Writers Theatre; Joseph Jefferson Award nomination for Actress in a Supporting Role – Play, Black Theater Alliance Award nomination for Best Actress), *Gee's Bend* (Cleveland Play House), *Thyestes* (Court Theatre), *The Vagina Monologues* (Apollo Theater Chicago), and *Oo-Bla-Dee* (TheaterWorks Silicon Valley). Her film and television credits include *Me & Mrs. Jones*, "Chicago P.D.," "Judging Amy," and "The PJs." She has written the plays *I'm a Woman and I'm Bad*, *I Love You More...Than Shoes!*, *Welcome Home*, *One Day?*, and *Sammy, Harry, Oscar and Me...Morris*. She also wrote the novel *I Love You More...Than Shoes!* She is a voice-over artist, producer, and writer, as well as an Ensemble member of American Blues Theater.

**OLIVIA WASHINGTON**

(Nyasha) is very excited to be making her Old Globe debut. Her theatre credits include *The Glass Menagerie* (Off Broadway), *Clybourne Park* (Hanger Theatre), and *The Taming of the Shrew* (Chicago Shakespeare Theater). Her television and film credits include "She's Gotta Have It" season 2 directed by Spike Lee (upcoming on Netflix), *Lee Daniels' The Butler*, and "Mr. Robot" directed by Sam Esmail. She holds a B.F.A. from New York University's Tisch School of the Arts.

**ZAKIYA YOUNG**

(Tendikayi) recently participated in Ojai Playwrights Conference's 2018 New Works Festival after starring in Center Theatre Group's Ovation Award-nominated production of *Spamilton*. Her Broadway credits include *Stick Fly* and *The Little Mermaid*. Off Broadway, Ms. Young received an AUDELCO Award nomination for her starring role in *Storyville*. Her regional theatre credits include *Disgraced* (Goodman Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre), *Good People* (George Street Playhouse, Seattle Rep), *Aida* (Music Theatre Wichita), *Irving Berlin's White Christmas* (Syracuse Stage), *Little Miss Sunshine* (La Jolla Playhouse), and *It's a Bird... It's a Plane... It's Superman* (Dallas Theater Center). Ms. Young is the first

and only known black actress to play the iconic role of Lois Lane in any Superman project. Her on-camera credits include the films *Room Enough* and *The Vanishing of Sidney Hall* and the television shows "Iron Fist," "Orange Is the New Black," and "Mozart in the Jungle."

DANAI GURIRA

(Playwright) is an award-winning playwright and actress. As a playwright, her works include *In the Continuum* (Obie Award, Outer Critics Circle Award, Helen Hayes Award), *Eclipsed* (Tony Award nomination for Best Play, NAACP Theatre Award, Helen Hayes Award for Outstanding New Play or Musical, Connecticut Critics Circle Award for Outstanding Production – Play), and *The Convert* (six Ovation Awards, Los Angeles Drama Critics Circle Award). She is a recipient of the Sam Norkin Off-Broadway Award at the 2016 Drama Desk Awards, a Whiting Award, and a Hodder Fellowship, and she has been commissioned by Yale Rep, Center Theatre Group, Playwrights Horizons, and Royal Court Theatre. As an actor, she co-starred in Marvel's blockbuster phenomenon *Black Panther*, and she stars as Michonne on AMC's "The Walking Dead" (NAACP Image Award nomination). Recently, she starred in Marvel's *Avengers: Infinity War* and the Tupac Shakur biopic *All Eyez on Me*. Her other select acting credits include the films *The Visitor* and *Mother of George*, as well as Shakespeare in the Park's *Measure for Measure* (Joe A. Callaway Award). Born in the U.S. to Zimbabwean parents and raised in Zimbabwe, she holds an M.F.A. from New York University's Tisch School of the Arts and serves as an ambassador for Bono's ONE campaign. She is also the founder of LOGpledge.org, an awareness-building campaign focused on the plights of women and girls around the globe; and the co-founder of Almasi Arts, which works to give access and opportunity to the African dramatic artist. almasiartsalliance.org, @danaigurira on Twitter and Instagram, @DanaiGuriraOfficial on Facebook.

EDWARD TORRES

(Director) returns to The Old Globe after directing *Native Gardens*, *Water by the Spoonful*, and the 2017 Powers New Voices Festival reading of *What You Are*. He recently directed the California premiere of *The Happiest Song Plays Last* (Center Theatre Group/The Los Angeles Theatre Center, also at Goodman Theatre in Chicago), Eric Aviles's *Where You From? What You Be About?* (Downtown Art), the world premiere musical *La Canción* (Repertorio Español; Latin ACE Award for Best Musical, Artistas de Teatro Independiente Award for Best Director), *Macbeth* (The Public Theater's Mobile Shakespeare Unit), *Mosque Alert* (Silk Road Rising), *White Tie Ball* by Martin Zimmerman (Teatro Vista), and *How Long Will I Cry?: Voices of Youth Violence* (Steppenwolf for Young Adults). He directed the world premiere of Kristoffer Diaz's *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater, produced in association with Teatro Vista), which was named Best Play of 2009 by the *Chicago Tribune*, *Chicago Sun-Times*, and *Time Out Chicago*; was a finalist for the Pulitzer Prize; and earned Joseph Jefferson Awards for Best Production – Play and Best Director – Play. He also directed subsequent productions to critical acclaim at Off Broadway's Second Stage Theatre (2011 Lucille Lortel Award for Outstanding Play, Obie Award for Best New American Play) and at Geffen Playhouse. He serves as an Assistant Professor of the Practice in Theater at Wesleyan University, and Artistic Director Emeritus at Teatro Vista. As an actor you can see him this fall in *Downstate* by Bruce Norris in a co-production with Steppenwolf Theatre Company and London's National Theatre.

WALT SPANGLER

(Scenic Design) designs for theatre, opera, and dance and has created works for nearly every major theatre company across the nation and for many projects around the globe. Based in New York, his designs for Broadway include *Escape to Margaritaville*, *Tuck Everlasting*, *A Christmas Story*, *Scandalous*, and *Desire Under the Elms*. Off Broadway he has designed the premieres of many acclaimed new works, including most recently the Pulitzer Prize-winning *Between Riverside*

and *Crazy* by Stephen Adly Guirgis, *Fabulation* by Lynn Nottage, *The Medieval Play* by Kenneth Lonergan, and *The Jacksonian* by Beth Henley. waltspangler.com.

ALEJO VIETTI

(Costume Design) designed The Old Globe's *Allegiance*, *Brighton Beach Memoirs*, *Broadway Bound*, *Engaging Shaw*, and *Lost in Yonkers*. His Broadway credits include *Allegiance* (Drama Desk Award nomination), *Beautiful: The Carole King Musical* (West End, Japan, Australia, U.K. tour, and U.S. tours; Olivier Award nomination), and *Holiday Inn*, *The New Irving Berlin Musical*. His Off Broadway credits include Roundabout Theatre Company, Manhattan Theatre Club, Atlantic Theater Company, Primary Stages, MCC Theater, The New Group, Irish Repertory Theatre, Cherry Lane Theatre, Rattlestick Playwrights Theater, Soho Rep., Radio City Music Hall's Rockettes, and City Center Encores!, among others. Mr. Vietti has designed regionally for La Jolla Playhouse, Ford's Theatre, Arena Stage, Hartford Stage, Long Wharf Theatre, Colorado Ballet, Pasadena Playhouse, Shakespeare Theatre Company, Guthrie Theater, Williamstown Theatre Festival, The Repertory Theatre of St. Louis, Goodspeed Musicals, The 5th Avenue Theatre, and others. His international credits include Disney's *The Hunchback of Notre Dame* (Japan and Germany), Edinburgh Festival Fringe, and Ukraine's Donetsk Opera. His select opera credits include Lyric Opera of Chicago, New York City Opera, Minnesota Opera, and Wolf Trap Opera. He has also worked with Ringling Bros. and Barnum & Bailey Circus. Mr. Vietti is a recipient of Theatre Development Fund's 2010 Irene Sharaff Young Master Award. alejo_vietti_costume_design on Instagram.

JASON LYONS

(Lighting Design) previously designed Ken Ludwig's *Robin Hood!*, *Red Velvet*, *Macbeth*, and *Love's Labor's Lost* at the Globe. His Broadway credits include *Hand to God*, *On the Town*, *Bronx Bombers*, *Let It Be*, *Bring It On: The Musical*, *Rock of Ages* (as well as the Vegas, Toronto, Australia, London, and national tours), *The Threepenny Opera*, *Barefoot in the Park*, and *Good Vibrations*. His recent credits include *Clueless*, *The Musical* (The New Group), *Oklahoma!* (Theatre Under The Stars), *Sugar in Our Wounds*, *Linda*, *Important Hats of the 20th Century*, and *The Commons of Pensacola* (Manhattan Theatre Club), *The Honeymooners* (Paper Mill Playhouse), *Romy and Michele's High School Reunion* (The 5th Avenue Theatre), *Born for This* (Arena Stage), *Kings*, *Dry Powder*, and *Barbecue* (The Public Theater), *Crazy for You*, *Jesus Christ Superstar*, *La Cage aux Folles*, and *West Side Story* (Signature Theatre Company), *Smart People* and *Murder for Two* (Second Stage Theatre), *Heathers: The Musical* (New World Stages), and *All in the Timing* (Primary Stages). Mr. Lyons has received the Joseph Jefferson Award, Helen Hayes Award, and Obie Award for Sustained Excellence of Lighting Design. jasonlyonsdesign.com, @jasonlyonsdesign.

ROB MILBURN AND MICHAEL BODEEN

(Sound Design) have many Broadway credits, including music composition and sound for *No Man's Land & Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest*, and *The Speed of Darkness*; music for *My Thing of Love*; sound for *Sweat*, Larry David's *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *A Year with Frog and Toad*, *King Hedley II*; and Steppenwolf Theatre Company's Broadway productions of *Who's Afraid of Virginia Woolf?*, *Superior Donuts*, *Buried Child*, *The Song of Jacob Zulu*, and *The Grapes of Wrath*. Their Off Broadway credits include music and sound for *The True*, *Gently Down the Stream*, *Guards at the Taj*, *Sticks and Bones*, *Checkers*, *The Notebooks of Leonardo da Vinci*, *Boy Gets Girl*, *Red, Space*, and *Marvin's Room*; sound for *Good for Otto*, *The Spoils*, *Brundibar*, and *Jitney*; and music direction and sound for *Ruined*. They have created music and sound at many of America's resident theatres and at several international venues. milbomusic.com.

SOMI

(Composer), an acclaimed vocalist and composer, was born in Illinois to immigrants from Uganda and Rwanda. She is known for her wide-ranging vocal technique, her original blend of modern jazz and African musics, and the innate poetry of her songwriting that often gives voice to issues of social justice, transnationalism, womanhood, and global constructions of Blackness. Her latest recording, *Petite Afrique* (Sony Music/OKeh Records), marks her sixth release. Recently winning a 2018 NAACP Image Award for Outstanding Jazz Album, it is a timely song cycle about the dignity of immigrants and the gentrification of Harlem's vibrant West African quarter. Her guest collaborators on her albums include Common, Angelique Kidjo, Hugh Masekela, and Aloe Blacc. She is a TED Senior Fellow, a 2018 Doris Duke Fellow, an inaugural Association of Performing Arts Professionals Fellow, and a former Artist-in-Residence at Park Avenue Armory, Baryshnikov Arts Center, and UCLA's Center for the Art of Performance. She is currently touring internationally with her band, and last year she premiered her modern-jazz play about the legendary singer-activist Miriam Makeba. In her heart of hearts, she is an East African Midwestern girl who loves family, poetry, and freedom.

RUFARO GWARADA

(Cultural Consultant) is a diaspora African committed to migrant rights, gender justice, and the advancement of African-led solutions for Africans. She is currently the Director of Cultural Strategies at Power California, formerly Mobilize the Immigrant Vote and YVote. Ms. Gwarada co-founded ThriveAfrica.us, a giving circle for and by African immigrants and refugees in the United States, and she sits on the board of Priority Africa Network. She is a Movement Maker at Move to End Violence and a 2016 Citizenship Fellow at Yerba Buena Center for the Arts. She previously was content developer and editor of Africa Speaks 4 Africa, an online magazine that lifts up and advances African perspectives on key cultural, socioeconomic, and political issues. Ms. Gwarada is also a writer whose fiction, poetry, and commentary investigate gender, power, and familial dynamics inspired by her homeland, Zimbabwe. She holds a master's degree in Gender and Development from the Institute of Development Studies at University of Sussex.

CAPARELLIOTIS CASTING

(Casting) has cast for The Old Globe for the past five seasons, including *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, *The Importance of Being Earnest*, *Picasso at the Lapin Agile*, and *Skeleton Crew*. Their Broadway casting credits include *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Saint Joan*, *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their film and television credits include *HairBrained* with Brendan Fraser, "New Amsterdam" (NBC), "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM

(Production Stage Manager) previously worked on the Globe productions of *Dr. Seuss's How the Grinch Stole Christmas!*; *Much Ado About Nothing*; *Measure for Measure* and *Twelfth Night* (Globe for All); Ken Ludwig's *Robin Hood!*; *The Imaginary Invalid*; *Red Velvet*; *Picasso at the Lapin Agile*; *Love's Labor's Lost*; *tokyo fish story*; *The Metromaniacs*; *In Your Arms*; *Twelfth Night*; *Buyer & Cellar*; *Bright Star*; *Othello*; *Water*

by the Spoonful; *The Winter's Tale*; *A Doll's House*; *Pygmalion*; *A Room with a View*; *Richard O'Brien's The Rocky Horror Show*; the 2011–2013 Shakespeare Festivals; *Rafta, Rafta...*; *Robin and the 7 Hoods*; *Alive and Well*; *Sammy*; *Cornelia*; *Since Africa*; and *The Glass Menagerie*. Her regional credits include *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), and *Post Office* (Center Theatre Group). She is a graduate of Vanderbilt University and a proud member of Actors' Equity.

KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as Assistant Stage Manager on *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, and *Dog and Pony*, as well as a production assistant on *Dr. Seuss's How the Grinch Stole Christmas!*, *The Few*, and the 2013 Shakespeare Festival. She stage managed La Jolla Playhouse's *Home of the Brave* and *#SuperShinySara* and has assistant stage managed their productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who & The What*. Her other stage management credits include *The Loneliest Girl in the World* (Diversions Theatre), *miXtape* (Lamb's Players Theatre), and *Irving Berlin's White Christmas* (San Diego Musical Theatre).



BARRY EDELSTEIN

(Erna Finci 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* at Los Angeles Philharmonic in November 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as

Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/

President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons* (upcoming), *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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



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



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



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



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

CASTING

CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA
Joseph Gery

PATRON INFORMATION

For patron information about ticketing, performances, parking, transportation, and more, please visit www.TheOldGlobe.org/patron-information.

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 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.

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, please credit the production's designers by including the names below.

Walt Spangler, Scenic Design
www.waltspangler.com

Alejo Vietti, Costume Design
f t i @alejo_vietti_costume_design

Jason Lyons, Lighting Design
www.jasonlyonsdesign.com
f t i @jasonlyonsdesign

Rob Milburn, Co-Sound Design
Michael Bodeen, Co-Sound Design
www.milbomusic.com

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.

TEACHING

ARTISTS:

WHERE ART AND COMMUNITY INTERSECT



By Lisel Gorell-Getz

“THERE WAS SO MUCH I WANTED TO SHARE, SO MUCH I NEEDED TO GIVE.”

Teaching Artist Kimberly King conducts a pre-show talk with audience members at the Globe for All Tour production of *A Midsummer Night's Dream*, 2018. Photo by Rich Soublet.

Teaching Artists are professional multidisciplinary artists who work in the community to ensure that the values of The Old Globe are represented in all aspects of our work. Our Teaching Artists are not only committed to engaging multigenerational audiences in the art of theatre storytelling and production, but they are also devoted to creating and cultivating a community of collaborators that represent the incredible diversity, experience, and talent of our region.

Three of our Teaching Artists—Kimberly King, Tara Ricasa, and Valeria Vega-Kuri—recently sat down for a conversation about community and engagement through the arts.

Why did you become a Teaching Artist?

TARA RICASA: When I relocated from New York, I realized that teaching artistry blends skill sets I had developed over time: that of educator and that of artist. As a Teaching Artist, I have the unique opportunity to inspire participants to discover the storytellers and creative artists in themselves.

KIMBERLY KING: I wanted a way to make theatre matter not only to the community I live in, but also to the community of youth I work with every day. The diversity in the demographic served by the Globe gives me the opportunity to be effective with a variety of people eager to learn about theatre.

VALERIA VEGA-KURI: There was so much I wanted to share, so much I needed to give. Theatre changed my life, and I wanted to inspire that feeling in others.

Why does theatre matter to you?

KK: Sometimes we don't see the ties that bind us as a family of humans. Theatre exposes and highlights human experiences to show us how alike we are. It illuminates our connections to bring us together.

TR: It encourages us to explore what the human experience is. It challenges us to think, to feel, to question, to problem solve, to act.

VVK: Theatre makes me see the beauty in everything in life.

As a Teaching Artist in the community, give an example of a connection you made with one of the participants in your programs.

VVK: The day of the final presentation of a Community Voices playwriting workshop, in Las Colinas prison, when I was reading a participant's monologue out loud, I looked at her for an instant, and with her tearful eyes looking back at me she said, "Thank you." I know I made theatre matter to her in that moment, and I treasure that moment with all my heart.

KK: My very first Community Voices assignment was in my old neighborhood of City Heights. Through a participant's writing, I learned he was a high-level union representative, which really resonated with me as a public-school teacher. Over time, we learned that not only do we have union friends in common, but we are Junior Theatre supporters because of our kids!

TR: At the culminating event for a local high school's arts-integration residency, students arrived onsite a full hour early and had no adult supervision. To burn time, I took them across the street to the modern-art museum. We were walking the galleries and discussing several pieces when a freshman student turned to me and said candidly, "Man, I really need to get out more." I was happy to see this student get excited about art, and I was happy that my work at the Globe can help bring the arts closer to his life. ■

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

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